

# International Musician

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March



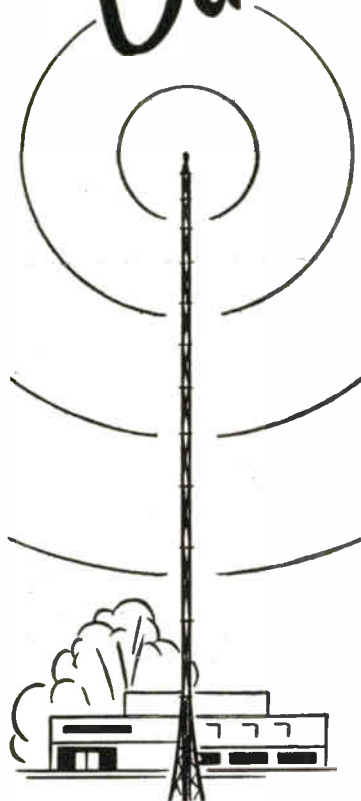
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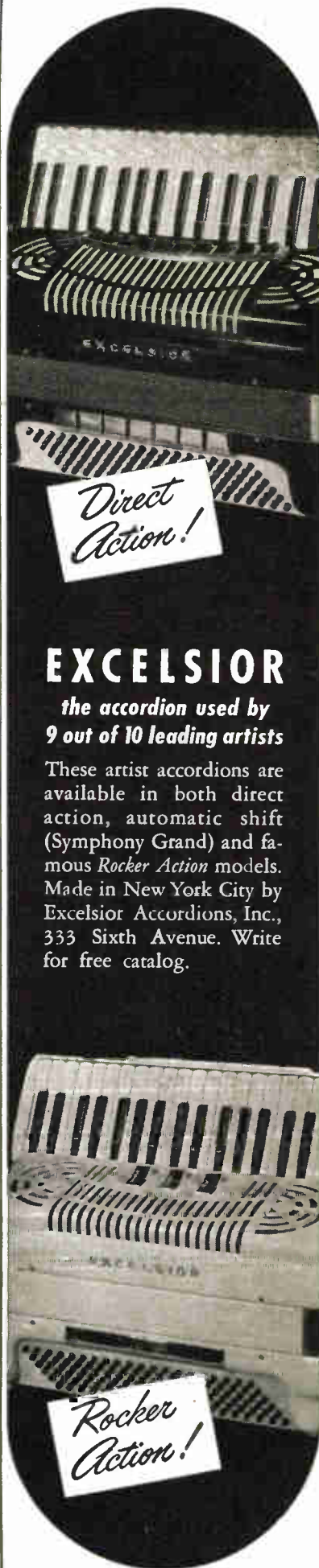
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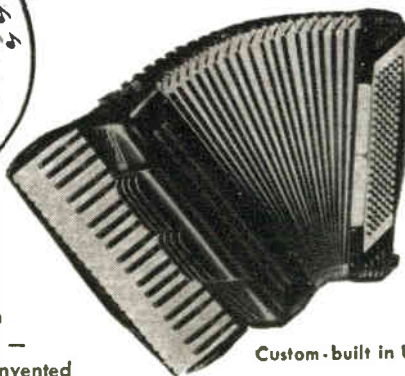
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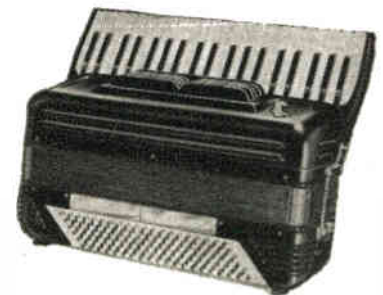


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HARRY J. STEEPER,  
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## In Memoriam

In our last issue, we recorded the passing of Frank Livingston Cook, for fifty years Treasurer of Local 62, Trenton, New Jersey. The Memorial Resolution passed by his Local is a notable tribute to a beloved and highly honored member and officer:

### MEMORIAL RESOLUTION Upon the Death of the Late FRANK LIVINGSTON COOK

Adopted by the Trenton Musical Association, Local No. 62 of the American Federation of Musicians, Monday evening, Feb. 5, 1951.

The Trenton Musical Association, having learned with sorrow of the death of Frank Livingston Cook, one of its most honored members and officers, who departed this life on the seventeenth day of January, 1951, desires to pay its respect to his memory.

Mr. Frank Livingston Cook was born on the twenty-sixth day of January, 1872; on the seventeenth day of January, 1951, Brother Cook was translated from his earthly abode of useful and unselfish living to the bliss and rest of his heavenly home.

