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SEPTEMBER, 1955

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Alfred Wallenstein
see page 16

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Vol. LIV SEPTEMBER, 1955 No. 1

**OFFICIAL JOURNAL OF THE
 AMERICAN FEDERATION OF
 MUSICIANS OF THE UNITED
 STATES AND CANADA**

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J.
 "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

Published Monthly at 39 Division Street, Newark 2, New Jersey

LEO CLUESMANN, Editor and Publisher
HOPE STODDARD, Associate Editor

Subscription Price
 Member60 Cents a Year
 Non-Member\$1.00 a Year

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Premier Raab of Austria shaking hands with President Petrillo during the banquet at Schonbrunn Palace in Vienna.



MUSIC IN A FREE WORLD

Address delivered by President Petrillo at the International Confederation of Free Trade Unions in Vienna, on May 21, 1955.

Mr. Chairman, honored Delegates and Guests:

Let me confess that I accepted with some misgivings the assignment from my distinguished president and friend, George Meany, to address you. It was suggested that I speak to you about music and the problems of your brothers, the union musicians. The subject necessarily deals with a cultural art.

Now there is a mistaken idea in the new world from which I come that no man lacking a formal education could possibly be a spokesman for culture of any kind.

I cannot subscribe to that notion for very personal reasons.

Although my formal education went no farther than the fourth grade in grammar school, I *did* spend eight years getting to that grade. Furthermore, I would have you know that I hold several post-graduate degrees from my college alma mater—the University of Hard Knocks.

Seriously, my friends, I come before you with a deep sense of humility as well as pride

—humble in my appreciation of the significance of this gathering and proud of what I see before me, the leadership of a great International Confederation of Free Trade Unions dedicated to the dignity of the working man throughout the free world.

I cannot help but wonder what the Communist leaders—only a stone's throw from here—are thinking about this gathering of free labor leaders who are privileged here to say *what they wish* and *act as they feel* without fear of suppression of free speech or personal liberties.

My visit to Vienna is, in a sense, a pilgrimage to a shrine. To me and to the 252,000 members of the American Federation of Musicians of the United States and Canada, this city has a very special meaning. Much of the finest music the world has ever known was born here of the genius of Haydn, Mozart, Beethoven and the tragic Schubert. Haydn was the father of the symphony orchestra. He was followed by Brahms, Bruckner and Rich-

ard Strauss. These and others who came later added musical glory to the name of Vienna.

We all know the fame of the Vienna Conservatory of Music, and revere the names of Fritz Kreisler and the two Johann Strauss waltz kings. There is Oscar Straus of the *Chocolate Soldier*, Sigmund Romberg, and other greats who studied here.

The words "Gay Vienna" are known throughout the civilized world. They indicate a music culture of the highest order. But we must not forget that Vienna not only excels in music but in medicine, surgery, art, sculpture and writing.

And, I also want to add—even though I am a family man with eight grandchildren—that the ladies of Vienna are as lovely as their environment.

It was a thrill for me to view the great new Staats Opera House which will open in November and to know that the famed Vienna Symphony and Vienna Philharmonic Orchestras are again intact.

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The courage displayed in re-establishing these outlets of great music will go far in convincing oppressed peoples that *the free world is the best world.*

For unlike the Communists, those who have helped to restore these instruments of culture have asked only that Vienna's composers, musicians and performers continue to give the world their best skills without anyone dictating what should be composed, played, sung or spoken.

In visiting some of the great cities of Europe two years ago and again this year I surveyed conditions among musicians, in particular. I was amazed at the rapid recovery in places which still bear the scars of war. The great orchestras have re-assembled. Opera houses have been rebuilt. The theater and the ballet are again playing to entertainment-hungry audiences. True, there are still not enough jobs for performers but the re-awakening in the arts has been most significant in Europe's recovery.

What's needed most are strong performers' unions. Here, as in the western world, the machines are taking away too many jobs without any form of payment to the musicians whose employment is lost through records, tapes and other mechanical devices. In the United States and Canada we have managed to stem this tide, but we have not found the complete answer.

It is my hope that the International Labor Organization at Geneva will be successful in its current aim to establish, on a world-wide basis, the principle that instrumental musicians are entitled to compensation when they are displaced by recorded music which is repeated over and over again for the profit of management. At Geneva they have been studying the formula we have managed to pioneer in North America. Should they fail, I fear the outlook for employment in most of the arts is very dark indeed.

As I traveled, I asked musicians in many lands how the orchestras, the operas and the ballets were back in business so soon after the war.

They replied, "You helped us with your Marshall plan funds and your other foreign aid grants. Now we have recovered to the point where our own countries and cities are subsidizing our comeback."

My answer was that even though the American musicians are not as yet getting any such help from their own government, we were heartily in favor of the Marshall plan's entire program of assistance to other countries.

For us there is deep satisfaction that the United States of America—the richest and most generous of nations—was the first to help restore music and the cultural arts in Europe.

Yet, this great country of mine does little or nothing to support these cornerstones of civilization in its own vast land.

While our nation was helping to restore the Vienna Opera House, our own Metropolitan Opera in New York City was forced to charge a federal war-time tax on admissions and to accept a sizeable deficit for its every year of operation. Other great cultural institutions in North America are forced to "pass the hat" among the public to stay alive.

Our great symphony orchestras, some of which are coming to Europe this year, strug-

gle along year after year in an atmosphere of debt and doubt.

We of the American Federation of Musicians have presented this sorry story to the highest places in our government.

But I regret to have to tell you that the subsidies which we feel must be forthcoming if music and the arts are to remain strong and virile are not yet in sight. We are really not ready for them yet, but we are preparing our government for the future—the future which must say whether live music and musicians will survive.

Specifically, the Federation of Musicians feels—along with many patrons of the arts—that in these days of high taxes and shrinking personal fortunes only governmental subsidies can maintain the foundations of a cultural civilization.

It was my privilege recently to visit with President Eisenhower in the White House. We discussed some of these problems and in the course of that talk I made a specific recommendation that our country interest itself in the organization of a world-wide symphony orchestra at the United Nations, composed not only of American musicians but representative musicians from the member nations of the U. N. The President was very enthusiastic and is considering the matter seriously.

In that setting of diverse tongues and conflicting ideas, it was my thought that music—the one and only universal language—might

soothe savage breasts and promote harmony of words as well as sound.

We of the western world have long been the target of Communist propaganda which describes us as money-grubbers, a materialistic nation with no interest in the arts. Our ready assistance to other nations in rebuilding their cultural outlets goes far to disprove this charge.

But this typical Commie lie will never die, I fear, until this financial aid from the government is forthcoming in the United States.

To you—the leaders of free men in the free world—I bring this happy prediction of a day that cannot now be too far distant:

More leisure to enjoy the fruits of his labor will become increasingly the well-earned right of the working man. It is you and others like you, back in your respective homes, that are bringing this about.

For my part, I am dedicated to the task of trying to make sure that when this new day dawns, with its leisure for enjoyment by working men and women, that there will be sweet music for the ears of everyone.

Towards this end I would like to suggest the General Secretary look into the peculiar problems of the musicians with the idea of encouraging the formation of an International Trade Secretariat for musicians all over the world who believe in free labor unions.

I thank you.

The picture below was taken at a banquet given by the Austrian Consul on May 23, 1955, to the delegates attending the meeting of the International Confederation of Free Trade Unions, in Schonbrunn, the royal palace in Vienna. Those seated are (left to right) Mrs. Maria DeRosa, President Petrillo's daughter; President Petrillo; Miss Fitzu, a representative of the Japanese workers. Standing are Victor Riesel, labor columnist; President George Meany of the American Federation of Labor; B. Shane of the Trades and Labor Congress of Canada; James Carey, Secretary of the CIO.



The President Acts on Resolutions

Actions of President Petrillo on Resolutions referred to him by the Cleveland Convention and the International Executive Board.

RESOLUTION No. 11

WHEREAS, The demand for recorded and mechanized music today is greater than it has ever been throughout the entire history of the world; and

WHEREAS, Because of this demand for recording and reproduced music an overwhelming majority of musicians are unable to derive a livelihood from music, causing untold hardship, misery and frustration, because through exploitation, greed, and abuse, mechanically reproduced music has replaced the live musician; and

WHEREAS, This condition is becoming more acute, therefore offering no incentive or attraction to our youth to adopt music as a profession; and

WHEREAS, We must adopt a course to prevent the musician from becoming extinct and to preserve our great American music culture, therefore.

BE IT RESOLVED, That the American Federation of Musicians embark upon an intensive program to appraise its membership of the harm and hardship caused by the misuse and abuse of mechanically reproduced music for commercial purposes, and

BE IT FURTHER RESOLVED, That ways and means attempt to be found to extend this program to all affiliate locals of the American Federation of Labor, Congress of Industrial Organizations, and all other unions, and

BE IT FURTHER RESOLVED, That all other responsible groups, such as societies, fraternal, social, and civic organizations, councils, newspapers, and other publications be approached for the same purpose, and

BE IT FURTHER RESOLVED, That when unity and cooperation of all has been secured, we request and urge our legislators, representatives, and various governmental agencies to enact legislation forbidding the use of mechanically reproduced music for commercial purposes.

The above resolution was referred to the President by the Convention.

This resolution is a sound one, but every resolve has been gone into thoroughly by the President's office, our public relations department and our attorneys at one time or another. Whenever we get the opportunity we tell the story of what mechanically reproduced music is doing to the employment opportunities of our members.

I believe the spirit of the resolution has been lived up to from the time I became President of the Federation, and we will continue to do so in the future.

RESOLUTION No. 26

WHEREAS, Working conditions laid down in Article 20, Sections 1 and 2 of the By-laws make provision of week stands of eight performances (excluding Sundays) and provide for Sunday performances to be paid at the Single Performance Price, and

WHEREAS, The provisions of Article 27 of the By-laws make it obligatory

for members to work seven days a week, six hours per day within any ten hours, and

WHEREAS, Whilst this regulation, in the words of Bill Shakespeare, may be "more honoured in the breach than the observance," nevertheless, it means that a member may be called upon to be on duty as many as 70 hours weekly, which in this day and generation, when organized labor is striving to establish a 40-hour week of five days, is unthinkable, and

WHEREAS, Members playing circuses and rodeos, although called upon to play seven days a week, are entitled to sleeping accommodations and meals, which rights and privileges are denied to members playing Fairs, and

WHEREAS, In spite of the restrictions placed upon members of the A. F. of M. by Taft-Hartley, there does not appear to be any justification for this discrimination against members playing Fairs (in Canada, these engagements are described as Exhibitions), in view of the fact that the standard of musicianship required in this day and age is equal to that called for in Article 20, Sections 1 and 2, now therefore.

BE IT RESOLVED, That Article 20 of the By-laws be revised to include the word "Fairs," and that Article 27 be revised to eliminate the word "Fairs."

The above resolution was referred by the Convention to the International Executive Board. The Board in turn referred it to the President.

Inasmuch as the International Executive Board, in their meeting after the Cleveland Convention, adopted a resolution providing that Section 1 of Article 27 concerning Fairs be changed to read: Six days, per man, \$125.00; leader, \$187.50. For the seventh day running concurrently with a six-day week, per man, \$18.00; leader, \$27.00; I feel that the subject matter of this resolution has been disposed of.

RESOLUTION No. 30

WHEREAS, Our By-laws make no provisions for booking agents and for leaders and contractors to notify the Federation, or locals in which the engagement is being played, of the employer's intention of renewing the contract by virtue of an option, and

WHEREAS, In some cases an employer will verbally pick up an option and later deny having done so, thereby causing much confusion, loss of employment to the musicians, and finally causing the case to be tried by our National Executive Board, also making it difficult for locals with large jurisdictions, who are, for practical reasons, compelled to do much of their business by mail to keep an accurate record of the engagements, therefore.

BE IT RESOLVED, That booking agents and/or leaders and contractors be compelled to notify the locals in which the engagement is being played, in writing in the form of a rider to be

attached to original contract, of the employer's intentions to exercise the option.

This resolution, which was referred to the International Executive Board by the Convention, was referred by the Board to the President.

After thorough study it is decided to concur in the resolution.

RESOLUTION No. 36

WHEREAS, The remarks of Gen. Sarnoff at the 58th Annual Convention were so vital and emphasized the internal harmony that must exist within our borders if we are to be the victors of the Cold War vs. Communism, and

WHEREAS, The "right-to-work" laws are a contradiction of this theory,

THEREFORE, BE IT RESOLVED, That a reprint of Gen. Sarnoff's speech be printed and mailed to all legislators in the 17 states where these laws are now on the statute books.

The above resolution was referred to the President by the Convention.

This resolution is concurred in and has been turned over to our Public Relations Director, Hal Leyshon, to carry out.

RESOLUTION No. 41

WHEREAS, Some cities have expanded and consolidated suburban areas in their city government, and

WHEREAS, Some of these areas, though in another local's territory, are under the city government of another city and local, and

WHEREAS, These areas are geographically a few miles from the new city's government and many miles from the local in whose territory they are located, and

WHEREAS, This causes great confusion to traveling bands, and

WHEREAS, These areas are often not policed, therefore,

BE IT RESOLVED, When a local in whose city government these areas are located request this territory that an investigation be made by the traveling representative, with the purpose of granting such territory to the local in which this territory has been newly affiliated culturally, civically, and governmentally.

The above resolution was referred to the President by the Convention.

This resolution has received careful consideration, as it is an important and interesting one. It raises questions similar to those involved in jurisdictional disputes which have been before the Federation. This resolution, however, does not appear to be the appropriate answer to this problem because it is too rigid and too narrow in scope.

I am preparing a recommendation to the next Convention changing the laws incorporating the views expressed in this resolution.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

CAMPAIGN TO REPEAL TWENTY PER CENT TAX

August 16th, 1955

The Federation's all-out campaign to repeal the ruinous 20 Per Cent Federal Tax entered a second and vital phase at mid-August when the Tax Relief Committee provided all Locals with detailed instructions and briefing material for the launching of their grass roots effort with members of Congress.

Months previously, the Tax Relief Campaign Headquarters in New York City had been busy compiling voting records and other pertinent data concerning all members of the House and Senate. It had related the boundaries of the 435 Congressional Districts to the jurisdictions of all Locals and set up an organization pattern that calls for the formation of strong delegations to supplement the efforts of Locals. It was conceded from the beginning that in many cases the use of a purely labor delegation in making contact with Congressmen would not be the most effective means. In those places the New York office hoped to be able to provide employer contacts, generally from the hotel industry.

The first-class mailing that instructed Locals in these details totaled almost 200 pounds.

Briefly, the procedures being followed are these:

The Local organizes its delegation, briefs its spokesmen on the compelling arguments against the tax, and then visits its Congressman and/or Senators.

The delegation seeks a firm commitment against the tax, but whatever the result, it makes a prompt report to Campaign Headquarters for the information of the master card file maintained there on each member of Congress.

Immediately after the talk with its Congressman, the Local is urged to write a "thank you" letter or whatever may be appropriate

(Continued on page thirty-three)

NOTICE TO MEMBERS

The following letter was received by President Petrillo from the National Director of Labor's League for Political Education:

August 10, 1955

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue, 34th Floor
New York 22, N. Y.

Dear Mr. President:

We are now in the month of August, and as you know, our voluntary contribution drive began on April 1, 1955. Unfortunately, there are still a considerable number of your affiliates that have not up to this hour made any returns in this campaign.

I am mindful of the many pressing problems with which you have to contend, but if at all possible I would appreciate it very much if you could find time to forward a letter to your affiliates which have not been included on our reports to you. I know that this is just about all we need to spell success in the present drive so that we may have sufficient funds to enable us to enter the Southern primaries where there are possibilities.

Thank you for your splendid cooperation of the past, and looking forward to seeing you shortly, I am,

Fraternally yours,

JAMES L. McDEVITT,
National Director.

The list of recording and transcription companies who have executed recording agreements with the Federation is omitted this month. It will be combined with the list of next month and both will appear in the October issue of the "International Musician."



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Music in Washington State



● In Washington State where the virgin forests cover almost 10,000,000 acres, and the shoreline extends 1,700 miles; where great mountain peaks loom and valleys stretch beyond reach of vision, where coastal rivers slice deep canyons into landscapes and cities rear out of the very wilderness, it is little wonder that until recently the music one was most aware of was the song of bird, the stir of leaf, the flip of fin, the whir of insect and the dry scuttle of wind through the sage and tumbleweed. It is little wonder, too, that even today much of the man-made music serves to highlight the natural settings: the Norwegian male choruses combining in "Naar Fjordene Blaaner" at the annual Fisherman's Festival, the community sings after the regattas, and the dance hall orchestras playing square-dance tunes for lumberjacks in town for a Saturday night jamboree.

For all the frontier laps at the very threshold of civilization in Washington, cities have a way of keeping it at bay with music of a highly developed and a highly professional sort.

First Came Bands

Bands were the first organized music to be heard in the State. Two memorable instances of their lending their aid: on May Day, 1874, when all the able-bodied men of Seattle started out to find a grade and build a railroad across the mountains for themselves, a brass band preceded them playing lustily; and, in 1899, the Pacific Silver Cornet Band played for the opening of Squire's Opera House.

Today every town of any size in Washington State is represented by at least one good band. The fifty-six-piece Elks Band of Tacoma, directed by Major John Gress, is the pride of that city's inhabitants. The Renton Valley Band, in existence for over thirty-one years, is likewise a boast of citizens of that region. Frank Carroll has been its leader throughout its history. All players are members of Local 360, which a few years ago furnished them with new uniforms.

The Yakima Elks Band, consisting of forty pieces and sponsored jointly by the Yakima Elks Lodge and Local 442, via the MPTF of the Recording Industry, is under the direction of William T. Herbst, who also directs instrumental music for the Yakima public schools.

For Recreation

In Everett, the Eagles Band, reorganized in 1935 under the direction of R. E. Harless, has furnished recreation in various parks there for the past twenty years. Of this group of thirty-two instrumentalists (as well as a vocalist) five are instructors of music in high schools, and a half-dozen or so play in symphony orchestras. The Civic Band of Bellingham, sponsored and supported by Local 451 and the MPTF, was directed for many years by Harry Pond. In 1949 Dr. Don Walter assumed the leadership. Regular concerts are played during the winter season and in the summer for such events as the Scandinavian Festival held in Larrabee State Park. The Vikings, a band connected with Western Washington College of Education, serves as

the host band for the annual Blossom Time Festival in Bellingham. In Walla Walla there is a good local band of twenty-two pieces which gives concerts, some made possible by moneys from the MPTF, in the local city park each summer after all of the crops have been harvested.

