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MARCH, 1956

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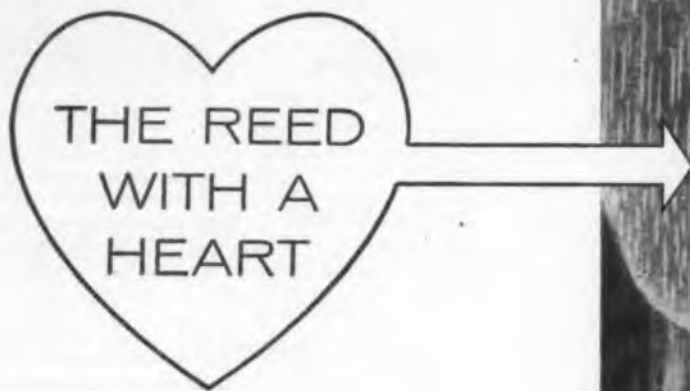
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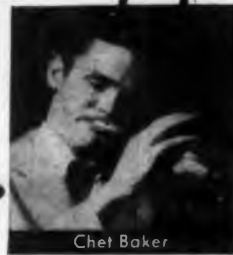
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Minutes of the MID-WINTER MEETING

of the INTERNATIONAL EXECUTIVE BOARD

AMERICAN FEDERATION OF MUSICIANS

New York, New York January 26 to February 3, 1956, inclusive

Waldorf-Astoria Hotel
New York, New York
January 26, 1956

The meeting is called to order by President Petrillo at 2:00 P. M.
Present: Bagley, Cluesmann, Steeper, Kenin, Clancy, Ballard, Harris, Murdoch.

President Petrillo reports receipt of a letter from Vice-President Nixon on the 20 per cent tax campaign.

President Petrillo makes an explanation of various problems of the Federation since the last meeting, including the hotel strike in Florida.

The situation in connection with the International Federation of Musicians (FIM) in Europe is discussed. Explanations are made by President Petrillo and Executive Officer Kenin. It is felt that our Federation might be influential in bringing about an organization without Communist connections.

For this purpose, it is, on motion made and passed, decided that President Petrillo go to Europe, or send a representative, for the purpose of exploring the possibilities of organizing a free international musicians' union, and make such other investigation necessary toward forming an organization in harmony with policies of the International Confederation of Free Trade Unions.

President H. Wm. Vance and Secretary Rees Lloyd of Local 203, Hammond, Ind., and Secretary Milton Thomas of Local 622, Gary, Ind., appear in connection with the situation in Calumet City, Ill., which is in the jurisdiction of both locals. The conditions are thoroughly explained. It appears that the city had not been adequately policed on the part of Local 622. Various solutions are suggested. The representatives of the locals retire.

The matter is laid over until later in the meeting.

An appeal of John F. Cipriano of Local 234, New Haven, Conn., from a decision of President Petrillo's office concerning Brother Cipriano's protest of the election of Local 234 is considered.

The appellant, President Covino and Secretary Benson of Local 234 appear. The appellant submits a

written statement and also presents arguments in support of his claim that the decision was erroneous. Secretary Benson testifies to various matters in connection with the election and President Covino argues that the election should be allowed to stand. The members of Local 234 retire.

The matter is laid over.

The status of Traveling Representatives Hooper and Reigle, who are both unable to perform their duties due to their physical condition, is now considered.

It is on motion made and passed decided that they be continued in the same manner as heretofore.

The matter of the appeal of John F. Cipriano of Local 234 from a decision of President Petrillo's office is now taken up. President Petrillo and his assistants retire, Vice-President Bagley being in the chair.

After a full discussion, it is on motion made and passed decided that the appeal be denied and the decision of the President's office concurred in.

President Petrillo and his assistants return.

Other affairs of the Federation are discussed.

The session adjourns at 6:30 P. M.

Waldorf-Astoria Hotel
New York, New York
January 27, 1956

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

There is a discussion regarding the interpretation of the minimum number of men law. It has been the policy of the Federation in cases where a local has a law requiring a certain number of musicians to be employed in a certain room that they need not be employed in one unit.

If two units are employed and the total number equals the minimum required by the local, it is considered that the law is complied with.

On motion made and passed the authorization given to President Petrillo to negotiate a lease for

other office space is hereby reconfirmed.

President Petrillo reports on the donations made to members who were victims of the floods in the eastern part of the country. The President had been given full power to do what he thought necessary in the form of financial assistance to alleviate suffering due to these catastrophes. He reports that the donations to members had amounted to \$62,669.64. He also donated \$20,000.00 to the American Red Cross for the same purpose. He also reports that he is helping the members on the west coast who were victims of similar floods just recently, and states that a full report will be made to the Board at a future meeting.

The President's actions in these matters are on motion made and passed ratified.

Under date of July 6, 1955, President Petrillo recommended to the Board the manner of payment of the 10-cents-per-member assessment for the Lester Petrillo Memorial Fund for Disabled Musicians to the International Treasurer. The first period was fixed as from October 1, 1955, to April 1, 1956, and the method of collection by the locals from their members be left to the locals.

On motion made and passed this action is ratified.

A payment of \$10,000.00 to Van Arkel and Kaiser for additional legal services had been authorized by the Board.

On motion made and passed this payment is ratified.

The Board had authorized a contribution of \$5,000.00 to the Westinghouse strikers.

On motion made and passed payment of this amount is ratified.

This strike has been of long duration and may continue, and a further request for similar aid may be made.

It is on motion made and passed decided to leave the matter in the hands of the President.

President Skillman of Local 71, Memphis, Tenn., appears in regard to Resolution No. 17 which was referred to the International Execu-

tive Board by the 1955 Convention in Cleveland. (Note: The last resolve of this resolution had been disposed of by concurrence in Resolution No. 28.)

WHEREAS, Article 19 has to do with transportation on traveling engagements and probably has not been clarified for many years,

WHEREAS, Many passenger trains have been eliminated in their entirety, and various others have eliminated sleeping accommodations,

WHEREAS, Air transportation has become a factor in long jumps,

WHEREAS, The majority of traveling bands now use buses or private automobiles,

WHEREAS, Most dance engagements end at 1:00 A. M. or later and suitable train transportation or public transportation is not available at those times,

WHEREAS, This article and some of its sections have been used by disgruntled members to seek revenge on traveling leaders.

WHEREAS, For the convenience of the sidemen reaching the next engagement or returning home in time for their day-time employment, therefore,

BE IT RESOLVED, That Article 19, Section 2 be changed to read: Travel may be by train coach, Pullman, public or private bus, or private automobile.

BE IT FURTHER RESOLVED, That Article 19, Section 3, be changed to read: Members traveling between the Hawaiian Islands and the mainland receive either first-class air or boat transportation.

BE IT FURTHER RESOLVED, That Sections 4 and 6 of Article 19 be eliminated entirely.

Brother Skillman makes an explanation covering the purpose of the resolution. The matter is discussed with him by members of the Board. Brother Skillman retires.

The matter is laid over.

President Petrillo reads a list of donations made since the last Board meeting.

The following bills which have been paid are presented. On motion

(Continued on page eleven)

Danger Ahead

FOR
AMERICAN MUSICIANS!

BY LEOPOLD STOKOWSKI

Reprinted from "Musical America"
January 1, 1956



I foresee alarming danger ahead for American symphonic, operatic and chamber music. We have in America the highest standard of living ever known in any country or any century. But this is not true for most musicians. On the contrary, for the majority of musicians the standard of living is going down.

Why are life conditions going down for musicians and up for most other Americans? To try to find the causes of this strange contradiction, I consulted a group of experts who have made a nation-wide research of this subject, and this is what they have found:

"While approximately 40 million people last year attended recitals, concerts, opera and ballet performances, not to mention the many symphony orchestra presentations, and spent a total of \$50 million—more money than was taken in at big-league baseball turnstiles—the majority of the symphony orchestras earned only about 50 per cent of their aggregate \$19 million of expenses through sales of tickets, radio and recording fees. The remainder came from contributions by music-minded citizens, appeals to the public for individual donations, scattered municipal, county and state grants, and frenzied public drives each year to make up annual deficits."

Deficits Still There

Even the orchestras that have maintenance funds still have deficits at the end of the season, and have great difficulty absorbing the deficit. When I was conducting the Philadelphia Orchestra, the board of directors and I made a campaign for a maintenance fund of \$2 million, the income from which was to help absorb the deficit at the end of each season. But I am given to understand that even with this maintenance fund there is to-

day still a deficit and difficulty at the end of each season. Other orchestras are less fortunate because they have no maintenance fund and still greater difficulty in making up their deficits.

Regarding this the experts found "for the most part our symphony orchestras flounder in a morass of debt and doubt, their future always a question mark and their creative genius shadowed by financial worries. Even our major symphony orchestras, with very few exceptions, are haunted by the ever-present ghost of debt. Contrasted with European orchestras, which enjoy government subsidies, ours is not an atmosphere calculated to nourish creative artistry or constructive planning for the future."

Today only a few players can live on their income from music. Many are obliged to seek other work, and this harms them as musicians, because they do not have enough time to practice their instruments. As semi-professionals, they find life very difficult, and their musical standards are going down. Thus, "while the economic problem of our symphony orchestras is a critical one, there is another and even more serious stumbling block facing the future of our classical music. This crisis concerns the dearth of trained instrumental talent.

"For the past 20 years, due to the inroads of mechanical music, employment of our nation's musicians has been steadily dwindling. It is a sorry paradox of our times and living standards that while the demand for music—serious music, in particular—is on the increase, the sources to nourish and develop it are steadily shrinking. Out of nearly 252,000 members of the American Federation of Musicians, less than one-third are even largely supported by music. Thus it is apparent that the other two-thirds, or some 175,000 musi-

cians, must supplement their income by other means, for there is no full employment in music for them. That this is not a healthy atmosphere for music is proven by the fact that it becomes more difficult each year for conductors to find skilled string musicians. This has resulted in a slowing down of the trend toward more small symphony orchestras throughout the country. You cannot form a symphony orchestra without competent string instrumentalists."

All this brings up most difficult problems for parents. If one of their children shows great talent for music, the parents hesitate to encourage him to make music his profession because of the lowering standards in the lives of musicians. I have personally encountered hundreds of such cases. Regarding this the experts say, "Parents who willingly pay for elementary training in some musical instrument are loathe to see their offspring choose music as a career because they know there is very little future in it for the average professional musician. Many leaders of small symphonies are avidly canvassing large cities for string talent, but the best they can offer are part-time jobs in industry or business to supplement their income because music employment alone will not suffice."

Similar difficulties confront the American composer because he cannot make his living by music and is obliged to do other work during the week and can only think of composition during Saturday and Sunday. Often by that time he is too fatigued and depressed to do his best work. Also his musical ideas may come to him at a time during the week when he must concentrate on the other work by which he earns his living, and which work often is distasteful to him. I personally know some young, talented composers who are on

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the verge of suicide because of these almost insurmountable obstacles. These conditions are gradually becoming worse for orchestra players and composers and it is time that something definite be done to improve them.

"What has been done to help the situation among the musicians in this country? The one constructive effort to provide more employment for musicians has been inaugurated by the musicians themselves with the cooperation of the recording and transcription industries and the film studios. The musicians' troubles began in the late 1920's at the time the electronic amplification tube was put into use. Over the last three decades the techniques of mechanized music have developed progressively until now the musical output of a single instrumentalist or a single orchestra can be heard simultaneously by millions of people through the mediums of television and radio. Or, if recorded, it can be heard over and over again by millions on record players. Consequently job opportunities for musicians have been steadily decreasing.

Warning from President Petrillo

"James C. Petrillo, president of the American Federation of Musicians of the United States and Canada, has been sounding this warning for two decades and he and his union have been foremost in the fight for a government subsidy for our nation's music, art and other cultural pursuits. He has long pointed out that our country, the richest in the world, while subsidizing culture all over Europe in the form of United States foreign-aid funds, has been neglecting its own cultural heritage, by lack of monetary support. Oddly enough the United States is the only democratic nation in the world that does not have some form of subsidy for creative artists.

"Realizing in the early 1940's that self-help was the most essential and successful method of gaining results in the battle against the encroachment of 'mechanized music,' Mr. Petrillo set up a fund under an agreement with the recording and transcription industry. Money derived from this fund was used to employ out-of-work musicians for free concerts and public functions where no admission was charged. In later years this fund has been administered as the Music Performance Trust Funds by a single trustee appointed by the industry. In 1954 it spent some \$2,350,000 in

Openings in the Air Force

If you are young enough to be facing a draft into the United States Armed Forces, you will be interested in the following information:

"For the first time in nearly two years, the United States Air Force has openings for qualified musicians. If they are able to pass a personal audition, musicians may now enlist and will receive written assurance that they will be initially assigned to an Air Force band."

The above program is available to anyone, whether or not they have had previous military service. Anyone interested in learning more about the program should contact the local Air Force recruiter.

Progress Report on Campaign Against Twenty Per Cent Tax

Significant progress has been made in the House of Representatives, and particularly in the all-important House Ways and Means Committee, on the Federation's plea for relief from the Twenty Per Cent Amusement Tax.

In all, about a dozen House and Senate bills to repeal the tax completely have been introduced.

Two technical staffs serving both Houses of Congress have recommended a 50 per cent reduction in the tax.

The Forand subcommittee of House Ways and Means has, in turn, recommended such a reduction to the Committee of the whole. This seven-member subcommittee is the group charged with studying and recommending changes in the whole excise tax structure. Its chairman, Rep. Aime Forand, of Rhode Island, is the chief majority

sponsor of our relief bill in the Ways and Means Committee.

Your Tax Relief Committee is working closely on the scene in Washington. The prospect is that general legislation affecting excise taxes will be acted upon by the Ways and Means Committee, perhaps before but certainly soon after the Easter recess. Our tax relief proposal is the only such tax that has received any recommendation for relief action so far this session.

The prospect for relief at this session of Congress is brighter, but the fate of our proposal still rests largely with the kind of recommendations we shall be able to obtain from the tax committees of the House and Senate.

Meanwhile, thanks to the continuing effectiveness of the locals our working majorities in both Houses have been further augmented by promises of support.

the public welfare for 16,997 free public music performances in which nearly 190,000 musicians took part. This fund makes work and provides the finest in free community musical entertainment, but no one realizes better than Mr. Petrillo that this is not the complete answer to the problem of the unemployed American musician.

"The Federation is now engaged in a nation-wide campaign to restore some 50,000 jobs to deserving musicians, by means of repealing the 20 per cent Federal Amusement Tax. This so-called 'cabaret tax' is not a new tax. It was first levied as a temporary emergency check on spending at the time of the first World War. It is still in effect today—not at the 3 to 5 per cent level of the period between the two great wars, not at the 10 per cent level to which other emergency war taxes were reduced in April, 1954, but at the rate of 20 per cent fixed during World War II.

Research Backs Case

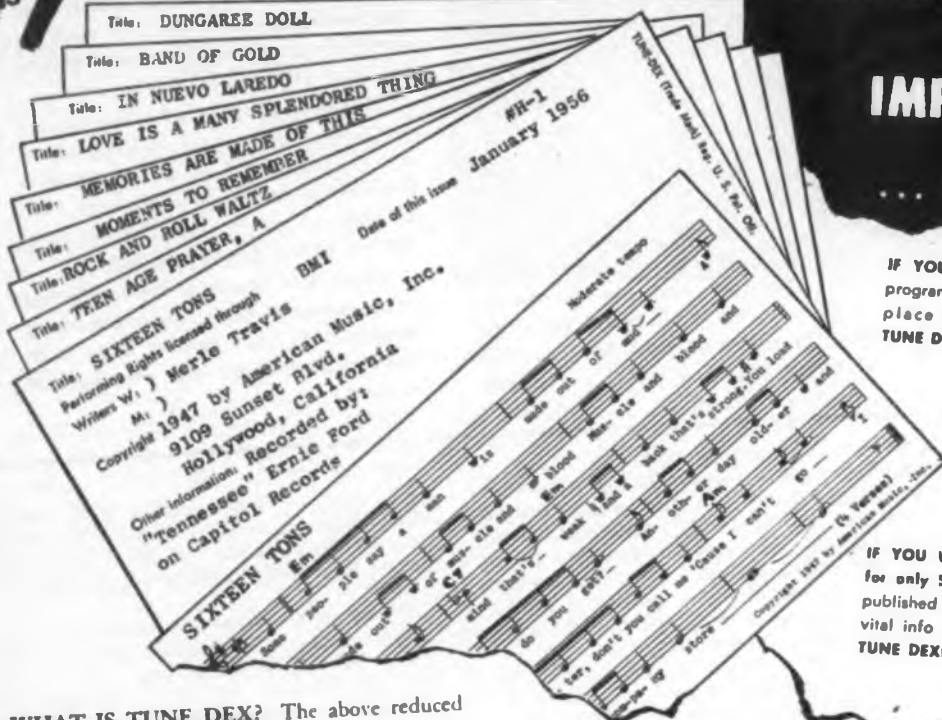
"The Federation intends to present its case, backed up by expert fact findings from a national research corporation, to Congress early this year and will seek relief under the 1956 tax bill. A grass roots educational campaign is being conducted nationally to convince the public as well as members of Congress that this discriminatory legislation imposes a wartime levy that has long since become a 'tax of no return'; that it has cost musicians some 50,000 jobs, not to enumerate the tens of thousands of additional jobs lost by waiters, cooks and other service help and entertainers. Research information reveals that during the last six years some 450 hotels have discarded

music and entertainment in their dining rooms, and thousands of smaller entertainment places throughout the nation have either discontinued music and entertainment or have closed."

The future for music is dark unless we as a nation find a way to overcome all these difficulties and prevent the stifling of one of our basic cultural arts—music. The farmer is subsidized, and rightly so, because our material well-being and health depend greatly on him. The musician (and all those who contribute to our inner life of thought and feeling) is equally important to our national well-being. If our cultural life is stifled or damaged in any way, it will affect adversely the morals of the nation, and we need high morals to face the difficulties of life today, both nationally and internationally.

Our symphony orchestras have survived and even grown to greater heights in spite of all the difficulties that have been mentioned. But these orchestras will not be able to survive a shortage of talented and well-trained musicians, possessing the highest degrees of skill in the mastery of their instruments. Just as an economic depression on farms would lead to an economic depression for the whole nation, so can an economic depression among musicians inevitably lead to a cultural depression for the inner life of the whole nation. Only after we face these destructive forces, and conquer them by constructive and creative forces, can we lift the standard of living in the fields of art, science, religion, philosophy, and everything connected with the inner life of all of us, up to the same high level as our physical standard of living.

IF MUSIC IS YOUR BUSINESS You Need Tune-Dex!



**A VITALLY
IMPORTANT SERVICE**
... NOW IN ITS **15th** YEAR.

IF YOU RECORD, perform, conduct, engage or arrange programs for TV, Radio, Theatre, Nite Club, Hotel or any place licensed by ASCAP or BMI ... **YOU NEED TUNE DEX!**

IF YOU ARE CONSTANTLY ON THE SEARCH or embarrassed by requests for tunes you can't locate ... **YOU NEED TUNE DEX!**

IF YOU WANT TO KNOW about the tunes advertisers in trade papers are talking about, or what the surveys, reports and charts are referring to ... **YOU NEED TUNE DEX!**

IF YOU WANT TO KEEP INFORMED IN ADVANCE ... for only 50c a week ... about the important new tunes published each month via a thematic lead sheet and other vital info on fileable 3"x5" index cards ... **YOU NEED TUNE DEX!**

IF YOU ARE CONSTANTLY ON THE ROAD, and publishers can't keep up with you, or if you haven't the time to keep them informed ... **YOU NEED TUNE DEX!**

WHAT IS TUNE DEX? The above reduced size illustration speaks for itself. See how compactly all the information you need to know is condensed into a 3x5 card. Each month subscribers receive a package of 50 3x5 Tune Dex cards, listing the plug tunes of leading publishers from coast to coast ... **IN ADVANCE!** When publishers start working on these tunes, you are prepared ... **IN ADVANCE!**

WHAT IS TUNE DEX COVERAGE? About 95% of the leading ASCAP and BMI popular music publishers list their new and advance songs in Tune Dex. The contents of each issue is based exclusively upon the various trade reports, surveys and charts which assure you of receiving only the important highlights that you need in your work.

WHO CAN SUBSCRIBE? Tune Dex is strictly a trade service limited to: TV and radio stations; program directors; radio, TV and recording artists and band leaders; recording and e.t. companies; motion picture studios; entertainment units in hotels, night clubs, cocktail rooms, or any licensee of ASCAP or BMI in the United States and Canada only.

WHAT DOES TUNE DEX COST? Only \$30.00 per year for 12 issues ... 50 cards to the issue ... 600 cards per year ... surely a very low cost for such a valuable working tool.

DID YOU KNOW That Tune Dex has been subscribed to for the past 14 years by: **ALL** the motion picture studios in **ALL** departments; **ALL** TV and radio networks and leading stations in U. S. and Canada; **ALL** the TV and radio departments of Adv. Agencies; **MOST** of the coast-to-coast TV and radio show conductors; **HUNDREDS** of important "names" too numerous to mention in **ALL** branches of the entertainment business.

**HERE IS A SPECIAL GET-ACQUAINTED OFFER
ON A MONEY BACK GUARANTEE.**

**TRY TUNE-DEX FOR THREE MONTHS
AT THE SPECIAL RATE OF ONLY \$5.00**

IMPORTANT

Tune-Dex is now under the supervision of **PHIL KORNHEISER**, one of the finest and most respected professional managers in Tin Pan Alley.

TUNE DEX

Box 49, New York 19, N. Y.

Okay: I'll try your special offer. Enclosed is my \$5.00. If I am not entirely satisfied I can return the cards and get a refund in full.

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AFFAIRS OF THE FEDERATION

GEORGE V. CLANCY

NEW TREASURER OF THE A. F. of M.

On February 3, 1956, Harry J. Steeper resigned as treasurer of the American Federation of Musicians while the International Executive Board was in session in New York City. The resignation was accepted effective immediately.

Executive Officer George V. Clancy was elected as Treasurer of the Federation to fill the vacancy, and Lee Repp, President of Local 4, Cleveland, Ohio, was elected a member of the International Executive Board to fill the vacancy on the Board.

NEW APPOINTMENTS

George Buttkus of Local 73, Minneapolis, Minn., and Herman Steinichen of Local 148, Atlanta, Ga., have been appointed Traveling Representatives of the American Federation of Musicians by President Petrillo.

Brother Buttkus' appointment is effective February 6, 1956. He will cover North Dakota, South Dakota, Minnesota, the Upper Peninsula of Michigan, Wisconsin, Iowa and Illinois.

Brother Steinichen's appointment is effective March 1, 1956. He will cover Tennessee, Mississippi, Alabama, Georgia, Florida, North Carolina and South Carolina.

Minutes of the Mid-Winter Meeting

(Continued from page seven)

made and passed payment is ratified.	
Roosevelt, Freidin & Littauer, Counsel	
Disbursements:	
April, 1955	\$ 51.29
May, 1955	65.24
June, 1955	60.15
July, 1955	55.79
August, 1955	34.30
September, 1955	69.83
October, 1955	33.50
November, 1955	76.59
Van Arkel and Kaiser, Counsel	
Disbursements:	
May, 1955	\$ 241.61
June, 1955	956.42
July, 1955	1,210.61
August, 1955	279.75
September, 1955	192.29
October, 1955	408.22
November, 1955	228.02
December, 1955	77.53
I. Albert Woll, Counsel	
Disbursements:	
September, 1955	\$ 35.84
Walter M. Murdoch, Canadian Representative	
Expenses:	
May, 1955	\$ 435.88
June, 1955	670.96
July, 1955	332.55
August, 1955	1,421.08
September, 1955	405.32
October, 1955	352.92
November, 1955	381.92
December, 1955	494.74
Rugh S. Newton, Canadian Public Relations (Including \$500.00 per month for services)	
Disbursements:	
May 16 to June 15, 1955	\$ 650.91
June 16 to July 15, 1955	534.70
July 16 to August 15, 1955	542.63
August 16 to September 15, 1955	782.71
September 16 to October 15, 1955	510.00

October 16 to November 15, 1955	519.83
Special mailing	240.95
November 16 to December 15, 1955	531.70
December 16 to January 15, 1956	510.00
Hal Leysnon & Assoc., Public Relations	
Expenses to:	
June 2, 1955	
Operating	\$ 487.29
Convention	199.99
July 2, 1955	
Operating	389.43
Convention	1,371.26
August 2, 1955	
Operating	342.94
Convention	692.52
September 2, 1955	
Operating	519.42
October 1, 1955	
Operating	377.57
November 1, 1955	
Operating	297.83
December 1, 1955	
Operating	368.89
January 1, 1956	
Operating	232.03
Tex and Jinx records to locals	604.82
Public relations kits	173.50
Envelopes and stuffers	21.95
Mimeo release paper	76.00
Convention signs	13.80
Mailing and printing	
Sarnoff speech	305.25
Envelopes	31.95
You and Your Union	648.90
Sales tax on Board's approval of 3,000 Taft-Hartley and Lea Act books	19.80
Advertisement—Mike and Screen Press	275.00

The subject of renewing the contract of Hal Leysnon & Associates, Inc., is discussed.