Our entire membership is greatly grieved and has been tremendously impoverished by the passing of Brother Cook. We grieve because of the loss of a faithful brother; we are impoverished through the loss of an excellent, conscientious officer. As proof evident of his faithfulness, his excellent services, his ever-present devotion to his friends and duties, and his conscientious enthusiasm, stands the fact that, in his almost seventy-nine years of natural life, he has held but two jobs. He faithfully served Roebing Brothers for fifty-five years. With the birth of the Trenton Musical Association in 1901 he commenced an equally faithful period of fifty years' service as our Treasurer.

He was our first Treasurer; he has been our only Treasurer.

Brother Cook was a lovable man. His great simplicity, the fineness of his disposition, the pureness of his motives, his ever ready willingness to give us the benefit of his long experience and knowledge has so endeared him to us all that we will miss him for years to come.

RESOLVED: That this minute be entered in the records of the Trenton Musical Association, Local No. 62 of the American Federation of Musicians; that it be published in the *International Musician*, and that a copy hereof be sent to his family.

## Labor Asks Strong Voice in Defense

Labor will have to bear the brunt of the hard day-to-day work of rearmament. It wants an equal voice in government with business, in making the major decisions on how wages and prices are to be managed. So far, labor has been getting a runaround in Washington. Its leaders have spoken out in no uncertain terms, and there are signs that the Administration will act to redress the balance. That labor has a strong case is shown by the following editorial from a metropolitan newspaper in New Jersey, the Newark *Star-Ledger* of February 17th:

### Labor Protests

A serious crisis has developed in our efforts to stabilize prices and wages during the rearmament period. Labor members of the Wage Stabilization Board have quit over the 10 per cent limitation on pay increases, charging that the formula is inadequate and adverse to their interests.

It would be utterly rash for higher echelon control authorities to accept the Wage Board's majority rule approval of the formula and tell the unions to take it or leave it. Such a rigid policy would only antagonize organized labor with the result that the defense effort would be seriously impeded or stopped altogether. The nation cannot afford such a risk.

Labor's case for a more elastic wage policy is a strong one. Working people have watched with horror the daily disembowelment of a

wage-price freeze order that was heavily stacked against them in the first place. Pressure groups, working through Congress and stabilization officials, beat the working man to the punch and were able to win, to his grave disappointment, wondrous concessions in areas deeply affecting the family pocketbook.

In the face of these developments, particularly those permitting the price of food to sail merrily skyward, it is not surprising that labor chose to exert its own pressures. And with some justice.



The important question for the stabilizers to decide, therefore, is how best to satisfy the needs of the working man so that greater production, the only force that will drive down prices, is guaranteed. This goal cannot be achieved by being dogmatic with organized labor, but only by pursuing a course of reason and compromise.

A tough policy toward labor on the matter of wages at this stage of mobilization will result in indifference and dissatisfaction that would only increase the problems of stabilization officials.

## CONVENTION NOTICE

The fifty-fourth Convention of the American Federation of Musicians will be held at the Commodore Hotel, New York, N. Y., during the week of June 4th. We shall give a descriptive account of points of interest in that city in the April issue of the *International Musician*.

## International Musician

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**TRAIL-BLAZERS** Conductor Maurice Abravanel and the 105 musicians of the Utah Symphony Orchestra recently rolled up the Bingham Canyon of that State in a raging windstorm to give a concert to the men of the Kennecott Copper Corporation's open pit mine. "Please drive carefully on the canyon road going home," warned Mine Superintendent Pett after the concert. "We want to make sure you're alive to come back." . . . Residents of Kansas City can still ride in street cars for a five-cent fare—with a proviso. They have to pay ninety cents for a special weekly pass bearing the announcement in big letters: "Enjoy your Philharmonic. Better than ever!" They say more than 75,000 such passes are being sold each week . . . An audience of 2,500 attended the "Coolerator Concert" presented by the Duluth Symphony Orchestra, Herman Herz, conductor, for the employees of that Duluth firm, which "bought out the house." The forty-voice Coolerator Male Chorus, directed by Robert Ekstrom, contributed its share to the concert by singing Bach chorales and Welsh airs . . . With an augmented orchestra of 160 players and a chorus of thirty-five singers, the Cincinnati Symphony Orchestra gave a performance of Schoenberg's *Gurre-Lieder* early in February which, according to the newspaper report, "one cannot forget in a lifetime." "Those whose sensibilities it touched," read the editorial, "rose at the conclusion to recall the soloists several times, to applaud the augmented orchestra and to oblige the conductor, Thor Johnson, to take a solo bow for the excellence of his interpretation."