In Seattle the band program has recently been increased and funds from Park Board and Music Performance Trust Funds pooled to allow for expansion. Sharing honors as directors of the Park Board Band are Walter Welke and Jackie Souders. In the summer series is included a "contemporary band concert" made up entirely of new works. Bandmaster Welke, incidentally, has been affiliated with the University of Washington for twenty-six years, during which time many of the Seattle Symphony wind players have worked under his leadership.

For fifty-seven years the Musicians' Association Band has been a fixture in Seattle's parades and civic ceremonies.

Community Orchestras

Symphony orchestras have also become deeply rooted in the communities of Washington State. Bellingham, port of call eighteen miles south of the Canadian border, has a seventy-member symphony derived partly from the community and partly from the Western Washington College of Education. It gives three concerts a year, with the college providing the music, equipment and auditorium. Dr. Frank D'Andrea is its conductor.

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A native of Pittsburgh, Dr. D'Andrea is an alumnus of Columbia University. He obtained music training in the Juilliard School of Music, the Royal Academy of Music in London and the Paris Conservatory. For two years he was a member of the St. Louis Symphony Orchestra. Since 1945 he has been the chairman of the Music Department, Western Washington College of Education. Besides having been conductor of the Bellingham Civic Symphony for seven years, he is conductor of the Vancouver, B. C., Junior Symphony, and of the New Westminster, B. C., Symphony.

Bremerton, which grew to bustling prominence as the site of the Puget Sound Navy Yard, has a fourteen-year-old symphony orchestra sponsored jointly by the Symphony Association, the Recreation Department and

Olympic College. The orchestra's conductor, Robert B. Anderson, was born in Nome, Alaska, September 23, 1917, spent his school days in Seattle, graduating in 1941 from the University of Washington School of Music. After this he pursued his violinistic training in New York City and studied conducting under Thor Johnson and Frederick Fennell. When he returned West, he became a member of the Seattle Symphony. In 1952 he received his Master's Degree from the University of Washington, and in the same year was instrumental in forming the Sno-King community orchestra made up of residents from the Edmonds and Shoreline districts north of Seattle. In the 1953-54 season he took over the baton of the Bremerton Symphony.

Tacoma, some twenty-five miles south of Seattle, and one of the country's leading ports, has, besides sawmills, factories and electrochemical plants, a two-year-old Civic Orchestra which plays four concerts each season under the direction of Dr. Stanley Chapple.

Dr. Chapple, since his coming to this State eight years ago, has devoted himself to furthering its musical culture. He was born in London in 1900, attended the London Academy of Music, and after making his debut with the London Symphony Orchestra in 1927, conducted in Berlin, Vienna, Warsaw and The Hague. In 1929 he was appointed principal of the London Academy of Music. In 1939 Serge Koussevitzky made him associate conductor of the Berkshire Music Center; in 1946 he was engaged as conductor of the St. Louis Philharmonic, and organized and directed the 200-voice St. Louis Civic Chorus.

He became director of the University of Washington School of Music in 1948, started the Opera Theatre there, and directed the University Symphony Orchestra. He has been conductor and organizer of five festivals of Contemporary American Music at the University of Washington. From 1951 to 1954 he was conductor of the Seattle Symphony.

In the eastern part of the State, Spokane, center of an extensive farming, lumbering and mining area, has a symphony orchestra now in the second decade of its existence—its first concert presented on December 18, 1945. This Spokane Philharmonic is made up of seventy members and, having recently completed its Sustaining Fund Drive, looks forward to a 1955-56 season of healthy activity. Among the guest artists will be David Able, violinist of Wenatchee, Washington, and Richard Gregor, Spokane-born pianist.

Last January, following the opening of the new \$2,500,000 Coliseum, the Philharmonic performed with the newly organized Spokane Symphonic Chorale of one hundred voices.

The orchestra's conductor, Harold Paul Whelan, received his bachelor of arts degree from the University of Washington and his master's degree from Northwestern University. His foreign study included conducting with Scherchen and Baumgartner in Switzerland and with Herbert Albert in Salzburg, Austria. He also worked under Sir Thomas Beecham, John Barbirolli, Pierre Monteux and Basil Cameron.

Walla Walla in the southwest corner of the State—"the city they loved so much they named it twice"—has a symphony composed of about fifty members, part students and part local business men. It has been giving concerts at the rate of about five a year for thirty



Stanley Chapple, conductor of the Tacoma Civic Orchestra and director of the University of Washington School of Music



Harold Paul Whelan, conductor, Spokane Philharmonic Orchestra



Robert Anderson, musical director, Bremerton Symphony Orchestra

or forty years. Its conductor is William H. Bailey.

Seattle, largest city in the State, has the orchestra with the longest lineage. Here where the frontier edges in closer than in any other United States metropolis, where totem poles peer down grotesquely on the green lawns of the municipal squares, where more fish are packed than in any other port, they have been



enjoying home-made symphonic music for some fifty years. The difficulties entailed in keeping it going are illustrated by the number of conductors who have been at the orchestra's helm in those years. On its organization in 1903 the conductor was Harry West, followed by Michael Kegrize and Henry Hadley, the latter enlarging the symphony to sixty-five members. After Hadley left Seattle in 1911, it continued under John M. Spargur as the Seattle Philharmonic. Then in 1921 it was temporarily disbanded. In 1926 it was reorganized as the Seattle Symphony under the baton of Karl Krueger. In 1932 came the English conductor, Dr. Basil Cameron; in 1938, Dr. Nikolai Sokoloff, and in 1940 Sir Thomas Beecham. Subsequent conductors have been Carl Bricken, Eugene Linden, Manuel Rosenthal and the present podium occupant, Milton Katims. When the financial situation was at a low ebb in 1947, and the orchestra faced disbandment, the musicians formed a partnership and played on a cooperative basis, an arrangement which continued until last April, when they voted to dissolve the agreement and return to the individual contract basis.

It Looks Ahead

The Seattle Symphony, beginning its fifty-second season in October, will offer, under Milton Katims, an expanded season of some sixty concerts which will include subscription, children's, out-of-town and "Family Night" concerts. For the latter the orchestra goes out to the suburban communities and presents informal "pop" concerts which the entire family, children included, attend at the cost of \$1.00. At these concerts free nursery care is provided. Also there is guarantee of 9:30 o'clock closing, which takes care of the problem of late hours in midweek. On a typical "Family Night" the school auditorium, in whichever suburb the concert is held, fills rapidly with youngsters, oldsters, teen-age couples, young marrieds and their children and the neighbors' children. The plan has drawn industrial support, including a \$2,000 contribution from the Boeing Airplane Company and smaller checks from other firms in the areas visited. Milton Katims has expanded this series. He sometimes gets a local business man to take the baton for the concluding number.

This conductor of the Seattle Symphony, Mr. Katims, has been big news in that city

ever since he arrived there as the orchestra's permanent leader in 1954. In the 1954-55 season for the first time the orchestra's eight concert subscription series was a complete sell-out (2,600 subscribers). The 1955-56 season will see half again as many concerts, and more high-level soloists. Katims' competence is given further underlining through the fact that the Koussevitzky Foundation has named Seattle as one of the cities where its commissioned works are to get first performance.

Though considerable pressure was brought to bear on Katims last season to accept the conductorship of a major orchestra elsewhere, he returned after that guest-conductorship to Seattle and announced, "I've turned it down. I felt a musically moral—or morally musical—obligation to carry on in Seattle what we have started. I feel I am backed completely by the orchestra, the board and the public. To leave now would be like leaving in the eighth inning of a critical ball game when victory is in sight."

This maestro with the baseball idioms and the loyalty for the home team was born fittingly in Brooklyn, his birth date June 24, 1909. Practically every member of his family except his father—he came of Hungarian-Russian parentage—sang or played. The violin fell to his lot. But by the time he had got to college—Columbia University it was—he decided he would become a violist, and for the very simple reason that thus he would be playing a middle voice in the orchestra and be not only better able to comprehend the whole musical texture but also have more leisure to observe the conductor at work.

In 1934 he became assistant conductor of the National Orchestral Association (New York) under Leon Barzin. In 1935 he was appointed to the Mutual Broadcasting Company as solo viola and conductor, and later became assistant conductor of Alfred Wallenstein's Sinfonietta (WOR). In 1943 he was chosen by Arturo Toscanini as first-desk violist of the NBC Symphony. In 1947 and in subsequent seasons he led this orchestra in several of its regular broadcast concerts. In 1952 he was violist in the Casals Festival in Prades, then flew to Israel to conduct the Israel Philharmonic in fifteen concerts. That year, too, he opened the season of the Buffalo Philharmonic as guest conductor, and took it on tour. In March, 1953, he directed the

orchestra of the Grand Teatro del Liceo in Barcelona, Spain.

He has filled guest engagements with the Detroit Symphony, the Portland (Oregon) Symphony and the Houston Symphony. In the past summer he conducted the Radiodiffusion Orchestra in Paris in a series of broadcast concerts.

From 1946 to 1954 Mr. Katims was a member of the faculty of the Juilliard School of Music in New York, teaching a master class in viola. In June of 1953, his alma mater, Columbia University, awarded him its Medal of Excellence "for outstanding achievement in the field of music."

He is married to the former Virginia Peterson, concert cellist, and they have two children, Peter Michael, and Pamela Artura.

Several non-professional groups contribute also to the musical scene in Seattle. The Seattle Philharmonic and Choral Society have been presenting seldom heard orchestral and choral music to Seattle for over twelve years. Under their director, Don Bushell, the groups have provided a musical outlet for many instrumentalists who are in professions outside of music but who still have the desire to play as a hobby. Another such ensemble is Francis Aranyi's Youth Symphony, which develops the talent of young people and has provided a great many professional musicians with their early training.

Women's Orchestra

The Seattle Women's Symphony, organized in 1948 and consisting of forty women instrumentalists conducted by Rachel Swarner Welke, has performed through the provision of the MPTF. The coming 1955-56 season will mark its first subscription series. This year this symphony is sponsoring a composition contest for Washington State composers under thirty-five years of age.

Washington, by the bye, has a good share of eminent composers. Marian Bauer was born in Walla Walla; William D. Denny and Earl Robinson in Seattle; Frederic Hart in Aberdeen; and George McKay in Harrington.

Opera also has its innings in Washington State—the Pacific Northwest Opera Company under Eugene Linden, the University of Washington Opera Workshop under Dr. Stanley Chapple, the Seattle Civic Opera, the Seattle Park Department "Aqua Theatre" (scenery projected onto a cyclorama), the Walla Walla Little Theatre, and the Bellingham Light Opera Company.

Characteristic of all these groups—bands, orchestras, opera companies—are their existence in communities which look back but a few years to pioneer conditions. Nowhere is the fact made more plain of the recent upsurge in our country of music of the highest level, nowhere the lesson brought more forcibly home of decentralization in music. If Seattle is the "largest city in the world for its age," if Walla Walla and Spokane and Takoma are samples of communities made into cities overnight, then, too, these communities are an illustration of music's tendency to spread, given the initial sparking power of a few pioneers and the fueling capacity of a population eager for its advancement. Salmon and lumber and some of the most beautiful scenery in the world are getting close competition in the State of Washington from another project—music at its highest and best.

Left to right: Harry I. Reed, organist, Rhodes Department Store since September, 1933, and former president of Local 76, Seattle. Gustave Stern, director, Seattle Park Department Orchestra. Walter C. Welke, a director of the Seattle Park Board Band



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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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● "The conductor is not a star, is not Beethoven, is not the orchestra expressed in one man. The conductor is only a tool. It is his job to know the scores, to know the players, to know the human equation. With this knowledge he gets as near as he can to the composer's wishes. The composer it is who is the real leader. Both conductor and orchestra men must defer to him. The conductor can only clarify the aims of the composer."

Talking with extreme rapidity, in clipped, incisive phrases, Alfred Wallenstein, for the past twelve years conductor of the Los Angeles Philharmonic, thus compresses into a few words an attitude developed over a lifetime. "Humility before a great work of art—that is the first thing in conducting. If the orchestra men must follow a conductor arbitrarily sometimes, it is because deadlines must be met. Really the men and the conductor have the

same task — to get at the composer's intentions."

Mr. Wallenstein has disciplined movements off as on the podium. As he talks he scarcely moves hands or head. His facial expression, save for his eyes, which shine with inner excitement, is equable, almost mask-like. He has a great admiration for mathematicians, contends that music and mathematics are closely allied. His mind has the precision of a mathematical calculator—and its rapidity. He finds satisfaction in dealing with numbers. It gives him a certain amount of pleasure to note that his career seems to progress in terms of the number seven. His life might be described as a revolving stage, the main scenes, like seven "sets," presenting themselves each over a period of seven years, these "revolving" years 1908, 1915, 1922, 1929, 1936 and 1943.

The first turn of the stage occurred when he was ten years old. His family had moved from Chicago, where he had been born on October 7, 1898, to Los Angeles, and here in 1908 he began to play the cello professionally.

A Lesson in Obstacles

A typical scene of this seven-year period shows him as a boy of thirteen or fourteen. He is practicing his cello, playing one phrase again and again, with alterations. He is bowing it in unnatural ways. He is finding the most difficult fingerings. Yet with the awkward bowings and the all but impossible fingerings, he is making it sound smooth and effortless. He is utterly absorbed, utterly oblivious to his surroundings: a plain little room in Santa Barbara, California, where he has come to fill a summer engagement as the cello of a trio in a hotel. His mother hadn't wanted him to go alone, but he had assured her he could do it. He has rented an apartment, and is cooking his own meals. And practicing, practicing.

I exclaimed at this point at a child so young being away from home and on his own. Wasn't he lonely? Wallenstein looked at me in utter amazement. "Lonely? Lord, no! I've never been lonely in my life. You're either self-sufficient or you're not!"

Practice by Preference

It was here in Santa Barbara, he says, that he learned really how to practice. Not that he hadn't practiced hard before. Since he was eight and the proud possessor of a cello as a birthday present, he had been practicing six hours on it a day, from pure joy in the thing. ("I took to it like a duck to water!") Mornings before school he would put in two hours, then rush home at noontime for another half hour, then practice, if he had no professional engagements, for a couple of hours in the evening.

Often, though, he would be out on engagements evenings. From his tenth birthday he would ordinarily play in a cafeteria orchestra from five to seven, then at the movies from seven-thirty to eleven. On the sets, that is. For this was Los Angeles of the silent movie era when "mood music" was a part of the film-making process.

He liked his playing dates almost as much as his practice. He remembers once he was engaged to play on Mary Pickford's set. He had been instructed to make sad music. He had competition, however. Douglas Fairbanks was courting Mary in those days, and this evening he was trying to further his suit in his inimitable way by jumping over barrels, boxes, chairs, everything.

Another time young Wallenstein was cellist in a theater pit in Los Angeles when Pavlova was on the stage. He was playing "The Swan" and the stage was bombarded with bouquets. She picked one up and threw it toward the boy cellist, thus focussing the audience's attention on him. After the show he went around to thank her. That contact was to bring him an engagement later on.

What got Wallenstein out of the pit and onto the stage, though, was the great flood

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that occurred in the winter of 1914 between San Francisco and Los Angeles. Troupes were stranded in those two towns and had to make up impromptu acts to keep the public interest. For variety, the Los Angeles troupe asked Wallenstein to help out with their act. Agents for Keith and Orpheum circuits happened to be in the audience and signed Wallenstein up as a "boy wonder." Boy or no, it was a man's wages he got from then on.

This was the Wallenstein in the first seven-year cycle (1908-1915) of his career: offstage a student; onstage a "boy wonder." Then with 1915 (he is seventeen years old now) he not only continued barnstorming as a vaudeville act, but also became cellist in the San Francisco Symphony (1916-1921), toured South and Central America and the West Indies with Pavlova, played a brief season with the Los Angeles Philharmonic, and, after that toured South America a second time, this in 1920, in joint recitals with the dancer Maud Allen. This latter tour was not only an extensive one—it comprised ninety concerts—but a money-garnering one. It brought him enough, in fact, to go to Europe for further study. Embarking directly from South America, he arrived there on Christmas Day in 1920. In Leipzig he studied cello under Julius Klengel. But it is not as a pupil of this famous cellist that he draws one's especial attention. It is as a student of medicine at the University of Leipzig—a course he followed along with his cellistic career. Dissecting, analyzing, discovering—he was in his element. "I loved medicine," he says. "My father wanted me to be a lawyer or a doctor. Of the old Austrian aristocracy (the "von" was dropped when the family came to America in 1882), he held that his son should go into one of the professions. Play music—yes, that was all right. But Heaven forbid that one should take it up as a career!"

So study medicine Wallenstein did. And liked it. To this day he believes there is also a close affinity between medicine and music. "Look at all the doctors' orchestras! There's much that they do both in their study and in their benefactions that parallels the musician's career."

He loved medicine. He gave it up without a tussle. "Music just began to absorb all my time," he says.

The Axle Turns

Now it is 1922 and the wheel of his life is due for another revolution. Klengel sent Wallenstein back to America, telling him he had taught him all he could. The days of memorizing three new concerti a week for the master were over.

Through the next seven years Wallenstein was first cellist in the Chicago Symphony Orchestra under Frederick Stock and solo cellist with that and other groups. (Stock dedicated his own Cello Concerto to him.) He taught at the Chicago Music College. In 1924 he married Virginia Wilson, a student pianist at the college. They visited Europe in 1927 and while in Italy attended a La Scala performance of *Ariane et Barbe-Bleue*, by Dukas. Wallenstein had always wanted to hear it. But, once there, he was so fascinated watching the conductor that he didn't listen to the opera. This conductor was Arturo Toscanini, the man who was to exert perhaps the greatest in-



fluence in his life. At any rate it was Toscanini who was to be the shifter of scenes for the next turn of Wallenstein's revolving stage.

Shortly after the latter's return from Europe he was auditioned by the Maestro, and, in 1929, was summoned to fill the first-chair cellist position in the New York Philharmonic, of which Toscanini was then the conductor.

In the seven years (1929-1936) Wallenstein worked as principal cellist under Toscanini, he was a pupil in conducting as he had previously been a pupil in cello playing—that is, by observation. And a good chance he had to observe, sitting there, first row, first chair, under the great Maestro.

Besides filling a heavy schedule with the New York Philharmonic, Wallenstein made appearances as guest artist with that orchestra, as well as with other major symphonies. Then, in 1931, he began trying his hand at conducting. His first chance at the baton came, in the great tradition of almost all conductors, through a last minute indisposition of the regular leader. This latter happened to be a conductor of a radio program. It was to radio, therefore, that Wallenstein veered. However, in the summer of 1932 he was engaged to be cello soloist plus guest conductor at the Hollywood Bowl. Shortly thereafter, he was acting as guest conductor on podiums the nation over. In 1933 he inaugurated the Wallenstein Sinfonietta over WOR.