On motion made and passed it is decided that the contract be renewed for a period of one year under the same terms and conditions as the previous one.

Messrs. McCarthy and Schneider, representatives of Price Waterhouse and Company, auditors for the Federation; William J. O'Neal, superintendent of the Federation printing plant, and Harry J. Swensen, Assistant Treasurer of the Federation, appear in reference to various recommendations made by the auditors in connection with the keeping of the accounts of the Treasurer's office and the International Musicians Press.

The recommendations are gone over and it is decided to consider them further at the Monday session. The auditors and employees of the Federation retire.

Other matters in connection with the Federation are discussed.

The session adjourns at 6:00 P. M.

Waldorf-Astoria Hotel
New York, New York
January 28, 1956

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

A letter is read from the Board of Directors of Local 47, Los Angeles, Calif., requesting reconsideration of the action of the International Executive Board on June 9, 1955, in ordering reuse payments on motion picture films released for television paid to the Music Performance Trust Funds instead of to the musicians who originally scored the pictures.

Cecil F. Read, Vice-President of Local 47, Los Angeles, Calif., appears. He also asks reconsideration of the action of the International Executive Board on June 9, 1955. This action provided that monies received for the release of motion pictures originally made for theatrical exhibition and now used for television be paid into the Music

Performance Trust Funds. He presents voluminous reports, arguments and charts to the Board covering the entire subject of the Trust Funds. He also exhibits large charts with explanations regarding same. He is asked numerous questions and his answers indicate that the ultimate purpose is to have all the monies in the Fund revert to the recording musicians. Upon being asked a direct question by President Petrillo as to whether the local would take the Federation into court in case the decision of the International Executive Board is unfavorable or unsatisfactory, he answers in the affirmative.

Brother Read retires and the matters are laid over.

Other affairs of the Federation are discussed.

The session adjourns at 6:20 P. M.

Waldorf-Astoria Hotel
New York, New York
January 30, 1956

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

A letter from Henry Friedman is read and filed.

There is a general discussion of the various problems confronting the Federation.

On motion made and passed it is decided to ratify the action of the Executive Committee in its disposition of the jurisdictional situation between Locals 367, Vallejo, Calif., and 424, Richmond, Calif. Correspondence in connection with the matter is read indicating satisfaction at the final outcome.

An excerpt from the recording of the hearing by the Committee is played, in which Secretary Rose of Local 367 exhibited a contemptuous

KEEP MUSIC ALIVE . . . INSIST ON LIVE MUSICIANS

MID-WINTER MEETING

attitude toward the Committee which was unwarranted and not in conformity with good faith and fair dealing which the Federation has a right to expect from an officer of a local.

It is on motion made and passed decided to order Secretary Alfred J. Rose to show cause why he should not be removed from office.

On motion made and passed it is decided to ratify the action of the Executive Committee in settling the jurisdictional dispute between Locals 41, Johnstown, Pa., and 564, Altoona, Pa.

President Petrillo reports on a situation in connection with agreements with RKO and Republic Pictures. He reports he has extended the agreements and explains the reason therefor.

On motion made and passed it is decided to ratify the extension of these agreements.

President Petrillo reports on conditions affecting motion picture companies. He mentions certain matters in connection with MGM and Warner Brothers. He makes a general explanation regarding the quickly changing conditions in the industry. There is a general discussion by the Board.

There is also a discussion regarding the Music Performance Trust Funds and the feasibility of having concerts under the Funds given in connection with charities where donations are solicited.

In connection with the merger of the American Federation of Labor and the Congress of Industrial Organizations, it is decided that the letterhead of the A. F. of M. shall bear the designation "Affiliated with the AFL-CIO."

On motion made and passed the Board also decides that all locals of the American Federation of Musicians are requested to conform with this change by using the name "American Federation of Labor and Congress of Industrial Organizations" (AFL-CIO) wherever heretofore the name "American Federation of Labor" (AFL) has been used and that the President send a letter to all locals advising them of this action.

Messrs. McCarthy and Schneider of Price Waterhouse and Company, auditors for the Federation, and Wm. J. O'Neal and Harry J. Swensen, Superintendent of the printing plant and Assistant Treasurer, respectively, appear. They further explain the recommendations in connection with the accounts of the Federation. They retire. The recommendations are now considered.

After a discussion, it is decided to leave the matter in the hands of the Treasurer, Secretary and the Auditors.

On motion made and passed it is also decided that the auditors should examine the securities four times a year and should also inspect the mortgage, deed, insurance policies and other documents which are in the custody of the Secretary.

The Convention Committee, consisting of the Executive Committee, makes a progress report regarding the Convention in Denver, Colo., in

1957, and the possible holding of the Convention in Kansas City in 1958.

On motion made and passed the Board ratifies the payment of \$50.00 to Mr. Hall, an employee of the Statler Hotel, Cleveland, Ohio, who had been particularly cooperative with the Convention Committee.

Resolution No. 17, in connection with which President Skillman of Local 71, Memphis, Tenn., had appeared earlier in the meeting is now considered. On motion made and passed it is decided to postpone action until the next meeting.

Resolution No. 25, which was referred to the Secretary by the 1955 Convention, is now considered.

WHEREAS, (a) The report of the officers of the A. F. of M. to the 58th Annual Convention states:

"The present dearth of competent string instrumentalists is desperate enough to evoke immediate concern . . ."

"It becomes more difficult each year for conductors of top orchestras to find skilled string musicians . . . Many leaders of small symphonies are avidly canvassing large cities for string talent."

WHEREAS, (b) The American String Teachers Association is a non-profit organization having for its objectives the support and encouragement of string performance, teaching, research, and the study of string instruments, now, therefore,

BE IT RESOLVED, That the A. F. of M. study the program, objectives, and purposes of the American String Teachers Association to ascertain if the A. F. of M. should:

a. Adopt objectives similar to A. S. T. A. in a program for the rehabilitation and promotion of strings and string performance.

b. Consider establishing rapport with the A. S. T. A. for the fulfillment of the study needs and objectives of the A. F. of M.

1. P. 34. 1955 Report to the 58th Convention of A. F. of M.

2. PP. 23-24. 1955 Report to the 58th Convention of A. F. of M.

On motion made and passed it is decided to continue the Resolution with the Secretary for further exploration.

On motion made and passed it is decided to revoke the charter of Local 622, Gary, Ind., for not properly conducting its affairs.

On motion made and passed it is decided to revoke the charter of Local 740, Des Moines, Iowa, for not properly conducting its affairs.

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

Waldorf-Astoria Hotel
New York, New York
January 31, 1956

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Attorney Gordon explains certain legal phases in connection with the affairs of the Federation. The matters are thoroughly discussed.

It is decided that a committee of

three be appointed to formulate a personal manager's contract.

Attorney Gordon submits a draft of a new contract to take the place of Form B-2.

On motion made and passed the draft is adopted.

Case 226, 1955-56: Reopening of Case 1167, 1954-55: Claim of Mario Bauza of Local 802, New York, N. Y., against the Tico Recording Co., Inc., and/or Mambo Concerts, Inc., New York, N. Y., and/or Shaw Artists Corporation, New York, N. Y., Bookers' License No. 1191, for \$920.00 alleged salary due members of his orchestra, is considered. The decision in Case 1167, 1954-55, was to allow claim for \$855.00. The decision in Case 226, 1955-56, was to allow claim for \$855.00.

On motion made and passed it is decided to eliminate Tico Recording Co., Inc., as a defendant.

The requests of Local 47, Los Angeles, Calif., regarding the Music Performance Trust Funds are now considered. They are as follows:

"1. Raises in the record industry scales, now 21 per cent, be given to the recording musician instead of to the Trust Fund.

"2. Re-scoring fees, motion picture theatrical films to TV use, \$25.00 per man per film, be paid to those recording the original sound track and immediate action be taken to stop payment of 're-scoring' fees to the Trust Fund and to recover such fees as have been diverted to this Fund since June of 1955.

"3. Re-use fees for transcribed radio 'closed-end' shows (consistent with what the advertiser can pay) be paid to the recording musician instead of to the Trust Fund.

"4. Enact a new policy or code for recording for TV film that would (a) lower the total music cost per film, thus making it possible to compete on an economic basis as well as a quality basis for the employment now being lost to 'imported' or 'library' sound track; (b) provide for payments for 're-runs' to be made to the musicians recording for the film being re-run, instead of payments to the Trust Fund.

"5. A definite statement of Federation policy recognizing individual 'performance rights' in recorded music; efforts in line with the recommendation made in this report to establish these 'rights'; negotiating contracts and agreements requiring payment to the individual musician when his recorded services are 're-used,' 'transferred,' or otherwise commercially exploited."

The statement in No. 1 that the 21 per cent is a raise in record scales is erroneous. This was not negotiated as a wage scale raise but is specifically referred to in the contract as a contribution to the Trust Fund.

The entire matter is thoroughly discussed and it is found that the various requests have for their ultimate purpose payments to the individual musicians who did the recording, instead of to the Trust Fund, and diverting the money now in the Fund to such musicians, thus resulting in the discontinuance of

the Fund. This would mean that many musicians throughout the country would be deprived of little employment made possible by the Fund and for which the recording industry acknowledges its obligation.

The only ones to benefit would be the recording musicians who among the best paid members of the Federation and whose mechanical product is the principal reason for the widespread unemployment among our other members.

The Music Performance Trust Funds was established to enhance the public appreciation of music by furnishing free concerts to the general public and to redress somewhat the loss of employment which came about as a result of the widespread use of mechanical music. It has been of great benefit to many locals, in which the recording musicians of Local 47 also shared, and appreciated in many communities.

To grant the requests of Local 47 would wipe out the Fund, thereby depriving musicians all over the country of this little employment and turn the money over to the already well-paid musicians who are recording and produce the mechanical music.

It is therefore, on motion made and passed, decided not to grant the requests.

The request of Jon Carlton for reinstatement in the Federation is now considered.

On motion made and passed it is decided to defer action at this time.

The matter of illegal attendance of Veronica Wheeler as a delegate from Local 764, Vincennes, Ind., at the 1951 Convention in New York City is now considered.

On motion made and passed it is decided that a severe reprimand be administered Paul R. Wheeler for permitting such a situation to develop.

The Sub-Committee on Jurisdiction now reports on matters submitted to it, as follows:

(1) Request of Local 241, Butte, Mont., for return of Madison County, which is now in the jurisdiction of Local 709, Bozeman, Mont.

In September of 1954, Local 241 requested permission to relinquish this territory and advised the Secretary's office that at a meeting of their Board on September 8, 1954, and at their regular membership meeting of September 15, 1954, the request of Local 709 for Madison County was approved, in view of the fact that Local 709 had a new road to that territory which made it easier for Local 709 to service this county.

Local 241 now feels they erred in relinquishing this territory; that it was not the local's intent to relinquish all of Madison County, that it merely intended to relinquish the towns of Virginia City and Ennis in Madison County. They are now being pressured by some of their local orchestras who want their jurisdiction back, since they are losing employment there as Local 709 members.

Local 709 feels they can take care of this territory better than Local 241, since they have a direct route to the County, and under the circumstances they do not wish to return this jurisdiction to Local 241.

(Continued on page sixteen)

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THE AMERICAN FEDERATION OF LABOR CONGRESS OF INDUSTRIAL ORGANIZATIONS

... An Accomplishment of Good Will and Good Sense

BY JAMES C. PETRILLO

THE merger of the 74-year-old, 10-million-member American Federation of Labor and the 20-year-old, 5-million-member Congress of Industrial Organizations into a single labor structure, the American Federation of Labor and Congress of Industrial Organizations, became effective on the morning of December 5, 1955, in New York City's Seventy-first Regiment Armory.

The occasion was the First Constitutional Convention of the new federation. The precise point of time occurred between the play-

ing, by an excellent group of A. F. of M. musicians, of a currently popular dance tune and the ever popular "Star-Spangled Banner." During that interval, George Meany, President of the American Federation of Labor, and Walter P. Reuther, President of the Congress of Industrial Organizations, jointly grasping an over-sized gavel, declared to the 1,478 delegates and several thousand guests assembled in the armory that the first convention of the new 15-million-member organization was in order for the transaction of business.

Although this short declaration, fusing two great federations into one, took but a moment, it was a product of a generation of hopes and desires that remained undiminished through years of disheartening failures at accomplishing labor unity. Many times during the twenty years of labor division the conventions of the American Federation of Labor and of the Congress of Industrial Organizations voiced the wish for honorable organic unity, and on many occasions sincere but unsuccessful efforts were made to achieve that goal.

It was not, however, until George Meany and Walter Reuther became the leaders of

their respective federations that desire for unity was coupled with determined, realistic action. Then things began to hum and past obstacles began to topple and disintegrate.

The task force in levelling these obstructions and in ultimately effecting a junction of the two federations was the AFL-CIO Joint Unity Committee. This committee, dormant for some time, was reactivated as a result of the appointment, by the Executive Council of the A.F.L. in November, 1952, of a Committee, headed by President Meany, to reopen unity discussions with the C.I.O. Shortly thereafter the C.I.O. appointed a similar committee headed by President Reuther.

This Joint Committee, with Meany and Reuther as co-chairmen, was composed of twenty-two leaders of the A.F.L. and the C.I.O.

This Committee proved itself to be a hard-working, level-thinking, unity-minded and unity-determined aggregation. As a result, accomplishments were not long in coming. On June 7, 1953, it proposed the adoption of the AFL-CIO No Raiding Agreement—the first constructive step toward labor peace and unity in the labor movement since 1936.

This agreement established a workable, voluntarily imposed procedure within the

Above:
AFL-CIO Executive Council: Left to right, front row: Harry C. Bates, James C. Petrillo, David Dubinsky, Matthew Woll, AFL-CIO Secretary-Treasurer William P. Schnitzer, AFL-CIO President George Meany, Walter Reuther, George M. Harrison, David J. McDonald, James D. Carey. Second row: A. Philip Randolph, Maurice A. Hutcheson, Dave Beck, Al J. Hayes, William C. Doherty, Charles J. MacGowan, William L. McFetridge, A. L. Spradling, Jacob S. Potofsky, Willard S. Townsend. Third row: O. A. Knight, Joseph Beirne, Richard F. Walsh, I. S. Buckmaster, Norman Winter, Emil Rieve, Joseph Curran, William C. Birthright. Also on council is Joseph D. Keenan.

labor movement for the settlement of jurisdictional differences between affiliates of the A.F.L. and the C.I.O. It was promptly approved by the executive bodies of the two federations and, within the year, received the unanimous endorsement of the separate conventions of the two organizations. It is now in effect, extended and enlarged, with the American Federation of Musicians one of its firm supporters and original signatories.

Heartened by the progress made, the AFL-CIO Joint Unity Committee continued to meet in a determined and intelligent effort to resolve differences and to reach mutual understandings upon which organizational unity might be accomplished. Spring gave way to Summer. Summer faded into Autumn, and Autumn turned into Winter. Throughout the seasons, the Joint Committee continued to meet, often working through a subcommittee. At each meeting differences were resolved or brought closer to solution. Finally, on February 9, 1955, agreement was reached on the basic principles and procedures that would, through merger and combination, unite the two contending federations of labor.

This "Agreement for Merger," hailed by Meany and Reuther as "an honorable agreement in a complex and difficult field," was ratified by the Executive Council of the A.F.L. on February 10, 1955, and by the C.I.O. Executive Board two weeks later.

The next task was no easy undertaking. It was the drafting of a constitution that would conform to the letter and the spirit of the merger agreement and would detail in precise language the objects and principles of the new federation and the ground rules under which it would operate. Again, however, good will, realistic thinking and a strong desire for organic unity levelled obstacles that might have long delayed or made impossible the accomplishment of this necessary particularization of the nature of the organization to be created. Thus, a tentative draft of a constitution was agreed to by the Joint Unity Committee on May 2, 1955. On the same day it was conditionally approved by the Executive Council of the A.F.L. It was so approved by the Executive Board of the C.I.O. six days thereafter.

At the time of such accord, the Joint Unity Committee recommended that the two federations hold simultaneous conventions in the city of New York, starting on December 1, 1955, so that they might act concurrently on the merger agreement, the proposed constitution and on any other agreements that might be necessary. It further recommended that the First Constitutional Convention of the new federation be held in the same city beginning on December 5, 1955.

These recommendations, which were approved and accepted, necessitated the calling of a special convention of the American Federation of Labor so that its 1955 convention, constitutionally set for September 15, 1955, could be postponed until December 1, 1955. This special convention was held in the city of Chicago on August 11, 1955, at which time formal action was taken postponing the 1955 convention until December 1, 1955, and designating New York City as the convention city.

On the following day the officers of A.F.L. organizations met under the chairmanship of President Meany and considered the merger agreement and the proposed constitution. At that time it was announced that the name, recommended by the Unity Committee for the new Federation, was the "American Federation of Labor and Congress of Industrial Organizations."

Subsequent to the meeting of August 11, 1955, the proposed constitution was again considered by the Unity Committee, the Executive Council of the AFL, and the CIO Executive Board. As a result, further changes were made and on November 30, 1955, the AFL Executive Council and the CIO Executive Board gave formal approval to the proposed constitution and recommended to the conventions of their respective federations that they ratify, approve and adopt it, the merger agreement and an "Implementation Agreement" believed necessary fully to effectuate the merger.

On December 1, 1955, the two conventions met separately in New York City. The convention of the American Federation of Labor was held in the Statler Hotel. The most important business at hand was, of course, the proposed merger, and the convention reached that issue within an hour after its convening. After an excellent address by President Meany, in which he reviewed the step-by-step advances toward labor unity and emphasized

the necessity for such unity in meeting the serious problems of the present and those envisioned in the future, the Resolutions Committee, through Matthew Woll, its chairman, presented to the convention, for discussion and vote, a "Resolution on the Achievement of Labor Unity." This resolution called for the ratification, approval and adoption of the basic documents necessary to accomplish organic unity—the merger agreement, the proposed constitution for the new federation and the implementation agreement. By its own terms, its adoption by the A.F.L. was conditioned upon the adoption of an identical resolution by the convention of the C.I.O. and the basic documents of merger were made effective upon the opening of the initial convention of the new federation on December 5, 1955.

After a full discussion, the Resolution on the Achievement of Labor Unity, and the basic documents of merger were unanimously ratified, approved and adopted by the convention.

Because of this approval of the merger and of the principles and procedures under which the new federation would function, very little work remained for the convention. Among some of the actions taken was the approval of an amendment to the William Green Memorial Fund, which continued the fund under the supervision of the members of the Executive Council of the American Federation of

George Meany, President of the American Federation of Labor, and Walter P. Reuther, President of the Congress of Industrial Organizations, jointly grasping an over-sized gavel, declares that the first convention of the new 15 million member organization was in order for the transaction of business.



Labor as individuals. In addition, portions of the Executive Council's report, which required action to complete the historic sequence of the affairs of the American Federation of Labor, were approved. Other portions of that report were referred to the new federation for consideration and action. Although a number of resolutions presented to the convention were adopted, among which were tributes to the memory of former Vice-Presidents Daniel J. Tobin, Frank Duffy, Daniel W. Tracy and J. Scott Milne, and to the memory of Martin Durkin, former president of the Plumbers International Union and former Secretary of Labor, the great majority were referred to the Executive Council of the new federation for determination.

On Friday, December 2, 1955, at noon, and after learning that the convention of the C.I.O., also meeting in New York City, had, a few moments earlier, approved and adopted the Resolution on the Achievement of Labor Unity, President Meany adjourned the convention of the American Federation of Labor with instructions to the delegates present to reconvene on Monday morning, December 5, 1955, at the 71st Regiment Armory, as delegates to the First Constitutional Convention of the American Federation of Labor and Congress of Industrial Organizations.

This initial convention opened before a packed house. Delegates filled the entire convention floor of the huge armory and guests occupied every available seat in the spacious balconies that lined the armory on three sides. It was an excited, expectant audience, thrilled with the knowledge that labor history was in the making and pleased to be a participant in or witness to its unfolding.

After the Convention had been called to order and His Eminence Francis Cardinal Spellman had asked the Creator of all things to bless "this merger of our nation's two great labor bodies and grant peace and harmony in all their deliberations and actions," Walter Reuther, acting as temporary chairman, introduced several speakers, including Mayor Robert F. Wagner, who gave short welcoming talks to the delegates. Upon the conclusion of these talks, Reuther addressed the convention, during which he characterized the new federation as having been built upon a foundation of principles "both sound and honorable," extended the "hand of fellowship" on behalf of the former C.I.O., and predicted that, "united in the solidarity of human brotherhood we shall go forward to build a labor movement and a better America for all people . . ."

Then, in rapid succession, William F. Schnitzler delivered a report on behalf of the Joint Unity Committee, acting as the convention's Credentials Committee; James B. Carey, President of the International Union of Electrical, Radio and Machine Workers, read the convention call and the rules and order of business for the convention, and David McDonald, President of the Steelworkers of America, read the Report of the Joint Unity Committee and, after a short talk, presented to the convention, for its action, a resolution confirming and ratifying the action of the separate conventions of the A.F.L. and the C.I.O. in adopting the Resolution on the Achievement of Labor Unity.

After this resolution had been unanimously adopted, Reuther placed the name of George Meany in nomination for the presidency of the American Federation of Labor and Congress of Industrial Organizations. In doing so, he delivered a talk of exceptional warmth, discernment and appraisal. No other nominations were offered and, upon Meany being declared elected by unanimous vote, deafening applause broke loose, which was stilled only when he began the first words of his acceptance address.

This talk was direct, forceful and full of substance. It is recommended that every member of the American Federation of Musicians read the full text which is reproduced in the January, 1956, issue of the *American Federationist*. Justice cannot be given to it in this short article. It is enough, perhaps, to say that it deserved the thunderous ovation it was given by the delegates present.

With the selection of George Meany as President completed, the remaining offices were quickly filled. William F. Schnitzler was unanimously elected Secretary-Treasurer, and twenty-seven Vice-Presidents, seventeen from the A.F.L. and ten from the C.I.O. were elected without opposition. These Vice-Presidents are: Matthew Woll, George M. Harrison, Harry C. Bates, W. C. Birthright, W. C. Doherty, David Dubinsky, Charles J. MacGowan, Herman Winter, William McFetridge, James C. Petrillo, Dave Beck, Maurice Hutcheson, A. J. Hayes, Joseph D. Keenan, A. Philip Randolph, Richard Walsh, A. L. Spradling, Walter Reuther, James B. Carey, Joseph Curran, L. S. Buckmaster, O. A. Knight, Joseph A. Beirne, David McDonald, Jacob S. Potofsky, Emil Rieve and Willard S. Townsend.

Included among these Vice-Presidents are five who were not Vice-Presidents of either the A.F.L. or the C.I.O. prior to the merger. It

is noted with a great deal of pleasure that the declaration against racial discrimination contained in the constitution of the new federation was carried into positive action by the selection of A. Philip Randolph and Willard S. Townsend, members of the Negro race, as Vice-Presidents. Every true trade unionist and true American can heartily applaud those two selections.

With the elections cleared away, the convention was honored with a talk by the President of the United States, who spoke to the delegates and guests over a direct telephone wire from his home in Gettysburg, Pennsylvania. The talk was one of the great highlights of the convention.

All of the events described above occurred on the first day of the convention. Thereafter, for three days, the convention was busy considering resolutions setting policy and determining the course of the federation's future activities, and in hearing from men and women prominent in the affairs of both our nation and the world.

Among those who addressed the convention during these three days were Governor Averell Harriman of New York; Secretary of Labor James P. Mitchell; Secretary of Health, Education and Welfare Marion B. Folsom; Omer Becu, President of the International Confederation of Free Trade Unions; National Commander J. Addington Wagner of the American Legion; Adlai Stevenson, former Governor of Illinois; and Mrs. Franklin Delano Roosevelt. Senator Hubert Humphrey of Minnesota, Governor G. Mennen Williams of Michigan, and Governor Dennis J. Roberts of Rhode Island were introduced from the speakers' platform and each spoke a few words of greeting.

It is impossible to detail or even mention the many resolutions presented to and adopted by the convention during its four-day meeting. The range of subjects was large and varied, and even casual references can be made to only a few. Among such resolutions were those dealing with housing, community services, state anti-union laws, the Taft-Hartley Act, the National Labor Relations Board, free collective bargaining, taxes, unemployment compensation, conditions of work for women, health programs, the administration of health and welfare plans, ethical practices within the labor movement, foreign policy, civil liberties and internal security, veteran programs, military manpower policies, atomic energy, the organization of the unorganized, the promotion of union labels, education, the American shipbuilding industry, farmer-labor unity, political education, and government employees.

On Friday afternoon at approximately 5 o'clock, President Meany, now speaking on behalf of fifteen million workers and with a voice many more millions of Americans have, through the years, come to respect and consider, made his closing remarks to the convention, summarizing its work and reiterating the determination of the trade union movement to carry out its objectives "in a way that will commend our efforts in this movement and the people in it to all of our neighbors and to all of the people in the communities in which we live." At 5:20 o'clock the First Constitutional Convention of the American Federation of Labor was adjourned to take its place among the historical events of the twentieth century.