**AMERICAN** In its first performance anywhere as a whole, Charles Ives' Symphony No. 2 was presented by the New York Philharmonic-Symphony on February 23rd. Says Ives of the work, "It expresses the musical feeling of the Connecticut countryside around here (Danbury and Redding) in the 1890's, the music of the country folk. It is full of the tunes they sang and played then, and I thought it would be sort of a bad joke to have some of these tunes in counterpoint with some Bach tunes" . . . Three American works were presented by the Town of Babylon (New York) Symphony on March 8th, *Pastorales* by Isadore Freed, *Saturday Night at the Firehouse*, by Henry Cowell and *Holiday Overture* by Marvin Paymer, the last two in premiere performance . . . Among the American composers whose works will be performed in the Illinois Festival of Contemporary Arts held during this month are Marcel Dick, Robert Palmer, Alvin Etlar, Ellis Kohs, Edgar Varese, Roy Harris and Robert Kelly . . . Residents of Santa Monica, California, home town of Ferde Grofe, were the first to hear that American composer's *Atlantic Crossing*, when it was played there by the Santa Monica Symphony Orchestra February 18th. This work uses chorus, narrator, soprano-narrator and actors.

**PREMIERES** Three first performances in one concert is the record of the Calgary Symphony conducted by Clayton Hare. These "firsts" were *Alberta Concerto* (first performance in the Province) by Minuetta Shumiat-cher Borek; *Avalon Overture* (first in North America) by Frank Haworth; and *The Dance of the Roosters* (first in North America), by

## Podium and Stage

Carl Nielsen . . . Ezra Rachlin was both conductor and pianist of the Austin Symphony Orchestra at its concert on February 4th. He played *The Tempest* by Serge Saxe, in its initial performance . . . *From the Mountains and the Plains*, a work in native themes and modern harmonies by Roman Prydatkevych was given its local premiere January 30th when Leopold Stokowski conducted the Denver Symphony Orchestra in its performance . . . At the last concert of its season, the Minneapolis Symphony Orchestra will present the new Symphony No. 4 by Walter Piston, commissioned by the University of Minnesota to mark its 100th anniversary. The symphony contains much "vital and arresting material," according to the orchestra's conductor, Antal Dorati, who was instrumental in



Ready to board the train for the annual tour of the Minneapolis Symphony Orchestra are, left to right, Glenn R. Cooke, personnel manager; Arthur J. Gaines, manager; Rafael Drulian, concert master; Antal Dorati, conductor, and Dorothy Remsen, harpist.

interesting Piston in the writing of it . . . First Philadelphia performance of *Music for Orchestra and Baritone*, by Ernest Toch, occurred on February 23rd, when the Philadelphia Orchestra presented it . . . Dr. Howard Hanson's new Fantasy for Piano and Orchestra was first performed on February 18th by the Northwestern University Orchestra. The composer conducted . . . Heard for the first time in America when they were played by the Cleveland Orchestra March 1st, the Symphonic Variations, Op. 40, by the Czech composer, Karel Boleslav Jirak, were composed in 1940 and received their first performance by the Czech Philharmonic at Prague in 1941 . . . As February went out, a new work came into symphonic repertoire. On the 28th of that month Arthur Honegger's *Suite Archaique*, commissioned by the Louisville Philharmonic, was played by that orchestra for the first time. Another Honegger premiere occurred on March 9th when Charles Munch conducted the composer's Fifth Symphony, commissioned last year by the Koussevitzky Music Foundation. The Boston Symphony also launched, on March 3rd, *La Vita Nuova* by Nicolas Nabokov.

**OPERATIC.** Major production of the Opera Department of the Berkshire Music Center this coming summer will be *Pique Dame* by Tchaikovsky . . . Luigi Dallapiccola's *The Prisoner* will be presented by the Juilliard School of Music on March 16th, 17th and 18th. Frederick Waldman will be the conductor . . . Recent performance of *The Marriage of Figaro*, *Faust* and *Madame Butterfly*, with all-Canadian casts, netted for the Opera Festival Association of Toronto \$100 after receipts had paid the \$37,000 cost of the productions . . . Otto Lehmann conducted Menotti's *The Old Maid and the Thief* when it was presented by the Grand Opera Festival in San Antonio last month . . . Bruno Walter conducted Beethoven's *Fidelio* twice during the eighteenth week of the Metropolitan Opera's current season, March 6th and March 10th . . . Massenet's *Thais* was revived by the Philadelphia Civic Grand Opera Company February 27th, with Giuseppe Bamboschek conductor . . . Astrid Varnay promised to serve as baby sitter to whichever household in the New York Metropolitan area first sent in a request accompanied by \$500 for the Metropolitan Opera Fund . . . World premiere of *The Rake's Progress* will take place on September 12th at the Fenice Theatre in Venice. The composer, Igor Stravinsky, will conduct and it will be sung in the language in which it was written, English. The libretto is by W. H. Auden and Chester Kallman.