The Maestro Approves

Meanwhile, Toscanini, listening at his dials, had heard his first cellist conducting and had found it good. Both he and Wallenstein realized that before long the baton would replace the cello as the latter's chief means of musical expression. So long, however, as Toscanini

remained at the helm of the New York Philharmonic, Wallenstein was content to remain as a member of the orchestra. But when Toscanini made up his mind to relinquish that post, the rumblings of another turn of the wheel could be heard. In 1936, when the Maestro resigned, Wallenstein also resigned as cellist with the orchestra and became WOR's musical director.

It is indicative of Wallenstein's high standards that he started his series off with an all-Bach program. I suggested to him that this also indicated courage. "Not at all," he told me. "It is not a matter of courage. You simply do what you feel is best. One must be careful not to make mediocrity the standard. Besides, success has never impressed me. Applause is nice, but if you feel that, while the audience likes it, it is not really good, you are far less happy than if the audience doesn't like it but you yourself feel it is good."

For the Good of Mankind

This objectivity of Wallenstein's, his imperviousness to attack, has made some describe him as cold and aloof. But it is not coldness nor indifference that characterizes the man. It is his desire for the best and his eagerness to make this best available to his fellow men. "My highest admiration goes to anyone who tries to benefit mankind," he says.

Wallenstein undoubtedly did benefit his fellow citizens with his radio programs, the Sinfonietta and the Symphonic Strings. During the seven years he was director of WOR he brought more good music to more people than probably any other conductor of the decade. Over a hundred first performances



of both new and classical works were presented by him. He gave a series of Bach cantatas (scheduled on the Sundays for which they were composed), the first presentation in America of the twenty-six Mozart piano concertos complete, a series of Mozart operas and the first American Opera Festival. The Peabody award that was given him in 1942 for "pioneering for good music in a quiet way" was just the sort of recognition he treasures.

The call to conduct the Los Angeles Philharmonic came (again according to the seven-year schedule) in 1943. This was a call not only to the home of his childhood. It was a call to a city which was growing with chain-reaction rapidity. The salary offered was but one-third that he was getting in his radio post. He was, however, to have a free hand with the management of the orchestra. He accepted without a moment's hesitation.

Artistic Discipline

He knew the problems involved. The orchestra he was to take over, while it had reached major proportions and was a stable body of twenty-three years' standing, had become somewhat dispersive through several years of guest conductorships. It would take discipline. Discipline Wallenstein had. He drilled the orchestra as only an artist convinced he is dealing with artists dares to drill. Virgil Thomson hearing it a few years later said of it: "Woodwinds and brasses, which

are likely to be good in all American orchestras, are no less excellent here than elsewhere: but a string section at once so live in sound and so homogeneous in color, so sensitive, so silken, so handsomely drilled and blended for beauty, is not to be encountered in more than five or six of our cities."

His influence was felt also in managerial aspects. From a season of less than fifty concerts he set up schedules for Los Angeles and other southern California cities totaling as many as ninety, including broadcasts over the Pacific network, the NBC, and a series of fifteen concerts known as "Symphonies for Youth," for which he is both the conductor and commentator. Thirteen of these concerts are broadcast nationally, and are extremely popular. As one critic put it, "Hundreds of thousands of moppets desert their sandlots and Hopalong's gunplay to tune in their radios to the unpatronizing program of Wagner, Berlioz, Dvorak and David Diamond."

Wallenstein has, moreover, numerous Los Angeles premieres to his credit: Beethoven's *Missa Solemnis*, Brahms' *German Requiem*, Verdi's *Requiem*, Mahler's Second Symphony, Beethoven's Ninth Symphony, Berlioz' *Romeo and Juliet*, and works by Debussy, Wagner, and others which call for large choruses.

Steps Into the Breach

In 1951, when Hollywood Bowl broke up in mid-season, Wallenstein, as being at the

helm of the home orchestra, was approached in hopes he could save some of the pieces—see that the orchestra men got their contracts honored at least. He threw himself into the project, donated his services as a member of the Operating Committee, and within forty-eight hours had set up virtually the entire season and single-handedly contracted noted conductors and soloists who gave their services for the revived series. The repercussions for the ensuing successful season were heard across the nation. In 1952 Wallenstein assumed the duties of Music Director of the Bowl.

In 1954 the Los Angeles Philharmonic was co-sponsor with the American Symphony Orchestra League of a conductor-critic workshop, the first such to be held in the United States. It functioned well, according to critic Howard Taubman, "thanks to the Philharmonic, its management, and especially the conductor, Alfred Wallenstein."

Wallenstein assumed the conductorship of the Los Angeles Symphony Orchestra in 1943. The seven-year mark saw him still there. But with fourteen years flicked off on the calendar of time, that is, in 1957, the stage is scheduled to revolve again. This, the seventh scene in the life of Alfred Franz Wallenstein, is one his audiences are staying for. Whatever the developments are to be, they know here is one artist who will not let them down.

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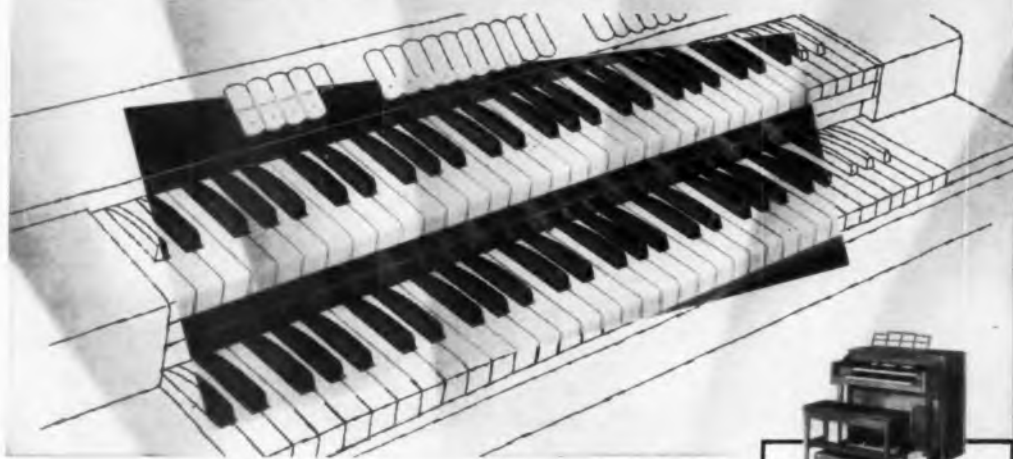
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Where
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EAST

The Key-Aires (piano and organ duo) are appearing at Otto's Restaurant in Latham Circle, N. Y. . . . Bud Daniels Quartette recently celebrated its third year at the Lox Plaza Hotel in Lockport, N. Y. . . . Marv Kurz settled at the Hotel Gibbers in Lake Kiamesha, N. Y., until September 4 . . . Michael O'Malley and Orchestra engaged at Kennedy's Casino, Breezy Point, Long Island, N. Y., through Labor Day weekend . . . Lee Bergman completed his engagement at the Aladdin in Woodbourne, N. Y., on September 4 . . . The Georgie James Combo is featured at the Log Cabin Inn, Staten Island, N. Y. . . . Ray Rizzone and his Orchestra returned to the Bal Tabarin in New York City for their fifth season . . . The Danny Martin Quintet is playing at the Waccabuc Country Club in Westchester, N. Y., until the middle of September.

Lou Jacobs and his Orchestra, featuring vocalist Edward Tornquist, at the Mountain Lakes Country Club, Mountain Lakes, N. J.

Accordion stylist Robert Panofsky is playing nightly at the Viking Lounge in Hyannis, Mass., through Labor Day.

Jimmy Seneca and his Music are featured seven nights weekly at the

Blue Moon Gardens in Newport, R. I., entertaining thousands of sailors . . . Al Gentile and his Orchestra added to the entertainment roster at the Ivoryton Hotel, Ivoryton, Conn. . . . Pianist Carmel Alcaro is playing with "Babe" Southerland's Musi-Gals at the Hotel Seven Seas, Old Orchard Beach, Me., for the remainder of the season.

The Joe Lommo Quartet is performing in the Pennsylvania area . . . "Funny" Payne and his Orchestra do engagements in some of the leading night spots centered in and around Pittsburgh, Pa.

MIDWEST

Paul Wireman and his Orchestra are playing one-nighters throughout the Midwest . . . Helen Scott provides the musical background during the cocktail and dinner hours at the Shalimar Room of the Commodore Perry Hotel in Toledo, Ohio, until September 10 . . . The Hal Iverson Trio opened at the Club Normandy, Mishawaka, Ind., on September 8 for a four-week stay . . . Two Guys and a Doll are doing a long-term engagement at Reilly's in Terre Haute, Ind.

Larry Leverenz held over indefinitely at Econ's Chop House in Detroit, Mich. . . . Lew Forest re-

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cently joined Billy Venais' Orchestra for a ten-week engagement at the Detroit Athletic Club . . . Johnny Davis and his Orchestra are currently at Fazin's Supper Club in Milwaukee, Wis. . . . Organist Jay Guy has begun his third season at Howard Stevens' North Woods Club in Eagle River, Wis. . . . For the past fourteen years Bud Wilber has been the house band leader at Lake Lawn Lodge, Delavan Lake, Wis.

Hazel Fehr (organ and piano) is back for the fourth season in the Mississippi Room of the Hotel Winona, Winona, Minn.

SOUTH

Don Baker and his Musicmakers are at the Lago Mar Hotel in Fort Lauderdale, Fla., for another five-month stay. Lynn Carole is doing the vocals . . . Charlie Carroll (piano and vocals) is in his third month at the Casbah in Miami, Fla.

The Three Jacks, going strong at the Wheel Bar in Colmar Manor, Md., also play Sunday sessions at the Redskin Lounge in D. C.

WEST

The Ros-Ken Duo (Roscoe Kernan and Kenny Javner) has been performing at the Elks Club in Havre, Mont., for the past four years.

Zeno, the man with the banjo, hooked through Labor Day at Estes Park, Colorado, resorts: The Stanley Hotel, Elkhorn Lodge, Fall River Lodge, Sprague's Lodge and Stead's Ranch.

Hal Belfer's Hong Kong production number in the Clover Room of the Hotel Riviera, Las Vegas, Nev., was held over for the new show which opened July 6.

The Eastman Trio at George's, Lake Tahoe, Calif., until September . . . Del Courtney's aggregation at Tahoe Biltmore through September 5 . . . Sal Carson and Orchestra reengaged at the Capitol Inn, Sacramento, Calif., through September 30 . . . Accordionist Frank Judnick and the Kenny Burt Trio at Forest Lake Resort, Lake County, Calif., until mid-September . . . Ozzie Coulthart and Trio continue at Hoberg's Resort, Lake County, until October . . . Mann-Aires and Marcia at the Topper Club, Whittier at Rosemead, Calif.

CANADA

The Letros Dining Lounge in Toronto, Ontario, has pianist Lloyd Burry as its attraction during September.

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Symphony and Opera

ANNIVERSARIES The Buffalo Philharmonic, Joseph Krips, conductor, will celebrate its twentieth anniversary season in 1955-56 and the National Symphony and the New Orleans Symphony orchestras their twenty-fifth . . . The Hartford Symphony, Fritz Mahler, conductor, will celebrate the 200th anniversary of the birth of Mozart in the coming season by including one of Mozart's works on each of the programs of its six concerts . . . The Rhode Island Philharmonic, in celebration of its tenth birthday this season, will present Verdi's *Aida* with an "all-Metropolitan Opera Cast" . . . Juilliard School of Music will mark its fiftieth anniversary this year by presenting next February a Festival of American Music.

PROJECTS The Chicago Symphony for the coming season is offering such organizations as schools, colleges, department stores, industries, labor unions and such a "Party Plan," a device designed to encourage group attendance at the Saturday concerts. By this plan, tickets may be purchased at reduced prices (65 cents to \$1.75) by any organization guaranteeing the sale of fifty tickets to a specific Saturday evening concert . . . The Winnipeg Symphony is advertising "ten concerts for the price of seven" this season . . . The American Symphony Orchestra League's third workshop for critics will be held in Louisville from October 7 to 9. Its conductors' conference will be held next March 26-31 in Pittsburgh . . . The Albuquerque Civic Symphony is currently in the midst of a mammoth fund-raising drive.

APPOINTMENTS John Weicher, concert master of the Chicago Symphony, has been engaged as conductor of the Civic Orchestra of Chicago for the 1955-56 season. The Civic Orchestra is a school for the development of symphony players . . . Four musicians have been engaged by Fritz Reiner to join the ranks of the Chicago Symphony Orchestra: Francis Akos, violin; Philip Blum, cello; Robert Lambert, trombone, and Louis Stout, French horn . . . Appointment of Jack Heller, violinist, as concert master of the Toledo Orchestra has been announced by the Toledo Orchestra Association . . . The Fort Worth Opera Association, which is planning a twenty-week season for 1955-56, has named Rudolf Kruger as its conductor . . . Julius Hegyi is the new conductor of the Chattanooga Symphony, taking the place of Joseph Hawthorn who has gone to the Toledo Symphony . . . Walter Charles in turn replaces Hegyi as conductor of the Abilene Symphony . . . Franco Autori has been appointed conductor of the Westchester Symphony. He will continue as associate conductor of the New York Philharmonic . . . Lenard B. Lublow has been engaged as soloist and concert master with the Ballet Russe de Monte Carlo.

CHORAL The Baltimore Symphony will present the Verdi *Requiem* with the Rutgers University Choir . . . Beethoven's Ninth Symphony is scheduled by the Minneapolis Symphony . . . The Little Orchestra Society of New York will present a Christmas Cantata by Juan Orrego-Salas, Chilean composer, as well as Schubert's Mass in A flat Major . . . The Charleston (South Carolina) Symphony will present the Mozart Requiem with the Westminster Choir. The performance is underwritten by the Rotary Club . . . The Tulsa Philharmonic chorus will assist the orchestra in the performance of Verdi's *Te Deum* and the Beethoven *Choral Fantasy*.

TENURES Erich Leinsdorf will begin his ninth year with the Rochester Philharmonic this season . . . It will be Dimitri Mitropoulos' fifth season as Musical Director of the New York Philharmonic and H. Arthur Brown's eighth as director of the Tulsa Philharmonic Orchestra.

CURTAIN CALLS The San Francisco Opera season will open on September 15 and close on October 19, when the company will move to Los Angeles where it will play from October 21 to November 6. Erich Leinsdorf will be in the pit for *Rosenkavalier*, *Don Giovanni*, *Coq d'Or*, as well as the American premiere of Sir William Walton's *Troilus and Cressida*. Jean Morel will conduct *Louise*, *Carmen*, and *Faust*. The company's musical director is Kurt Herbert Adler . . . The Metropolitan Opera's seventy-first season will open November 14, 1955, with Offenbach's *Tales of Hoffmann*. Pierre

INTERNATIONAL MUSICIAN

Monteux conducting. Twenty-four operas will be presented in the twenty-two weeks, closing April 14, 1956 . . . The first American performance of the Suite from Benjamin Britten's coronation opera, *Gloriana*, will be given in New Orleans January 10 by Alexander Hilsberg and the New Orleans Symphony . . . The Long Island Opera Company, Guido G. Salmaggi, president, will present Verdi's *La Traviata* October 15, 1955.

GUESTS Guest conductors of the Chicago Orchestra this season will be Ezra Rachlin, conductor of the Austin, Texas, Symphony; Tibor Kozma, associate conductor of the Metropolitan Opera; Henry Mazer, conductor of the Wheeling (West Virginia) Symphony and Karl Kritz, associate conductor of the Pittsburgh Symphony . . . The whole Buffalo Philharmonic Orchestra under Joseph Krips will be guests on the subscription concert series of the Rochester Civic Music Association . . . Monteux, Szell, Cantelli, Walter Kostelanetz, Rudolf and Schippers are to be guest conductors of the New York Philharmonic this season . . . Its associate conductor, Franco Autori, will conduct two Saturday evening subscription concerts, and Wilfrid Pelletier will again conduct two series of Young People's Concerts.

PRIZES James Cohn, composer, born in Newark, New Jersey, in 1928, has been announced the winner of the Ohio University's Fourth Annual Competition for a New American Opera. The winning opera, *The Fall of the City*, concerns the reactions of the civilian populace to the depredations inflicted by a conquering foe . . . Richard Willis, assistant professor of music at Shorter College in Rome, Georgia, has been awarded the 1955 Joseph H. Bearns Prize of \$1,200 by Columbia University for his "Symphony No. 1."

SPECIAL The Rockford (Illinois) Symphony Orchestra dedicated its program of July 21 to the Geneva Conference. An appreciative message was received from President Eisenhower. Arthur Zack is the orchestra's conductor.

TRAINER The New Orchestra of Los Angeles, founded in 1948, is known for its work in training young musicians, since it offers its members an opportunity to perform as soloists. It also provides them from time to time with guest conductors, among whom have been numbered John Barnett, Lucas Foss, Richard Lert, Izler Solomon and Roger Wagner. The orchestra has consistently functioned as a musical workshop, and many of its former members have graduated into leading orchestras throughout the country. On June 19th, it gave the first West Coast performance of Anton Bruckner's Sixth Symphony. Its founder and conductor is Peter Jona Korn.