And now a few words about the structure of the new federation and the rules under which it is to govern and be governed. In his address to the convention on December 5, 1955, President Meany, in appraising the constitution of the new federation, stated ". . . we do feel that it is an instrument under which we can live and that it carries with it the principles that we have always had in this movement in this country of complete and absolute autonomy for each and every organization to run its own affairs. It contains the voluntary principle upon which our movement was founded in the early days."

An examination of this constitution confirms this assurance. It does not do violence to the constitution that has governed the American Federation of Labor for years. The convention, which will be held every two years instead of every year, is still the supreme governing body and in conventions, affiliated national and international organizations, on roll-call vote, will still vote their total membership, although with respect to some of these A.F.L. organizations, the actual number of delegates may be increased. The governing body, between conventions will still be the Executive Council, now enlarged to twenty-seven Vice-Presidents, and the executive officers will still be the President and the Secretary-Treasurer. All former affiliates of the A.F.L., including not only national and international unions but federal labor unions, state and territorial federations of labor, local central bodies and trade departments continue, under their original charters, as affiliates of the new federation. A new department, the Industrial Union Department, has been created. This department, it is clearly

(Continued on page thirty-three)

MID-WINTER MEETING

(Continued from page twelve)

Recommendation: This jurisdiction remain undisturbed.

(2) Request of Local 480, Wausau, Wis., for additional jurisdiction to include all of Lincoln County, which is a small area belonging to Local 489, Rhinelander, Wis.

The northern part of Lincoln County is in the jurisdiction of Local 489, Rhinelander, Wis. This includes the city of Tomahawk which, according to Local 480, has a population of some 3,500, with only two members of Local 489 living there and most of the musical work being done by non-union musicians.

Local 480 has approximately 50 musicians living in the city of Merrill who mention the fact that this territory is easily accessible to them and they can serve the operators in this section much better than Local 489. These musicians have expressed a threat of resigning from Local 480 and applying for a charter of their own which, if granted, would include this disputed territory.

Local 489 emphatically does not wish to relinquish this territory. They contend that the area in question is considerably closer to Rhinelander than it is to Wausau.

The City of Tomahawk is located almost exactly in the center of the area—39 miles from Wausau and only 23 miles from Rhinelander. With respect to Merrill, the distance is about equal—2 miles from Merrill to Tomahawk and 23 miles from Rhinelander to Tomahawk.

Insofar as accessibility is concerned, it appears to Local 489 that their local is in a better position geographically to serve the employers and operators in that area; that they do have four bands working in that area now.

Recommendation: This territory remain undisturbed.

(3) Request of Local 717, East St. Louis, Ill., for jurisdiction over a narrow strip extending along Highway 40 from Highway 157 (the western boundary of Local 350, Collinsville, Ill.) for 3 1/2 miles to the Alton Southern Railroad tracks.

This territory has been in the jurisdiction of Local 350 since 1938 and was ceded to them by Local 2, St. Louis, Mo.

Local 350 objects to giving up this territory since they are properly policing it, inasmuch as they have employment there for their members.

Recommendation: This territory remain undisturbed.

On motion made and passed the report is received and is concurred in.

The jurisdiction dispute between Locals 466, El Paso, Tex., and 640, Roswell, New Mex., which had been referred to President Petrillo is now considered. An agreement between the two locals is submitted and reads as follows:

"At a meeting held on this date (January 16, 1956), by the officers of Local 466, A. F. of M., the following agreement was reached:

"We will agree to relinquish jurisdiction over the town of Artesia, New Mexico, and that portion of Eddy County, New Mexico, extending 5 miles east,

5 miles west and 5 miles south and thence north to the Chavez County line, with the understanding that this will end the jurisdictional dispute instituted by Local 640, A. F. of M., Roswell, New Mexico.

"This agreement is made with the understanding that Local 640, A. F. of M., will not request any additional territory presently held by Local 466, A. F. of M., at any time in the future. Signed:

J. M. BUCHANAN, President,
Local 466, A. F. M.

M. Y. LOPEZ, Vice-President,
Local 466, A. F. M.

B. CASCIANO, Sec-Treas.,
Local 466, A. F. M.

For the Executive Board of Directors of Local 466, A. F. M.:
John Heiden, member; Jack Coulehan, member; Louis Sturchio, member; Sheldon Parmelee, member."

This agreement was accepted by the following wire to Traveling Representative Ernie Lewis dated January 17, 1956:

"In reference to your telephone conversation last night with me, the Executive Board of Local 640 have accepted the jurisdiction of Artesia given to us by Local 466. We wish to thank you and Paul Huffor for your untiring effort. Signed: NICK DI PAOLO, Sec-Treas., Local 640, A. F. M."

In view of the fact that the two locals have come to a definite agreement as above, it is on motion made and passed decided to concur in this agreement.

A city ordinance passed in Roanoke, Va., is discussed, and the matter is referred to the President.

Article 13, Section 35, of the Federation By-laws is discussed and laid over until the next meeting.

The question of legality of a By-law of Local 467, Brantford, Ont., Can., having to do with local elections is now considered.

It is decided that this is a matter entirely within the discretion of the local.

Resolution No. 21, which was laid over from the June 10, 1955, meeting, after being referred to the International Executive Board by the 1955 Convention in Cleveland, is now considered.

WHEREAS, in many localities members belong to more than one local, due to the proximity of locals, and many orchestras are composed of members of more than one local, and are not considered "Traveling Orchestras," and,

WHEREAS, it is possible for such orchestras to contract work using the names of its various members as leaders in their own locals to avoid paying the ten per cent surcharge, and

WHEREAS, Locals can force leaders to use local men even though it means breaking up organized units for such engagements, as per Section 4, Article 12, therefore,

BE IT RESOLVED, That all dance orchestras which are composed of members of more than one local, shall be considered an orchestra playing a "Miscellaneous

out-of-town engagement," even though the engagement takes place in the jurisdiction of the local in which the leader is a member, and thereby subject to the ten per cent surcharge. This shall not apply where permission is granted a leader for use of members of other locals.

On motion made and passed it is decided not to concur in the Resolution.

A jurisdictional agreement between Locals 191, Peterborough, Ont., and 518, Kingston, Ont., Can., is now considered.

On motion made and passed it is decided that a local may not cede a certain part of its jurisdiction to another local with the provision that it shall later be allocated to a new local.

Other matters in connection with the Federation are discussed.

The session adjourns at 5:30 P. M.

Waldorf-Astoria Hotel
New York, New York
February 1, 1956

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

The following appear for the purpose of taking up various problems in connection with the motion picture industry:

Charles Boren, representing Association of Motion Picture Producers; Fred S. Mayer, representing 20th Century-Fox; Morris Weiner, representing Universal Pictures; B. B. Kahane, representing Columbia Pictures Corporation; E. L. De Patti, representing Warner Brothers; E. C. deLavigne, representing Loew's; Chas. Moskowitz, representing Loew's.

They discuss the question of trailers for television which would advertise motion pictures for future showings not connected with commercial sponsors. They also discuss the modification of the terms for showing films on television with a possible relaxation of the 5 per cent formula. The representatives retire. The matter is fully discussed by the Board.

On motion made and passed the matter is referred to President Petrillo with full power to act.

Case 771, 1955-56: Charges preferred by Local 806, West Palm Beach, Fla., against member Mayer Davis of Locals 802, New York, N. Y., 77, Philadelphia, Pa., and 161, Washington, D. C., for alleged violation of Article 25-B, Section 1, Paragraph (p), and Article 25, Sections 6 and 7, of the A. F. of M. By-laws, is now considered.

After a discussion it is on motion made and passed decided to refer the matter to the President.

The matter of registration fees of guests for the Conventions as provided in Section 18 of Article 28, of the Federation By-laws, is now considered.

The subject is referred to the Convention Committee.

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

Waldorf-Astoria Hotel
New York, New York
February 3, 1956

The Board reconvenes at 8:00 P. M.

Present: Bagley, Cluesmann, Steeper, Kenia, Clancy, Ballard, Harris, Murdoch.

President Petrillo is excused. Executive Officer Murdoch acts as Chairman of the meeting.

The International Treasurer of the Federation, Harry J. Steeper, presents his resignation to the Board effective immediately, due to ill health. The resignation is accepted unanimously by the Board. Mr. Steeper offers to accept employment by the Federation as consultant at a monthly salary of \$15,000.00 per annum, effective August 25, 1959.

This offer is accepted by the Board, effective immediately.

The session recesses at 7:00 P. M.

570 Lexington Avenue
New York, New York
February 3, 1956

The Board reconvenes at 7:00 P. M. President Petrillo in the chair.

Present: Bagley, Cluesmann, Kenia, Clancy, Ballard, Harris, Murdoch.

Executive Officer Clancy submits his resignation as a member of the Executive Committee, which is accepted by the Board.

On motion made and passed George V. Clancy is elected Treasurer of the American Federation of Musicians, effective on February 4, 1956. He is installed by Secretary Cluesmann.

On motion made and passed the Secretary is instructed to send the proper notifications to the banks in which the funds of the Federation are on deposit, together with the necessary authorizations.

On motion made and passed Leo Repp of Cleveland, Ohio, is elected a member of the Executive Committee to fill the vacancy caused by the resignation of George Clancy.

The meeting adjourns at 8:00 P. M.

NOTICE TO MEMBERS

The settlement of the dispute between the American Federation of Musicians and the American Guild of Variety Artists does not mean that our locals should close their eyes to this situation. We must forever be on the alert to see that no mistakes are made and no misunderstandings occur. Please do not make any move in connection with AGVA without consulting the President's office in the matter.

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Charles Munch



• The Boston Symphony Orchestra, now celebrating its seventy-fifth anniversary season, has always been lucky in its conductors. But never has it been happier than with its present one—a man who holds to those very tenets which have made Bostonians instigators of so many forward-looking movements in the course of their history and of the history of the United States.

"Like all sacred callings, that of conductor supposes a total self-renunciation and a profound humility."

Until one realizes this attitude on the part of Charles Munch, conductor of the Boston Symphony Orchestra, the trend of his career and life hardly makes sense. He was forty-one years old before he actually became a conductor, but, far from concealing the fact, he emphasizes it. He is glad he lived through so long an apprenticeship as learner and as orchestra member. Even today he sometimes returns to the classroom as a student. During a recent vacation period he attended Passerone's percussion classes and Sabaritch's trumpet course at the Paris Conservatoire. For practice and training, he sat, second violins, last row, in the orchestra ranks when Toscanini was conducting in France. He identifies himself in so far as he can still with the "splendid anonymity of the orchestra." He always steps from the podium to acknowledge applause and always gestures the orchestra men to stand and share it with him.

Mr. Munch avoids as the plague both lion-

izing and publicizing. He is either indifferent to statements of the press or has learned to rise above them. "I have been assassinated many times," he says with a whimsical smile, "but I am still among the living." He is one of the very few conductors who can be heard to say even in earshot of music critics. "How do you suppose conductor X . . . manages that passage? I can't get it that way, no matter how I try!"

What he has to give to a piece of music—that he gives, frankly and with joy. He is not a conductor to work up a set interpretation of a composition, standardize it down to the last bow stroke and triangle tinkle. If his Brahms' Second is different one year from his Brahms' Second of another year, well, it is live music which is being projected and live things never reach the stage of crystallization.

Munch certainly has never reached that stage. For, though the pattern of his personality was set early, it is a pattern which allows for infinite development. In Strasbourg (Alsace), from his birth on September 26, 1891, up to 1912 when he went to Paris, he drew in music in the very air he breathed. As a boy he used to sit wonder-eyed of an evening while his father, Ernst Munch, and Albert Schweitzer, the famous Bach exponent, organist and philosopher, discussed hours on end how to play a particular phrase in a Bach chorale-prelude. He remembers that sometimes they would get so excited that they would whack the furniture until it trembled. Then, after they had brought up authorities galore and presented interpretations hours on end, each, weary with reasoning, would speak from the heart, tell how he felt it *must* be played. "This is how I learned to love music," says Munch.

Strasbourg, where old palaces, ancient quays, and straggling fishermen's quarters nestle in the shadow of the heaven-piercing spire of the Cathedral, is the evangelical center of Alsace. All the members of the Munch family for generations back were musicians affiliated with the church. Most of Charles' paternal ancestors were organists. His father, besides being organist at St. William's Church, founded the choir, formed and led an orchestra and organized a school of music. During Charles' early years his father presented with his choir one after another all 198 of the sacred cantatas of Bach, earning the nickname among the villagers of "the cantata man."

Musical get-togethers at the Munch home were as set a custom as attendance at church. Each of the six children—two daughters, four sons—were taught to play, besides the piano one other stringed instrument. Every Sunday afternoon they sat down to family chamber music. During the summers, when they visited at the rectory of their maternal grandfather, Frederic Simon, at Neiderbroon-les-Bains in the Vosges mountains, they kept at the chamber music so continually that the neighbors nicknamed the house "the music box."

Eminent musicians usually stayed at the Munch's when they were in town. The boys thus came to know such visiting conductors and composers as Artur Nikisch, Edouard Colonne, Gabriel Pierné and Vincent d'Indy. He acted as guide for the latter and remembers he felt well-compensated for his services by being allowed to carry the composed scores to the hall on concert night.

During this period the young Charles took lessons on the violin, on the organ, and in harmony and counterpoint. When still quite young, he was allowed to join his father's

* This quotation and several others in this article are from Charles Munch's book, "I Am a Conductor," first published in France, then, in a translation by Leonard Burka, in this country, in 1955, by the Oxford University Press.

chorus and to play at the last stand of the second violins in his father's orchestra. From the age of fourteen he was occasional substitute at the console. He thinks of this as his first "orchestra." "Before those keyboards and pedals and the palette of stops," he says, "I felt almost like a demigod, holding in my hands the reins that controlled the musical universe."

Charles also composed, much as youngsters today scribble verses during algebra class. Though he has let this side of his personality lapse, those youthful efforts, he believes, have given him an insight into the composer's surges and the composer's problems which has proved helpful to him as a conductor.

It was as a violinist, however, that Munch filed up to receive his diploma at the Strasbourg Conservatoire in 1912 and it was as a violinist that he headed for Paris to study under Lucien Capet. Here he gained a cosmopolitan air and the Parisian's ability to enjoy life to the full; but the essential pattern remained unchanged. He kept steadfastly to his ideal of music as a sacred calling.

He was still in doubt as to which course his musical career was to take. The decision was further delayed by the declaration in 1914 of World War I. Since Alsace was then German territory, and Munch, for all his French leanings, officially a German citizen, he had no choice but to return to his home and be in due course conscripted into the German Army. During the four years he spent as sergeant of the artillery, he had a chance to ponder, between intervals of being gassed before Peronne and wounded at Verdun, the trend of his life and the bent of his mind. When he was demobilized at Cologne in 1918, he had come to the conclusion that conducting was to be his career, and that it was as a Frenchman he would pursue it. He returned to Strasbourg, which had by then become French territory, and took out French citizenship papers.

Now to school himself in the art of conducting! As concert-master of the Strasbourg orchestra, he had two examples to profit from: Guy Ropartz who was director of the orchestra and of the Strasbourg Conservatoire, and Paul Bastide who was director of the Opera. He scrutinized both, "as an entomologist watches insects." All their gestures soon became so familiar to him that he could execute them in his sleep. When he did not have to play, he would sit in a back row with a score, follow the parts of the other instruments, and try to discover how they were manipulated.

In Leipzig, where he went in 1926 as concert-master of the Leipzig Philharmonic under Wilhelm Furtwängler, he had actual chances to conduct. Sunday mornings he played violin in the small orchestra which accompanied Bach cantatas in the Thomaskirche in Leipzig. One Saturday afternoon the cantor sprained his ankle. The assistant conductor was not available. Munch was asked to fill in. He accepted with alacrity, studied the score through the night and conducted the program the next day. His second chance came when, at a historical concert of the Leipzig orchestra, he was asked to assume the role concert-masters of the early nineteenth century used to take, namely, to stand in his place in the orchestra and, by means of his violin, lead the orchestra men.

So stimulating were these conducting forays that Munch knew the time had come to give up the violin and try his luck as a conductor. He would crack the nut right to its heart, he decided, by beginning his career in Paris.

When, in 1932, Munch headed again for the capital of France, he possessed one vast advantage over the green youth who twenty years before had timidly rung the door-bell of Monsieur Capet to inquire about violin lessons. He now firmly believed in his destiny as a conductor and was determined to make the world share his belief.

Lucky for him, at least one other person in Paris did share it. His fiancée, Genevieve

Maury, of one of the most prominent families of Switzerland, was so confident that conducting was his field that she decided she would pool her resources with his. The Straram Orchestra—of full symphonic proportions—was hired and a hall rented for an introductory concert. This took place on November 1, 1932, and made his name known in Paris. Shortly thereafter Mademoiselle Maury and Charles Munch pooled their plans for the future, too. In 1933 they were married.

The success of Munch's first concert led to his conducting the *Concerts Siohan* and the Sunday afternoon concerts of the *Associations Symphoniques*. A season with the Biarritz Orchestra was followed by guest conductorships with the Lamoureux Orchestra. Then, in the way of Parisian conductors with a cause to serve and the determination—and wherewithal—to serve it, Munch assembled his own orchestra. For three years, from 1934 to 1937, he led this orchestra in concerts especially consecrated to contemporary music. He called it the Paris Philharmonic Orchestra, and he made a point of playing works of men then living in Paris—Honegger, Roussel, Poulenc and others. He lent it as a performing medium for the International Society for Contemporary Music and conducted the concerts in the society's Paris Festival.

Munch had become thoroughly affiliated with Paris, and his orchestra a Parisian orchestra. But he wasn't forgetting the universal aspects of music either. He engaged his brother Fritz to bring his Strasbourg chorus to Paris to sing with the orchestra. It was Bach they sang—the very cantatas that their father had brought back into popularity fifty years before.

In this period also Charles Munch's reputation as a Berlioz interpreter got its start. It has been a reputation of steady growth. On November 19, 1955, he was awarded the *Grand Prix du Disque* from the French government—this the equivalent of the "Oscar" bestowed on movie stars in this country—

The Boston Symphony Orchestra



for his recording of Berlioz' *Romeo and Juliet*. He has been described by Roland Gelatt in the *Saturday Review* as "a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric and possessed of an unerring ear for his kaleidoscopic scoring." Harry Shapiro, French horn in the Boston Symphony, says in awed tones, "In Berlioz works you could swear it was Berlioz himself conducting!"

In 1937 came Munch's appointment to one of the most important conductorial posts in France, the directorship of the *Société des Concerts du Conservatoire*. For eight years, from 1938 to 1946, he conducted this orchestra, striving "to bring to each concert still more thought, more care, more passion to bear on the practice of my art."

Perhaps in no country—with the possible exception of the United States—do people flare into prominence as quickly as they do in France. This now happened to Charles Munch. Clubs of bobby-soxers called "Les Munchettes" jammed front rows to admire "Le Beau Charles"; questionnaires regarding the "most popular dinner partner," run in the daily papers, found Munch heading the list; autograph seekers and camera fans dogged his steps.

This period saw the development of Munch's work schedule, one he still strictly adheres to. "In the morning my mind is still fresh," he says, "and everything seems to come easily and quickly. This is the best time to rehearse. Afternoons must be kept free. This is the time for receiving young composers looking for sponsors, soloists come for advice, and the time for reading new scores and making programs. For careful study of scores I am performing I prefer the silence of the night when I get my second wind and the music engraves itself more quickly on my memory. The senses are sharpened by the day's excitement, and, most important, I know that nothing will disturb the solitude, peace and silence which are so rare and precious these days."

Throughout the years of German occupation (1940-44) Munch kept to his conducting, while managing adroitly to avoid taking assignments for the Nazis. Every franc of his earnings from concerts he turned over to the French underground movement. He allowed his country house to be used as a station in the "underground railway." In these bitter days he read Schweitzer's books voraciously and the latter's philosophy of living to do good became his inspiration. Later on, when Munch had become conductor of the Boston Symphony, he showed his gratitude by presenting a concert, the proceeds of which went to furthering Schweitzer's hospital in Lambaréné, Africa.

Something Doing

After the war Munch conducted in Israel and at the festivals of Prague and Edinburgh. Wherever he went, he presented new, often controversial works. "I like all music," he says, "no matter from what country or what composer; but I do like to have something going on."

The Paris Conservatoire, standing for tradition, became alarmed at the array of moderns this conductor called up. It instructed him to play better known compositions. As

answer, Munch handed in his resignation.

On December 27, 1946, Munch guest-conducted the Boston Symphony. He returned for a fortnight in 1947-48. At the latter engagement, the Boston press hinted that, in observing him, listeners might be observing their next conductor. Munch also conducted the New York Philharmonic that season. Then music critic of the *New York Times*, Olin Downes, gave as his opinion, "Back of his qualities as a conductor—his masterly treatment of phrase, his exceptional range of sonorities, from the nearly inaudible *pianissimo* to the *fortissimo* that is so brilliant yet not too hard, the complete flexibility of beat and capacity, when that is desirable, for romantic rhetoric—are Mr. Munch's temperament and imagination."

In 1948 Munch and the French government National Radio Orchestra traveled by bus across the American continent. It was a successful tour. But it must have taken more than mere ego-satisfaction to sustain these troupers who often arrived at the night's destination after some 300 miles on the road, tired, cold and dirty. Again and again they came so near missing their schedule that they hadn't time even for a change of clothes or a cup of coffee before going on the stage. One incident stands out in the trip as an oasis of comfort. "We shall never forget," relates Munch, "the kindness of the good people of Montreal, who, hearing of our misery and knowing that we had arrived hungry and thirsty, immediately ordered fifty roast chickens for an after-concert supper. The concert was a good one, the chickens delicious."

On October 7, 1949, Bostonians, assembled in that low, oblong, red brick building trimmed in granite on the corner of Massachusetts and Huntington avenues for the first concert of the season, had three reasons for an unwonted show of excitement. This was not only a celebration of the fiftieth anniversary of Symphony Hall, was not only a dedicatory ceremony of their magnificent new pipe organ, but was also a welcoming of their new conductor.

After President Henry B. Cabot had briefly introduced the audience of Bostonian music lovers to their new podium occupant—they rose en masse to greet him—Munch smiled his thanks, then turned and faced the hundred or so musicians now in his care. Already via rehearsals they had become friends. It is a friendship which has been strengthened through the years. The members agree that their leader is not only the most economical rehearsal they have ever had, but also the most sympathetic. His directions are vivid: "Glisse-glisse like a snake! . . . Float in the air like smoke . . . Breathe the music!" His gestures are amazingly articulate: his crouching back and drawing the men toward him as if on reins of persuasion; a sudden plummeting of the hand for silence; a solicitous pointing; an urging sweep. Everything is of an appealing rather than a dictatorial nature. "The orchestra," according to him, "is not a docile or mechanical instrument. It is a social body, a collection of human beings. It has a psychology and reflexes. It can be guided but it must not be offended."

That Munch likes the men is obvious. He meets them in their homes and he meets them at their games. America has introduced him to the pleasures of golf. Often he will ap-

proach James Stagliano, solo French horn of the orchestra and a golf player of no pretensions, with a shy, "You play golf with me this afternoon?" If Stagliano says he has to teach, "Just a little while, after the lessons?" Mr. Munch has two sets of golf clubs, one of which he has taken to France, and one of which he keeps in America. He makes use of the latter particularly at the Berkshires during the summer. Stagliano reports that he is getting to be pretty good.

An orchestra member will sometimes accompany him on his tours of the antique shops of Boston. An avid art collector, Munch initiates the men into what water marks to look for in the paper that the masters drop on and what distinguishing signs make it possible to recognize fine old silver.

The Smile That Wins

It does not take the men's say-so, however, to establish the fact of Munch's comradeship. If one sits in a side box at a concert so as to come in relation to him almost as a member of the orchestra, one becomes aware that he is smiling as he gestures to the cellos, as he lulls the basses, as he beckons the clarinets. "You'll get this. You're doing better than you know! A bit softer there, my friend!" So he warms it out of them. The same spirit of kindness and mutual helpfulness exists here, in fact, as existed in his own family circle in his boyhood days in Strasbourg.

Munch's years with the Boston Symphony have held many high points. He established "open" rehearsals for students. On these evenings, the hall, crowded with young folks in blazers, looks like a glowing and variegated carpet.

In 1952, Munch took the orchestra on its first European tour in its seventy-one-year history. In four weeks they went to England, France, Holland, Belgium, Germany. A gala concert at the Paris Opera was attended by President Vincent Auriol and by foreign dignitaries. But what Munch remembers most lovingly in the whole trip was the concert given in his home town. "When the capacity audience in Strasbourg's *Salle de Palais des Fêtes* let loose with a storm of applause," wrote Cyrus Durgin of the *Boston Globe*, "that moment was perhaps the culmination of a lifetime of music-making for Charles Munch. I was able to see him, from a vantage point backstage, as he conducted the first number, Brahms' great and noble Fourth Symphony. There was something almost transfigured in the expression upon his face. A hometown critic, "Zed," wrote in *Les Dernières Nouvelles d'Alsace*, "After the concert it looked as though the whole audience trembling with joy after what they had heard would strew his path homeward with roses."

So the conductor, with world-fame won had returned home. What passed through Munch's mind after the concert that night after he had withdrawn from his co-citizen friends, his family? Perhaps as he walked under the shadow of the Cathedral spire he recalled his "credo," the parting advice he used to give his students at the Conservatoire: "If you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even the critics attack you, God will forgive you."

—Hope Stoddard.

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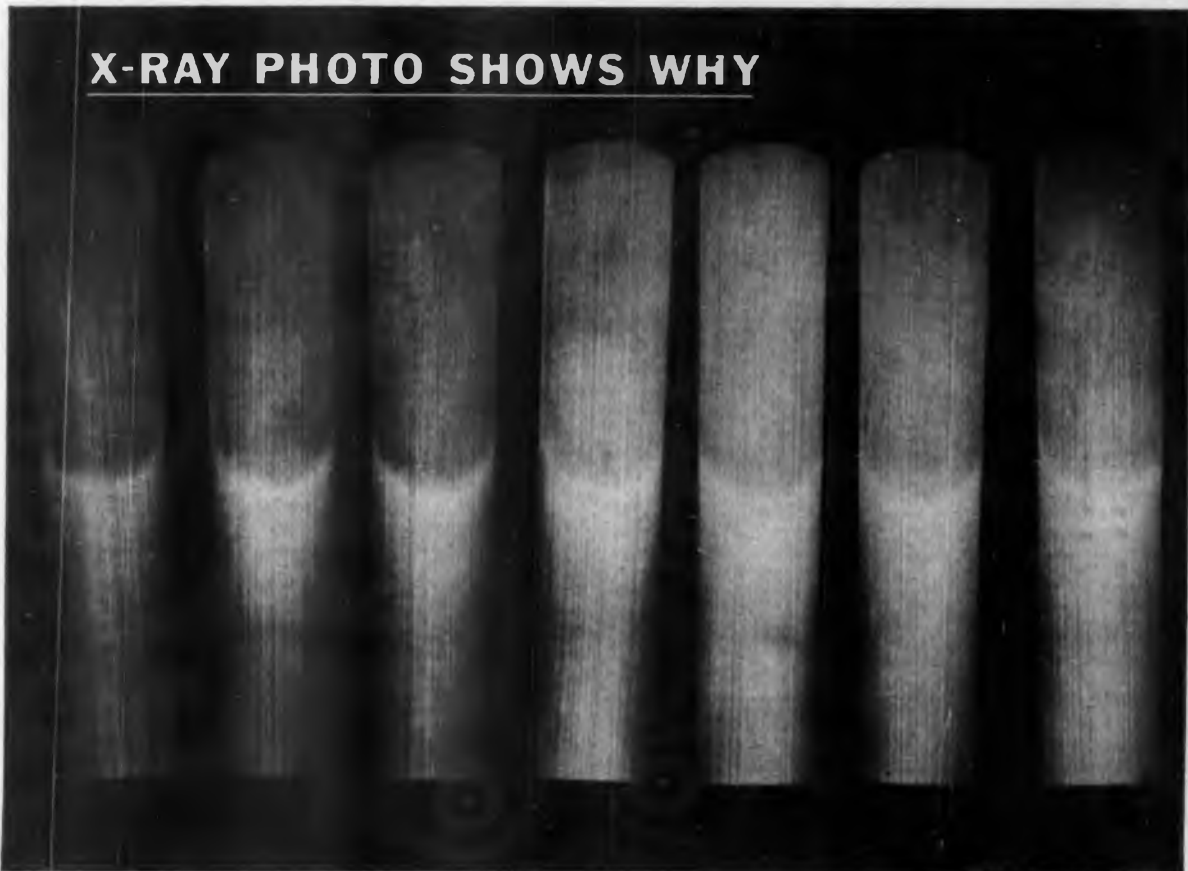


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*They say that music's of the trees
And of the birds and of the breeze;
Music for us is days and days
Of going over one hard phrase . . .*

*They speak of music of the spheres;
It never reaches our poor ears,
Or, if it does, it isn't sweet,
But harsh and sadly off the beat.*

*Music, the way we know it, comes
Only from labor spent in sums,
Or if it comes by means more slick
We've never learned to turn the trick.*

*So scales it is, and then more scales,
If one hour's practice on them fails—
Then, sometimes, rarely, there's a
measure*

*That gives us something more than
pleasure!*

*So come bus-rides and sleet and cold,
Come the junkpile when we're old,
Come damp halls and travel ache!
We'll take it all for music's sake.*

—Ben Niven.

Local 802, New York, N. Y.

Local 526, Jersey City, in printing the following editorial in its Official Journal, gives credit where credit is due. Here, more than in any other professional "no man liveth unto himself."

"We all have heard stories of the so-called genius who is completely self-taught. While it is true that some people have become fine musicians without ever having had formal lessons, there is no musician who is worth anything who does not owe a big debt to other musicians.

"We can all remember the bands we played with where someone in the band played so well he inspired the rest of the band to play better than they normally would. Sometimes a player has a different style that appeals to other musicians who copy his style, change it and create something different.

"This is especially true when a younger member starts playing with a band. It is not merely the idea that he has more to learn than the older musicians—he is still looking for new ideas and listening to what the other members are playing. Later on, this same player may be day dreaming when others are playing—he has lost his enthusiasm for new ideas or improving his playing.

(Continued on the opposite page)



Local 353, Long Beach, California, as representative of the A. F. of M. has presented a plaque to the City of Long Beach, California, "for its more than forty-five years of continuous sponsorship of live music which has done so much for the encouragement of musical culture." The above photograph shows, left to right: George M. Vermillion, Mayor of the City of Long Beach; E. H. Willey, first conductor of the municipal band from 1909 to 1915; Paul C. Hennel, president of Local 353; C. L. Bagley, International Vice-President; Herbert R. Kleckstein, assemblyman and first honorary member of the Long Beach Municipal Band; Ed L. Brown, secretary-treasurer of the Long Beach Central Labor Council; J. J. Richards, conductor of the band from 1945 to October, 1950.

INTERNATIONAL MUSICIAN



Installation of officers of Local 248, Paterson, New Jersey, on Sunday, January 8, 1956. Administering the obligation is International Secretary Leo Cluermann. The others in the group are President Joseph Carraffello, Vice-President Neal Solimano, Secretary Milton Rigar, Treasurer Fred Dittamo, Joseph Sellitti, Oscar Padula, Al Ferro, Tony Donato, Michael Donato, Louis Rizio, Vincent Vacante, Archie Gambuti, James Gemma, William De Marco, Joseph Cortese, Gabe Nakash, Steve Ippolito.

"It would be nice if we could meet those musicians who have inspired us to work harder through their fine playing. They would probably be surprised to receive our thanks because we seldom think to compliment a man for his playing—sometimes we are not even conscious of being inspired to play better—it just happens.

"Since we cannot always express our thanks to those who have helped us become better musicians, we can only repay our debt by helping others in the same way. We can only do this by playing to the best of our ability on every job we play. We will not always be able to do this, but we will be better musicians for trying. Only by trying to do this can we be worthy of the name—professional musician."

Local 47, Los Angeles, California, is proud of its ninety-two year old member Harry Batho. Mr. Batho, who is a violinist, has been active in the music profession for more than a half-century.

We have just received a note from Local 8, Milwaukee, Wisconsin, stating that the Blatz Band photograph which appeared on page fifteen of the December, 1955, issue of the *International Musician* has brought a number of letters to manager George Stude of that band. One let-

(Continued on the following page)

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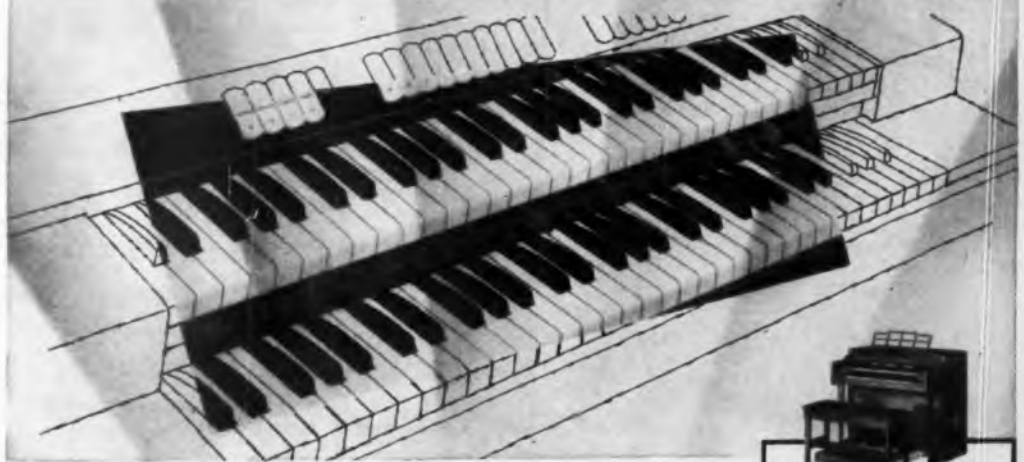
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ter is from a member living in Pennsylvania who spotted a certain tuba player in the back row. He inquired of Stude if it was Harry Holmes—and sure enough it was! Both served together in World War I days. Now they're corresponding again.

*March, O March, is on the wing,
And, brothers, it will soon be Spring—
Let's make joy like anything!*

*Let's celebrate the sleet and rain,
The icy road, the muddy lane,
The cutting wind, the stopped-up drain,*

*The roof that just now springs a leak!
And March has more, if you but seek.
Remember, it holds Peanut Week!*

Each year the Waukesha Symphony Orchestra, Waukesha, Wisconsin, gives two scholarships to young (high school

age) students of orchestral instruments who live within Waukesha County. This admirable practice might be copied by other symphonic groups.

Now another illusion has been exploded. When snake charmers pipe their dulcet tones to performing reptiles, it is only the audience that is charmed. No matter how mesmerized the snakes act, they aren't hearing a thing. Snakes are stone deaf, though they can receive vibrations from the ground, just as a deaf person can "hear" vibrations when someone walks across the floor.

The snake's rhythmic swaying is not in appreciation of the music played, but merely an imitation of the charmer's bodily movements.

The *New Jersey Labor Journal* prints an item regarding rules governing employment in a factory of Amassa Whit-

ney, Winchendon, Massachusetts, in 1830:

"Mill goes in operation ten minutes before sunrise; closes at ten minutes past sunset, except Saturdays, when work ends at sunset. 'Hands' must eat breakfast before going to work; thirty minutes for dinner and twenty-five minutes for supper at 5:30 P. M.

"'Hands' must pay for damage to machinery; give four weeks' notice of intention to quit. No smoking, talking, reading, eating on job."

No wonder some "rugged industrialists" long for the "good old days."

Local 423, Nampa, Idaho, is very proud of its honorary member, Winette Lockman, who, although a victim of polio from the age of twelve, is now holding down a man-size job at the Mercy Hospital in that city as labora-



Winette Lockman

tory technician. In her work she types up surgical reports and autopsy reports, types and files electrocardiograms, answers the phone and does all the rest of the secretarial work for the laboratory. She cannot climb stairs but, after being driven to the hospital each day, she walks up the ambulance ramp to get to her office. She sings and plays the piano, and music means much to her as a hobby. Her father, T. T. Lockman, has been president of Local 423 since January, 1951, and has incidentally, never missed a meeting since then.

A letter just received from Paul Wolfe, president of Local 655, Miami, Florida, tells us about an honor recently accorded him. The Variety Club of Greater Miami has selected him as the recipient of the "great guy" award for humanitarian efforts on behalf of the children of South Florida. This reflects glory not only on Brother Wolfe but on Local 655 as well. We are all proud of him!

We just got the good news that Vic Spies, editor of the *San Diego Sound Post*, was awarded \$500 by the *Writer's Digest* for the best short story of 1955. Now he has been notified that the same story has won another first place award and will be published by Frederick Fell, Inc., New York, in their annual anthology best short stories of 1956. Congratulations, Vic!

Mrs. Eleanor Roosevelt and Mayor Robert Wagner of New York served as chairmen of the honorary committee for a free symphony concert in observance of Negro History Week, which was presented by Local 802, New York City, at Hunter College Auditorium, New York, February 16. Supreme Court Justice Harold A. Stevens and Al Manuti, president of Local 802, gave short talks.

Informed that Hartford, Connecticut, had won a national award for noise abatement, officials registered surprise. Hartford does not have a noise-abatement program.

—United Press Dispatch.

Sydney J. Harris in *Local 30's St. Paul Musician* says, "The time to relax is when you don't have time for it."

Local 750, Lebanon, Pennsylvania, lists the names of its members who are at present in the armed forces, in its official publication, so that other members may write to them. A very good idea!

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M A R

IT'S IN THE NEWS!

★★ Competition for the twenty-fifth Kate Neal Kinley memorial fellowship in fine arts for 1956-57 has been announced by the University of Illinois. The award provides \$1,300 for a year of advanced study of the fine arts in this country or abroad and is open to graduates of the University's College of Fine and Applied Arts and of similar institutions of equal educational standing. Applications for this grant may be obtained from Dean Allen S. Weller, College of Fine and Applied Arts, University of Illinois, Urbana.

★★ America's "First Lady of Improvisation," Grace Castagnetta, will present a concert at Town Hall, New York, on March 11. The program will include, as well as her group of improvisations from themes suggested by the audience, works by Bach, Mozart, Chopin, Henry Cowell, and Rachmaninoff.

★★ The thirty-third annual observance of National Music Week will take place from May 6 to May 13. The theme this year will be "Music Keeps Your Life in Tune!" and special attention will be given to the permanent keynote, "Foster American Music."

★★ The Oratorio Society of New York in its February 29 concert presented works by Dvorak, Barber, Stravinsky and Cowell. The latter composer's "If He Please," commissioned by the Society, received its first performance then.

★★ Los Angeles County's Music Commission—it has the same status as a fire, police or planning commission—has among its new projects a free nine-event music festival for mass audiences, a Music Hall of Fame at Hollywood Bowl, and the establishment of a county-wide calendar of musical events and music therapy in hospitals.

★★ On February 23, Zara Nelsova, cellist, presented a program made up entirely of unaccompanied works for the instrument: Suite No. 2 by Max Reger; Suite No. 6 by J. S. Bach and Sonata for Solo Cello by Zoltan Kodaly.

★★ The violinist Isaac Stern will play in the Soviet Union this spring at the invitation of the Soviet Government. It is probably

the first time in eleven years that an American instrumental soloist has played in Russia. The last was Yehudi Menuhin, who made a brief tour of the Soviet Union in November, 1945.

★★ The Beta Chapter of Pi Nu Epsilon, honorary music fraternity at Drexel Institute of Technology in Philadelphia, has announced the opening of the 1956 Drexel Competition for composers of choral music. Information may be obtained by writing the Department of Music, Drexel Institute of Tech-

nology, 32nd and Chestnut Streets, Philadelphia 4, Pennsylvania. The deadline for the entries is September 1, 1956.

★★ The French horn virtuoso, Joseph Eger, was heard as featured guest with the New York Opera Company Orchestra, Joseph Rosenstock conducting, at Town Hall, New York, February 5. Mack Harrell, baritone, and Vronsky and Babin, duo-pianists, also participated in this all-Mozart program.



Joe Biviano, winner of the American Accordionists Association's 1954 award, says:

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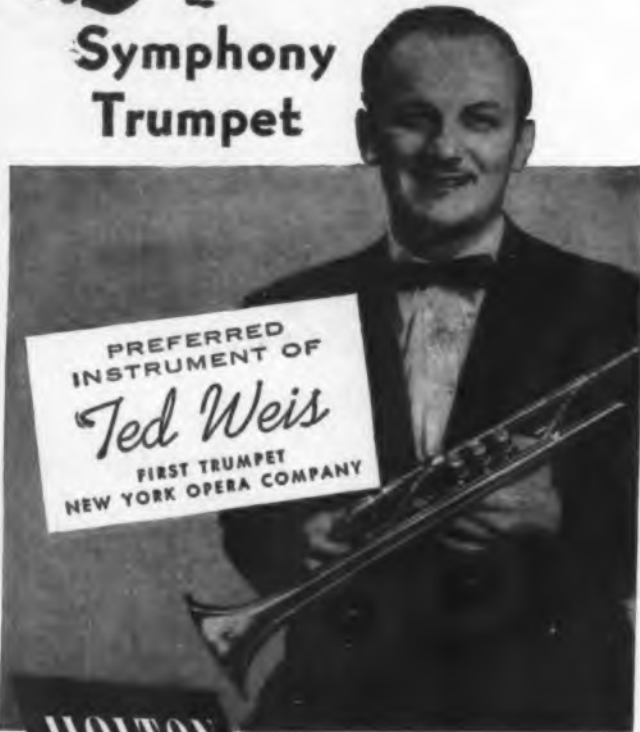
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Last spring two articles in this column highlighted two of "nature's aids" to better intonation. This article is about an opposite influence, one of nature's worst obstacles to playing in tune — *temperature changes*.

The subject will interest any instrumentalist who is curious to know how an instrument can be "altered" just as though an unseen, unwanted hand grasped the tuning slide and moved it back and forth a *half-inch or more*. Only during recent years have the effects been accurately diagnosed, measured and tabulated.

Now we can throw a spotlight on temperature's role in intonation so that particular players can be guided to a *more effective* pursuit of better intonation. The hardest problem is always the accurate location of the source of trouble *at the moment*. The effort here is (1) to determine accurately the effect of temperature on pitch, (2) to recognize those times when faulty intonation can *reliably* be blamed upon temperature change, and (3) to discuss what corrections can be made.

Discard Old Fables

The alert brass man enjoys putting two and two together; he remembers his high school physics teacher telling him that metal expands and contracts with hot and cold. Of course it does. Then he hears that when it is cold, brass instruments play flat; and when it is hot they play sharp. This, then, is as simple as two plus two; the horn shrinks with cold and expands with heat.

The variation in length of a brass tube from temperature change, however, is so small that it can be disregarded. Remember, we are looking for the equivalent of a change in tube length of as much as *one inch*—not a mere 1/1,000. We get closer to the core of the problem when we realize that any given change in temperature affects the *air column* contained within the instrument *100 times more* than it affects the walls of the tubing.

At your next opportunity, ask someone who plays the pipe organ (perhaps in your church) to tell you about the disturbing rise and fall of the pitch that comes with the change from warm to cold temperatures of the building. The "pipes" that are our wind instruments are affected similarly, but have the advantage of "quick tuning devices or controls," which the organ has not.

A step by step explanation of temperature's effect will roll away the mysteries.

1. Cold causes air to become rarefied; warmth makes air more dense.

2. A greater density results in *greater velocity* of sound in air.

Temperature	Velocity of Sound in Air	Pitch of
At freezing—32 f.	1087.5 ft. per sec.	112.5 cyc. per sec.
At room temp.—68 f.	1126.8 ft. per sec.	116.2 cyc. per sec.
At body temp.—98 f.	1159.6 ft. per sec.	120.0 cyc. per sec.

A little study of this table compiled by Merton Utgaard of Hall State Teachers College will show two points that are sufficient for a practical comprehension of the problem.

(a) *At usual temperatures, the velocity of sound in air increases approximately 1.1 feet per second for each degree Fahrenheit change.*

(b) *A change of 9 degrees Fahrenheit will produce about 1 per cent change in pitch.*

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Now have some fun. Recall past experiences—or, predict some new ones. Imagine what happens under "certain conditions." Any situation you conceive will have a counterpart in reality (maybe many times) this year, somewhere in some rehearsal, or, even in concert. An example comes to mind. A player "preludes" for ten minutes to loosen up his lip. It feels good, so he stops to light a cigarette. He puts the horn on a chair, and goes out for a smoke. The band starts to tune up (to say $A=440$ cycles per second) so he hurries back, picks up the horn, finds it tunes good; all is well. The air that is in the instrument is at room temperature from lying around. After it is played for some time it will again warm to the same temperature as the breath, which is about 98 degrees. By looking at the table above we see that this increase in temperature of the air of 20 degrees is more than enough to cause more than a 2 per cent increase in pitch. So, if the player just blows normally and naturally, making no lip adjustments, his "A" could come out close to 449, which is nine vibrations sharper.

"Double" Trouble

During very long rests many players leave their instruments on a floor stand, or simply on the floor (period). There are cool drafts blowing about; floor temperature can easily be below 60 (then so would be the air in the instrument, for metal, especially, is quick to absorb—and transmit—cold). The "A" the cooler instrument would sound if picked up and played immediately would then be way down to 435 cycles per second. In such a case, nature alone has caused an automatic change of 14 cycles from the previous example—enough to change the pitch about $\frac{1}{4}$ tone. (Usually this is done only by altering the length of the instrument—or pipe—a couple of inches.) The agony and grief that all this can cause is well known to all "doubblers"—the danceband men who play sax and clarinet, etc; symphony men who play B-flat and "A" clarinet, B-flat and "C" trumpet, oboe and English horn, etc. The "alternate instrument" is always cold, and hence always a challenge to "pick right up and play in tune."

Reminisce a moment on your musical experiences. Arrange them temperature-wise, from the "coldest" to the "hottest." My own "picture" would be something like this:

Coldest—out-of-doors playing, such as with college and military service bands, at games, parades, and concerts in the park.

Moderately cold—unheated rehearsal halls, churches, practice rooms, country ballrooms, drafty concert stages.

Hottest—poorly ventilated stages or soundproofed studio, with many batteries of overhead radiant lights.

Brass men, remember how much different in pitch your instrument sounded under varying conditions as above?

Scientific Aspect

To complete your understanding of this phenomena of nature, be brave enough to wade through just one formula, terrified though you may be. It will be found in your high school physics book. It says:

$$\frac{V}{WL} = F$$

This simply means that the frequency (pitch) will be the velocity of sound in air, divided by the wave length.

How do you know the velocity? By studying the table given earlier you will notice it constantly changes (with every change in temperature). In round numbers it is easy to calculate this change for any number of degrees temperature fluctuation.

How do you know the wave length? For an "open pipe"—like the trumpet, etc.—it is twice the length of the tube that sounds the fundamental, which on the trumpet is low B-flat, a ninth below "middle c."

(a) The tube of the trumpet is about 55 inches long, including the mouthpiece. However, the air column within the instrument vibrates on out the end of the bell a few inches (the distance depends upon the size of the bell's flare). It is then necessary to figure from the following:

(b) The theoretical or acoustical length, or the actual effective vibrating air column. This is, then, about 58 inches. And this makes the wave length 116 inches, or 9.6 feet.

How do you get a frequency? By putting all these figures together you will see that if you know the speed of sound in air

(Continued on page thirty-two)

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EAST

After two years at the Country House, Medicine Lake, Minn., Perry Martin is now appearing nightly at Madigan's Steak House, Carle Place, Long Island, N. Y.

The Binky Dee Trio (Binky Dee, Jacque Miller and Mike Korch) recently appeared at Murphy's Corner in Trenton, N. J., for a one-month stand.

The Buddy Barton Band has begun its second year at the New Eagles Club "805" in Greenville, Penn.

NEW YORK CITY

The Hotel Statler will bring the Dorsey Brothers' Orchestra into the hotel's Cafe Rouge for six months a year for the next five years. The pact goes into effect next September and calls for the orchestra to play out the six-month engagement in two segments of not less than six weeks in one stand. The orchestra opened the room on February 10 for six months on a previous booking . . . The Bob Alberti Trio (Bob Alberti on piano, Lou Fiorella on drums, and Al Hood on bass) is holding forth indefinitely at Tony Pastor's in Greenwich Village.

MIDWEST

Buddy Laine and his Whispering Music of Tomorrow are presently on a tour of one-nighters throughout the Midwest.

Reinick's Restaurant in Norwalk, Ohio, presents Herbert A. Napka playing the organ nightly . . . Mel Sparks' Three Guys and a Doll—Mel Sparks, drums and vocals; Kenny Baldwin, sax and clarinet; Billy Williams, trumpet; Juanita DeLona, piano — at Krieniens' in Terre Haute, Ind. . . The King's Men, an eleven-piece orchestra from Bloomington, Ill., are working at high schools, colleges, and

resorts throughout Central Illinois . . . Ted Conway's Chesterfield Trio (Ted Conway, piano, sax, clarinet, vocals and leader; Jim Bentley, piano, tenor sax and vocals; and Mason Shafer, drums) is in its second year at the Chesterfield Club in Waterloo, Iowa.

Harold Sincock (Cooke) is the attraction at the Country House, Medicine Lake, Minn.

The Sonny Curry Trio (Sonny Curry on sax, George Braser on bass, and Ditty-Bo Hill on drums) is playing at the Brown Derby in St. Louis, Mo. . . Hammond organist Dott Bossi is back for her third year at Gus' Restaurant and Cocktail Lounge in Kansas City, Mo. . . The Charles Drake Orchestra is in its fourth stand in the Drum Room of the Hotel President in Kansas City. With Drake at the keys, the lineup includes Harold Nelson on sax and clarinet, Joe Farren on drums, and Otto Woolsey on bass. For early evening hours and between sessions of the orchestra the Hotel President has brought in organist Hal Cowan for a continuous evening of music.

SOUTH

The Mid-Knights Orchestra played for the Snow Ball Dance during the Ski Carnival which was held at Davis, W. Va., on January 28.