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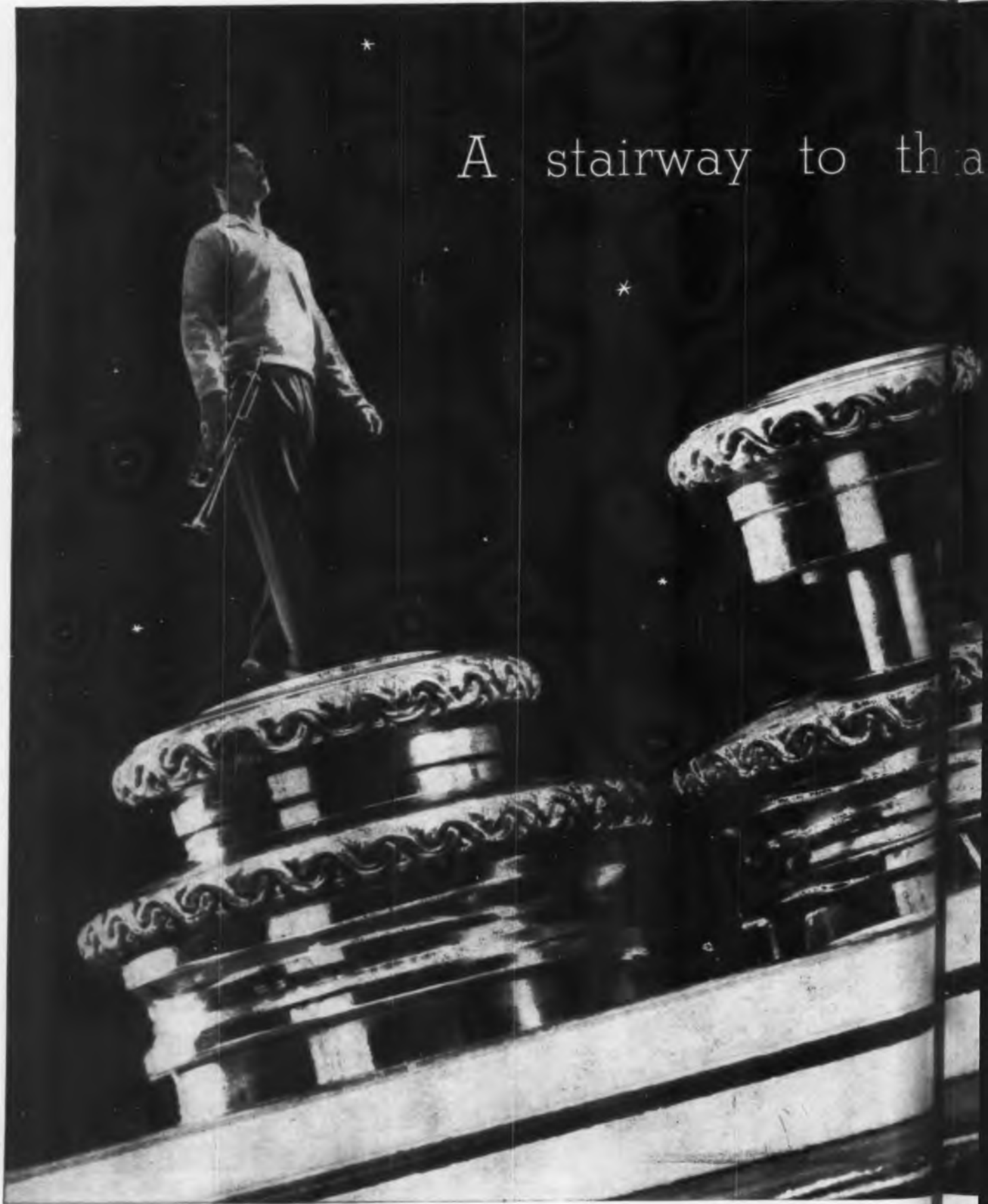
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LOCAL HIGHLIGHTS



At its March meeting Local 766, Austin, Minnesota, voted unanimously to establish a scholarship at the Austin Junior College for the amount of one hundred dollars to be awarded to a senior student residing in the local's jurisdiction, who wished to further his education toward a degree in music. The 1953 award was made to Patricia Nelson, a violinist, who plans to teach public school music. Selection of the student was made by C. V. Sperati, Jack Tedrow, William Goblirsch, all public school instructors and members of Local 766, and Ray Stoizenborg, band leader.

In the above photograph Jack Harrison, President of Local 766 (right), presents the scholarship to Dean R. E. Meland of Austin Junior College, Austin, Minnesota.

STARLIGHT CONCERTS

The "Starlight Concerts," presented each Sunday evening at the Fair Park Band Shell in Dallas by Local 147 through a grant from the Music Performance Trust Funds of the Recording Industry, in cooperation with the State Fair of Texas and the Park Board of the city of Dallas, opened June 26 with an estimated 3,000 people in attendance. The nine-concert series ran through August 21.

Father of the under-the-stars series is W. J. (Bill) Harris, president of Local 147 and a member of the International Executive Board. The series is produced by Joanne Hill. Unusually fine musical programs are presented. Guest artists and door prizes are presented free to the public, and guests are invited to dress comfortably and bring the whole family.



"Starlight Concerts," Dallas, Texas. Joanne Hill, soloist and mistress-of-ceremonies, and Colonel Ralph Beck, director.

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EVERGREEN STATE BANDS

Photographs of some of the bands mentioned herein are shown on pages twenty-eight and twenty-nine.

Washington, a State with a good deal of its territory set aside for national parks and preserves, with excellently equipped hotels and lodges, has as a matter of course a generous supply of excellent dance orchestras. Two of the largest cabarets—The Breakers and The Reef—are at Point Roberts, in the jurisdiction of Local 451, Bellingham. Since Point Roberts is located on a peninsula south of Vancouver, musicians filling dates at these cabarets have to make a long detour through Canada to get there:



In a word, they must go through Canadian customs at Blaine, Washington, then travel thirty miles through Canada, and again go through Canadian customs when entering the isolated eight square miles of United States known as Point Roberts. Both cabarets use electric organs. The Breakers operates six nights per week with Andy Kleghorn, and The Reef four nights with Norma Nelson. Both are members of Local 451.

In the Yakima area there are approximately thirty musicians employed on a full-time basis. The rest of the work is casual dates and one to three nights a week engagements. The Music Makers, a ten-piece orchestra led by Dick Bayne, has been performing at the Playland Ballroom in Yakima for the past six years. The Bill Barber Band, starting its fourth season, plays casuals throughout the area and for many of the conventions that are held in Yakima. Other groups consist mostly of four or five pieces with a few organists working as solos.

Local 668, Kelso-Longview, covering two counties, Cowlitz and Wahkiakum, has many small combo units, among which are Charlotte Hagles Four Notes, Ken Kimble Trio, Pansy Thorpe Combo, Skips Trio, Roger Crandall's Barn Dance Boys, Jerry Bryant's Elite Dance Band, Leland Hansen Duo, John Clark and his Rhythm Rustlers, and Les Hoyer Trio.

Joe Banana and the Bunch, organized in 1948, have played almost continuously at the Elks Club in Pasco since 1950. Members in-

clude Merlin Matheny, piano; John Fitzpatrick, clarinet; Dennis Brummond, trombone and leader; Ted Myrick, trumpet and Charles A. Smith, drums.

The Bob Marshall Sextet of Seattle—Ish Datson, tenor sax; Gwen Webb, bongos and vocals; John Willis, alto sax; Frank Walton, trumpet; Junie Bradford, drums; Louie Wilcox, piano; Bob Marshall, bass and leader—is a favorite of the college and high school set. Another popular group is Mel Odegard and his Orches-

tra going on their fourteenth year at the Elks Club in Everett and featuring dancing and floor shows. The membership comprises Dick Nelson, trumpet and arranger; Jack Potter, drums; Ormond Mumaw, piano and accordion; Mel Odegard, Spanish and Hawaiian guitars, accordion, banjo, violin, saxophone, trumpet, arranger and leader; Rex Holbrook, trombone and entertainer; Bill Bassen, saxophone, clarinet and vocals; Gary Bloom, string bass and tuba.

The Country Swing Kings, beginning their fourth year at Kinney's Barn Dance near Snohomish, also appear throughout the State. The group includes Curt Furr, guitar, vocals and master of ceremonies; Harold Hubbard, bass fiddle; Randy Laswell, steel guitar; Marty Dahlgren, fiddle; Guy Rine, drums; Betty Lou Steele, piano.

The seven-year-old Jim Baker Orchestra, featured at the Early Bird's Club in the Davenport Hotel, Spokane, is composed of Amil Kyseth, piano; Earl Shinkoskey, saxophone; Jim Baker, saxophone, and leader; Joe Baker, saxophone; Jack Tunis, drums; Jack Stewart, bass; Sammie Morton, trumpet.

Banjo player Lawrence "Dutch" Groshoff, life member of Local 105, Spokane, is currently playing miscellaneous dates with his six-man aggregation after a seventeen year engagement at the Spokane Elks Club. "Dutch" has helped a lot of young musicians and singers get their start, including Bing Crosby, Bob Crosby, Ray Hendricks, Joe Green and Monica Whelan.

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EVERGREEN STATE BANDS

See page thirty-seven

Las Hoyer Trio, Longview



Country Swing Kings, Snehomish



Roger Crandall's Barn Dance Boys, Kelso



Jim Baker Orchestra, Spokane



Skips Trio, Kelso



Music Makers, Yakima



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ABOUT TUNING A MARIMBA

To the "do it yourself" expert who inquires how to retune the bars of a marimba, you cut, saw or rasp a bit of wood from one end of a bar to *sharpen* and similarly c., s. or r. from the center (underneath) to *flatten* it.

But this is a delicate job, and one for the real expert. Factory tuning is best, by an experienced tuner, who possesses a finely trained ear, has a master instrument to go by, and plenty of mechanical aids to help him.

This is what might happen if you attempt the job yourself. You might take so much off the end of a bar that it would become *too sharp*. Then that means gouging some wood out of the centre to reflatten it and in so doing you may get the bar *too flat*. Then some more off the end—*too sharp again*. Now some more from the centre—*too flat again*. And so on, until first thing you know you will have nothing left but a mere hunk of shapeless, toneless wood.

Try something simple for that do-it-yourself urge, like taking your watch apart and reassembling it. I tried this once when I was a kid and, what do you know, when I got through there were a dozen wheels and things left over!

Tweet Tweet, Likewise Moo

A concert drummer inquires if it is allowable to take his own time in handling certain special effects in descriptive numbers. Animal imitations, for instance, or bird calls, steamboat whistles, etc., which often are notated in the score somewhat as shown in the example below:



In descriptives of this type the answer is, "Yes." Such notation is intended to be more suggestive than literal. You cannot do these imitations justice by following strict notation. The leader expects to give you latitude here, and it is up to you, with a definite *okay* from him, to go to town on these highlights, work them up and make them sound life-like. In such spots you are the soloist. In a way, they are what to other players are cadenzas. Make the most of them.

Of course, getting away from descriptives, there are many, many scores in which percussion accessories are most precisely notated, and here you are expected to follow with exactitude. The example

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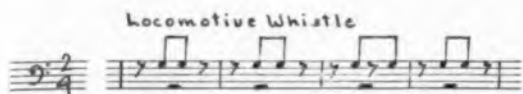
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below (a simple but common figure) shows an instance in which, by its very nature, you are told to follow the inkspots.



Simple Reading for the Drum Corps

A drum instructor from Ohio is in a tizzy over teaching a nearby drum corps. Should he teach the boys to read a little music or play by ear?

This question has caused deep furrows to line the rugged brows of the teaching gentry, for the average beginner corps is made up of non-musicians who are not backward in volunteering the information that all they want is a few simple drumbeats. And—that time and money will be saved if a preliminary course in note-reading is dispensed with.

An inexperienced instructor may fall for this hokey with his first corps, but never again! A short period spent in the beginning in explaining the elements of simple drum notation (say, on a blackboard) will save time for both the boys and the teacher and, if a corps has prize-winning aspirations, such preliminary training is indispensable.

Even though a corps might not aspire to the heights at first, the far-seeing instructor will do well to stress the desirability of being among the prize-winners from his first talk before its members. He knows that while the average drum corps tyro may feel content just to appear on the street in a uniform at first, he may decide later that he wants to go further. And woe betide the poor instructor who has taken the originally voiced sentiments of a musically untutored group seriously and consequently neglected to lay some sort of a note-reading foundation.

The instructor is paid not only for what he does but what he knows, and he must look into the future in order to serve his pupils to their greatest advantage, whether they be individuals or organizations. This is nothing more than a case of the teacher knowing best and, especially in the case of the drum corps, I believe he should insist on guiding his pupils along the course dictated by his own knowledge, judgment and experience, rather than one suggested by those without the musical and practical know-how.

Drum Instructor also brings up the question as to the relative merits of instruction by a member of a corps itself (if qualified) versus that of an outsider.

As a rule it is better for an outside paid instructor to take over. No matter how capable an insider may be, corps members are not apt to accord him the same respect and attention that they will an outside paid professional who, in a position to treat things objectively, is able to command firmer discipline and demand higher standards.

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Campaign to Repeal Twenty Per Cent Tax

(Continued from page eleven)

under the circumstances, thus inviting a written expression over the Congressman's signature.

In cases where local conditions indicate it would be ineffective to have the plea voiced only by a wholly labor delegation, the Locals are instructed to inform the New York Office and seek other help.

It is conceded that in very many cases, the first contact will not produce a commitment, but it is important that from now on the Tax Relief Committee know in detail its strength and weaknesses with individual members of Congress.

Other responsibilities have been assigned all Locals—that of processing with their Central Labor Councils resolutions against the tax and with promoting the petition campaign against the tax among the 20 Per Cent establishments in their jurisdictions.

In addition to twice-monthly meetings to plan the strategy of the campaign the Federation's Executive Committeemen who comprise the Tax Relief Committee have been handling individual problems in the states for which they assume primary responsibility. The division of state responsibility for Committeemen is as follows:

Mr. Kenin, Chairman: Washington, Idaho, Montana, Wyoming, Oregon, California, Nevada, Utah, Arizona, Colorado.

Mr. Clancy, Secretary: Michigan, Ohio, Kentucky, West Virginia, Pennsylvania, New Jersey.

Mr. Harris: Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee, Arkansas, Louisiana, Texas, Oklahoma, New Mexico, Maryland, Delaware.

Mr. Ballard: North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, Missouri, Wisconsin, Illinois, Indiana.

Mr. Murdoch: Maine, New Hampshire, Vermont, New York, Massachusetts, Connecticut, Rhode Island.

Research Company of America, the professional fact-finding agency employed by the Tax Relief Committee to make a national survey of the effects of the tax, reports that the nation-wide survey is supporting the findings of its earlier five-city pilot study, namely: (1) That the tax cost musicians alone some 50,000 jobs over the last ten years and, (2) that the 20 per cent excise is "a tax of no return" to the federal treasury. An employer study, now nearing completion, shows that hundreds of jobs would be opened to musicians immediately if the tax is repealed or reduced substantially.

A heavy, and increasing, flow of mail to and from the Hal Leyshon campaign office at Suite 1101, 292 Madison Avenue, New York City, testifies that the fight against the 20 Per Cent Tax has the enthusiastic support of most Locals and musicians. The Federation's traveling representatives who report to the Campaign Headquarters on the tax fight activities of Locals also indicate that this is one of the most solidly supported efforts in Federation history.



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CLOSING CHORD

WILLIAM W. O'NEAL

William W. O'Neal, retired plant manager of the International Press, which publishes the *International Musician*, passed away on August 8, 1955, after a brief illness.

For twenty-seven years, that is, from 1918 until his retirement in 1945, the printing of the *International Musician* was in the capable hands of Mr. O'Neal. In its early days the plant occupied a small space in the basement of the headquarters of Local 2, St. Louis, and the "staff" consisted of exactly two persons, one pressman and one linotype operator.

In 1922, when the plant moved with the secretary's office to Newark, New Jersey, Mr. O'Neal came with his family, and for the past twenty-five years has resided in Maplewood, New Jersey. Throughout the years of growth of the magazine he remained a faithful and reliable superintendent.

Mr. O'Neal was a member and past president of the Newark Club of Printing House Craftsmen and the Master Printers Association of Newark and vicinity. He was a member of the International Typographical Union for sixty-three years and a member of the Elks Lodge for forty years, first in St. Louis and later in South Orange.

He is survived by his wife, Mrs. Nell Goodwin O'Neal; two sons, William J., of Union, who succeeded him as plant manager of the International Press, and Hugh R., of East Rutherford; a daughter, Mrs. Edwin Schwab, of Maplewood; five sisters, four grandchildren and one great-grandchild.

Mr. and Mrs. O'Neal celebrated their fifty-fourth wedding anniversary in January of this year.

The funeral was from the Jacob A. Holle Maplewood Funeral Home, 2122 Millburn Avenue, Maplewood, New Jersey, on August 11. A high mass of requiem was offered at St. Joseph's Church in that town the same day. Burial was in Gate of Heaven Cemetery, East Hanover, New Jersey.

LEWIS R. ANDERSON

Lewis R. Anderson, eighty-one, passed away on July 18, at his home after a long illness.

Born in Promise City, Iowa, he toured the United States and Europe with Barnum and Bailey

Circus as a cornet player at the age of sixteen. In New Jersey, he played with the Arthur Pryor and John Philip Sousa bands, conducted the Newark Philharmonic Band, the Essex County Tall Cedars Band, the 102nd Cavalry Band, the 113th Infantry Band of the National Guard and the Newark Theater Orchestra and Band.

Mr. Anderson was president for one year of Local 16, Newark, and had also served as its treasurer. He attended several Conventions as a delegate.

MAJOR GEORGE W. LANDERS

Major George W. Landers, known as the dean of American bandmasters and the father of Iowa Band Law, died July 5 in



Major George W. Landers

Des Moines, Iowa. He was ninety-five years old. An honorary life member of Local 70, Omaha, Nebraska, and Local 75, Des Moines, he was the oldest member of the American Bandmasters Association and had been elected honorary life president of the group which grew from seven to nearly 300 members.

The town band of Mexico, New York, where Landers spent his early years, rehearsed in the factory where he was an apprentice carriage painter and sign writer, and with this incentive he learned to read music. He chose the clarinet as his instrument and, at the age of twenty-one, got his first professional engagement with the John

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Robinson Circus in Cincinnati. He toured with the circus band for three years before enlisting in the Army as a private. His progress through Army ranks was rapid and, in 1890, he was given his first conductorship. The Fifty-first Iowa Band which he led was sent to the Philippines during the Spanish-American War. Following his return from the Philippines, he took his band on a six-month tour of the Midwest.

Acquainted with many great band leaders throughout the nation, he was frequently a special guest conductor at important band sessions. His main career, however, centered in Clarinda, Iowa. In 1917 Major Landers retired after thirty-three years in music.

HENRY F. STEMM

Henry F. Stemm, a member of Local 54, Zanesville, Ohio, for fifty years, died suddenly August 6 of a heart attack. He was seventy years old.

Mr. Stemm put in many years in show business in his native Zanesville and on tour. In 1906 he joined with Fay Shriver to form the musical vaudeville team of Stemm and LeGrange, which played on the Pantages, Sun, and Keith vaudeville circuits. Later he became manager of the Hippodrome Theater in Zanesville as well as of the Quimby Theater. In 1917 he enlisted in the Army and became leader of the 161st Infantry Band. After his release, he opened a music studio and store and played in the orchestra at the Orpheum Theater, the Weller Theater and the Schultz Opera House.

Mr. Stemm had been conductor of the Zanesville Memorial Band since September 8, 1953, and had led the band in its weekly concert the night before his death.

JENOLA ACKERMAN

Mrs. Jenola Ackerman, member of Local 531, Marion, Ohio, passed away on July 21 at the age of forty-three. She was well known throughout that area for her organ playing, and also taught organ and accordion.

C. ASHLEY COOK

C. Ashley Cook, life member of Local 99, Portland, Oregon, a member of its executive board, and a delegate to several conventions—the last one in New York in 1951—passed away recently at the age of seventy-one after an illness of two weeks.

Born in Fox Croft, Maine, on January 23, 1884, Cook was an "old school musician" whose avid interest in music, active mind, and



C. Ashley Cook

ambition made him one of the busiest, best known and highly regarded musicians in the Northwest. He began his musical career by playing at the St. Louis Exposition, and played throughout the 1904 season with his father's band (Clarence H. Cook's Brass Band). He appeared at the Jamestown Exposition in 1907, toured for several seasons with the Patrick Conway Band, and was active in theater work in and around Chicago until 1915, at which time he moved to the West Coast.

He affiliated with the Portland local shortly after his move to the West and was associated with the Portland Symphony Orchestra for twenty-five years, thirteen of them as its personnel manager. Throughout his entire musical career he was a versatile musician, engaging in theater work, band concerts, street parades, symphonies. He headed the Jantzen Beach Park dance organization for twenty years as leader of its well-known weekly old-time dance sessions.

At the time of his passing he was president of the Al Kader Shrine Band.

He is survived by his widow, one son, one daughter, and one sister, all resident in Portland.

FRANK PIDGEON

Frank Pidgeon, vice-president of Local 85, Schenectady, for many years until his retirement a few years ago, and a delegate to the 1937, 1938, 1939, 1942 and 1944 Conventions, passed away on August 13 after several days' illness.

Born in New York City, May 25, 1893, he lived most of his life in Schenectady. He was a tuba player in Schenectady bands and, during World War I, played in an Army band overseas.

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WISCONSIN FALL CONFERENCE

The regular Fall Conference of the Wisconsin Musicians' Association will be held in Rhinelander, Wisconsin, on Saturday and Sunday, October 1 and 2, 1955.

All locals, affiliated and non-affiliated, are urged to send delegates and actively participate in the business session which will be devoted to the problems and welfare of the members of our organization. Make hotel reservations directly with the Hotel Fenlon.

Fraternally yours,
ROY E. SMITH, Secretary,
Wisconsin State Musicians' Association.

WANTED TO LOCATE

Camp (Campbell), Harold (Hal), member of Local 784, Pontiac, Mich.

Anyone knowing the whereabouts of the above is asked to communicate immediately with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 2, N. J.

Henry E. (Chick) Kelin, Daniel (Dan) Williams, S. Peter Nowell, George Malfeld.

Anyone knowing the whereabouts of the above is asked to communicate immediately with Wm. R. Lockwood, Secretary, Local 526, A. F. of M., 130 Central Ave., Jersey City, N. J.

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

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Roberts, Harold William	1905	1280	
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Young, Nate	778	361	
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Little Southerner Restaurant, and Ralph Saliba
Umbach, Bob

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Esquire House, Esquire Promotions, Wm. L. Appling and Besse Moulds
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Williams, Harriet

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Singleton, Manager
Montgomery, W. T.
Perdue, Frank

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Love, Mrs. Gloria D.

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PHENIX CITY:
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Perry T. Hatcher, Owner
French Casino, and Joe Sanfratello, Proprietor

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Sunnynde Lounge, and George Nackerd

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Gaddis, Joe
Heahor, John
Jones, Calvin R.
Maloul, Leroy B.
Sherlock's Sundown Club, Ray W. Sherlock, Owner
Smith, Claude V., Sec.-Treas.
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Arts.
Willet, R. Paul
Zanzibar Club, and Lew Klein

TUCSON:
Griffin, Manly
Hutton, Jim
Mitchell, Jimmy
Severs, Jerry
Towncain
Williams, Marshall

ARKANSAS

BLYTHVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
Hamm's Oyster House, and Joe Jacobs
Petus, L. C.
Smith, Dewey

HOT SPRINGS:
Riverview Club, H. W. Thomas, Employer

NATIONAL PARK:
Mack, Ben

LITTLE ROCK:
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Beant, O. E.
Civic Light Opera Company, Mrs. Reez Sazon Price, Producer
Stewart, J. H.
Weeks, S. C.

MCGEEHEE:
Taylor, Jack

MOUNTAIN HOME:
Robertson, T. E., Robertson Rodco, Inc.

NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner

PINE BLUFF:
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Johnson, Eddie
Lowery, Rev. J. B.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.

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CALIFORNIA

ALAMEDA:
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ANTIOCH:
Village, and Wm. Lewis, Owner

ARTESIA:
Carver, Ross
Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager
Keene, Gene
Eugene Schweichler

AZUSA:
Pease, Vance
Roeic, Joe

BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
Curtner, George

BERKELEY:
Bur-Too, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promoter

BEVERLY HILLS:
Bert Gervis Agency
Mestuis, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
Savage, Bob

BIG BEAR LAKE:
Cresman, Harry E.

BURBANK:
Elbow Room, and Roger Coughlin, Manager
Irvin, Frances

CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator

COMPTON:
Vi-Lo Records

COULTON, SAN BERNARDINO:
Kenyon, Mrs. Ruth, Owner,
Pango Pango Club

DECATO:
Howard, George

DUNSMUIR:
McGowan, J. B.

EUREKA:
Paradise Steak House, and O. H. Bass
York Club, and O. H. Bass

FAIRFIELD:
Guardhouse Tavern, and Walter Jarvis, Employer

PONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer
Plantation Club, and

FRESNO:
Joe Cannon
Valley Amusement Association, and Wm. B. Waggon, Jr., President

GARVEY:
Rich Art Records, Inc.
Holly Wood

HOLLYWOOD:
Allison, David
Artists Booking Corp., and Craig Smith, Pres. (San Francisco, Calif.), Willford Hobbs, Vice-Pres. (Dallas, Tex.), Claude V. Smith, Sec.-Treas. (Phoenix, Ariz.)
Babb, Kroger
Birwell Corp.
Bocage Room, Leonard Vannerson
California Productions, and Edward Kovacs
Club 22 (Trocadero), and Sam Einoston, Pat Coleman, Turk Pruan, Employers
Coiflure Guild, and Arthur E. Teal, and S. Tex Rose
Cunningham, Ralph
Encore Productions, Inc. (Not Encore Attractions)
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Freeman-Siegel Artists Corp. Agency
Gayle, Tim
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Morros, Boris
National Booking Corporation
Patterson, Trent
Robuscheck, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Royal Room, and Irving King,
Mrs. Thelma King, Bob King, Employers
Savoy Amusement Co., and Max Cohea, Employer

Trocadero, and Sam Einoston, Employer
Universal Light Opera Co., and Association
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venabic

LONG BEACH:
Anderson, John Murray, and Silver Screen, Inc.
Backlin, Frank and Beatrice
Jack Lascy's Cafe, and Jack Lascy
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazan, Assistant Director, May Fippo, Sec., Evelyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
McDougall, Owen
Sullivan, Dave

LOS ANGELES:
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club,
Roger Rogers, Pres., and Frank McDowell, Treasurer
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer
Blue Light Ballroom, and Bill Iory
Frank Enterprises
Coiflure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fonsaine, Don & Lon
Gradney, Michael
Halfont, Nate
Henneghan, Charles
Mannwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Miltone Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Mosby, Evvan
New Products Institute of America, and Joseph H. Schulte
Pierce, Pops
Royal Record Co.
Ryan, Ted
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. F. Stotz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl

LOS GATOS:
Fuller, Frank

MARIN CITY:
Pickins, Louis

MONTREY:
Roberts Club, and A. M. Kolvas, Owner

NEVADA CITY:
National Club, and Al Irby, Employer

NEWHALL:
Terry, Tex

NORTH HOLLYWOOD:
Hat and Cape Supper Club, and Joe Wood and J. L. Pender, Owners
Lohmuller, Bernard

OAKLAND:
Arrow Club, and Joe Bronk, Frank Merton and Joy Shect, Owners
Bill's Rondevu Cafe, and Wm. Matthews
Moore, Harry
Morlin, Roy

OCEAN PARK:
Frontier Club, and Robert Moran

OXNARD:
McMillan, Tom, Owner, Town House

PALM SPRINGS:
Bereng, Lee W., Lee Bereng Club
Hall, Donald H.

PASADENA:
Hazelton, Mabel
Ware, Carolyn B.
Zebra Room, Lou Warner, Employer

PERRIS:
McCaw, E. E., Owner, Horse Follies of 1946

PITTSBURG:
Delta Club, and Barbara Bliss

RICHMOND:
Downbeat Club, and Johanne Simmons
Jenkins, Freddie

SACRAMENTO:
Casa Nellos, Nello Malerbi, Owner
Leingang, George
O'Connor, Grace

SAN DIEGO:
Blues and Rhythm Attractions
Agency
Brighton, Froebel Astor
Hudson, Aline
Lee, Robert E., Advertising Agency
Logan, Manly Eldwood
Millspaugh, Jack
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cable Car Village Club, and Barney DeSeban, Owner
Cafe Society Uptown (now known as Emanon Breakfast Club Drift In, and Dau McCarthy
Deasy, J. B.
Foster, Edna
Giles, Norman
Niemann, Gordon J.
Oronato, Vincent
Pago Pago Club, and Lacj Layman and Kellock Catering, Inc.
Paradise Gardens, and John A. Gentry and William Carthen
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 Committee of San Francisco, Francis C. Moore, Chairman
Waldo, Joseph

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

SANTA BARBARA:
Briggs, Don
Candice Enterprises, Inc.
Cello, Mario

SANTA CRUZ:
Righetti, John

SANTA MONICA:
Lake, Arthur, and Arthur (Dagwood) Lake Show
McRae, H. D.

SEASIDE:
Elks Lodge, Pen City No. 503,
John L. Slack, Employer
Taboo Cocktail Lounge and Restaurant, Inc., and Carl Schmidt, Maurice Wagner and Chuck Cockrell

DEL RAY BEACH:
Bon Air Hotel, Lou Razlan, Manager

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

FORT MYERS:
Bailey, Bill—All Star Minstreis, Inc., and St. Rubens
McCutcheon, Pat

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

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

JACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bien, Managing-Agent
Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates

KEY WEST:
Allard, Genevieve C. (Jeanne Delta)
Club Mardi Gras, and A. G. Thomas, Employer
Delta, Jeanne (Genevieve C. Allard)
Habana Madrid
Regan, Margio
Weavers Cafe, Joseph Bucks and Joseph Stabinski

COLORADO

DENVER:
Bennell, Edward
Jones, Bill
Turf Club and Bill Bayers, Manager
Wagner Enterprises, and Geo. F. Wagner

JULESBURG:
Cummins, Kenneth

LAMAR:
Main Cafe, and Robert Dunn, Proprietor

MORRISON:
Clarke, Al

TRINIDAD:
El Moro Club, and Pete Langnii

BRIDGEPORT:
Lunin, Edward

CONNECTICUT

EAST HAMPTON:
Hotel Gerramaugus

EAST HAVEN:
Carnevale, A. J.

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madigan Entertainment Service

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

NIANTIC:
McQuilan, Bob
Russell, Bud

POQUONNOCK BRIDGE:
Johnson, Samuel

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

STONINGTON:
Hangar Restaurant and Club, and Herbert Pearson
Whewell, Arthur

WESTPORT:
Goldman, Al and Marty

DELAWARE

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

ELLENDALE:
Heavy's Chicken Shack, and Isaac Jarmon

GEORGETOWN:
Gravel Hill Inn, and Preston 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

DOYNTON BEACH:
Rainbow Gardens, Don Vugwill, Owner, Phil Webb, Mgr.

BRADENTON:
May's Bar, Buddy Mays, Employer
Strong, Merle, Bernice and Ronald

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse

DANIA:
Paradise Club, and Michael F. Slava

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

DEL RAY BEACH:
Bon Air Hotel, Lou Razlan, Manager

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

FORT MYERS:
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McCutcheon, Pat

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

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

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Blumberg, Albert
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Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates

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Club Mardi Gras, and A. G. Thomas, Employer
Delta, Jeanne (Genevieve C. Allard)
Habana Madrid
Regan, Margio
Weavers Cafe, Joseph Bucks and Joseph Stabinski

LABELAND:
King, R. E.

MIAMI:
Brooks, Sam
Club Jewel Box, Charles Nasio, Owner, Danny Brown, President
Donaldson, Bill
Flame Club, and Frank Corbit, Owner
Florida State Theatre, Inc., and Harry Botwick, Manager of Olympia Theatre
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon
36 Club, and Tony Aboyoun, Employer
Vagabonds Club, Henry M. Ney, Jr., Manager

MIAMI BEACH:
Armon, Jack, Terrace Restaurant
Caldwell, Max
Chex Paree, Mickey Grasso, and Irving Rivkin
Circus and Charles Bogos
Copa City, Murray Weinger, Lou Chesler and Fannie Herman
Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Morrisson, M.
Perimutter, Julius J.
Poinciana Hotel, and Bernice Frass and

ORLANDO:
Club Surocco, and Ray Baisden
Fryor, D. S.
Guthrie, Elmer and Jake Redman, Arthur J.
Sunbrock, Larry, and his Rodas Show, and Sunbrock Speedway

ORMOND BEACH:
Jul's Club, and Morgan Jul

PALM BEACH:
DeManio, Mrs. J.
Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary

PANAMA CITY:
Daniels, Dr. E. R.

PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
Miss Texas Club, and Richard Cooper, Owner and Prop.
Southern Restaurant, and J. Ollie Tidwell
Williams, Kent

QUINCY:
Monroe, Reg

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

SARASOTA:
Muller, Fred

STARKE:
Camp Blending Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines Pato, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannah

TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow and Norman Karn, Employers
Crystal Bail Restaurant, George Marcus, Manager
Merry-Go-Round Club, and Larry Ford
Rich, Don and Jean Williams, Herman

VENICE:
Clarke, John, Pines Hotel, Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

WEST PALM BEACH:
Ballarina Club, and Bill Harris, Operator
Larocco, Harry L.,
Parrish, Lillian F.

INTERNATIONAL MUSICIAN

ALBANY:
Gualc (Lemac
Lemac
Goble
Rober

ATLANT:
Greater
Opera
Jacob
Montgo
Spencer

AUGUST:
Baker,
Bill and
W. T.
W. W.
Dawson
Caribe
Foster,
Kirkland
Minnick
Misan
J. W. H.
Revel, B.

BUNSWI:
Joe's Bile
Hill
Oglethorpe
son, C.
Wigalls

HINESVIL:
Plantatio
and F.

MACON:
Capitol
Lee, W.
Swache

SAVANNA:
Caravan
ander.
Hayes, C.
Model St.
Eady.
Manag
Thompson

ST. SIMO:
Golden I.
Vance
and Gu
(Alban

THOMASV:
Club The
Massey

VALDOSTA:
Dye, J. E

VIDALIA:
Pal Amu:
Watcros, S.

BOISE:
Kelly, Jol
Attract

COEUR D'AI:
Crandall,
Lachman

IDAHO FAI:
Griffiths,
Corp., J

LEWISTON:
Canner, S
Rosenber

MOUNTAIN:
Club Alibi
Jeffress,
Gem Cafe
Jeffress.

POCATELLO:
Beck, Rulk
Cummings,
Havaska, S
Pullos, Da
Reynolds,

SPIRIT LA:
Friedse L.

IL

ELLEVILLE:
Anderson,
Davis, C.

BLOOMING:
McKinney,
Thompson

CAIRO:
Sergent,
Chempain

CHICAGO:
Robinson,
Adams, De
Bege Room
field
Brydon, Ra
Rice J-R
Cadillac B.
Town
Chance Rec
Abner, J.
Chicago C.
Weas, O.
Cole, Elvie
and Chic
Colosimo's
Inc., Mrs
Owner
Daniels, Jir
Donaldson,
Elders, Clec
Eras. Ieep

GEORGIA

ALBANY:
Gale Corporation
Lemar Supper Club, and
Gordon Leonard, Employer
Robert A. McGarrity, Owner

ATLANTA:
Greater Atlanta Moonlight
Opera Co., Howard C.
Jacoby, Manager
Montgomery, J. Neal
Spencer, Perry

AUGUSTA:
Bauer, Joe
Bill and Harry's Cabaret, Fred
W. Taylor, Manager, and
G. W. (Bill) Prince
Dawson, Robert H., and
Carrie Lounge in Plaza Hotel

FORSTER, Mr.
Kirkland, Fred
Manick Attractions, Joe
Mittnick
J. W. Neely, Jr.
Revel, Bob

JONESVILLE:
Joe's Blue Room, and Earl
Hill and W. Lee
Oglethorpe Hotel, Jack Anderson,
General Manager
Wigfalls Cafe, and W. Lee

MILKENSVILLE:
Plantation Club, S. C. Klass
and F. W. Taylor

Macon:
Capitol Theatre
Lutz, W. C.
Suzette, Leslie

SAVANNAH:
Caravan Club, Nick C. Alexander,
Employer
Hayes, Gus
Model Shows, Inc., and David
Endy, Owner, Charles Barnes,
Manager
Thompson, Lawrence A., Jr.

ST. SIMONS ISLAND:
Golden Isles Club, and Clayton
Vance (Vancelette), Mgr.,
and Gaule Corporation
(Albany, Ga.)

THOMASVILLE:
Club Thomas, and Terry
Mazy, Operator

VALDOSTA:
Dye, J. D.

VALDALIA:
Pal Amusement Co.
Cooper, Sherman and Dennis

IDAHO

BOISE:
Kelly, John, Pacific Northwest
Attractions

COEUR D'ALENE:
Crandall, Earl
Luchman, Jesse

IDAHO FALLS:
Grubbs, Larry, and Big Chief
Corp., and Uptown Lounge

LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.

MOUNTAIN HOME:
Club Alibi and Mr. J. T.
Jeffers, Owner and Operator
Gem Cafe, and Mr. J. T.
Jeffers, Owner and Operator

POCAHELLO:
Buck, Rulon
Cummings, Bob
Harka, Stan
Pullos, Dan
Reynolds, Bud

SPIRIT LAKE:
Fireside Lodge, and R. E. Berg

ILLINOIS

BELLEVILLE:
Anderson, F. D.
Davis, C. M.

BLOOMINGTON:
McKinney, James B.
Thompson, Earl

CAIRO:
Sergeant, Eli

CHAMPAIGN:
Robinson, Bennie

CHICAGO:
Adams, Delmore and Eugene
Beige Room, and Philip Mans-
field
Brydon, Ray Marsh, of the Dan
Rice 3-Ring Circus
Cadillac Bob's Toast of the
Towns

Chance Records, Inc., Ewart G.
Abner, Jr., Pres.