Charlie Carroll (piano and songs) is featured at the Miami Springs Villa, Miami Springs,

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Fla. . . . Milt Shay and his Orchestra are going strong at the Latin Quarter in Miami Beach, Fla. . . . Al Zuker and his Orchestra supply the musical entertainment at the Royal York in Miami Beach until July 2 . . . Accordionist Ramoni is doing a single at the new Heathwood Hotel in Miami while his son, Frank Ramoni, Jr., is playing bass with Emil Colman's Orchestra at the Bal Moral Hotel.

Don Glasser Orchestra is scheduled for an April 2 opening at the Peabody Hotel in Memphis, Tenn.

WEST

Ann Jones and her Western Sweethearts are currently touring throughout the state of California . . . Diahl Graham and Prince Wain are the featured attraction with Curley Gold and his Texas Tune Twisters Western Swing Band playing for dances in Northern California, as well as entertaining veterans and service men in various hospitals . . . Eddy Dean Sage and the Sand Recording Artists star on the California Hayride television show and dance held every Saturday night at the Fiesta Building in San Mateo, Calif. . . . Farmer Red Ladner is appearing at the big western dance held every Saturday night at Forrester's Hall in Redwood

City, Calif. . . . Organist Ida Shedlov is back at the Lankershim Hotel in Los Angeles, Calif.

Trumpet and drummer man Bret Bailey is working the Salt Lake City, Utah, area.

Chaps Roadside Rascals are currently playing for western dances in and around Medford, Oregon.

CANADA

Hal MacFarlane has led the dance orchestra at the Brock Ballroom in Peterborough, Ontario, for fifteen consecutive seasons. During the summer months this orchestra performs at the Pines Pavilion on Lake Chemung, six miles from Peterborough.

ALL OVER

Judson Smith will remain at the Patio Club, St. Thomas, Virgin Islands, until the first week in April . . . After seven weeks at Jim Comber's Supper Club in Brentwood, Md., singer-pianist Bob Petti opened at the Princess Hotel in Bermuda on February 7 for an indefinite stay . . . Dizzy Gillespie and his Jazz Group will make a ten-week tour of India, the Near East and the Balkans during April. It will be the first tour abroad by a jazz band sponsored by the International Exchange Program of the American National Theatre and Academy.



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he Violin



VIEWS AND REVIEWS

By SOL BABITZ

THE GOOD ORCHESTRA VIOLINIST

The elements that go toward making a good orchestra violinist are complex and not often understood. Many fine violinists make poor orchestra material while many players of ordinary skill make outstanding orchestra men. To be sure, orchestral ability is a special gift which some possess in greater abundance than others, but every player can train himself to improve this ability. Of course this training requires determination, a factor which will be lacking if the player thinks that he is too good for the orchestra and that he should be a soloist.

Because many violinists are trained for solo playing, orchestra work is often a disappointment. Resentment at this "let-down" is shown by a psychological let-down. The player in such a case is not only a failure as a soloist but is not good as an orchestra player either.

Suppression of Individual Expression

The basic skill in orchestra section playing, apart from accurate note reading and following the beat, lies in knowing how to suppress individual expression for the sake of the group effect. In sport, this is known as team play, namely, giving up a chance to shine as an individual so that the group as a whole may benefit. In this category are such elements as following group bowings, blending of tone and adjusting of intonation for the sake of the total effect, as well as being an excellent reader and follower of the beat.

In symphonic music there is apt to be an abundance of *ritardandos*, *holds*, *accelerandos* and other unexpected changes in rhythm and tempo. The good player will follow the conductor with fair accuracy, even at a first reading. The "independent" player will discover these changes only *after* they occur, and I have found that such players usually complain about the conductor's incompetence.

Problems of Location

When the player is located at a desk which is far removed from the conductor, there is the additional problem of trying to watch the notes and the distant beat at the same time. Many players who are accustomed to sitting near the conductor find that, when moved to the rear, it is much more difficult to follow the beat. On the other hand, sitting close to the conductor has some disadvantages such as being more exposed and not having a group of players in front to follow. No matter where he is located, the good orchestral player will avoid "noodling" to show how talented he is, and will try to stop playing immediately when the conductor requests silence. This latter trait is a good one to cultivate not only because it speeds up the rehearsal, but also because it helps to conserve energy.

Respect for the Conductor

The individual has no control over his opinion of the conductor, and if he does not respect him he will be incapable of doing his best. If enough members of the orchestra share this low opinion of the conductor, the orchestra simply will not sound good. This is the sole explanation of why the same orchestra will sound good for one conductor and bad for another.

How does an orchestra sense that a conductor is incompetent? There are many obvious signs with respect to the beat, cues and such. Ingolf Dahl once told me that he could tell a good conductor from a bad one at a rehearsal simply by the way in which the conductor stopped the group. If during this stop the conductor made a suggestion which caused the passage to sound immediately different this was a sign that the conductor had an ear. If after the suggestion the passage sounded the same, this showed that the conductor merely stopped the orchestra for an imaginary reason.

However, no matter how poor the conductor, no orchestra really wants to play badly; and it takes a lot of nonsense on the podium to produce a really bad sound.

Individual Contributions to the Group

Although he must suppress his individuality to help the group, there are cases, particularly when a good player is playing in an inferior orchestra, in which the individual must stick out somewhat for the sake of the group. If the music calls for a *crescendo* and he hears that those around him are not paying any attention to the *crescendo* sign, the good orchestral player will produce an exaggerated *crescendo* in order to compensate for this lack in the group. If the music calls for a sudden *pianissimo* while those around him are continuing to play loud, the good player will stop his sound altogether (while moving his bow) so that by subtracting his tone entirely he will do more toward helping the soft effect than he could do by merely playing softly. If the section is running ahead of the beat or dragging, he will through one or two exaggerated accents on the beat try to call attention to the error. When it is time for an entrance after a long rest and he senses that the group is hesitant to enter, the good player will lift his violin conspicuously to give the cue rather than enter alone without warning.

Postscript to Violinistic Mischief

Several months ago I listed a number of tricks which can be played upon fellow violinists in the orchestra. These included the mistuned violin, the reversed-peg trick, knotted bow hair trick and so on. Although the list was fairly complete, I nevertheless overlooked a basic trick which should not go unmentioned—namely the placing of a small piece of limburger cheese or garlic under the chin-rest or tail-piece. While not as violent as some of the other tricks mentioned, this one invariably provides those who are in on the trick with much good cheer.

Zelman Brounoff, assistant conductor of the Dallas Symphony Orchestra, earns our undying gratitude by sending in the dead violin trick, which goes as follows:

"Take two pieces of rather thick rubber band and trim them to a size slightly smaller than the feet of the bridge of the violin or viola (for cello or bass use pieces of inner tube); insert these segments of rubber between the bridge and the belly of the instrument. When the instrument is returned to pitch the results are incredible. The phrase 'molto sordino' is the aptest description I can offer. The poor musician, seeing nothing amiss, sincerely believes that his fiddle has just died. It might even be possible to pick up a fine instrument for a song!"

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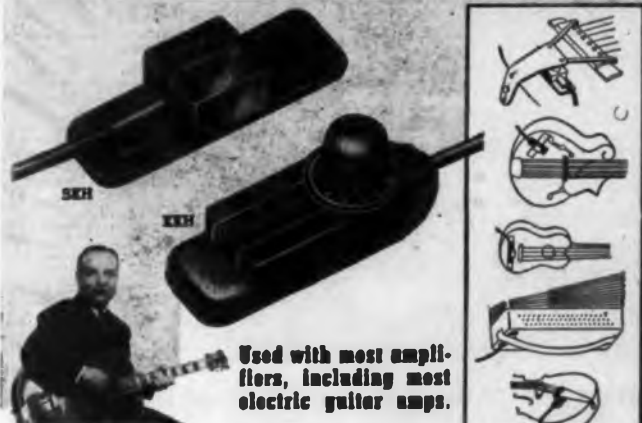
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TRUMPET TALK

(Continued from page twenty-seven)

at room temperature (68) to be 1126.84 feet per second, and the wave length of a B-flat trumpet to be 9.67 feet, the formula $\frac{V}{WL} = F$ becomes $F = \frac{1126.84}{9.67}$ or, 116.2 cycles per second is the instrument's fundamental tone of "pedal B-flat."

Conclusions

After realizing what temperature change does to an instrument the player can easily see the necessity of not only "warming up the lip" but the instrument as well. If most passages will be performed with the air in the instrument at the "heat of the breath" (98), that, too, should be the instrument's temperature when it is tuned. In a cold room, the player should try to keep the instrument as close to that temperature as possible during short rests by breathing into the instrument, or holding it close to the body.

One of the stress points of this series of discussions is that many of the intonation problems of the trumpet are not solved by "playing with the tuning slide." However, effects of temperature change create an exception. Players must become aware of when the tuning slide "saves the day." It must also be pointed out that the different "temperatures" of instruments, and the different sizes of their members all respond to temperature in varying degree and manner. But unlike the organist, who is helpless, brass instrument players can do something. They can easily change their wave length—by moving the tuning slide.

Of course any player who hears he is flat or sharp immediately "lips up or down." But it is not practical to do this for a long time. And especially in the upper register, it is not an easy thing to do. Also, who can tell just how long this temporary lipping adjustment will have to be prolonged before temperature conditions revert to normal, or before everyone else, too, has heard and agreed and adjusted? It is best not to expect miracles from the lip. Let ear, mind, and fingers help, too. When the instrument is cold, counteract "nature's unseen move" with a pull-in of the tuning slide. When temperatures rise, pull out again. **TUNE TO WHAT?** Adjust the instrument to the average. In every group there is an average pitch level. It is better most constant by those instruments that deviate the least—either by nature's kindness—or that of the player's.

To contribute the utmost to the solution of the ever-present intonation problem is every musician's never ceasing challenge. Acquaintance with temperature factors—and remedies—can greatly aid this obligation.

Experiment

Before you turn to the next page—
Try a two-minute experiment—
Get your horn out—
Take it to the kitchen—
Play, slowly, a nice "C" scale—
Quick, put the bell under the faucet and run moderately hot water through the instrument for a minute—
Empty the water completely, and quickly—
Play the same scale again!
Now can you explain to your wife what made the big difference in pitch?



Kiel (Wisconsin) Municipal Band, Edgar P. Thiessen, director

INTERNATIONAL MUSICIAN

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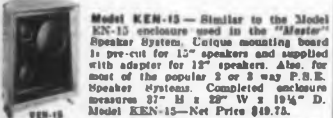


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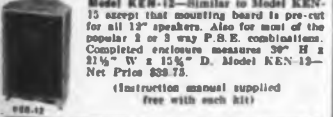
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A.F.L.-C.I.O. MERGER

(Continued from page fifteen)

understood, will do no organizing work. Affiliation with this department is open to all appropriate national and international unions.

The organizing jurisdiction of each affiliate is retained and, where such jurisdictions are duplicating or in conflict, settlement of jurisdictional problems are left to the affiliates through the process of voluntary agreement or voluntary merger, with the helping hand of the federation being proffered. The Executive Council will still have the power to issue charters and, as before, no charter can be issued in conflict with the jurisdiction of affiliated national or international unions except with their written consent. In assisting in organizing work, the Executive Council is required to recognize the equal status of craft and industrial unions as methods of trade union organization and to recognize that all workers, regardless of race, creed, color or national origin, are entitled to share equally in the full benefits of union organization. Organizing work will be conducted through a newly created Department of Organization under the supervision of the President.

The autonomy, integrity and jurisdiction of each affiliated national and international union is expressly guaranteed. Except in the specific situation hereafter mentioned, no such affiliated union may be suspended from membership in the new federation except by a majority roll-call vote at the convention. No such union can have its charter revoked except by a two-thirds majority roll-call vote at the convention. When requested by the President or a member of the Executive Council to do so, the Executive Council has the power to conduct an investigation of any situation where there is reason to believe any affiliate is dominated, controlled or substantially influenced in the conduct of its affairs by any corrupt influence or that the policies or activities of any affiliate are consistently directed toward the advocacy, support, advancement or achievement of the Communist Party, any Fascist organization or other totalitarian movement. After such an investigation, the Executive Council has the authority to make recommendations or give directions to the affiliate involved. It has the authority, upon a two-thirds vote, to suspend any affiliate found guilty. Any action of the Executive Council may be appealed to the convention, but the action becomes effective when taken and remains in full force pending appeal. This power of the Executive Council to investigate and suspend affiliated unions did not exist in the Executive Council of the A.F.L., with the one exception that where two or more national or international unions conspired to launch a dual organization rival to the A.F.L., the A.F.L. Executive Council could take action, including an order of suspension.

Raiding by one affiliate of the established collective bargaining relationship of another affiliate is prohibited and, in cases of complaints not settled under the No-Raiding Agreement, the President is required to seek voluntary agreement between the affiliates involved. Failing to reach such an agreement, the President is to submit appropriate recommendations to the Executive Council. The Executive Council is given the power to make necessary and proper decisions to carry out the provisions of the constitution. If an affiliate fails to comply with such a decision, the matter is to be submitted to the convention for final determination.

Various standing committees have been created and other committees may be appointed by the President. The present standing committees are those on Legislation, Civil Rights, Political Education, Ethical Practice, International Affairs, Education, Social Security, Economic Policy, Community Services, Housing, Research, Public Relations, Safety and Occupational Health and Veterans Affairs.

State federations of labor and local central bodies heretofore affiliated with the A.F.L., and state and local industrial union councils formerly affiliated with the C.I.O. are required to merge within two years from December 5, 1955.

The Constitution of the new Federation provides for two additional administrative bodies that did not exist under the Constitution of the A. F. of L. These are the Executive Committee and the General Board. The former is composed of the President, Secretary-Treasurer and six Vice-Presidents chosen by the Executive Council.

The Committee is obligated to meet every two months and advise and consult with the executive officers on matters of policy. The General Board is larger in numbers, being composed of the Executive Council members, the president or principal officer of each affiliated national or international union, and the president or principal officer

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of each trade and industrial department. The General Board is committed to meet at least once a year and decides only policy questions submitted to it by the executive officers or the Executive Council.

There is a common denominator between the General Board and the Executive Committee in that both groups are concerned only with questions of policy. There are, however, functional differences between the two bodies. The Executive Committee is designed to act in an advisory or consulting capacity to the executive officers. The General Board, on the other hand, fulfills a more limited function. It acts only on those policy matters referred to it by the Executive Council or the executive officers.

Though there are other aspects and facets in the new Constitution, space does not permit their being comprehensively explored. It is felt that what has been stated thus far highlights those provisions dealing with the internal structure and operation of the Federation and constitutes the portions of prime interest to the membership of the American Federation of Musicians.

To conclude this analysis of the new federation's constitution, it is word need only be said that it provides a readily workable scheme for codifying the thoughts and ideals of some 15,000,000 American working people, and should represent to the people of the world what can be accomplished for the betterment of the working people under true democratic principles in a truly democratic country.

Concededly it is not a perfect document. Neither was the Constitution of the United States which immediately required the addition of the Bill of Rights. Many problems may have been left unsettled or may be created by it. However, the envisioned questions were such that it was felt time would evolve solutions or that two years of operation under the Constitution would reveal needed changes which can be made at the next Convention. Nevertheless, an examination of this Constitution discloses that it contains substantially every element necessary for the proper administration and conduct of an organization embarking upon a new era of service to its members, growth and national importance. It recognizes the democratic principles upon which a strong, healthy society is based and provides a foundation upon which can be built a democratic and responsible united labor movement. The achievement of that objective depends, in a large measure, on the good will of those who will lead the federation and upon their devotion and loyalty, and that of the membership of the federation, to the principles of free and democratic trade unionism so clearly proclaimed in this new charter of labor.

JAMES C. PETRILLO, President,
American Federation of Musicians.

CLOSING CHORD

FRED P. ZIMPFER

Fred P. Zimpfer, aged seventy-nine, a member of Local 103, Columbus, Ohio, was killed in a car accident on February 14. Although Mr. Zimpfer had long been on the retired member list—he had been a clarinetist and member of the Shrine Band for many years—he always took an active interest in the affairs of the local and was an invaluable source of wise counsel and advice on matters affecting the musicians. He served as president of the local in 1915 and later on as secretary. He was also a member of the City Council from 1912 to 1930.

FRED W. VARIN

Fred W. Varin, old-time minstrel, black-face comedian, singer and drummer, passed away at his home in Los Angeles, California,

on January 8 of a cerebral hemorrhage. He was born in Quincy, Illinois, and was a life member of Local 325, San Diego, California. He was the oldest living exponent of minstrelsy, having been with many of the old-time minstrel shows such as Ward and Wade, John W. Vogel, Lew Dockstader, Hi Henry and others.

Two musicians who have done much for the cause of live music passed away just as this magazine was going to press—Paul Wolfe, president of Local 655, Miami, Florida, and Frank Dailey, one of the executive board members of Local 16, Newark, New Jersey, and manager of the Meadowbrook in Cedar Grove, New Jersey. In the April issue, we shall go more fully into their work.

INTERNATIONAL MUSICIAN

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Local 44, Salisbury, Md.—President, Charles Russell Yohe, 113 Brooklyn Ave. Phone: 7263. Secretary, Charles W. Shockley, 302 Park Ave.

Local 57, Saginaw, Mich.—President, Kenneth Mathews, 511 S. Weadock. Phone: 2-3976.

Local 84, Bradford, Pa.—President, Everett Samuelson, 20 Maplewood Ave. Phone: 2-3362.

Local 169, Manhattan, Kans.—President, Stanley R. Broadhurst, 621 Bluemont. Phone: PRescot 8-3106.

Local 199, Newport News, Va.—President, Blair Blanton, 114 O'Canoe Place, Hampton, Va. Secretary, Robert J. McMahon, 700 Sedgfield Drive, Warwick, Va.

Local 209, Tonawanda, N. Y.—President, William Kohler, 84 Washington St., North Tonawanda, N. Y. Phone: LU 4230. Secretary, Hiram G. Meyer, 58 Hill St., Tonawanda, N. Y. Phone: JACKson 6612.

Local 276, Sault Ste Marie, Ont., Canada—President, H. L. Sargeant, 21 Victoria Ave. Phone: AL 3-0362. Secretary, Bruce Tuck, 768 Bay St. Phone: AL 6-6194.

Local 306, Waco, Texas—President, Lyle Skinner, 901 North 34th St. Phone: 4-0734.

Local 321, Middletown, Ohio—President, Dennis Wolfe, 4410 Central Ave. Secretary, Bill Eisele, 241 Yankee Road. Local 349, Manchester, N. H.—President, William O'Meara, 618 Lake Ave. Phone: 2-2501.

Local 350, Collinsville, Ill.—President, Lawrence Kneedler, 421 Vandalia St.

Local 447, Savannah, Ga.—President, Albert B. Bizzell, 331 Oxford Drive. Phone: 3-2498.

Local 470, Rock Springs, Wyo.—President, Al Fanelli, 512 "C" St.

Local 475, Brandon, Man., Canada—President, B. Sheen, Park View Apts. Local 504, Fort Dodge, Iowa—President, Russell Thorson, 943 South 22nd St. Phone: 5-1494. Secretary, Walter L. Engelhart, 1430 6th Ave., North. Phone: 4-1991.

Local 541, Napa, Calif.—President, Elmer A. Bradley, 2676 Atlas Road.

Local 563, Cairo, Ill.—President, Paul Thomas Fitzgerald, 2407 Park Ave. Phone: 2316.

Local 564, Altoona, Pa.—President, Eugene Botteicher, 1007 Fourth Ave.

Local 572, De Kalb, Ill.—President, Dee Palmer, 246 Miller.

Local 575, Batavia, N. Y.—President, M. LeMay, Stafford, N. Y.

Local 576, Piqua, Ohio—Secretary, Nick Henderson, 518 Wood St.

Local 587, Milwaukee, Wis. (colored)—Secretary, Richard T. Overton, 2345 North 20th St., Milwaukee 6, Wis.

Local 615, Port Arthur, Texas—Secretary, William W. Abel, 3962 12th St.

Local 638, Antigo, Wis.—President, Edward Schroefer.

Local 649, Hamburg, N. Y.—President, Alan A. Miller, Marengo Ave.
Local 662, Laramie, Wyo.—President, Phil Krahn, 510 Russell. Phone: 4939.

Local 664, Lewiston, Idaho—President, Joe M. Mayer, 1034 Main St. Phone: 3-1284. Secretary, Carl R. Painter, 1034 Main St. Phone: 3-5221 or 3-1284.

Local 689, Eugene, Oregon—President, W. C. "Bill" Hamilton, 794 East 11th St., Apt. 1. Phone: DI 4-0584.

Local 750, Lebanon, Pa.—President, J. Lester Moore, 1221 East Cumberland St.

Local 768, Bangor, Maine—Secretary, Harold L. Miller, 116 Garland St.

Local 800, Cornwall, Ont., Canada—President, Stanley Dionne, 906 Walton St. Phone: 5432-J.

Local 801, Sidney, Ohio—President, Richard H. Neville, 1403 Broadway.

CHANGES IN ADDRESSES OF OFFICERS

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Local 346, Santa Cruz, Calif.—Secretary, L. A. (Skip) Larson, 931 Pacific Ave. Phone: GARden 6-1776.

Local 386, Chicago Heights, Ill.—Secretary, Henri Buttell, 1716 Halstead St.

Local 391, Ottawa, Ill.—President, Ardell F. Thomas, 197 Pearl St., Marseilles, Ill.

Local 435, Tuscaloosa, Ala.—Secretary, James T. Corder, 417 East 20th St. Phone: PLaza 4-7857.

Local 454, Merced, Calif.—Secretary, W. M. Wivell, P. O. Box 371. Phone: RANDolph 2-6033.

Local 511, Spartanburg, S. C.—President, Robert Simmons, Box 1225.

Local 709, Bozeman, Mont.—Secretary, George T. Sime, 720 W. Babcock, Box 128.

Local 727, Bloomsburg, Pa.—Secretary, Robert J. Hutchings, P. O. Box 173.

Local 771, Tucson, Ariz.—Secretary, Ernest L. Hoffman, P. O. Box 511.

CHANGE OF CONFERENCE OFFICERS

Mountain States Conference of Musicians: President, George T. Sime, 720 West Babcock, Box 128, Bozeman, Mont. Secretary, Dennis H. O'Brien, P. O. Box 1231, Billings, Mont.

CALL FOR SEMI-ANNUAL CONFERENCE

To All Connecticut Locals:

In conformity with the agreement of the Connecticut Conference of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the next meeting will be held at The Stratfield Hotel, Main St., Bridgeport, Conn., Sunday, March 25, 1955, at 11:00 A. M.

Faternally yours,
JOHN CIPRANIO, President.

CONFERENCE OF MUSICIANS

The thirty-third annual Mid-West Conference of Musicians, comprising the States of Minnesota, Iowa, Nebraska, North Dakota, South Dakota, will be held in Waterloo, Iowa, April 15-16, 1956. All locals in these five States are invited to attend. The headquarters hotel will be the Hotel President.

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This band plays engagements throughout New England, New York, and Pennsylvania. Some members of the band are suspected of holding membership in the Federation.

Locals should report any knowledge of their activities to the office of National Secretary Cluesmann, and also notify all hall proprietors and organizations where they have engagements that they are not in good standing with the Federation.

WARNING

Members and Locals are asked to be on the alert for one Eldred Roy Benz (guitar, trombone) who is alleged to have absconded with personal property belonging to a member of the Federation while in the jurisdiction of Local 147, Dallas, Texas. Benz claims to be a member of Local 677, Honolulu, T. H.

WARNING

Locals are advised to be on the alert for one William Pierce, a suspended member of Local 26, Peoria, Ill., who has been borrowing money from various locals in the Federation on a fake membership card. Pierce was last known to be operating in the California area.

WANTED TO LOCATE

Anyone knowing the whereabouts of the following is asked to communicate immediately with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

Denyke, Dusty, member Local 591, Port Arthur, Ont., Canada.

Foust, Cortez, former member Local 550, Cleveland, Ohio.

Warshaw, Alvin, member Local 802, New York, N. Y.

Willis, Sam, formerly located at 620 North Ninth St., Fort Smith, Ark.

PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:

Shellie Jacobs, Dothan, Ala., \$124.00.
Club Gaona, George Rodriguez, Jr., and Jose E. Ramirez, officers, Fresno, Calif., \$128.00.

Primalon Ballroom, Mrs. Carrie O. McCoy, proprietor, San Francisco, Calif., \$343.08.

Royal Peacock Club, Mrs. Carrie Cunningham, owner, S. A. Slaughter, manager, Atlanta, Ga., \$265.00.

Oglethorpe Hotel, Brunswick, Ga., \$408.33.

Caravan Club, Nick C. Alexander, owner, Savannah, Ga., \$25.00.

George S. Young, Savannah, Ga., \$100.00.

Philip Mansfield, Chicago, Ill., \$1,773.60.

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O'Connor, Grace

SAN DIEGO:
Blues and Rhythm Attractions
Agency
Eddie's Club, Bob Sanders,
Owner
Hudson, Aline
Lee, Robert E., Advertising
Agency
Logan, Manly Eldwood
Millspaugh, Jack
Top's, and Yake Kahn,
Employer
Washington, Nathan
Young, Mr. Thomas and Mrs.
McQuill, Bob
Russell, Bud

SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cable Car Village Club, and
Barney DeScaen, Owner
Cafe Society Uptown (now
known as Emmano Breakfast
Club)
Club Drift In, and Dan
McCarthy
Deasy, J. B.
Fox, Eddie
Giles, Norman
Jumptown, and Charles
(Chinky) Nadiz
Nisemann, Gordon J.
Oronato, Vincent
Pago Pago Club, and Laci Lay-
man and Kellock Catering,
Inc.
Paradise Gardens, and John A.
Gentry and William Carthen
Primalton Ballroom, Mrs. Car-
rie O. McCoy, Prop.
Reed, Joe, and W. C.
Rogers and Chase Co.
Shelton, Earl, Earl Shelton
Productions
Sherman and Shore Advertising
Agency
Smith, Craig, Pres., Artists
Booking Corp. (Hollywood,
Calif.)
The Civic Light Opera Com-
mittee of San Francisco,
Francis C. Moore, Chairman
Waldo, Joseph

SAN JOSE:
Ariotto, Peter and Peggy
McAdoo, Mr. and Mrs. George
Melody Club, Frank and
Pez, Fred
Theresa Oliver, Employers

SAN LORENZO:
Somers, Walt

SANTA BARBARA:
Briggs, Don
Canfield Enterprises, Inc.
Cosello, Mario

SANTA CRUZ:
Righetti, John

SANTA MONICA:
Lake, Arthur, and Arthur (Dag-
wood) Lake Show
McRae, H. D.

SEASIDE:
Corral Night Club, and
Al Leroy

SHERMAN OAKS:
Gillon, Le.
Kraft, Ozzie

SIGNAL HILL:
Moeller, Al, Signal Hill
Club

SOUTH GATE:
Ramona Club, Sal DeSimon,
Owner
Silver Horn Cafe, and
Mr. Silver

STOCKTON:
Sunset Macaroni Products,
Fred Stagnaro

STUDIO CITY:
Wigmar Productions, Inc., and
Wm. S. Orwig

VAN NUYS:
Leh, Raynor

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Bennell, Edward
Johansen Enterprises, Inc.,
Starlite Pop Concerts, and
Lou Johansen
Jones, Bill
Turf Club and Bill Bayers,
Manager
Wagner Enterprises, and Geo.
Alier

JACKSONVILLE:
Blanc, Paul
Bumberg, Albert
Florida Food and Home Show,
and Duval Retail Grocers As-
sociation, and C. E. Winter,
President; Paul Biea, Man-
aging-Agent
Forrest Inn, and Florida Amuse-
ments, Inc., and Bea J. Mary
and Joel Spector, and Joe
Alier
Jackson, Otis
Newberry, Earl, and Associated
Artists, Inc.
Zumpt Huff Associates

JULESBURG:
Columino, Kenneth

IAMA:
Main Cafe, and Robert Dean,
Proprietor

MORRISON:
Clarke, Al

TRINIDAD:
El Moro Club, and Pete Laagoo

CONNECTICUT

BRIDGEPORT:
Lunn, Edward

EAST HARTFORD:
Hotel Germaugus

EAST HAVEN:
Carnevale, A. J.

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madigan Entertainment Service

NEW LONDON:
Andreoli, Harold
Biscotti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph

NIANTIC:
Herman, Bowditch, Manager
Russell, Bud

POQUONNOC BRIDGE:
Johnson, Samuel

STAMFORD:
Glenn Acres Country Club, and
Charlie Blue, Pres., Mr. Soc-
cers, Sec. Treas.

STONINGTON:
Hangar Restaurant and Cab.
and Herbert Pearson
Whewel, Arthur

WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard
Parsons, Owner
Veterans of Foreign Wars,
Leroy Rench, Commander
Williams, A. B.

ELLENDALE:
Heavy's Chicken Shack, and
Isaacs Jarmon

GEORGETOWN:
Gravel Hill Inn, and Prestoa
Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

SMYRNA:
Kent County Democratic Club,
Solomon Thomas, Chairman

WILMINGTON:
Allen, Sylvester
Burt, Mrs. Mary (Warren)
Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTON:
May's Bar, Buddy Mays,
Employer
Strong, Meric, Beraice and
Ronald

CLEARWATER:
Birdon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Jay
Howe

DANIA:
Parade Club, and Michael P.
Slavin

DAYTONA BEACH:
Bethune, Albert
Elks Lodge, Pea City No. 503,
John L. Slack, Employer
Taboo Cocktail Lounge and
Restaurant, Inc., and Carl
Schmidt, Maurice Wagner
and Chuck Cockrell

DIEP BEACH:
Bon Air Hotel, Lou Basha,
Manager
Cassidy's Bar and Restaurant,
Edw. Cassidy

FLORENCE VILLA:
Lan Laramore Lodge No. 1097,
Garfield Richardson

FORT MYERS:
Bailey, Bill—All Star Minstrels,
Inc., and Si Rubens
McCuicheon, Pat

GULF BREEZE:
Surf Club, and Ernest W.
Wright, Operator

HALLANDALE:
Caruso's Theatre Restaurant,
and Marion Kaufman and
Robert Marcus

JACKSONVILLE:
Blanc, Paul
Bumberg, Albert
Florida Food and Home Show,
and Duval Retail Grocers As-
sociation, and C. E. Winter,
President; Paul Biea, Man-
aging-Agent
Forrest Inn, and Florida Amuse-
ments, Inc., and Bea J. Mary
and Joel Spector, and Joe
Alier
Jackson, Otis
Newberry, Earl, and Associated
Artists, Inc.
Zumpt Huff Associates

KEY WEST:
Allard, Genevieve C. (James
Delta)
Club Mardi Gras, and A. G.
Thomas, Employer
Delta, Jeanne (Genevieve C.
Allard)
Habana Madrid
Reyn, Margot
Weavers Cafe, Joseph Basha,
Joseph Stabianski

LAKELAND:
King, R. E.

MAITLAND:
Maitland Inn, Elmer Gamble,
Owner

MELBOURNE:
Moonlight Inn, Jake Gunders,
Owner

MIAMI:
Abouyon, Tony
Brooks, Sam
City Club, Philip and Heber
Berman
Club Jewel Box, Charles Mann,
Owner, Danny Brown,
President
Corbett, Frank
Donaldson, Bill
Florida State Theatre, Inc.,
Herman Bowditch, Manager
Olympia Theatre
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon

MIAMI BEACH:
Agron, Jack; Terrace
Restaurant
Caldwell, Max
Chez Paree, Mickey Gram,
Irving Rivkin
Circus Bar, and Charles
Copa City, Murray Weinger,
Lou Chetler and Fanz
Herman
Edwards Hotel, and Julius
Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen,
Owner-Manager
Leschnick, Max
Macomba Club
Macomba Restaurant, and Jack
Friedlander, Irving Miller,
Max Leschnick, and Michael
Rozenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Herze
Frassrand
Roosevelt Theatre
Scott, Sandy
Strauss, George
Wells, Charles

ORLANDO:
Club Surocco, and Ray Bann-
Fryor, D. S.
Redman, Arthur J.
Sunbrock, Larry, and his
Show, and Sunbrock Spea-
way

ORMOND BEACH:
Jul's Club, and Morgan J.

PALM BEACH:
Leon and Eddie's Nite Club,
Leon and Eddie's, Inc.,
Widmeyer, Pres., and
Orlin, Secretary

PENSACOLA:
Hodget, Earl, of the Top
Dance Club
Keeling, Alec (also known
A. Scott), and National Or-
chestra Syndicate and Amer-
ican Booking Company,
Alexander Attractions
Miss Texas Club, and Richard
Cooter, Owner and Prop.
Southland Restaurant, and
J. Ollie Tidwell
Williams, Kent

QUINCY:
Monroe, Reg

ST. PETERSBURG:
Ciro's, and John A. Davis,
Employer

SARASOTA:
Muller, Fred

STARKE:
Camp Blanding Recreation
Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines Patio, and Henry
Gaines, Owner
Two Spot Club, Caleb B.
Hannah

TAMPA:
Brown, Russ
Carousal Club, and Abe Barlow
and Norman Karn, Employers
Crystal Ball Restaurant, George
Marcus, Manager
Merly-Go-Round Club, and
Larry Ford
Rich, Don and Jean
Williams, Herman

VENICE:
Clarke, John, Pines Hotel,
Corp.
Pines Hotel Corp., and John
Clarke

Circus, and James Ed-
gman, Manager (operated by
Florida Circus Corp.)
FLORIDA BEACH:
Mallory Club, and Bill Harris,
Owner
Harry L.
Lillian F.

GEORGIA

ATLANTA:
Atlantic Moonlight
Opera Co., Howard C.
Jacoby, Manager
Theatre, J. Neal
Peacock Club, Mrs.
Marion Cunningham, Owner,
A. Slaughter, Manager
Perry
DAKOTA:
Theatre, Joe
Taylor, Manager, and
G. W. (Bill) Prince
Robert H., and
Lounge in Plaza Hotel
Fred
Attractions, Joe
W. Neely, Jr.
Bob
WICK:
Blue Room, and Earl
Hill and W. Lee
Hotel
Cafe, and W. Lee
Club, S. C. Kline
F. W. Taylor
FLORIDA:
Theatre
W. C.
Leah
FLORIDA:
Club, Nick C. Alex-
ander, Owner
Gus
Rocky
Shows, Inc., and David
Eady, Owner, Charles Barnes,
Manager
Lawrence A., Jr.
George S.
SIMONS ISLAND:
Isles Club, and Clayton
Vance (Vanclette), Mgr.,
and Gule Corporation
(Albany, Ga.)
STATESVILLE:
Thomas, and Terry
Many, Operator
WADSWORTH:
J. D.
Amusement Co.
WADSWORTH:
Sberman and Dennis

IDAHO

BOISE:
Earl
Jesse
Falls:
Larry, and Big Chief
Corp., and Uptown Lounge
BOISE:
Sam
Mrs. R. M.
MOUNTAIN HOME:
Alibi and Mr. J. T.
Jeffers, Owner and Operator
Cafe, and Mr. J. T.
Jeffers, Owner and Operator
PALEO:
Rollo
Bob
Stan
Nolan
Bud
WIT LAKE:
Lodge, and R. S. Berg

ILLINOIS

CHICAGO:
Anderson, F. D.
C. M.
CHICAGO:
James B.
Earl
Eli
CHICAGO:
Bennie
Delmore and Eugene
Ray Marsh, of the Dan
3-Ring Circus
Bob's Toast of the
Town
Records, Inc., Ewart G.
Ahoer, Jr., Pres.
Chicago Casino, and Harry
Wris, Owner
Elic, General Manager,
Chicago Artists Bureau
Theatre Restaurant,
Mrs. Anna Hughes,
Owner
Jimmy

Donaldson, Bill
Elders, Cleo
Evans, Ieep
Finc, Jack, Owner "Play Girls
of 1938," "Victory Follies"
Gayle, Tim
Glen, Charlie
Hale, Walter, Promoter
Hill, George W.
Knob Hill Club, and Al Fenston
Mackie, Robert, of Savoy Ball-
room
Majestic Record Co.
Mansfield, Philip
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency
Mocambo Club, Turin Acevedo,
Owner
Musart's Concert Management,
and George Wildeman
Music Bowl, and Jack Peretz
and Louis Capanola, Em-
ployers
Music Bowl (formerly China
Doll), and A. D. Blumenthal
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner
Moore, H. B.
Nob Hill Club, and Al Fenston
O'Connor, Pat L., Pat L. O'Con-
nor, Inc.
Silhouette Club, and Joe Salera
Stoner, Harlan T.
Teicher, Charles A., of
T. N. T. Productions
Whiteside, J. Preston
Williams, Ward (Flash)
Ziggy's Gridiron Lounge, and
Ziggy Czarobski, Owner

INDIANA

DECATUR:
Fagen, James (Buster)
EAST ST. LOUIS:
Davis, C. M.
FREESPORT:
Eastwood Inn, Ralph Isely,
Owner, Roger Mummert,
Operator
Marabel, George
GULFPORT:
Sunset Night Club, and Parrie
Shambour
KANKAKEE:
Havener, Mrs. Theresa
LA GRANGE:
Hart-Van Recording Co., and
H. L. Hartman
MOLINE:
Attler's Inn, and Francis
Weaver, Owner
MOUND CITY:
Club Winchester, and Betty
Gray and Buck Willingham
MT. VERNON:
Plantation Club, Archie M.
Haines, Owner
PEKIN:
Candlelight Room, and Fred
Romane
PEORIA:
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou
PRAIRIE VIEW:
Green Duck Tavern, and Mr.
and Mrs. Stiller
ROCKFORD:
Marino, Lawrence
Turner, John
ROCK ISLAND:
Barnes, Al
Greyhound Club, and
Tom Davelis
SOUTH BLOTT:
Derby, Henry Piazza, Owner
and Operator
SPRINGFIELD:
Face, James (Buster)
Shrum, Cal
Terra Plaza, and Elmer Bartolo,
Employer
WASHINGTON:
Thompson, Earl
ZEIGLAR:
Zeiglar Nite Club, and Dwight
Allsup, and Jason Wilkas,
Owners

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
HOLCOBROOK:
Golden Key Club, and H. R.
Allen (also known as Bert
Talon, Bart Talon, Bert Allen)
KANSAS CITY:
White, J. Cordell
LIBERAL:
Liberal Chapter No. 17, Dis-
abled American Veterans, and
H. R. Allen
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
MARYSVILLE:
Randall, George
PRATT:
Clements, C. J.
Wisby, L. W.
RUSSELL:
Russell Post 6240, VPW, Gus
Zercher, Dance Manager
SALINA:
Brown, Harry E.
Kern, John
TOPEKA:
Mid-West Sportsmen Association
WICHITA:
Aspinwall, Hugh M. (Chick
Martin)
Holiday Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Bountree, Upton
Taylor, Roy D.
HOPKINSVILLE:
Dabney, Louis B.
LEXINGTON:
Harper, A. C.
Rankin Enterprises, and Pres-
ton P. Rankin

PORT WAYNE:
Brumell, Emmett
GREENSBURG:
Club 46, Charles Holzhouse,
Owner and Operator
INDIANAPOLIS:
Bell, Richard
Benbow, William, and his All-
American Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Ferguson, Prop., George Fer-
guson, Prop., Leo Lesser, Jr.
Hicks, Jerry
Lazar, Eugene and Alex
Roller Rondo Skating Rink,
and Perry Flick, Operator
Sho-Bar, and Charles Walker
Tony's Supper Club, Tony Lau-
renzano, Operator
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SOUTH BEND:
Childers, Art (also known as
Bob Cagney)
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

LOUISIANA

NEW ORLEANS:
Barker, Rand
Berns, Harry B., and National
Artists Guild
Callico, Ciro
Coloforto, Joseph, and Mildred
Murphy
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Monnie, George
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SHREVEPORT:
Reeve, Harry A.
Roppolo, Angelo
Stewart, Willie
SPRINGHILL:
Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould
PORT FAIRFIELD:
Paul's Arena, Gibby Seaborne
SACON:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasar-
sky, Proprietor
Byrd, Olive J.
Carter, Charles
Cox, M. L.
Dunmore, Robert J.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
Jolly Post, and Armand Moe-
singer, Prop.
LeBlanc Corporation of Maryland
Bernie Lit Theatrical Agency
(formerly Playboy Talent
Agency)
Perkins, Richard, of Associated
Enterprises
Weiss, Harry
CORAL HILLS:
Hilltop Restaurant, and Theo-
dore J. Schendel
CUMBERLAND:
Waingold, Louis
EASTON:
Hannah, John
Reppch, Albert
HAGERSTOWN:
Bauer, Harry A.
Glass, David
Rainbow Room of the Hamilton
Hotel, and Chris Trautales
HAYES DE GRACE:
Bond, Norvel
NORTH BEACH:
Alta Hotel, Mr. and Mrs. Larry
Hines, Owners, Bernard Men-
del, former manager
OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator

LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Woolems,
Owner
King, Victor
Spaulding, Preston
OWENSBORO:
Higgs, Benny
PADUCAH:
Vickers, Jimmie

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BLACKSTONE:
Stefano, Joseph
BOSTON:
Ada Bullock's (also known as
The Coral Room), Ada Carlos,
Employer
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Brossahan, James J.
Caruso, Charles
Coral Room (also known as Ada
Bullock's), Ada Carlos, Em-
ployer
Hargood Concerts, and Harry
Goodman
Harriott, Eric
L. J. B. Productions, and Lou
Brudnick
F. M. Loew's Theatres
Regency Corp., and Joseph R.
Weiser
Sunbrock, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
BRAINTREE:
Quintree Manor
BUZZARDS BAY:
Blue Moon, and Alexander
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Arenovski, and Canal
Enterprises, Inc.
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Andrade, William
FITCHBURG:
Bouldie, Henry
HAVERHILL:
Assis, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Kane, John
HYANNIS:
Casa Madrid, and Pat Particelli
LOWELL:
Carney, John F., Amusement
Company
Crowe, Francis X.
MILLIS FALLS:
Rhythm Inn, and R. M. Tha-
beault and James Del Nigro,
Jr.
MONSON:
Canegallo, Leo
NEW BEDFORD:
The Derby, and Henry Correa,
Operator
NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)
SALEM:
Lash, George and Mary
SHREWSBURY:
Veterans Council
TEWKSBURY:
White Rock Club, Inc., Rocco
DePasquale, John Connolly,
Employers
WAYLAND:
Steele, Chauncey Itepow

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.
DULUTH:
Lucy, Jay
EASTON:
Hannah, John
HARMONY:
Carson, Manfred
MANKATO:
Becker, Carl A.
MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
PIPESTONE:
Stolman, Marvin
Stolman, Mr.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator
ROBBINSDALE:
Crystal Point Terrace
ROCHESTER:
Co. B., State Guard, and Alvin
Costello
SLANTON:
E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson
ST. PAUL:
Flame Bar, and Henry Greene
WINONA:
Interstate Orchestra Service, and
L. Porter Juag

MICHIGAN

ANN ARBOR:
Charles, Rex (also known as
Rex C. Eamond)
Eamond, Rex C. (also known as
Rex Charles)
McLaughlin, Max
McLaughlin, Ollie
BATTLE CREEK:
Smith, David
BAY CITY:
Walther, Dr. Howard
BENTON HARBOR:
Park-Mor, and Wm. Stohrer
CRYSTAL:
Palladium Ballroom, M. E.
Winkelman, Owner
DETROIT:
Adler, Caesar
Bel Aire (formerly Let 'N Ed-
die's), and Al Wellman, Ralph
Wellman, Philip Flax, Sam
and Louis Bernstein, Owners
Bibb, Allen
Blake, David R.
Briggs, Edgar M.
Burgundy Records, Inc., and
Art Sutton, General Mgr.
Claybrook, Adolphus
Club 9er, and Oscar Pruitt
Coaners Lounge, and Joe Pallaz-
zolo, Operator
Crystal Lounge and Bar, Ed-
mour H. Bertram, Owner-
Employer
Daniels, James M.
Dustin Steamship Company,
N. M. Constan
Gay Social Club, and Eric
Scriven

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner, Pilot
House Night Club
Ralph, Lloyd
Wesley, John (John W. Raioy)
CLEVELAND:
Hardin, Drezel
GREENVILLE:
Pollard, Floord
GULFPORT:
Plantation Manor, and Herman
Burger
JACKSON:
Carpenter, Bob
Poor Richards, and Richard K.
Head, Employer
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)
KOSCIUSKO:
Fisher, Jim S.
LELAND:
Lillo's Supper Club and Jimmy
Lillo
MERIDIAN:
Bishop, James E.
NATCHEZ:
Colonial Club, and Ollie Koerber
VICKSBURG:
Blue Room Nite Club, and
Tom Winice

MISSOURI

MOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
CLAYTON:
Anderson, P. D.

TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach
MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BLACKSTONE:
Stefano, Joseph
BOSTON:
Ada Bullock's (also known as
The Coral Room), Ada Carlos,
Employer
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Brossahan, James J.
Caruso, Charles
Coral Room (also known as Ada
Bullock's), Ada Carlos, Em-
ployer
Hargood Concerts, and Harry
Goodman
Harriott, Eric
L. J. B. Productions, and Lou
Brudnick
F. M. Loew's Theatres
Regency Corp., and Joseph R.
Weiser
Sunbrock, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
BRAINTREE:
Quintree Manor
BUZZARDS BAY:
Blue Moon, and Alexander
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Arenovski, and Canal
Enterprises, Inc.
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Andrade, William
FITCHBURG:
Bouldie, Henry
HAVERHILL:
Assis, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Kane, John
HYANNIS:
Casa Madrid, and Pat Particelli
LOWELL:
Carney, John F., Amusement
Company
Crowe, Francis X.
MILLIS FALLS:
Rhythm Inn, and R. M. Tha-
beault and James Del Nigro,
Jr.
MONSON:
Canegallo, Leo
NEW BEDFORD:
The Derby, and Henry Correa,
Operator
NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)
SALEM:
Lash, George and Mary
SHREWSBURY:
Veterans Council
TEWKSBURY:
White Rock Club, Inc., Rocco
DePasquale, John Connolly,
Employers
WAYLAND:
Steele, Chauncey Itepow

MINNESOTA

MICHIGAN

MISSISSIPPI

MISSOURI

PORT LEONARD WOOD:
Lawson, Sgt. Harry A.
INDIANAPOLIS:
Casino Drive Inn, J. W. Johnson, Owner
KANSAS CITY:
Am-Vets and Bill Davis, Commander
Rabbit, William H. (Bill)
Canton, L. R.
Equipe Productions, and Kenneth Yates, and Bobby Henshaw
Main Street Theatre
Red's Supper Club, and Herbert "Red" Drye
Zelma Ruda Club, Emmett J. Scott, Prop., Bill Christian, Manager

MASON:
Macon County Fair Association, Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocher Theatrical Agency
OAKWOOD (HANNIBAL):
Club Belvedere, and Charles Matlock
POPULAR BLUFFS:
Brown, Merle
ST. LOUIS:
All American Speed Derby, and King Brady
Barnholtz, Mac
Brown Bombar Bar, James Caruth and Fred Guinyard, Co-owners
Caruth, James, Operator, Club Rumbogee, Cafe Society, Brown Bombar Bar
Caruth, James, Cafe Society
Chesterfield Bar, and Sam Baker D'Agostino, Sam
Ford, Ella
Grady, George
Markham, Doyle, and Tune Town Ballroom
New Show Bar, and John W. Green, Walter V. Lay
Nieberg, Sam
Schimmel, Henry J.
Shapiro, Mel
Singer, Andy
VERSAILLES:
Trade Winds Club, and Marion Buchanan, Jr.

MONTANA

BUTTE:
Webb, Ric
GREAT FALLS:
J. A. Rottersade, and James Austin
MILES CITY:
Dodson, Bill
Morton, H. W.