Chicago Casino, and Harry
Weiss, Owner

Cole, Elsie, General Manager,
and Chicago Artists Bureau
Colosimo's Theatre Restaurant,
Inc., Mrs. Anna Hughes,
Owner

Danzela, Jimmy
Donaldson, Bill
Elders, Cleo
Evans, Jecp

Fine, 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.
Mason, Lester
Mickey Weinstein Theatrical
Agency

Mocambo Club, Turin Acevedo,
Owner

Musaris 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 Saletta
Singer, Harlan T.
Teicher, Charles A., of
T. N. T. Productions

Whitehead, J. Preston
Williams, Ward (Dash)
Ziggy's Gridiron Lounge, and
Ziggy Czarobski, Owner

DECATUR:
Facen, James (Buster)

EAST ST. LOUIS:
Davis, C. M.
Playdium, and Stuart Tambor,
Employer, and Johnny Pen-
kins, Owner

FREESPORT:
Eastwood, Ina, Ralph Isely,
Owner, Roger Mummert,
Operator
Maribel, George

GULFPORT:
Sunset Night Club, and Farris
Shambour

KANKAKEE:
Havener, Mrs. Theresa

LA GRANGE:
Hart-Van Recording Co., and
H. L. Hartman

MOLINE:
Antler's Inn, and Francis
Weaver, Owner

MOUND CITY:
Club Winchester, and Berry
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

ROCK ISLAND:
Barnes, Al
Greyhound Club, and
Tom Davelis

SOUTH BELOIT:
Derby, Henry Piazza, Owner
and Operator

EAST CHICAGO:
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

INDIANA

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy
D. Levitt, Proprietor

BEECH GROVE:
Mills, Bud

CENTERVILLE:
Hagen-Wallace Circus, and
Frank Martin, Owner

EAST CHICAGO:
Barnes, Tiny Jim
East Chicago American Enter-
prises, and James Dawkins

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Adams, Jack C.
FORT WAYNE:
Brummel, Emmett

GARY:
Johnson, Kenneth

GREENSBURG:
Club 46, Charles Holzhouse,
Owner and Operator

INDIANAPOLIS:
Bell, Richard
Clen, Charlie
Hale, Walter, Promoter
Hill, George W.
Knob Hill Club, and Al Fenston
Mackie, Robert, of Savoy Ball-
room

Majestic Record Co.
Mason, Lester
Mickey Weinstein Theatrical
Agency

Mocambo Club, Turin Acevedo,
Owner

Musaris 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 Saletta
Singer, Harlan T.
Teicher, Charles A., of
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Williams, Ward (Dash)
Ziggy's Gridiron Lounge, and
Ziggy Czarobski, Owner

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Playdium, and Stuart Tambor,
Employer, and Johnny Pen-
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FREESPORT:
Eastwood, Ina, Ralph Isely,
Owner, Roger Mummert,
Operator
Maribel, George

GULFPORT:
Sunset Night Club, and Farris
Shambour

KANKAKEE:
Havener, Mrs. Theresa

LA GRANGE:
Hart-Van Recording Co., and
H. L. Hartman

MOLINE:
Antler's Inn, and Francis
Weaver, Owner

MOUND CITY:
Club Winchester, and Berry
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

ROCK ISLAND:
Barnes, Al
Greyhound Club, and
Tom Davelis

SOUTH BELOIT:
Derby, Henry Piazza, Owner
and Operator

EAST CHICAGO:
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

IOWA

CARROLL:
Brown Derby and Mabel Brown

CLARION:
Miller, J. L.

CLINTON:
Abbe, Virgil

DENISON:
Larby Ballroom, and Curtis
Larby, Operator

DES MOINES:
Brookins, Tommy

HARLAN:
Gibson, C. Rex

POWERSVILLE:
Dance Hall, and Henry Patt-
schull

SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)

SPENCER:
Free, Ned

VALL:
Hollywood Circus Corp., and
Charles Jacobsen

WATERLOO:
Steppe, Benton L.

WOODBINE:
Dancelant, J. W. (Red) Brum-
mer, Manager

KANSAS

DREWSTER:
Whirlwind Ballroom, G. M.
Dunkel, Operator

COFFEYVILLE:
Ted Blake

DODGE CITY:
Graham, Lyle

HOLCOMB:
Golden Key Club, and H. R.
Allen (also known as Bert
Talon, Bert 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

PRATT:
Clements, C. J.
Wisby, L. W.

RUSSELL:
Russell Post 6240, VFW, 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:
Rountree, Upton
Taylor, Roy D.

HOPKINSVILLE:
Dabney, Louis B.

LEXINGTON:
Harper, A. C.
Rankin Enterprises, and Pres-
ton P. Rankin

LOUISVILLE:
brauer, Charles
Imperial Hotel, Jack Woolema,
Owner

King, Victor
Spaulding, Preston

PADUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprie-
tor, Club Plantation

Stars and Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner, Jack Tyson,
Manager

Weil, R. L.

CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer

GONZALES:
Johns, Camille

LA FAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Velin, Toby
Venables Cocktail Lounge

LAKE CHARLES:
Village Bar Lounge, and
C. L. Barker, Owner

LEESVILLE:
Capell Brothers Circus

MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son

NATCHITOCHES:
Burton, Mrs. Pearl Jones

NEW IBERIA:
Club La Louisiane, Billeus Brou-
sard and Filo Gonzales,
Owners and Operators

NEW ORLEANS:
Barker, Rand
Berns, Harry B., and National
Artists Guild

Callico, Ciro
Club Slipper, and Joe. Conforto
and Mildred Murphy Con-
forto

Dog House, and Grace Mar-
tinez, Owner

Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley I.
Monnie, George

OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer

SHREVEPORT:
Reeves, Harry A.
Rupolio, Angelo
Stewart, Willie

SPRINGHILL:
Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould

FORT FAIRFIELD:
Paul's Arena, Gibby Seaborne

SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasar-
sky, Proprietor
Byrd, Olive I.
Carter, Charles
Cox, M. L.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
Jolly Post, and Armand Moc-
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

FENWICK:
Resch, Albert

HAGERSTOWN:
Bauer, Harry A.
Glass, David
Rainbow Room of the Hamilton
Hotel, and Chris Trantules

HAYVE 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.
Dabriel, Operator

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

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BLACKSTONE:
Siefano, 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
Broshahan, James J.
Coral Room (also known as Ada
Bullock's), Ada Carlos, Em-
ployer
Crawford House Theatrical
Lounge
Hargood Concerts, and Harry
Goodman
Harriott, Eric
L. J. B. Productions, and Lou
Brudnick
E. M. Loew's Theatres
Regency Corp., and Joseph R.
Weisser
Savoy Cafe, and Mrs. Kathryn
C. Donoghue
Sunbrook, Larry, and his Rodeo
Show
Widron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon

BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Arenovski, and Canal
Enterprises, Inc.

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Andrade, William

FITCHBURG:
Baldic, Henry

HAVERHILL:
Assar, Joe

HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Kane, John

HYANNIS:
Casa Madrid, and Pat Particelli

LOWELL:
Carney, John F., Amusement
Company
Crowe, Francis X.

MILLERS FALLS:
Rhythm Inn, and R. M. Tha-
beault and James Del Nigro,
Jr.

MONSON:
Canegallo, Leo

NEW BEDFORD:
The Derby, and Henry Correia,
Operator

NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)

SALEM:
Larkin, George and Mary

SHREWSBURY:
Veterans Council

TEWESBURY:
White Rock Club, Inc., Rocco
DePasquale, John Connolly,
Employers

WAYLAND:
Siecle, Chauncey Depew

MICHIGAN

ANN ARBOR:
Charles, Rex (also known as
Rex C. Esmond)
Esmond, Rex C. (also known as
Rex Charles)
McLaughlin, Max
McLaughlin, Ollie

BATTLE CREEK:
Smith, David

BAY CITY:
Walther, Dr. Howard

CRYSTAL:
Palladium Ballroom, M. R.
Winkleman, Owner

DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Ed-
die'), 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 49er, and Oscar Pruitt
Conners Lounge, and Joe Pallaz-
zolo, Operator
Daniels, James M.
Dustin Steamship Company,
N. M. Constans

ANN ARBOR:
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Rex C. Esmond)
Esmond, Rex C. (also known as
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McLaughlin, Ollie

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Esmond, Rex C. (also known as
Rex Charles)
McLaughlin, Max
McLaughlin, Ollie

BATTLE CREEK:
Smith, David

TANNERSVILLE:
Germano, Basil

UTICA:
Rock, Jerry
Burke's Log Cabin, Nick Burke,
Owner

VALHALLA:
Twin Palms Restaurant, John
Masi, Proprietor

WALDEN:
Fireplace Restaurant, Warren
Gould and Robert Gould

WATERTOWN:
Duffy's Tavern, Terrance Duffy

WATERVLIET:
Cortes, Rita, James E. Strates
Shows

Kille, Lyan

WHITEHALL:
Jerry-Ann's Chateau, and
Jerry Rumania

WHITE PLAINS:
Brod, Mario

WOODBURGH:
Waldorf Hotel, and Morris
Signer

WURTSBORO:
Mamakate Park Inn, Samuel
Bliss, Owner

YONKERS:
Babner, William
Sinclair, Carl

LONG ISLAND (New York)

ASTORIA:
Huschler, Rose
Lobel, John

ATLANTIC BEACH:
Normandie Beach Club, Alexan-
der DeCicco

BAYSHORE:
Moore, James J.

BAYSIDE:
Strage Room, and Edward S.
Friedland

BELORE:
Babner, William J.

COPIAGUE:
Enco Corporation

ELMHURST:
Miele, Mrs. F.

FLORAL PARK:
Black Magic, and Jos. Benigno

HEMPSTEAD:
Nanciarri, Archille
Turf Club

MANHASSET:
Caro's Restaurant, and
Mark Caro

SAVILLE:
Saville Hotel and Beach Club,
Edward A. Horowitz, Owner
Sam Kalb, Manager

WEST HEMPSTEAD:
Club 33, Arthur Sinclair, and
Sinclair Enterprises, Inc.

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Sulke, Gene

CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Hal-Mark Distributing Co.,
Inc., and Sidney Pastner
Jones, M. P.
Karlson, Joe

DURHAM:
Gurdun, Douglas

FAYETTEVILLE:
Parker House of Music, and
S. A. Parker

GREENSBORO:
Fair Park Casino, and Irish
Horan

Ward, Robert
Wengarten, E., of Sporting
Events, Inc.

GREENVILLE:
Hagans, William
Ruib, Theron
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

LINSTON:
Hines, Jimmie
Parker, David

MAYNARD:
Dunn's Auto Sales and
Jack Dunn

RALIGH:
Club Carlyle, Robert Carlyle

REidsVILLE:
Ruib, Theron

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

DEVILS LAKE:
Beacon Club, Mrs. G. J.
Christianson

DICKINSON:
Lesker, Art and John

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Namen, Robert
Pullman Cafe, George Subrin,
Owner and Manager
Thomas, Nick
Tropicana Club, Martin M.
Winters, Employer

BUYRUS:
Lutz Sports Arena, Inc., Bryan
Smith, Promotional Manager

CANTON:
Canton Grille, and Walter W.
Holtz, Owner
Huff, Lloyd

CINCINNATI:
Alexander, James
All Star Boosters Club, and
James Alexander
Anderson, Albert
Bayless, H. W.
Chyles, Mrs. Alberta
Meadows, Burnest
McFritage, James
Sigma Phi Epsilon Fraternity
at the University of Cincin-
nati, and Donald Kindle,
Pres.
Smith, James R.
Sunbrook, Larry, and his Rodeo
Show

CLEVELAND:
Atlas Attractions, and Ray Grair
Bender, Harvey
Bonds, Andrew
Club Ron-day-Voo, and U. S.
Dearing
Club Trinidad, and Lenny Adel-
man
Dixie Grill, and Lenny Adelman
Dixon, Forrest
Gleason's Bar of Music, W. A.
Gleason, Prop.
King, Ted, Agency
Lindsay Skybar, Phil Bash,
Owner
Lowry, Fred
Manhattan Lounge Co., and
Lenny Adelman
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, E. J., and Circle Theatre
Swing Club, Wm. McDougall,
President
Tucker's Blue Grass Club,
A. J. Tucker, Owner
Uptown Theatre, Urban Ander-
son, Manager
Walthers, Carl O.

COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Check, President
Charles Bloce Post No. 157,
American Legion
Carrier, Ingram
Mallory, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald

DAYTON:
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Daytona Club, and William
Carpenter
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl

ELVRIA:
Dance Theatre, Inc., and A. W.
Jewell, President

EUCLID:
Rado, Gerald

FINDLAY:
Wilson, Mr. and Mrs. Karl,
Operators, Paradise Club

GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson
RuMar Roller Rink, and Mr.
and Mrs. Roscoe Yarger

LIMA:
Colored Elks Club, and Gus Hall

PIQUET:
Sedgwick, Lee, Operator

PROCTORVILLE:
Plantation Club, and Paul D.
Resce, Owner

SANDUSKY:
Eagles Club
Mathews, S. D.
Sallee, Henry

SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall

STEBURNVILLE:
Hawkins, Fritz

TOLEDO:
Barnet, W. E.
Durham, Henry (Hank)
LaCasa Del Rio Musical Publish-
ing Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Finn and Archie Miller
Nightingale, Homer

Rutkowski, Ted, T. A. R. Re-
cording Company
Tripod, Joseph A., President,
Italian Opera Association

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Freeman, Dusty
Summers, Virgil (Vic)

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Loughridge

ENID:
Norris, Gene

HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager

MUSKOGEE:
Guitre, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.

OKLAHOMA CITY:
Leonard's Club, and Leonard
Dunlap
Randolph, Taylor
Simms, Aaron
Southwestern Attractions, M.
K. Boldman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Berns, Harry B.
Hollywood Supper Club, and
Owen C. Glass
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shannon
Shafer, Owner
Weinstein, Archie, Commercial
Club

GARIBALDI:
Marty de Joe Agency
Pirates' Den, and Sue Walker

HERMISTON:
Rosenberg, Mrs. R. M.

LAKE SIDE:
Bates, E. P.

MEDFORD:
Hendricks, Cecil

PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Ozark Supper Club, and Fred
Baker
Stadium, Shirley H.
Yank Club of Oregon, Inc., and
R. C. Bartlett, President

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lopez, Mr.

SHERIDAN:
American Legion Post No. 75,
Melvin Agee

PENNSYLVANIA

ALIQUIPPA:
Quinn, Otis

ALLENTOWN:
Hugo's and George Fidler and
Alexander Altieri, Props.

BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director

BLAIRSVILLE:
Moose Club, and A. P. Sundry,
Employer

BRAEBURN:
Mazur, John

BRYN MAWR:
K. P. Caie, and George Papaian

CARLISLE:
Grand View Hotel, and Arthur
Nydick, Employer

CHESTER:
Blue Heaven Room, Bob Lager,
Employer

COOPERSBURG:
Hoff Brau, Adolph Toffel,
Owner

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

ERIE:
Hamilton, Margaret

EVERSON:
King, Mr. and Mrs. Walter

FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel
Orenberg, President

GLENOLDEN:
Byrone Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.)

GREENSBURG:
Michael Music Publishing Co.,
and Matt Furin and Michael
Elias

HARRISBURG:
Ickes, Robert N.
Knipple, Ollie, and Ollie
Knipple's Lounge
Melody Inn Supper Club, Mil-
dred A. Shultz, Employer
P. T. K. Fraternity of John
Harris High School, and
Robert Spiller, Chairman
Reves, William T.
Waters, B. N.

HAVERTFORD:
Fielding, Ed

JOHNSTOWN:
The Club 12, and Burrell
Haselrig

KINGSTON:
Johns, Robert

LANCASTER:
Freed, Murray
Samuels, John Parker
Sunset Carson's Ranch, and
Sunset (Michael) Carson

LANSDOWN:
Richard's Hotel and Cafe,
and Richard Artuso

LEWISTON:
Temple, Carl E.

LUZERNE:
Fogarty's Nite Club, and Mrs.
Thomas Fogarty

MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.

MIDLAND:
Mason, Bill

NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner

NEW CASTLE:
Natalie, Tommy

PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Associated Artists Bureau
Bilclore Hotel, and Wm. Clore,
Operator
Boots, Tubby
Bulbeck, Carl F.
Cabana Club, Marty Gold, Prop.
Club Chick
Chateau Crifflin, and Edmund
Mancio
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPree, Reese
Erlanger Ballroom
Gordon, Mrs. Margaret
Loyal Order of Moose, Lodge
No. 54, and George Aten,
Secretary
Masucci, Benjamin P.
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Luis Colantuono, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
Ukrainian Junior League, Branch
52, and Helen Strait, Sec.
Victoria Melnick, Chairman
of Music
Warwick, Lee W.

PHOENIXVILLE:
Melody Bar, and George A.
Mole

PITTSBURGH:
Ficklin, Thomas
Mathews, Lee A., and New
Artist Service
Oasis Club, and Joe DeFran-
cisco, Owner
Reight, C. H.
Sala, Joseph M., Owner, El
Chico Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

READING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin F. Schaeffer,
H. Edward Stafford, Chester
Skorasziska, Employers

SCRANTON:
McDonough, Frank

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Pointette, Walter

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward

WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, Owner (Glenden,
Pa.), and Michael Iezzi, Co-
Owner

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

RHODE ISLAND

WOONSOCKET:
One O'Clock Club, and Charles
E. Nicholson, Manager

SOUTH CAROLINA

CHARLESTON:
Hampton Supper Club and
John Ballistikas
Kline, George H.

CHESTER:
Mack's Old Tyme Minstrels,
and Harry Mack

FLORENCE:
City Recreation Commission,
and James C. Putnam

GREENVILLE:
Forest Hills Supper Club, R. K.
and Mary Riskey, Leases, J.
K. Mosely, and Sue Ellison,
former Owner and Manager
Harlem Theatre, and Joe
Gibson

MARIETTA:
"Bring on the Girls," and
Don Meadows, Owner

MOULTRIEVILLE:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Carolina)

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcombe, H. C.

UNION:
Dale Bros. Circus

SOUTH DAKOTA

SIOUX FALLS:
Haar, E. C.
Mataya, Irene

TENNESSEE

CLARKSVILLE:
Harris, William

HUMBOLDT:
Ballard, Egbert

JOHNSON CITY:
Burton, Theodore J.

KNOXVILLE:
Cavalcade on Ice, John J.
Denton
Grecal Enterprises (also known
as Dixie Recording Co.)
Henderson, John

MEMPHIS:
Beck, Harry E.
Goodenough, Johnny
Lepley, John

NASHVILLE:
Brentwood Dinner Club, and H.
L. Waxman, Owner
Carrethers, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs.
Pearl Hunter
Coure, Alexander
Fessie, Bill
Grady's Dinner Club, and
Grady Floss, Owner
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.
Roberts, John Porter

PARIS:
Cavette, Eugene

TEXAS

AMARILLO:
Carter, Percy
Mays, Willie B.