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis
FREMONT:
Wes-Ana Club and Tanya June Barber
KEARNEY:
Fitch, H. B.
LODGEPOLE:
American Legion, and American Legion Hall, and Robert Sprengel, Chairman
MCCOOK:
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Graver, President
OMAHA:
Louie's Market, and Louis Papery
Suchart, J. D.
PENDEL:
Pender Post No. 55, American Legion, and John P. Kai, Dance Manager
VALENTINE:
Mundorf, Lyle

NEVADA

LAKE TAHOE:
Club Monte Carlo, Joby and Helea Lewis, Owners
LAS VEGAS:
Adevas Club, Inc., Clifton Powell, Employer
Black Magic Club, John Donahue and N. M. Austin, Owners
Flamingo Hotel
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Moulin Rouge
Patio Club, and Max Stettner, Sid Slat, Joe Cohen
Roy's Cafe
Royal Nevada Hotel
Stromy, Milo E.
Wagner, A. H.
LOVELOCK:
Fischer, Harry
PITTMAN:
All-American Supper Club and Casino, and Jim Thorpe
RENO:
Blackman, Mrs. Mary
Troncy, Don

NEW HAMPSHIRE

PABIAN:
Zaks, James (Zacker)
JACKSON:
McLain, Eddy
Sheir, James
SALEM:
Canobie Lake Park, Maurice Holland, Employer

NEW JERSEY

ABSECON:
Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Blue Angel (formerly Shangri-La of Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Dantzer, G.
Fassa, G.
Goodleman, Charles
Koster, Henry
Little Brown Jug, and Frank A. Irby, Operator
Lockman, Harvey
Mack's Mambo Inn, Lawrence McCall, Employer
Olshon, Max
Pilgrim, Jacques
Steele, Larry, and Larry Steele's Smart Affairs
Yacht Club, and Nate Goldberg
BAYONNE:
Club 21
BEVERLY:
Olympic Lakes, Bernard L. Brooks, Melvin Fox, and Melvin Fox Enterprises
BLOOMFIELD:
Thompson, Putt
BRIGANTINE:
Brigantine Hotel Corp., and David Josephson, Owner
BURLINGTON:
American Legion Home and Oscar Hutton, Chairman
CAMDEN:
Embassy Ballroom, and George E. Chigs (Geo. DeGeronimo), Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
Mike and Nick's Bar, and Mike Oliveri, Owner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner
ELIZABETH:
Catro, V.
FAIRLAWN:
Wells, Vicki (Dorothy Tirpak)
PORT LEE:
Bell Club, and Lillian Newbauer, Pres.
HILLSIDE:
Consumers Buying Service and Arnold Shuff
HOBOKEN:
Mickey's Pizzeria Bar and Grill
Red Rose Inn, and Thomas Monto, Employer
Sportsmen Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Ocan, present Owner, and G. Statira (Grant) and Bernie Levine, former Owners
LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Seldin, S. H.
Traymore Hotel, Leon Garfinkel, Employer
LITTLE FERRY:
Scarn, Joha
LODI:
Frico Club, and Tony Cortese
LONG BRANCH:
Hoover, Clifford
Kity, Marvin
McNeely, Leroy J.
McNeil, Bobby, Enterprises
Rappaport, A., Owner, The Blue Room
Wright, Wilbur
MCKEE CITY:
Turf Club, and Nellie M. Grace, Owner
MONTCLAIR:
Cos-Hay Corporation, and Thos. Haynes, and James Costello
MOORESTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor
MT. HOLLY:
Shins, Harry
NEWARK:
Beadie, Janet
Coleman, Melvin
Forte, Nicholas
Graham, Alfred
Hall, Emory
Harris, Earl

Hays, Clarence
Holiday Corner, and Jerry Poster, Employer
Jazz City, and Nick Panaccione
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
"Panda," Daniel Straver
Pecos City, Olde Pecos City, Inc., Philip Cortazzo and Charles Politano
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zarcardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Andy's Hotel, and Harold Klein
Eller, Jack
NORTH ARLINGTON:
Petruzzi, Andrew
ORANGE:
Cook, Wm. (Bill)
ORTLEY:
Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer
PASSAIC:
Tico Tico Club, and Gene DiVirgilio, Owner
PATERSON:
Club Elena, and Joseph Hauser
Hatab, Sam
Pyatt, Joseph
Ventimiglia, Joseph
PAULSBORO:
Cory Corner Bar, Anthony Scuderi, Owner and Operator
PENNSAUKEN:
Bellier, Jack
PENNS GROVE:
Club Mucho, and Joe Rizzo, Owner
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SEASIDE HEIGHTS:
Beuchamber Cafe, and Joe Slavin
BOMERVILLE:
Harrison, Bob
Walker, William (Raymond Williams)
Williams, Raymond (Wm. Walker)
SOUTH RIVER:
Capitol Lounge, Samuel Nisnoff, Prop.
SPRING LAKE:
Broadacres and Mrs. Josephine Ward, Owner
SUMMIT:
Abrons, Mitchell
TEANECK:
Suglia, Mrs. Joseph
UNION CITY:
Biancamano, Anthony F.
Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J.
VAUX HALL:
Carillo, Manuel R.
WEST NEW YORK:
D'ani Birth Organization, and Sam Nate, Employer, Harry Boorstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary Green, and David Time, Promoters
Halliday, Finn
Laloma, Inc., and Margaret Ricardi, Employer
White, Parrell
CARLSBAD:
Riverside Country Club, G. G. Hollinger, Employer
CLOVIS:
Denton, J. Earl, Owner, Plaza Hotel
HOBS:
Devonian Supper Club, and Pete Straface, Employer, and Mac Carson
LEYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSWELL:
Russell, L. D.
RUIDOSO:
Davis, Dennis W.
SANTA FE:
Emil's Night Club, and Emil Mignardo, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
Joe's Casino, and Harold Peche-
rickson, Floyd
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards

Snyder, Robert
States, Jonathan
ALDER CREEK:
Burke's Manor, and Harold A. Burk
AUSABLE CHASM:
Antler, Nat
Young, Joshua F.
BINGHAMTON:
Stover, Bill
BLUETON LANDING:
Blue Mills Restaurant, Louis
Danga, Prop.
BRONX:
Aloha Inn, Pete Mancuso, Pro-
prietor and Carl Raniford,
Manager
Club Delmar, Charles Marce-
lino and Vincent Delostia,
Employers
Elmser Theatre, and Israel
Rosenberg
Jugarden, Jacques I.
Katz, Murray
Miller, Joe
Miller, H. Walter
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugarden
Perry Records, and Sam Rich-
man
Rosardo, Al
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
Williams, J. W.

BROOKLYN:
Beckels, Lionel
Bel-Mor Restaurant, Felix Gar-
cia, Prop.
Borriello, Carmino
Bowen, Cecil
Bryan, Albert
Community Center, and Walter
C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Huckleback
Revue, Harry Dixon and
Elmo Eby
Hall, Edwin C.
Johnson, Clifford
Morris, Philip
Rosenberg, Paul
Roman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anita
Hick
Soo Corporation, and Hyman
Robbins
Steurer, Eliot
Sussman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Williams, Melvin
Zislow, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
DiStefano, Jimmy
Harmon, Lissa (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Art and Mildred
Parisi, Joe
Ray's Bar-D, and Raymond C.
Demperio
Sportstowne Bar, and Vera
Stevenson, and Mr. and Mrs.
Les Simon
Twentieth Century Theatre
DREYDEN:
Dryden Hotel, and Anthony
Vardi, Manager
EAST GREENBUSH:
Hughes, Richard P.
FAR ROCKAWAY, L. I.:
Towns House Restaurant, and
Bernard Kurland, Proprietor
FERRANDALE:
Clareadon Hotel, Leon Gar-
finkel, Owner
Gross American House, and
Hannah Gross, Owner
Pollack Hotel, and Elias Pol-
lack, Employer
Ster's Hotel, and Philip Ster,
Owner
ELBISCHMANN:
Churs, Irene (Mrs.)
FRANKFORT:
Rele, Frank
Tyler, Lenzy
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Slight, Don
GLENS PFEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer
GLENSWILD:
Glenwild Hotel and Country
Club, and Mack A. Lewis,
Employer
GRAND ISLAND:
Williams, Oasian V.
GREENWOOD LAKE:
Mountain Lakes Inn, and
Charles Fatigati, Employer
HUDSON:
Goldstein, Benny
Gutto, Samuel
HURLEYVILLE:
Butler Lodge, and Pincus Cohen,
Employer
ILION:
Wick, Phil

ITHACA:
Bond, Jack
JACKSON HEIGHTS:
Griffiths, A. J., Jr.
LAKE LUZERNE:
Munch, Svend A.
LAKE PLACID:
Carriage Club, and C. B.
Southworth
LIMESTONE:
Steak House, and Dave Oppen-
heim, Owner
LITTLE FALLS:
Corner Tavern, Al Dietlin,
Employer
LOCH SHELDEAKE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfield, Isadore, Jr., Estate
LONG BEACH:
Hamilton Club, and Mickey
Hasiasky
MALONE:
Club Restaurant, and Louis
Goldberg, Manager
MONTICELLO:
Hotel Anderson, Charles King,
Employer
MT. VERNON:
Raphin, Harry
NEW YORK CITY:
Alexander, Wm. D., and Associ-
ated Producers of Negro
Music
Allergic Records, and Paul Piner
And John R. (Indonesian
Consul)
Arnold, Sheila
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Karzmar
Bachelor House
Bamboo Room, and Joe Bura
Bender, Milton
Beenrub, Ben
Beverly Green Agency
Bradley Williams Entertainment
Bureau
Walter Hofbrau, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner
Browne, Bridget
Bruley, Jesse
Camera, Rocco
Cappola, Antoinette
Castleholm Swedish Restaurant
and Henry Ziegler
Catala, Estaban
Chambour Restaurant, Phil
Rosen, Owner
Chanson, Inc., Montie Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Club Continental and Dave
Panzer
Coffey, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Conlin Associates, and Jos. H.
Conlin
Connor, Chris
Cook, David
Ralph Cooper Agency
Courtney, Robert
Crockett, Mr.
Cros, James
Croymon, Michael, Theatrical
Agency
Currie, Lou
Cutter, George H., Jr.
Democratic Club, and Antonio
T. Ramos
Dery Records, and Larry
Newton
Dubonnet Records, and Jerry
(Jerome) Lipshin
Dynamic Records, Ulysses Smith
Fontaine, Lon & Don
Gustafman, E. M., and Sport
Films Library, Inc., North
American Television Produc-
tions, Inc., and Broadway on
Parade
Goldberg (Garrett), Samuel
Goldstein, Robert
Gordon, Mrs. Margaret
Graoof, Budd
Gray, Lew, and Magic Record
Company
Gross, Genaid, of United Artists
Management
Hello Parce, Inc., and Wm. L.
Taub, Pres.
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Impe, Inc., and Ben Gradus
Inley, William
International Food Show, Gor-
don Saville, Pres.
Jonsson, Donald E.
Kenay, Herbert C.
Kent Restaurant Corp., Anthony
Kourtos and Joe Russo
Kessler, Sam, and Met Records
King, Gene
Knight, Raymond
Kushner, David and Jack
La Rue, James
Lanfogl Theatrical Agency,
Dan T. Lastfogel

LA VIE (en Rose) Night Club
Monte Proser Entertainment
Inc., and Monte Proser,
Owner
Law, Jerry
LeBow, Carl
Levy, John
Levy Leslie and his "Black
Little Gypsy, Inc., and
Hirschler and John Lake
Mambo Concerts, Inc.
Manhattan Recording Com-
pany, Walter H. Brown, Jr.
Manning, Sam
Marchant, Claude
Markham, Dewey (Pigmeat)
Mayo, Melvin E.
McMahon, Jess
Metz, Phil
Metro Coat and Suit Co.,
Joseph Lupia
Meyers, Johnny
Millman, Mort
Mogle, Wm., and Amos
Montanez, Pedro
Moody, Philip, and Youth
Monument to the Putnam
Organization
Murray's
Neill, William
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.
Robinson, Owners
Orpheus Record Co.
Ostend Restaurant, Inc.
Pargas, Orlando
Penachio, Reverend Andre
Phillips, Robert
Pinkston, Walter C., and
Community Center (Brooklyn)
Place, The, and Theodore
Costello, Manager
Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The
Ravens)
Riley, Eugene
Robinson, Charles
Robinson, Clarence
Rogers, Harry, Owner, "The
Follies"
Sage, Miriam
Sandy Hook S. S. Co., and
Charles Gardner
Sawdust Trail, and Sid
Schwartz, Mrs. Morris
Scott, Roderick
Shaw Theatrical Agency
Singer, John
Sloyer, Mrs.
Southland Recording Co.,
Roe Santos
South Sea, Inc., Aber J.
Rubien
Steve Murray's Mahogany
Strouse, Irving
Stump, a Stumpy (Harold
Crommer and James
Sunbrock, Larry, and his
Show
Tackman, Wm. H.
Talent Corp. of America,
Harry Weissman
Teddy McRae Theatrical
Agency, Inc.
Television Exposition Pro-
ductions, Inc., and Edward
Cornet, President
Teatle Workers of Bell-
Archie Clark, Pres.
United Artists Management
Variety Entertainers, Inc.,
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Man-
Walker, Aubrey, Mainstay
Social Club
Watercups, Inc.
Wee and Levantahl, Inc.
Wellish, Samuel
Wilder Operating Company
Winley, Paul
Zakon, A. J.
Zaks (Zackers), James

NIAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's
ody Bar), Joe and Nick
Pisprofs.
OCEANSIDE:
Three Dimensional Photo,
Ewald W. Neumeister
OLEAN:
Old Mill Restaurant, and
Margaret Ferraro
NORWICH:
McLean, C. F.
PATCHOGUE:
Kay's Swing Club, Key
Angeloro
RAQUETTE LAKE:
Weinstein, Abe
ROCHESTER:
Glast Bar, Wm. H. Corwin
Owner-Operator
Griggs, Nettie
Valenti, Sam
Wilkoys, and Milo Thoms
Owner
ROME:
Marks, Al
SARATTS:
Sabattis Club, and Mrs. V.
Coleman

INTERNATIONAL MUSICIAN

WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Whiskey, Mike

UTAH
SALT LAKE CITY:
Sutherland, M. F.

VERMONT
RUTLAND:
Brook Hotel, and Mrs. Estelle
Duffie, Employers

VIRGINIA
ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMORIS:
Downing, J. Edward

HAMPTON:
Maney, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchins, M. E.

NEWPORT NEWS:
Isaac Burton

CLAYTON:
McClain, B.

TERRELL:
Terry's Supper Club

NORFOLK:
Big Trzsek Diner, Percy Simon,
Proprietor

CASHVA, IRWIN
Meyer, Morris

ROBINSON, GEORGE
Wainroe, Leonard

PETERSBURG:
Williams Enterprises, and
J. Harriet Williams

PORTSMOUTH:
Rountree, G. T.

RICHLAND:
American Legion Post No. 151

Knight, Allen, Jr.

SUPPLEY:
Clark, W. H.

VIRGINIA BEACH:
Beas, Milton

Fox, Paul J., Jim and Charles
Melody Inn (formerly Harry's
The Spot), Harry L. Sizer,
Jr., Employer

WILLIAMSBURG:
Log Cabin Beach, and W. H.
(Paul) Jackson

WASHINGTON

KILLE, HILL
Grove, Sirles

HARVISON, R. S.

SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles
Powell, Operator

White, Ernest B.

CHARLES TOWN:
Bishop, Mrs. Sylvia

HUNTINGTON:
Brewer, D. C.

Radio Center Area

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MARTINSBURG:
Miller, George B.

MORGANTOWN:
Niser, Leonard

WELLSBURG:
Club 67, and Mrs. Shirley
Davies, Manager

WHEELING:
Mardi Gras

WISCONSIN

BAILEY'S HARBOR:
House of Mr. "C." and C.
Clarkson, Employer
Schmidt, Gazebo, George
Schmidt, Owner

BEAR CREEK:
Schwartz, Leroy

BOWLER:
Beinke, Mr. and Mrs.

GREEN BAY:
Franklin, Allen

Calat, Erwin
Pearley, Charles W.

GREENVILLE:
Reed, Jimmie

HAWAII:
The Chicago Inn, and Mr. Louis
O. Runner, Owner and
Operator

MURLEY:
Club Francis, and James Francis
Pomacchio, Mrs. Elsey, Club
Fiesta

REWAUNEE:
Aude's Triangle, Everett H.
Aude, Prop.

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cuppa, Arthur, Jr.

Dimaggio, Jerome
Pan House Lounge, and Ray
Howard

Genilli, Nick
Goor, Seymour

Maniatici, Vince
Rio Club, and Samuel Douglas,
Manager, Vernon D. Bell,
Owner

Rizzo, Jack D.
Scales' House of Jazz, and
Mike Albano

Singers Rendezvous, and Joe
Sorco, Frank Balmatieri, and
Peter Orlando

Suber, Bill
Tin Pan Alley, Tom Bruno,
Operator

Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickson,
Vice-Commander

RACINE:
Miller, Jerry

RHINELANDER:
Kendall, Mr., Manager, Holly
Wood Lodge

ROSNOLT:
Alavickas, Edward

SHERBOGAN:
Scilia, N.

SUN PRAIRIE:
Hultizer, Herb, Tropical
Gardens

Tropical Gardens, and Herb
Hultizer

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Syl-
vester Hill

CHEYENNE:
Kline, Hazel

Wagner, George F.

DUBOIS:
Rustic Pine Tavern, Robert H.
Harter, Employer

EVANSTON:
Jolly Roger Nite Club, and Joe
D. Wheeler, Owner and
Manager

ROCK SPRINGS:
Smoke House Lounge, Del E.
James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben

Alvise, Ray C.

Archer, Pat
Cabana Club, and Jack Staples
Celebrity Club, and Lewis Clark
Cherry Foundation Recreation
Center and Rev. Robert T.
Cherry, Pres., and Oscar
Russell

China Clipper, Sam Wong,
Owner

Clare's Musical Bar, and Jean
Clare

Club Afrique, and Charles
Liburd, Employer

Club Bengali

Club Cimarron, and Lloyd
Von Blaize and Cornelius N.
Powell

Club Trinidad, Harry Gordon
and Jennie Whalen

Cosmopolitan Room of the
Windsor-Park Hotel

D. E. Corporation, Herb Sachs,
President

Dykes, Stockade, and John
Dykes, Owner

duVal, Anne
Five O'Clock Club, and Jack
Staples, Owner

Gold, Sol
Hoberman, John Price, Pres.,
Washington Aviation Country
Club

Hoffman, Edward F., Hoffman's
3 Ring Circus

Kirsch, Fred
Kavakos Grill and Restaurant,
and Wm. Kavakos

Little Dutch Tavern, and El
Brookman, Employer

Loren, Frederick
Mansfield, Emanuel

Maynard's Restaurant, Michael
Friedman and Morton Fore-
man, owners

Moore, Frank, Owner, Star Dust
Club

Motley, Bert
Perruso's Restaurant, and Vito
Perruso, Employer

Purple Iris, Chris D. Cassimus
and Joseph Cannon

Robinson, Robert L.
Rosa, Thomas N.

Rumpus Room, and Elmer
Cooke, Owner

Smith, J. A.
Steven's Cafe, Herbert Kelsler,
owner

T. & W. Corporation, Al
Simonds, Paul Mana

Wilson, John
Wong, Hing

Yesteryear Club

CANADA
ALBERTA

CALGARY:
Fort Brisco Chapter of the
Imperial Order Daughters of
the Empire

Simmons, Gordon A.

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
DeSantis, Sandy

Glaire Enterprises, and L.
Carrigan, Manager

H. Singer and Co. Enterprises,
and H. Singer

Stars of Harlem Revue, and B.
Lyle Baker and Joseph Kowan
Attractions, Operators

NEW BRUNSWICK

MONTEON:
Riley, Norma

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan

COBOURG:
International Ice Revue, Robt.
White, Jerry Rayfield and J.
J. Walsh

GALT:
Duval, T. J. (Dubby)

GRAVENHURST:
Webb, James

GUELPH:
Naval Veterans Association, and
Louis C. Janke, President

HAMILTON:
Nutting, M. R., Pres., Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)

LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), and M.
R. Nutting, President

SOUTH SHORE:
Glendale Pavilion, Ted Bingham

NEW TORONTO:
Leslie, George

OTTAWA:
Ayotte, John

Parker, Hugh

OWEN SOUND:
Sargent, Eddie

Thomas, Howard M. (Doc)

PORT ARTHUR:
Curtin, M.

TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn
and Sokoloff

Habler, Peter
Kesten, Bob

Langford, Karl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee

Mitford, Bert
Radio Station CHUM

Wetham, Katherine

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Eilow, Hillaire

QUEBEC

DRUMMONVILLE:
Grenik, Marshall

HULL:
Warren, Gilbert, Promoter

HUNTINGTON:
Peters, Hank

MONTEREAL:
Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Antoine Dufer

"Auberger du Cap" and Rene
Deschamps, Owner

Auger, Henry
Beriau, Maurice, and LaSociete
Artistique

Candfield, James (Spizzio)
Carmel, Andre

Coulombe, Charles
Hasket, Don (Martin York)

Lussier, Pierre
Pappas, Charles

Sunbrock, Larry, and his Rodeo
Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo
Show

QUEBEC CITY:
LaChance, Mr.

ST. EMILE:
Monte Carlo Hotel, and Rene
Lord

THREE RIVERS:
St. Maurice Club

BASKATCHEWAN

REGINA:
Judith Enterprises, and G. W.
Haddad

CUBA

HAVANA:
Sant Souci, M. Triay

ALASKA

ANCHORAGE:
Capper, Keith

1042 Club, Casper Miller and
Freddie W. Flemming

FAIRBANKS:
Brewer, Warren

**Casa Blanca, and A. G. Mul-
doon**

Cowtown Club, and Thorston
Fleming Club, Casper Miller,
F. deCosta Flemming, Em-
ployers, Freddie W. Flem-
ming, Operator

Glen A. Elder (Glep Alvia)
Grayson, Phil

Johnson, John W.
Stampe Bar, Byron A. Gillam
and The Nevada Kid

SEWARD:
Life of Riley Club, Riley Ware,
Employer

HAWAII

HONOLULU:
Kennison, Mrs. Ruth, Owner,
Pango Pango Club

Thomas Puna Lake
Waikiki Grove, Fred Matsuo,
Manager

WAIKIKI:
Walker, Jimmie, and Marine
Restaurant at Hotel Del Mar

SOUTH AMERICA

BRAZIL
SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abernathy, George

Alberts, Joe
Al-Dean Circus, F. D. Freeland
All American Speed Derby, and
King Brady, Promoter

Allen, Everett
Anderson, Albert

Andros, George D.
Anthe, John

Arnett, Eddie
Arwood, Ross

Aulger, H.
Aulger Bros. Stock Co.

Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon

Bell, Ray, Owner, All Star Hit
Parade

Baugh, Mrs. Mary
N. Edward Beck, Employer,
Rhapsody on Ice

Blumenfeld, Nat
Bologhino, Dominick

Bolster, Norman
Bosserman, Herbert (Tiny)

Brandforth, E.
Braunstein, B. Frank

Bruce, Howard, Manager, "Crazy
Hollywood Co."

Bryden, Ray, Marsh, of the Dan
Rice 3-Ring Circus

Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms,
Owners and Managers

Burns, L. J., and Partners
Bur-Ton, John

Capell Brothers Circus
Carlson, Ernest

Carroll, Sam
Charles, Mrs. Alberta

Cheney, Aland Lee
Chew, J. H.

Collins, Dec
Coaway, Stewart

Cooper, Morton
Curry, Beany

Dale Bros. Circus
Davis, Clarence

Davin (Kleve), Dick
deLay, William

Deviller, Donald
DiCarlo, Ray

Dolan, Ruby
Drake, Jack B.

Eckhart, Robert
Edwards, James, of James Ed-
wards Productions

Fechan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade"

Field, Scott
Finkeltine, Harry

Ford, Edward
Forester, Thomas

Fox, Jesse Lee
Freich, Joe C.

Friendship League of America,
and A. L. Nelson

Garnes, C. M.
George, Wally

Gibbs, Charles
Goldberg (Garrett), Samuel

Goodenough, Johnny
Gould, H.

Grayson, Phil
Gutrie, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hall, Mr.

Hewlett, Ralph J.
Hoffman, Edward F., Hoffman's
3-Ring Circus

**Hollander, Frank, D. C. Restau-
rant Corp.**

Horan, Irish
Horn, O. B.

Hoskins, Jack
Howard, LeRoy

**Howe's Famous Hippodrome Cir-
cus, Arthur and Hyman Sturmak**
Huga, James

International Ice Revue, Robert
White, Jerry Rayfield and
J. J. Walsh

Johnson, Sandy
Johnson, Clifford

Jones, Charles
Kay, Bert

Kilton, Wallace
Kent, Jack

Kleve (Davis), Dick
Kirk, Edwin

Kline, Hazel
Kosman, Hyman

Larson, Norman J.
Law, Edward

Leahy, J. W. (Lee)
Leveson, Charles

Levin, Harry
Mack, Bee

Mages, Roy
Mages, Floyd

Manna, Paul
Markham, Dewey (Pig)

Mathews, John
Maurice, Ralph

McCarthy, E. J.
McGraw, E. E., Owner,
Follies of 1946

McGowan, Everett
Meeks, D. C.

Merry Widow Company,
Haskell, Raymond L.,
and Ralph Paonessa, Mgr.

Miller, George E., Jr., Jr.,
Booker's License 1129

Ken Miller Productions,
Miller

Miquelon, V.
Mitchell, John

Montalvo, Santos
Nelson, A. L.