AUSTIN:
El Morocco
Flamingo Cocktail Lounge and
E. M. Funk
Von, Tony
Williams, James
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

BROWNWOOD:
Junior Chamber of Commerce,
and R. N. Leggett and Chas.
D. Wright

CORPUS CHRISTI:
Carnahan, R. H., Sr.
Kirk, Edwin

DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Askew,
and James L. Dixon, Sr., Co-
owners
Hobbs, Wilford, Vice-President,
Artists Booking Corp. (Holly-
wood, Calif.)
Lee, Don, Owner of Script and
Score Productions and Opera-
tor of "Sawdust and Swing-
time"

Linskie (Skippy Lynn), Owner
of Script and Score Produc-
tions and Operator of "Saw-
dust and Swingtime"
May, Oscar P., and Harry E.
Morzan, J. C.

DENISON:
Club Rendezvous

EL PASO:
Bowden, Rivers
Gateway Lodge 855, and C. F.
Walker
Marlin, Coyal J.
Peacock Bar, and C. F. Walker
Williams, Bill

FORT WORTH:
Clemons, James E.
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Ino
Rendezvous Club, and C. T.
Boyd, Operator
Snyder, Chic
Stripling, Howard

GALVESTON:
Evans, Bob
Shiro, Charles

GOZALES:
Dudley Bros. Circus

GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and
Miriam Teague, Operators

HENDERSON:
Wright, Robert

HOUSTON:
Coats, Paul
Jeton, Oscar
McMullen, E. L.
Revis, Bouldin
Singletary, J. A.
Wood Amusements, Inc., Thos
A. Wood, President

LEVELLAND:
Collins, Dee

LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer
Ryan, A. L.

MEXIA:
Payne, M. D.

ODESSA:
Baker, George
The Rose Club, and Mrs. Har-
vey Kellar, Bill Grant and
Andy Rice, Jr.

PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles

PARIS:
Ron-Du-Voo, and Frederick J.
Merkle, Employer

PORT ARTHUR:
Demland, William

ROUND ROCK:
Rice's Hall, Jerry Rice, Em-
ployer

SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton

SAN ANTONIO:
Fotresti, Thomas
Oblideo, F. J.
Rockin' M Dude Ranch Club,
and J. W. (Lee) Leathy

VALASCO:
Fails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

WACO:
Circle R Ranch, and A. C.
Solberg
Cooper, Morton

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

UTAH

Sutherland, M. F.

VERMONT

RUTLAND:
Brock Hotel, and Mrs. Estelle
Duffie, Employer

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph
Burke, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Maxey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton
McLain, B.
Terry's Supper Club

NORFOLK:
Big Tree Diner, Percy Simon, Proprietor
Cashway, Irwin
Meyer, Morris
Robanna, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and
J. Harrel Williams

PORTSMOUTH:
Rountree, G. T.

RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, 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. (Fats) Jackson

WASHINGTON

SEATTLE:
Grove, Sirless
Harverson, R. S.

SPOKANE:
Lyndel, Jimmy (James Delage)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
El Pato Boat Club, and Charles Powell, Operator
White, Ernest B.

CHARLES TOWN:
Bishop, Mrs. Sylvia

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Cossin, A. J.

MARTINSBURG:
Miller, George E.

MORGANTOWN:
Niner, Leonard

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

WHEELING:
Mardi Gras

WISCONSIN

BAILEY'S HARBOR:
House of Mr. "C." and C. Clarkowski, Employer

BEAR CREEK:
Schwaeler, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Franklin, Allen
Galst, Erwin
Peasley, Charles W.

GREENVILLE:
Reed, Jimmie

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

HURLEY:
Fontecchio, Mrs. Elcey, Club Fiesta

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dunaggio, Jerome
Fun House Lounge, and Ray Howard
Geatilli, Nick
Goor, Seymour
Maniacci, Vince
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner
Rizzo, Jack D.
Singers Rendezvous, and Joe Sorce, Frank Balsistreri and Peter Orlando
Suber, Bill

Tin Pan Alley, Tom Bruno, Operator
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickenson, Vice-Commander

RACINE:
Miller, Jerry

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

ROSHOLT:
Akavichs, Edward

SHEBOYGAN:
Sicilia, N.

SUN PRAIRIE:
Hulstzer, Herb, Tropical Gardens
Tropical Gardens, and Herb Owlitzer

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & J Enterprises, and Sylvester Hill

CHEYENNE:
Kline, Hazel
Wagner, George F.

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

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

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvay, 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
Chore's Musical Bar, and Jean Clore
Club Afrique, and Charles Liburd, Employer
Club Cimmarron, and Lloyd Von Blaine and Cornelius R. 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
La Comeur Restaurant, and W. S. Holt
Little Dutch Tavern, and El Brookman, Employer
Loren, Frederick
Mansfield, Emanuel
Maynard's Restaurant, Michael Fredman and Morton Foreman, owners
Moore, Frank, Owner, Star Dust Club
Murray, Lewis, and Lou and Alex Club, and Club Bengasi
Perruso's Restaurant, and Vito Perruso, Employer
Purple Inn, Chris D. Cassimus and Joseph Cannon
Robinson, Robert L.

Romany Room, Mr. Weintraub, Operator, and Wm. Baron, Manager
Rosa, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Rustic Cabin, and Bert Motley, Operator
Smith, J. A.
Steven's Cafe, Herbert Kelsner, owner
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred
Wilson, John
Wong, Hing
Yesteryear Club

CANADA ALBERTA

CALGARY:
Fort Brisbane Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
DeSantis, Sandy
Gaylorde Enterprises, and L. Carrigan, Manager
H. Singer and Co. Enterprises, and H. Singer
Stars of Harlem Revue, and B. Lyke Baker and Joseph Kowan
Attractions, Operators

NOVA SCOTIA

GLACE BAY:
McDonald, Mary

ONTARIO

CHATHAM:
Taylor, Dan

COBORG:
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. Janké, President

HAMILTON:
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)

HASTINGS:
Baisman, George, and Riverside Pavilion

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

SOUTH SHORE:
Glen A. Elder (Glen Alvina) Grayson, Phil
Johnson, John W.

MUSSELLMAN'S LAKE:
Glendale Pavilion, Ted Bingham

NEW TORONTO:
Leslie, George

OTTAWA:
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
Langbord, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Weinberg, Simon
Wetham, Katherine

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Bilow, Hillarie

QUEBEC

CHICOUTIMI:
Chicoutimi Coliseum, Ltd., Herb Roland, Manager

DRUMMONDVILLE:
Grenik, Marshall

GRANDY:
Ritz Hotel, and Mr. Fontaine, Owner

HULL:
Warren, Gilbert, Promoter

HUNTINGTON:
Peters, Hank

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufoir
"Aubege du Cap" and Rene Deschamps, Owner
Auger, Henry
Emond, Maurice, and LaSociete Artistique
Canfield, Spizze
Carmel, Andre
Casino Francais, Camille Laurin, Owner
Coulombe, Charles
Daoust, Hubert and Raymond
Haskett, Don (Martin York)
Lussier, Pierre
Pappas, Charles
Sunbrock, Larry, and his Rodeo Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Gregoire, Gilles
Sunbrock, Larry, and his Rodeo Show

QUEBEC CITY:
LaChance, Mr.

ST. EMILE:
Monte Carlo Hotel, and Rene Lord

THREE RIVERS:
St. Maurice Club

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Souci, M. Triay

ALASKA

ANCHORAGE:
Capper, Keith

FAIRBANKS:
Brewer, Warren
Casa Blanca, and A. G. Muldoon
Cowntown Club, and Thornton R. Wright, Employer
Glen A. Elder (Glen Alvina) Grayson, Phil
Johnson, John W.

HONOLULU:
Kennison, Mrs. Ruth, Owner, Pango Pango Club
Thomas Puna Lake

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.
Anthon, John
Arnett, Eddie
Arwood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit Parade
Baugh, Mrs. Mary
N. Edward Beck, Employer, Rhapsody on Ice
Blumenfeld, Nate
Bologhino, Dominick
Boister, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager, "Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Miz, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Charles, Mrs. Alberta
Cheney, Aland Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Cooper, Morton
Curry, Benny
Dale Bros. Circus
Davis, Clarence
Davis, Oscar
deLys, William
Deviller, Donald
DiCarlo, Ray
Dolan, Ruby
Drake, Jack B.
Eckhart, Robert
Edwards, James, of James Edwards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
Field, Scott
Finklestine, Harry
Forrest, Thomas
Fox, Jesse Lee
Freich, Joe C.
Friendship League of America, and A. L. Nelson
Garnes, C. M.
George, Wally
Gibbs, Charles
Goldberg (Garret), Samuel
Gooldenough, Johnny
Gould, Hal
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
Hollerder, Frank, D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, Leroy
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmalk
Hugs, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelly, John, Pacific Northwest Attractions
Kelson, Wallace
Kent, Jack
Kimball, Dude (or Romaine)
Kirk, Edwin
Kline, Hazel
Kosman, Hyman
Larry Steele and Larry Steele's Smart Affairs
Laring, Norman J.

Law, Edward
Leahy, J. W. (Lee)
Leveson, Charles
Levin, Harry
Low Leslie and his "Blackbirds"
Mach, Bee
Magen, Roy
Magee, Floyd
Mann, Paul
Markham, Dewey (Pigmeat)
Masters, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner, Horse Follies of 1946
McGowan, Everett
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mason, and Ralph Paunesca, Managers
Miller, George E., Jr., former Booker's License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co., Sam Chalfant, James Blizard and Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Peth, Iron H.
Piau, William H.
Pinter, Frank
Pope, Marion
Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Robson or Doc Mel Roy)
Robertson, T. E., Robertson Radio, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Seldin, S. H.
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold Crommer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimberly, Otis
Young, Robert

Law, Edward
Leahy, J. W. (Lee)
Leveson, Charles
Levin, Harry
Low Leslie and his "Blackbirds"
Mach, Bee
Magen, Roy
Magee, Floyd
Mann, Paul
Markham, Dewey (Pigmeat)
Masters, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner, Horse Follies of 1946
McGowan, Everett
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mason, and Ralph Paunesca, Managers
Miller, George E., Jr., former Booker's License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co., Sam Chalfant, James Blizard and Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Peth, Iron H.
Piau, William H.
Pinter, Frank
Pope, Marion
Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Robson or Doc Mel Roy)
Robertson, T. E., Robertson Radio, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Seldin, S. H.
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold Crommer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimberly, Otis
Young, Robert

SAN DIEGO:
Black + Carl's
Cobra
O'Cor
Cuyama
La Bina
San Diego
Southwest
Spanish
Belas
Taurida
Town
Upover
Vasa
C
Veteran
Wednes
SAN FRANCISCO:
Freitas
Antho
Jones
C
Kelly
SAN JOSE:
Season
TULARE:
T D E S
UTAH:
Forest C
VALLEJO:
Valileo
Dana
Hanag
COLORADO:
DENVER:
Fraternal
Aerie
LOVELAND:
Westgate
RIFLE:
Wiley, L
COLORED:
DANIELSO
Pier-Har
HARTFORD:
Buck's I
Lucco
MOOSEJAW:
American
Club 91
NAUGAET:
Zembruks
Polka I
NORWICH:
Polish Ve
Wunder J
Bernie
SAYBROOK:
Pease Ho
SOUTH LYON:
Colton's
DELAWARE:
WILMINGTON
Brandywin
America
Cousin L
Band
FLORENCE:
CLEARWAT
Crystal B
Flyan's In
Sea Horse
CLEARWATER:
Sindbar
DAYTONA:
FI Rio Cl
Lido Club
Harrinque
Taboo Cl
Wagner,
Uncle T
DELAWARE:
Bamboo C
Lake Ber
PORT MYER:
Rendezvous
RALLAND:
Ben's Place
JACKSONVILLE:
Standor B
Lounge
KENDALL:
Dise Belle
KEY WEST:
Cecily's Bar
Downtown
Duffy's Tavern
Owner
Jack and D
La Concha
Preston Joe
Sloppy Joe
Starlight B.
MIAMI:
Heiler, Jose
MIAMI BEACH:
Fred, Erwin
PALMER:
Fuller's Bar
PENSACOLA:
Sorb Club
Owner
SEPTER:

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS HOTELS, Etc.

ARIZONA

DOUGLAS:
Top Hat Club

NOGALES:
Colonial House

PHOENIX:
Fraternal Order of Eagles Lodge Aerie 2957
Plantation Ballroom

TUCSON:
El Tanque Bar
Gerrard, Edward Barroa

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardware, Prop.

CALIFORNIA

BAKERSFIELD:
Jurez Salon, and George Benton

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Cresman, Harry E.

CARDIFF:
Beacon Inn, and Mike Mousas

CHULA VISTA:
San Diego Country Club

COBONADO:
Coronado Yacht Club

EL CAJON:
Caspers Rancho

HOLLYWOOD:
Norris, Jorge

IONE:
Watts, Don, Orchestra

JACKSON:
Watts, Don, Orchestra

LA JOLLA:
La Jollan Hotel

LA MESA:
La Mesa American Legion Hall

LONG BEACH:
Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors
Tabone, Sam
Workman, Dale C.

LOS ANGELES:
Fouce Enterprises, and Million Dollar Theatre and Mayan Theatre
NATIONAL CITY:
Hi-15 Club
National City Maytime Band Review

OCEANSIDE:
Town House Cafe, and James Cuenza, Owner

PINOLE:
Pinole Brass Band, and Frank E. Lewis, Director

PITTSBURG:
Bernie's Club
Loretta, Bennie (Tiny)

PORT CHICAGO:
Bank Club, W. E. Williams, Owner
Bunelow Cafe

RICHMOND:
Galloway, Kenneth, Orchestra

SACRAMENTO:
Capps, Roy, Orchestra

INTERNATIONAL MUSICIAN

SAN DIEGO:
American Legion Post 6 Hall
Black and Tan Cafe
Carl's Cafe
Cobra Cafe, and Jerome
O'Connor, Owner
Cuyamaca Club
La Bamba Cafe
San Diego Speedboat Club
San Diego Yacht Club
Southwestern Yacht Club
Spanish Village No. 2, and
Belas Sanchez
Thursday Club
Town and Country Hotel
University Club
Uptown Hall
Vasa Club House
Veteran Memorial Hall
Wednesday Club

SAN FRANCISCO:
Freitas, Carl (also known as
Anthony Carle)
Jones, Cliff
Kelly, Noel

SAN LUIS OBISPO:
Seaton, Don

TULARE:
T. D. S. Hall

UTIAH:
Forest Club

VALLEJO:
Vallejo Community Band, and
Dana C. Glaze, Director and
Manager

ST. ANDREW:
Mattie's Tavern

SARASOTA:
"400" Club

TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, Owner and
Manager
Grand Oregon, Oscar Leon,
Manager
WINTER PARK:
Park Avenue Bar, and Albert
Kausak

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Shamrock Club, and Gene A.
Deen, Owner and Operator

IDAHO

BOISE:
Emerald Club
Simmons, Mr. and Mrs. James
L. (known as Chico and
Connie)

LEWISTON:
Bollinger Hotel, and Sportsmans
Club

MOUNTAIN HOME:
Hi-Way 30 Club

TWIN FALLS:
Radio Rendezvous

WEISER:
Sportsman Club, and P. L. Bar-
ton and Musty Braun, Owners

COLORADO

DENVER:
Fraternal Order of Eagles,
Aerie 2063

LOVELAND:
Westgate Ballroom

RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pice House

HARTFORD:
Buck's Tavern, Frank S. De-
Luco, Prop.

MOOSUP:
American Legion
Club 91

NAUGATUCK:
Zembruski, Victor—Polish
Polka Band

NORWICH:
Polish Veteran's Club
Woods Bar, and Roger A.
Bernier, Owner

SAYBROOK:
Pease House

SOUTH LYME:
Colon's Restaurant

ILLINOIS

BEECHER:
Beecher Community Hall and
surrounding grounds

CAIRO:
The Spot, Al Dennis, Prop.

CHICAGO:
Kryl, Bohumir, and his Sym-
phony Orchestra

CHICAGO HEIGHTS:
Swing Bar

DANVILLE:
Knight, Willa

DARMSTADT:
Sinn's Inn, and Sylvester Sinn,
Operator

EAST ST. LOUIS:
Sportsman's Night Club

FAIRFIELD:
Eagles Club

GALESBURG:
Carson's Orchestra
Neeker's Orchestra
Townsend Club No. 2

JACKSONVILLE:
Chalet Tavern, in the Illinois
Hotel

MARISSA:
Triefenbach Brothers Orchestra

NASHVILLE:
Smith, Arthur

OLIVE BRANCH:
44 Club, and Harold Babb

ONEIDA:
Rova Amvet Hall

PEORIA:
Belmont Lounge, and Troy
Palmer
Harold's Club, and Harold
Parker
Mecca Restaurant, and Gladys
and Joe Glacynski, Mgrs.
Rhapsody Club, Delbert Ja-
coby, Mgr.

SCHELLER:
Andy's Place and Andy Kryger

SOUTH STANDARD:
Midway Tavern, Frank A. Sum-
mers, Prop.

STEELING:
Bowman, John E.
Sigman, Arlie

DELAWARE

WILMINGTON:
Brandywine Post No. 12,
American Legion
Cousin Lee and his Hill Billy
Band

FLORIDA

CLEARWATER:
Crystal Bar
Flyan's Inn
Sea Horse Grill and Bar

CLEARWATER BEACH:
Sunbar

DAYTONA BEACH:
El Rio Club, and E. C. Phillips
Lido Club
Marrinque Club
Tahoe Club, and Maurice
Wagner, Owner
Uncle Tom's Tavern

DELAND:
Bamboo Club
Lake Berosford Yacht Club

FORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreisen

JACKSONVILLE:
Santor Bar and Cocktail
Lounge

KENDALL:
Diaz Belle Inn

KEY WEST:
Cabana Bar
Cecil's Bar
Downtown Club
Duffy's Tavern, and Mr. Stern,
Owner
Jack and Bonnie's
La Concha Hotel
Preview Lounge
Sloppy Joe's
Starlight Bar

MIAMI:
Heller, Joseph

MIAMI BEACH:
Fred, Erwin

PARKER:
Fuller's Bar

PENSACOLA:
Stork Club, and P. L. Doggett,
Owner

INDIANA

ALEXANDRIA:
Ballroom and Bar of Eagles
Lodge

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill
Shamrock Bar

INDIANAPOLIS:
Udell Club, and Hardy
Edwards, Owner

MISHAWAKA:
VFW Post 360

SOUTH BEND:
Bendix Post 284, American
Legion
Chain O'Lakes Conversation
Club
D. V. F. German Club
Downtown Cafe, and Richard
Cogan and Glen Lutes,
Owners
PNA Group 83 (Polish National
Alliance)
St. Joe Valley Boat Club, and
Bob Zaff, Manager

IOWA

BOONE:
Miner's Hall

CEDAR FALLS:
Armory Ballroom
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

DUBUQUE:
Hanten Family Orchestra
(formerly Ray Hanten Orches-
tra of Key West, Iowa)

FILLMORE:
Fillmore School Hall

PEOSTA:
Peosta Hall

SIOUX CITY:
Eagles Lodge Club

ZWINGLE:
Zwingle Hall

KANSAS

MANHATTAN:
Fraternal Order of the Eagles
Lodge, Aerie No. 2408

TOPEKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion

SALINA:
Rainbow Gardens Club, and
Leonard J. Johnson
Wagon Wheel Club, and
Wayne Wise
Woodman Hall, and Kirk Van
Cleaf

WICHITA:
Silver Moon

KENTUCKY

BOWLING GREEN:
Jackson, Joe L.
Wade, Golden G.

PADUCAH:
Copa Cabana Club, and Red
Thrasher, Proprietor

LOUISIANA

LEESVILLE:
Capell Brothers Circus

NEW ORLEANS:
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and
Al Bresnahan, Prop.
Fun Bar
Happy Landing Club
Opera House Bar
Treasure Chest Lounge

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

LEWISTON:
Pastime Club

SKOWHEGAN:
O Sol Mio Hotel

WATERVILLE:
Jefferson Hotel, and Mr. Shiro,
Owner and Manager

MARYLAND

BALTIMORE:
Knowles, Nolan F. (Aetna
Music Corp.)

BLADENSBURG:
Bladensburg Arena (America
on Wheels)

EASTON:
Startt, Lou, and his Orchestra

FREDERICK:
Fraternal Order of Eagles
Loyal Order of Moose

MIDDLETOWN:
Am Vets Club

MASSACHUSETTS

BOSTON:
Brown Derby, Mr. Ginsburg,
Prop.

CHICOPEE:
Palais D'Or Social and Civic
Club

FALL RIVER:
Durlee Theatre

GARDNER:
Florence Rangers Band
Heywood-Wakefield Band

HOLYOKE:
Walck's Inn

LAWRENCE:
Zaic, Fred, and his Polka Band

LYNN:
Pickfair Cafe. Rinaldo Cheve-
rini, Prop.
Simpson, Frank

METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll and Gagnon,
Owners and Managers

NEW BEDFORD:
Polka, The, and Louis Garston,
Owner

NORTH READING:
Levaggi Club, Inc.

SHIRLEY:
Rice's Cafe, and Albert Rice

SPENCER:
Spencer Fair, and Bernard
Reardon

NEVADA

ELY:
Little Casino Bar, and
Frank Pace

NEW HAMPSHIRE

BOSCOWEN:
Colby's Orchestra, Myron Colby,
Leader

PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader

WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Bogatun Cafe
Mussman Cafe
Surf Bar

BAYONNE:
Sonny's Hall, and Sonny
Montanze
Szarke, John, and his Orchestra

CAMDEN:
Polish-American Citizens Club
St. Lucius Choir of St. Joseph's
Parish

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

WEST WARREN:
Quabog Hotel, Ernest Droz-
dall, Operator

WORCESTER:
Gedymyn, Walter
Rio Restaurant
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

ALCONAC:
Sid's Place

INTERLOCHEN:
National Music Camp

ISHPEMING:
Congress Bar, and Guido
Bonetti, Proprietor

MARQUETTE:
Johnson, Martin M.

NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi

MINNESOTA

DEER RIVER:
Hi-Hat Club

MINNEAPOLIS:
Milkes, C. C.
Twin City Amusement Co., and
Frank W. Patterson

ST. PAUL:
Burk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSISSIPPI

VICKSBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Club Matinee
Coates, Lou, Orchestra
El Capitan Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Proprietor
Green, Charles A.
Mell-O-Lane Ballroom, and
Leonard (Mell-O-Lane) Rob-
inson

LOUISIANA:
Rollins, Tommy, Orchestra

POPULAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

NEBRASKA

GURLEY:
American Legion Hall, Harold
Lessig, Manager

KEARNEY:
Fraternal Order of Eagles

KIMBALL:
Service Men's Center

LINCOLN:
Arena Roller Skating Club
Dance-Mor
Royal Grove
Sunset Party House

LISCO:
American Legion Hall, Ronnie
Spears, Manager

OMAHA:
Famous Bar, and Max
Delrough, Proprietor
Marsh, Al
Melody Ballroom

SIDNEY:
City Auditorium

NEW YORK

BRONX:
Aloha Inn, Pete Mancuso, Pro-
prietor, and Carl Ranford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.

BROOKLYN:
All Ireland Ballroom, Mrs.
Paddy Griffin and Mr.
Patrick Gillespie

BUFFALO:
Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL:
Jones, Stevie, and his Orchestra

COHOES:
Sports Arena, and Charles Gup-
till

COLLEGE POINT, L. I.
Muehler's Hall

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

FISHKILL:
Cavacinni's Farm Restaurant,
Edw. and Daniel Cavacinni,
Managers

GENEVA:
Atom Bar

HARRISVILLE:
Cheenan, Virgil

HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre

KINGSTON:
Kilmer, Parl, and his Orches-
tra (Lester Marks)

MAMARONECK:
Seven Pines Restaurant

MECHANICVILLE:
Cole, Harold

MOHAWK:
Hurdie, Leslie, and Vineyards
Dance Hall

MT. VERNON:
Hartley Hotel

NEW YORK CITY:
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(Asch Recordings)
Norman King Enterprises, and
Norman King
Manor Record Co., and Irving
N. Berman

NORTH CAROLINA

ASHEVILLE:
Proper Fitzhugh Lee

KINSTON:
Parker, David

WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

EAST PATERSON:
Loid Star Inn

ELIZABETH:
Matulonis, Mike
Reilly's Lounge, and John
Reilly
Swyka, Julius
Twin Cities Arena, William
Schmutz, Manager

FAIRVIEW:
Dian, Lenny

HACKENSACK:
Mancinni's Concert Band,
M. Mancinni, Leader

HACKETTSTOWN:
Hackettstown Fireman's Band

JERSEY CITY:
Band Box Agency, Vince Gio-
cinto, Director

MAPLEWOOD:
Maplewood Theatre

MILFORD:
Meadowbrook Tavern, R. M.
Jones, Prop.

MONTCLAIR:
Montclair Theatre

NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.

NEWARK:
House of Brides
Palm House
Pelican Bar

NEW BRUNSWICK:
Carlano, John
Krug, George S.

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
J. Baron, Leader

PATERSON:
Airship
American Legion Band,
B. Sellitti, Leader
PaterSON Symphonic Band
St. Michael's Grove

ROCHELLE PARK:
Swiss Chalet

SOUTH RIVER:
Saunders, Lee, Orchestra, Leo
Moken, Leader

NEW MEXICO

ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

CLOVIS:
Williamson Amusement Agency,
Howard Williamson

RUIDOSO:
Davis Bar

OHIO

ALLIANCE:
Lexington Grange Hall

AUSTINBURG:
Jewel's Dance Hall

CANTON:
Palace Theatre

CINCINNATI:
Cincinnati Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club

DAYTON:
Mayfair Theatre, and Dwain
Esper
The Ring, Maura Paul, Operator

ELYRIA:
Palladium Ballroom

GENEVA:
Blue Bird Orchestra and Larry
Parks
Municipal Building

HARRISBURG:
Hubba-Hubba Night Club

JEFFERSON:
Larko's Circle L Ranch

HOLGATE:
Swiss Gardens, George K. Bron-
son

LIMA:
Bilger, Lucille

MASSILLON:
VFW

MILON:
Andy's, Ralph Ackerman, Mgr.

NEW LYME:
Fawn Ballroom

PAINESVILLE:
Chagrin Tavern

PIERPONT:
Lake, Danny, Orchestra

RAVENNA:
Ravenna Theatre

RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner

TOLEDO:
Blue Heaven Night Club

VAN WERT:
B. P. O. Elks
Underwood, Don, and his
Orchestra

WAPAKONETA:
Veterans of Foreign Wars

YOUNGSTOWN:
Samrock Grille Night Club,
and Joe Stuphar

Morales, Cruz
Paramount Theatrical Agency
and A. & B. Bow
Richman, William L.
Soldaires (Eddy Gold and
Jerry Isaacson)
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Prop.

OLEAN:
Wheel Restaurant

RAVENA:
VFW Ravenna Band

RICHMOND HILL, L. I.:
Four Aces Cafe, and James
Gomez, Manager

RIDGEWOOD, L. I.:
Joseph B. Garity Post 562,
American Legion, Commande
Edmund Rady

ROCHESTER:
Loew's Rochester Theatre, and
Lester Pollack
Mack, Henry, and City Hall
Cafe, and Wheel Cafe

SALAMANCA:
Lime Lake Grill
Siatic Restaurant

SCHENECTADY:
Top Hats Orchestra

SYRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio (Salvatore
Corralo, Leader, and Frank
Ficarro)

VALATIE:
Martin Glynn High School
Auditorium

VESTAL:
Vestal American Legion Post 85

YORKTOWN HEIGHTS:
Chalet Restaurant, and Eric
Mier, Prop.

OREGON
GRANTS PASS:
 Fruit Dale Grange
SAMS VALLEY:
 Sam Valley Grange, Mr. Peffley,
 Grange Master

PENNSYLVANIA
AMBRIDGE:
 Loyal Order of Moose No. 77
 VFW Post 165
ANNVILLE:
 Washington Band
ASHLAND:
 Eagles Club
 VFW Home Association,
 Post 7654
BADEN:
 Byersdale Hotel
BEAVER FALLS:
 Sportsman's Bar, and Rhythm
 Room
 VFW Post No. 48
 White Township Inn
BIG RUN:
 Big Run War Memorial
 Gymnasium
BRADFORD:
 Evan's Roller Rink, and John
 Egan
BUTLER:
 Skateland
CARBONDALE:
 Loftus Playground Drum Corps,
 and Max Levine, President
CENTERPORT:
 Centerport Band
CLARION:
 Schmidt Hotel, and Mr. Harris,
 Owner, Mr. Kilgore, Mgr.
EAST STROUDSBURG:
 Locust Grove House
FALLSTON:
 Valley Hotel
FREDERICKSBURG:
 Vernon Volunteer Fire Co.
FREEDOM:
 Sully's Inn
GIARDVILLE:
 St. Vincent's Church Hall
LATROBE:
 White Eagles
LEBANON:
 Mt. Zion Fire Company and
 Grounds
LEHIGHTON:
 Zimmerman's Hotel, and Wm.
 Zimmerman, Prop.
MEADVILLE:
 I. O. O. F. Hall
MOUNTAIN HOME:
 Coustanzo, Vince, Orchestra
 Onawa Lodge, B. Shinnin, Prop.
NEW KENSINGTON:
 Cable Inn
PHILADELPHIA:
 Allen, James, Orchestra
 Hortense Allen Enterprises
 Dupree, Hiram
PITTSBURGH:
 Club 22
 New Penn Inn, Louis, Alex and
 Jim Passarella, Proprietors
READING:
 Baer, Stephen S., Orchestra
ROCHESTER:
 Loyal Order of Moose No. 331
ROULETTE:
 Brewer, Edgar, Roulette House
SHAMOKIN:
 Maine Fire Company
SIGEL:
 Sigel Hotel, and Mrs. Tillie
 Newhouse, Owner
SUNBURY:
 Shamokin Dam Fire Co.
TARENTUM:
 Fraser Township Fire Hall
 Italian-American Beneficial Club
 Hall
 Polka Bar
WHITNEY:
 Pipetown Hotel
WILKINSBURG:
 Lunt, Grace
YORK:
 14 Karat Room, Gene Spangler,
 Proprietor
 Reliance Cafe, Robert Klinae-
 Kinst, Proprietor

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

TENNESSEE
BRISTOL:
 Knights of Templar
NASHVILLE:
 Hippodrome Roller Rink

TEXAS
ALICE:
 La Villa Club
CORPUS CHRISTI:
 Brown, Bobby, and his Band
 The Lighthouse
 Santikos, Jimmie
 Titan, T., and his Band

FORT WORTH:
 Crystal Springs Pavilion, H. H.
 Cunningham
GALVESTON:
 Sons of Herman Hall
PORTR ARTHUR:
 DeGrasse, Lenore
SAN ANGELO:
 Club Acapulco
SAN ANTONIO:
 Hancock, Buddy, and his
 Orchestra
 Rodriguez, Oscar

UTAH
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:
 Tusedo Club, C. Battee, Owner
WEST VIRGINIA
CHARLESTON:
 Savoy Club, "Flop" Thompson
 and Louis Rink, Operators
ELKINS:
 Club Aero, Guy Hammer, prop.
EVANSVILLE:
 Stage Coach Inn, Webb Danzer,
 Prop.
FAIRMONT:
 Amvets, Post No. 1
 Fireside Inn, and John Boyce
 Gay Spots, and Adda Davis and
 Howard Weekly
 West End Tavern, and A. B.
 Ullom
GRAFTON:
 City View, Tony and Daisy
 Olivio, Prop.
KEYSTONE:
 Calloway, Franklin

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

20th Century Theatrical Agency,
 and Robert B. Miller, Jr.
 Village Inn
 Wells, Jack
HAWAII
HONOLULU:
 49th State Recording Co.
 Kaneada's Food, and Seichi
 Kaneada
VIRGIN ISLANDS
ST. THOMAS:
 Virgin Isle Hotel

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
BRANTFORD:
 Silver Hill Dance Hall
CUMBERLAND:
 Maple Leaf Hall
GREEN VALLEY:
 Green Valley Pavilion, Leo
 Lajoie, Proprietor
HAMILTON:
 Kudlets, Harold, Agency
KINGSVILLE:
 Lakeshore Terrace Gardens, and
 Messis, S. McManus, and V.
 Barrie
KITCHENER:
 Bindernagel, Alvin, and his
 Orchestra
LINDSAY:
 Embassy Pavilion, and Peter
 Bakageorge
NIAGARA FALLS:
 Radio Station CHVC, Howard
 Bedford, President and Owner
OSGOODE:
 Lighthouse
OWEN SOUND:
 Scott, Wally, and his Orchestra
ST. CATHARINES:
 Lucyna Szczepanska's Polish
 Singers
 Polish Hall
 Polish Legion Hall
SARNIA:
 Polish Hall
 Polymer Cafeteria
TORONTO:
 Crest Theatre
 Lambert, Laurence A., and Na-
 tional Opera Co. of Canada
 Minford, Bert
 Three Hundred Club
WOODSTOCK:
 Capitol Theatre, and Thomas
 Naylor, Manager
 Gregory, Ken, and Royal Vaga-
 bonds Orchestra

QUEBEC
BERTHERVILLE:
 Manoir Berthier, and Bruce
 Cardy, Manager
L'ASSOMPTION:
 Au Miami Hotel, Roland Aliz,
 Owner
MONTREAL:
 Bacardi Cafe
 Gagnon, L.
 Gaucher, O.
 Hi-Ho Cafe
 Lapierre, Adrien
 Rainbow Grill
 Tabou
QUEBEC:
 Canadian and American Book-
 ing Agency
ST. GABRIEL DE BRANDON:
 Domaine de Brandon, Gaston
 Bacon, Owner
ST. JEROME:
 Maurice Hotel, and Mrs. Bleau
 Proprietor

MEXICO
MEXICO CITY:
 Marin, Pablo, and his Tipica
 Orchestra
MISCELLANEOUS
 Capelli Brothers Circus
 Kryl, Bohumir and his Symphony
 Orchestra
 Marvin, Eddie
 Wells, Jack

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WASHINGTON:
 Club Nightingale
 National Arena (America on
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 Star Dust Club, Frank Moore,
 Proprietor

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 trimmed in gold. Used. Have just
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 Parnassus Ave., San Francisco 17, Calif. Phone:
 Overland 1-0760.

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 Celeste. Chas. Brave, 1650 Broadway, New York
 19.

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 used, \$550.00. Will send C.O.D. A. L. Good-
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 Brooklyn, N. Y. Phone: WI 6-0825.

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FOR SALE—Vibes, used, Jenco 620A, 3 octave F.F.
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 Phone: SHERWOOD 5-4094.

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FOR SALE—Hammond Organ, model C-3, has
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 orders for your local's 1956
 membership cards at an early
 date. The orders of a large
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 the membership cards out by
 January 1st. Immediate at-
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WANTED—Fine Viola, modern or old instrument,
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 16 1/2" long. Alphonse Gagne, R. F. D. 7, Box 19,
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WANTED—Celeste, must be in tune and playable
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 York 19. State price and particulars.

WANTED—Slide Trombone, C. G. Conn model,
 8-11 or 78-H large bore. Must be in good con-
 dition. John W. Bates, 28 Franklin St., Welles-
 ville, N. Y.

WANTED—Bassoon, used, in good condition, for
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 cester, Mass.

WANTED—Blind musician wishes to purchase
 Frank Holton mouthpiece, must have "Revela-
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WANTED—Pianist or accordionist and bass player
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 have Latin-American experience, and be willing to
 travel. Call or write: Joe Ziccone, 1516 South
 Sixth St., Philadelphia 47, Pa. Phone: FUllton
 9-2862.

WANTED—Musician-Tailor, A-1 Tailor for altera-
 tion department of men's clothing store playing
 symphony or band instrument. Good opportunity.
 Contact George C. Hart, Secretary, Local 29,
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WANTED—Organist interested in forming duo
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 Charles St., Chicago 43, Ill. Hilltop 5-2146.

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 and price. Leon Lester, 2425 North 50th St.,
 Philadelphia 31, Pa.

WANTED—Used Dixieland library for Dixie Com-
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 53, N. Y. Phone: CYPRESS 4-0542.

AT LIBERTY—String bass player, tenor band so-
 ciety, library, music stands, also arrange; available
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 Phone: CL 7-0270.

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 Will travel. Billy Savage, 2350 South Fifth, Sies-
 ton, Pa. Phone: WEbster 9-6180.

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 field Place, Brooklyn, N. Y. Phone: ST 8-7200.

AT LIBERTY—Bongo drummer, Local 802. In-
 terested in Jazz-Mamba combo. Also Afro-Cuban
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 bert G. Brown, 526 West 147th St., New York 31,
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