New York Ice Fantasy Co.
Chalfant, James Blizant

Henry Robinson, Owner
Olson, Buddy

BEAVER FALLS:
VFW Post No. 48
White Township Inn
BIG RUN:
Big Run War Memorial
Gymnasium
BRADFORD:
Evan's Roller Rink, and John
Evan
BUTLER:
Skateland
CARBONDALE:
Loftus Playground Drum Corps,
and Max Levine, President
CENTERPORT:
Centerport Band
CLARIFON:
Schmidt Hotel, and Mr. Harris,
Owner, Mr. Kilgore, Mgr.
EAST STROUDSBURG:
Locust Grove House
FAIRCHANCE:
Sons of Italy Hall
FALLSTON:
Valley Hotel
FREDRICKSBURG:
Vernon Volunteer Fire Co.
FREEDOM:
Sully's Inn
GIRARDVILLE:
St. Vincent's Church Hall
IATROBE:
White Eagles
LEBANON:
Mt. Zion Fire Company and
Grounds
LEHINGTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Prop.
MEADVILLE:
I. O. O. F. Hall
MOUNTAIN HOME:
Cousanzo, Vince, Orchestra
Onawa Lodge, B. Shinn, Prop.
NEW KENSINGTON:
Gable Inn
PHILADELPHIA:
Allen, James, Orchestra
Dupree, Hiram
PHOENIXVILLE:
Slovak Club and Hall
PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Passarella, Proprietors
READING:
Baer, Stephen S., Orchestra
ROULETTE:
Brewer, Edgar, Roulette House
SHAMOKIN:
Maine Fire Company
SIGEL:
Sigel Hotel, and Mrs. Tillie
Newhouse, Owner
SUNBURY:
Shamokin Dam Fire Co.
TARENTUM:
Frazier Township Fire Hall
Polka Bar
UNIONTOWN:
Melody Rink and W. Guteman
WHITNEY:
Pipetown Hotel
WILKINSBURG:
Lunt, Grace
YORK:
14 Karat Room, Gene Spangler,
Proprietor
Reliance Cafe, Robert Klin-
kist, Proprietor

RHODE ISLAND
NEWPORT:
Frank Simmons and his
Orchestra
WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA
SPARTANBURG:
Spartanburg Country Club, J. E.
(Whitey) Harling, Manager

TENNESSEE
BRISTOL:
Knights of Templar
NASHVILLE:
Hippodrome Roller Rink

TEXAS
ALICE:
La Vilita Club
CORPUS CHRISTI:
Brown, Bobby, and his Band
La Terraza Club, and Florencio
Gonzalez
The Lighthouse
Santikos, Jimmie
Tinan, T., and his Band
EL PASO:
Club Society, and Melvin Gm-
rett, Owner-manager
FORT WORTH:
Crystal Springs Pavilion, H. H.
Cunningham
GALVESTON:
Sons of Herman Hall
FORT ARTHUR:
DeGrace, Lenore
SAN ANGELO:
Club Antonio
SAN ANTONIO:
Club Bel-Air, and John W.
Moreland
Haecock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH
OGDEN:
Chic Chic Inn
El Chicho Club
SALT LAKE CITY:
Avalon Ballroom

VIRGINIA
ALEXANDRIA:
Alexandria Arena (America on
Wheels)
Nightingale Club, and Geo.
Davis, Prop., Jas. Davis
Manager
BRISTOL:
Knights of Templar
NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

WASHINGTON
SEATTLE:
Tuacdo Club, C. Batzer, Owner
SEQUIM:
King's Tavern

WEST VIRGINIA
CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Risk, Operators
FAIRMONT:
Amvets, Post No. 1
Friside Inn, and John Boyce
Gay Spots, and Adda Davis and
Howard Weekly
Maple Inn, and Leonard (Jake)
Romino
Ulton, A. B.
GRAFTON:
City View, Tony and Daisy
Olivio, Prop.
KEYSTONE:
Calloway, Franklin

WISCONSIN
ANTIGO:
Tune Twisters Orchestra, Jas. J.
Jerkle, leader
APPLETON:
Koehn's Hall
AVOCA:
Avoca Community Hall
Melody Kings Orchestra, John
Marshall, Leader
BLOOMINGTON:
McLane, Jack, Orchestra
BOSCOBEL:
Miller, Earl, Orchestra
Eckham, Harley
Sid Earl, Orchestra
COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator
GUSTON:
Truda, Mrs.
DURAND:
Weiss Orchestra
KENOSHA:
Rite Spot Tavern
MENASHA:
Trader's Tavern, and Herb
Trader, Owner
MILWAUKEE:
Moede, Mel, Band
MINERAL POINT:
Midway Tavern and Hall, Al
Lavery, Proprietor
NORTH FREEDOM:
American Legion Hall
OREGON:
Village Hall
PARDEEVILLE:
Fox River Valley Boys Orches-
tra, and Phil Edwards
BREWY:
High School
SOLDIER'S GROVE:
Gorman, Ken, Band
STOUTSTON:
Stoughton Country Club, Dr.
O. A. Gregerson, president
TREVOR:
Stork Club, and Mr. Aide
WISCONSIN RAPIDS:
National Cranberry Festival

DISTRICT OF COLUMBIA
WASHINGTON:
Club Nightingale
Johnny's Grill
National Arena (America on
Wheels)
Star Dust Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.,
Wells, Jack

HAWAII
HONOLULU:
49th State Recording Co.

CANADA ALBERTA
SYLVAN LAKE:
Prom Dance Hall

BRITISH COLUMBIA
VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA
WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO
AYR:
Ayr Community Centre
Hayseed Orchestra
BEVERLY HILLS:
Canadian Bugle and Trumpet
Band Association and mem-
bers, Charles F. Waldrum,
Secretary
BRANTFORD:
Silver Hill Dance Hall
CUMBERLAND:
Maple Leaf Hall
GREEN VALLEY:
Green Valley Pavilion, Leo
Lajone, Proprietor
INGERSOLL:
Beacham, Wm., and his Melody
Ramblers
KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie
LINDSAY:
Embassy Pavilion, and Peter
Bakergorge
MERRITON:
Granadians Trumpet Band
NIAGARA FALLS:
Radio Station CHVC, Howard
Bedford, President and Owner
OSGOODE:
Lighthouse
OWEN SOUND:
Scott, Wally, and his Orchestra
SARNIA:
Polish Hall
Polymer Cafeteria
TORONTO:
Argonaut Football Club, Inc.
Argonaut Rowing Club
Cheevers, Zena
Crest Theatre
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trumpet Band
Mitford, Bert
Mercury Club
R. C. A. S. C. Trumpet Band
Second Divisional Signals
Trumpet Band
Three Hundred Club
Toronto Junior Board of Trade,
Stu Chapman, Secretary
Toronto Ladies' Pipe Band
WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager
Gregory, Ken, and Royal Vaga-
bonds Orchestra

QUEBEC
LAPRAIRIE:
Boulevard Hotel
L'ASSOMPTION:
Au Miami Hotel, Roland Alix,
Owner
LEVIS:
Auberge de la Colianne, Paul
Bouret and Romeo Drolet,
Co-Props.
LOUISEVILLE:
Chateau Louise
MONTREAL:
Bacardi Cafe
Cafe Provincial
Gagnon, L.
Gaubert, O.
Lapierre, Adrien
Orleans Agency, and Paul
Paquin
Rainbow Grill
QUEBEC:
Canadian and American Book-
ing Agency
Nick's Paradise Restaurant, and
Nick Konstantinides, Prop.
ROUYN:
Radio Hotel
Rouyn Golf Club
ST. GABRIEL DE BRANDON:
Domaine de Brandon, Gaston
Bacon, Owner
ST. JEROME:
Maurice Hotel, and Mrs. Bleau
Proprietor
STE. MARGUERITE STATION:
Chalet Cochand, Inc.

SASKATCHEWAN
REGINA:
Gillies, R. H.

MEXICO
MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS
Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

FOR SALE or EXCHANGE

FOR SALE—Used Loree oboe, AE series, plateau system;—Consider trade for Bb bass clarinet of similar value. J. Furlong, 8802 Tioga Ave., Cleveland 5, Ohio.

FOR SALE—Olds trombone, Conn valve trombone, Bundy trumpet, Boehm clarinet, Buffet Albert clarinet, King baritone horn. Wanted: bass trombone, base or baritone saxophone. Dave Puckett, 311 Seventh St. S. E., Rochester, Minn.

FOR SALE—Dallape (black) Super Maestro 140 bass accordion; also 120 bass (black) Excelsior, OO model, recently overhauled. E. Czupka, 1409 1/2 Sixth Ave., Rock Island, Ill.

FOR SALE—Cello, by Lorenzo Ventapane, Naples, 1800, Dykes certificate, label. Full size, real bargain price. Shaw, 2785 Seaview Road, Victoria, B. C.

FOR SALE—Excelsior "OO" model, 4-5 sets of reeds, 4 rocker shifts, 1 bass shift, 120 bass. A-1 condition, used very little. With case, special, \$350.00. Frank C. Master, 108-14 72nd Ave., Forest Hills 75, L. I. BO 8-8053.

FOR SALE—Buffet Albert system bass clarinet, no cracks, without case, \$85.00. Selmer full-ring improved Bb Albert system clarinet, \$85.00. Selmer Bb Albert system clarinet, \$60.00. Frank Langone, 2919 South 16th St., Philadelphia, Pa.

FOR SALE—Orchestra music, symphonies, musical comedy selections, Victor Herbert selections, overtures, suites, grand marches, waltzes, etc. All are used. Frank Feldman, Jr., 1623 East 33rd Street Blvd., Baltimore 18, Md.

FOR SALE—Clavinole, complete with tripod stand, used only three (3) times. Reasonable. "Wargo," 308 Hawthorne St., Canonsburg, Pa.

FOR SALE—French Selmer artists model, bur- nished gold Eb alto sax, \$285.00; or will trade even for metal silver or gold plated Bb bass clarinet, low pitch, single automatic octave key, Boehm system, with lowest note in low register being Eb. Must be Pedler or Koehler. Write: Charles Faso, 290 Harrison St., Jamestown, N. Y.

FOR SALE—Used Deagan Vibraphor, three octave F to F, portable model 510. Reasonable at \$275.00. Write: Musician, 27 Margaret Drive, Plainville, L. I., N. Y. WE 5-7293.

FOR SALE—Fender electric precision bass. Base- man amp, both cases, also ampeg. Evan H. Young, R. F. D. 5, Austin, Minn.

FOR SALE—One of the finest band libraries, in excellent condition, consisting of selections, overtures, marches, novelties, solos, trombone smears, and other selections. W. B. Griffin, 212 Security Trust Bldg., Lexington, Ky. Phone 3-4750.

FOR SALE—Dave Pell styled arrangements writ- ten for trumpet, trombone, tenor, alto doubling, baritone sax, piano, bass and drums. B. Eberhart, 255 Bogue St., East Lansing, Mich.

FOR SALE—Antique harp made by Challotte of Paris about 1790. Ideal museum piece or col- lector's item. \$500 or will trade, need cele- stite. Write P. O. Box 1101, El Cajon, Calif.

FOR SALE—Baritone sax, Holton, old serial num- ber but in good condition. Case beat up but good inside. \$75.00 takes it. Jerry Billington, 102 State St., Madison, Wis.

FOR SALE—French horn, Conn 6D, F and Bb. Case. Sacrifice. Albert Combattelli, 2119 Mar- low Road, Toledo, Ohio. Kingswood 8432.

FOR SALE—Library of special arrangements for six-piece band. Trumpet, trombone, tenor, pi- ano, bass, drums. Not copies. 50 tunes, \$150.00. Chuck Canuso, 1007 South 55th St., Omaha, Neb.

FOR SALE—Orchestration for small orchestra. Standard music, 7 symphonies, 74 overtures, 280 concert numbers, 32 foreign and oriental dances, 40 suites, 75 selections. Make an offer. Walter Mayer, 3424 North 14th St., Milwaukee 6, Wis.

FOR SALE—600 pop and show tunes from 1919 to now. Price \$100.00. Viola Lawless, 1520 Burton Ave., Waterloo, Iowa.

FOR SALE—Retiring and offering my concert band library of some 2,500 numbers and 1,000 march size at 20% of cost. Also set of three tympania with traveling trunk. Albert P. Adams, 2221 Federal Ave., Seattle 2, Wash.

FOR SALE—King liberty model 2-bb trombone, serial No. 294731, with Blessing carry-all case, trombone stand and mutes. All like new, \$115.00. Robert M. Stahl, 7832 Suburban Lane, Argo, Ill. GL 8-5010.

FOR SALE—Used Gretsch cutaway guitar with twin D'Armond pickups, miracle neck and plush case, \$150.00. Eddie De Cesare, 1466 Grand Concourse, Bronx 57, N. Y. LUdlow 8-3999.

FOR SALE—"16" inch Italian viola, labeled Michele Deconet, 1781. Papers by Dykes of London, and Herman Walecki. Perfect condition, will trade. M. Kob, 2501 28th St., Santa Monica, Calif. EX 9-4063.

FOR SALE—Two excellent string bases. One William Darracot made in 1829, full size, \$650.00; one Ventopane, 7/8 sizes, 115 years old, \$1,300.00. Both in excellent playing condition. Also Taylor trunk, \$100.00, fits either base. Fred K. Whittingler, 6-B Marhofer Drive, Pittsburgh 36, Pa.

FOR SALE—Used Alexander double horn, with case. Frank de Polis, 1305 Federal St., Philadel- phia 47, Pa.

FOR SALE—Bb soprano saxophone, straight, trier model, gold-plated, in very good condition, \$50.00. Also library of Germania George Sacher, 1117 Bluff Ave., Selwyn, Pa.

FOR SALE—Ampeg bassamp amplifier, with 15 inch Jensen speaker, excellent tone and com- plete. Price \$125.00. Write: Phil De- 9 Flint Lane, Levittown, N. Y. LE 9-7433.

FOR SALE—Kohler bassoon, used, with two locals, piano key lock, perfect condi- tion. \$450.00 cash. Melvin Tax, 17-63 166th Street, Whitestone 37, L. I., N. Y.

FOR SALE—Conn Bb soprano saxophone (new model), with case, \$85.00. Pencil-Moore Boehm clarinet (wood-17-6), with case, \$85.00. (Used). Lloyd H. Knox, 580 Broadway, Sedalia, Mo.

FOR SALE—One string bass, German, 1/2 size, used, \$145.00. One string bass, Czechoslovak 1/2 round-back, used, \$215.00. Louis Zian, 6 Collins Ave., Miami Beach, Fla.

FOR SALE—Selmer tenor No. 17975, Selmer alto, No. 10160, \$100.00. Buffet clarinet, \$100.00. Milton Kirach, 163 Beach Ave., Beachmont, Mass.

FOR SALE—Genuine Vincenzo Postiglione 1886, certificate by Wurlitzer and others; full tone, perfect condition. \$1,250.00. M. L. 488 14th St., Brooklyn 15, N. Y. SO 8-3633.

FOR SALE—Forty band uniforms, AFM regu- lar blue, cap, coat, pants, gold lined, cost \$60.00 each. \$800.00 or best offer. Brill, 3918 Detroit Road, R. D. J., Elyria, Ohio.

FOR SALE—Two covered-bodes W. S. Selmer. One regular model No. 12015, 5/8 inch hand-made, low B foot No. 20467; recently overhauled, reasonable prices. M. V. Navary, West 73rd St., New York 23, N. Y. TR 4-1000.

FOR SALE—Adler bassoon, Heckel system, model, used five years, in fine condition. Extras and carrying case, \$400.00. George Roberts, 1580 West Third St., Brooklyn 4, N. Y. Phone Nightingale 5-8353.

FOR SALE—Electric Hawaiian guitar, six strings. National. Ebony black, white trimming, like leatherette case, red plush lining; like of \$75.00. Picture sent on request. Nicosa, West 109th St., New York 25, N. Y.

FOR SALE—One Conn silver Buegel horn, straight alto, with case, \$50.00. One pitch Conn bar sax, silver, with case, \$80.00. One antique rotary valve cornet with four shanks, \$25.00. O. G. Cole, P. O. Box 2, Georgetown, Calif.

FOR SALE—Fine old Italian string bass, 1/2 size, big tone, \$700.00. Samuel Gorodetzer, East Johnson St., Philadelphia 38, Pa. WA 7-1392.

FOR SALE—Used 120 bass, full size, Egan Accordion, black, with automatic bellows, \$75.00. Picture sent on request. Alfred Cardello, 301 Walnut St., North Adams, Mass.

FOR SALE—Three bassoons (French system), without name, one Bettonne, one Buffet. All instruments, \$185.00. Adolphi Angelucci, Nesper St., Philadelphia 15, Pa.

FOR SALE—Gibson banjo-guitar, with formal- ly-lined case; plays full size string chords with banjo sound. Like new, \$110.00. Michael Rizzo, 14 King St., Troy, N. Y.

FOR SALE—French Selmer alto Mark VI field case, and Leblanc symphony clarinet. Party leaving for service; free trial. Sell complete, \$498.00. Tom Tomek, Marshall, Minn.

WANTED

WANTED—Accordion teacher for beginning to advanced pupils; in territory acclaimed best for asthmatics. Flagstaff Music Center, 130 Beaver, Flagstaff, Ariz. Phone 566.

WANTED—Used Loree or Marigaux oboe, plus with forked "F" resonance key, single G octave keys. Charles Murray, 611 West Ave. Webb City, Mo.

WANTED—Library for group made up of alto, bone, trumpet, alto sax, and rhythm; modern sound. Contact R. Burnett, 25 West Ave., Goshen, N. Y.

WANTED—Pre-war Lyon & Healy, Wurlitzer or other firms catalogues of old violins, bows, Max Shapiro, 17 Westbourne Terrace, Brooklyn 46, Mass.

WANTED—Phillip King, formerly of Local of New York City;—Artist and business op- portunity; whereabouts wanted for possible in- vestment. Maurice Grudin, 288 Graham Ave., Bronx, N. J.

WANTED—Used Geyer double French horn, no consideration, but must be in fine condition. Will pay premium price for right instrument. Philip Farkas, 1112 Greenwood Blvd., Easton, Ill.

WANTED—Musicians: Forming new group of- fering on instruments and vocals. State of- fice range, and instrumentation in first. H. Hansen, 146 21st St., Brooklyn, N. Y.

WANTED—Pianist for summer engagement in New England resort hotel. Concert and ex- perience; also cellist who doubles sax. H. Huth, 22 West Harris St., Savannah, Ga.

WANTED—Pair Pedal Tympani. Send in- formation to: H. W. Arntsen, Director of Music Education, Box 522, Oshkosh, Wis.

WANTED—"Situations Vacant," Stockholm Philharmonic Orchestra (First Concerto Hans Soderstrom). Leader of 1st violins and viola, wanted for season 1956-57. Age and certificate and merit documents to be sent to address: Konserthuset, Stockholm, Sweden, March 15th, 1956.

WANTED—Bass player to sing legitimate (authentic) Spanish for steady position. Charles Gordon, 127-33 223rd St., Laurelton, L. I., N. Y. LE 9-7435.

WANTED—An entertainer (vocalist, night club singer, etc.), with music background, who would like to be a disc jockey. No one nighters. Must be a real good showman with good sense and lots of enthusiasm. Make application to Todd Storz, Mid-Continent Broadcasting Company, Omaha 2, Neb. Our stations in Minneapolis, St. Paul, Kansas City, and New Orleans.

WANTED—Used 3/4 or 1/2 size string bass for young student. Inexpensive plywood preferred. Write or phone: Robert Petersen, Apt. 4-J, 65-74 106th St., Rego Park 74, N. Y. TWining 100.

WANTED—Dobro guitar: old type wooden guitar with steel resonating plate set into sound box. Good details, price and photograph if possible. Write Carpenter, 5317 Waverly St., Montreal, Que., Canada.

WANTED—Albert system C low pitch clarinet. Must be in very good condition. State make and price. James Gikas, 113 South Third St., Tampa, Fla.

WANTED—Teregota in C or E♭. Give details. Les Flounders, 5635 Upland Way, Philadelphia 16, Pa.

WANTED—Fine string bass, 3/4 or full size; must be a fine quality instrument, perfect condition. Give price and description in return letter, round up. Hubback, Buzz Mayer, 498 Salem Drive, Pittsburgh 16, Pa.

WANTED—Five string banjo, old model preferred. Also autoharp, lyre, dulcimer, etc. Melvin Wink, 3210 Avenue "H," Brooklyn 10, N. Y. S-3426.

WANTED—Young versatile guitar player (must be dependable), for well known traveling group. Must do comedy and group vocals; steady work. Write or phone: "The Tunesters," % 104 Laird Ave., Jersey City 6, N. J. OLdfield 3-2671.

AT LIBERTY—Pianist, experienced for many years in society dance, concert, shows. Seeks permanent connection with congenial orchestra in resort hotel, restaurant or single engagements. Would consider teaming with Hammond organ group. William Marks, 922 East 15th St., Brooklyn 30, New York. LE 2-26.

AT LIBERTY—All-around pianist and accordionist, open for steady or single engagements. Cut shows. A. Hardt, 41-23 67th St., Woodside 77, L. I. N. Y. Phone: DE 5-3395.

AT LIBERTY—Drummer, specializing in real polka drumming, plus modern styling. Fully equipped, plenty experience. Want steady work, will locate or travel. Local 10 and 8 cards. John Rumsfeld, Route 1, Florence, Wis.

AT LIBERTY—Bassist, wide experience, colored, age 28; read, solos, write, sing, free to travel. Prefer combo, trio, etc. Excellent references. Local 710 card. Steady work desired. Stewart Barter, 1118 Eighth St., N. E., Washington, D. C. Phone: Lincoln 3-4616.

AT LIBERTY—Drummer, society, dance, jazz, cut shows, Latin (timbales), experienced. Work with any size band or combo. Desires work around Newark-New York area. Marvin Goldman, 72 Wolcott Terrace, Newark, WA 3-1451.

AT LIBERTY—Accordionist, vocals, comedy; age 27, Bob Van, 2501 Lowry Ave. N. E., Minneapolis, Minn.

AT LIBERTY—Drummer, semi-name experience, age 26, single, play any style. Listed as a top drummer in "Down Beat" magazine. Prefer to travel with combo. Have own cat. Billy Lowes, 1616 East Clinton, Frankfort, Ind.

AT LIBERTY—Saturday and Sunday; Duo, five styles on guitar, country and western music. Leo and Carl Sandow, 208 Gerald, Highland Park 3, Mich.

AT LIBERTY—Trumpet player, doubles on vibes; read or fake, also good Latin. Available Long Island or New York City area. Call WE 5-7293.

AT LIBERTY—Drummer, experience with commercial and swing bands. Fake well, have modern drums; age 32, willing to re-locate or travel. Buddy Hinkel, 409 Rehr St., Reading, Pa. Phone: 5-1305.

AT LIBERTY—Composer of popular music. Desires to collaborate with top amateur or professional lyricist. Write Albert C. Foote, 1536 North Garfield St., Pocatello, Idaho.

AT LIBERTY—E♭ saxophonist, doubles B♭ clarinet. Experience with big band and combo, read and fake; willing to travel. Vincent Velardi, 2226 McDonald Ave., Brooklyn, N. Y.

AT LIBERTY—Organist, available Tuesday and Saturday to rehearse with singer or singers; have Hammond organ in apartment. Danny Tyler, 215 East 29th St., Suite 61-62, New York 16, N. Y. LE 2-2529.

AT LIBERTY—Hammond organist, has own large size organ, AC current only. Also plays piano and accordion, read or fake, 20 years experience. age 35. Will play alone or with group, willing to travel. Harry Strat, 1-05 Astoria Blvd., Apt. 2-G, Astoria 2, L. I., N. Y. Yellowstone 2-6554.

AT LIBERTY—Pianist, vocalist, female, read, fake; experience with small combos, cocktail-lounge, radio; also accompanist, shows, etc. Local 564 card, will travel. Thelma Dell, 408 Cleveland, Gallitzin, Pa.

AT LIBERTY—Organist, own Hammond, wide experience, Local 727 card. Helen Wilson, 228 East Fifth St., Bloomsburg, Pa. Phone ST 4-0961.

AT LIBERTY—Violinist, age 35, European; 20 years professional experience in classical and popular music; available for summer resort work anywhere. Prefer Florida. Vladimir Christio, 1904 16th Ave., South Birmingham 5, Ala.

AT LIBERTY—Electric guitarist, chord and solos; desires work with trio Friday and Saturdays. Local 802 card. Bob (Buddy) Caffill, 119 West 88th St., New York 24, N. Y. TR 4-9743 (Even. between 6:30-9:00 P. M.)

AT LIBERTY—Electric guitarist, all-around experience, vocals. Desires work in Long Island and New York area. Will travel, if profitable. A. J. Campo. GL 6-1631.

AT LIBERTY—Four-piece set combo; desires weekend and miscellaneous engagements, New York City and vicinity. Local 802 cards. Phone: SP 6-2807.

AT LIBERTY—Tenor and baritone sax; sing. Prefer modern vocal group, will travel, own car. Local 5 card. Dave Owens, 24721 Oxford, Dearborn, Mich. Phone LO 5-4448.

AT LIBERTY—Tenor sax player, doubles clarinet; read or fake, sweet or swing. Local 802 card. Desire work with small combo Friday or Saturday Nights. Irving Gardener, 1038 Flatbush Ave., Brooklyn 26, N. Y. Phone NE 8-1618.

AT LIBERTY—Drummer, age 20, read and fake, experienced jazz, etc. Local 472 card, will travel. Richard W. Hake, 523 Thomas St., York, Pa.

AT LIBERTY—Pianist, read, fake, Latin music, pops, light classics. Highly experienced, solo work preferred, good wardrobe. David Chody, 1112 1/2 Fremont, Las Vegas, Nev.

AT LIBERTY—Accordion teacher; harmony, dance, arranging, counterpoint, orchestration. Seeking teaching position or place to rent in Newark or New York area. Local 802 card. Frank Mangione, 1904 Westfield Ave., Scotch Plains, N. J.

AT LIBERTY—Colored trio, piano, drums and vocalist; experience with jazz and society. Local 679 cards, willing to travel anywhere. Ivory Starr, Reeves Station, Muskogee, Okla. Phone 26489.

AT LIBERTY—Drummer, age 22, solo, experienced in jazz. Prefer ice show or similar attraction. Local 303 card, willing to travel, own 1956 station wagon. Drummer, 1239 Climax St., Lansing, Mich.

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AT LIBERTY—Flutist, draft exempt, desires position or travel with professional symphonic organization. College graduate; prefer radio production work, teaching junior college as supplementary income. R. W. Zyzanski, 851 North Leavitt St., Chicago 22, Ill. AR 6-3762.

AT LIBERTY—Sax and clarinet man, sober, reliable, five years experience, combo or big band. Age 20, will travel, Local 25 card. Richard Daugherty, 1718 North Tenth, Terre Haute, Ind.

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