**FUTURE** The Berkshire Music Center, Serge Koussevitzky, director, will hold a session at Tanglewood July 2nd through August 12th. Serge Koussevitzky will conduct three weekends of concerts—Bach, July 7-8; Haydn, July 15, 16; and Mozart, July 22nd, 23rd. Charles Munch, the music director of the Boston Symphony Orchestra, will make his first appearance at Tanglewood, conducting the opening concerts by the full orchestra in the Music Shed. The Center offers young instrumentalists aiming at a professional career an opportunity for intensive study of orchestra and chamber music under the guidance of Serge Koussevitzky, Gregor Piatigorsky, William Kroll and twenty-two members of the Boston Symphony Orchestra . . . Hermann Herz has been reengaged by the Duluth Symphony Association as conductor of that orchestra for the 1951-52 season . . . The San Antonio Symphony has appointed Victor Alessandro as its musical director.

**PRIZES** To honor the 500th anniversary of the birth of Columbus, the Columbian Fifth Centenary Committee announces a contest for a ballet which portrays the discoverer's life and achievements. The prize is \$1,600 and scores must be in the hands of the committee in Genoa by the end of June . . . At the February 27th concert of the Erie Philharmonic Orchestra, the Gustav Mahler Medal of Honor was awarded Fritz Mahler, musical director of that orchestra, this for his efforts to create a greater interest in Mahler's music. Other holders of the medal are Stokowski, Mitropoulos, Koussevitzky, Ormandy, Rodzinski and Reiner . . . A cash prize of \$100 is offered for lyrics and music to a "fight song" for Canyon High School, Canyon, Texas. The contest closes May 1, 1951. For further particulars write to Fight Song Chairman, Drawer 899, Canyon, Texas.

**INTERNATIONAL MUSICIAN**



Presented with a tractor by the Philadelphia Orchestra, as a token of appreciation for his services in a special concert for the benefit of the orchestra's maintenance fund, Rudolf Serkin rode off the stage on it, the audience cheering.

## Leon Kirchner Quartet

THE American Art Quartet, Shapiro, Sushel, Majewski and Gottlieb, played Kirchner and Mozart at the Evenings on the Roof Mozart series on February 12th. Kirchner stood the acid test extremely well.

This was the first Los Angeles performance of Leon Kirchner's Quartet, composed in 1949. It is not easy music—nothing about which any honest critic would wish to pontificate on a first hearing, but it is strong, exciting music which has plenty to convey in rhythm, melody and sonority to any audience. It has its own individual beauty created out of its own inner logic. What we mean is that it is not, thank God, derivative from anybody—not even too much from Kirchner.

On the program with this modern work, offering pure delight, were Mozart's Quintet in E Flat for Horn and Strings, with Joseph Eger playing horn; also Mozart's string quintet in C Major with Milton Thomas as assisting violist; and finally the Quartet in B Flat, K.589.

The American Quartet in this year of playing has stepped from the category of an "interesting new group" into the first-rate string quartet class. They played an exceptionally fine concert.

—P. A.

## Chopin With Courage

THE SINCERITY of the group that performed at Elizabeth, New Jersey, on the night of February 9th was immediately apparent. Good, straightforward playing it was, and no nonsense about it. Nor was conductor August May of this Elizabeth Symphony Orchestra addicted to showmanship. Without a single extraneous gesture, he had the orchestra playing with precision the Berceuse from Stravinsky's *The Firebird*—vivid and rhythmic—and the feverishly paced *Perpetual Motion* of Von Weber. The Mendelssohn Symphony No. 4, as was fitting, had more gentle and easeful phrasing.

# Speaking of Music

But it was with the Chopin that sheer beauty entered that hall in Elizabeth. Brave, capable, tender and terribly controlled, soloist Grace Castagnetta, it was plain, had a comprehension of this Piano Concerto No. 1, could make the sense rise above mere continuity. Her phrasing was immaculate; the melody sang above. The orchestra breathed its help and an absorbed audience listened to music that recalled each to his heart's own self.

—H. E. S.

## New Friends of Old Music

SOL BABITZ, Wesley Kuhnle and James Arkatov forsook the modern to appear as *The New Friends of Old Music* in a program of violin, 'cello and harpsichord music at the Evenings on the Roof on February 5th. Mr. Kuhnle played Couperin's Eighth Order for Harpsichord, and a group of pieces by Rameau. Mr. Arkatov played Eccles' Sonata for 'Cello and Harpsichord, Mr. Babitz Bach's Partita No. 1 in B Minor for solo violin. The group together presented Corelli's Sonata Opus No. 4 for violin and continuo.

We have always thought the Wilshire Ebell Chamber Music Hall a difficult place for harpsichord. An improvised stage at the center of the room had been arranged to mitigate this defect but the harpsichord was still muffled or dead for many of the hearers. The ornamentation in the Couperin *Ordre* creates problems for the most seasoned harpsichordists. We felt that Mr. Kuhnle's conscientious attention to these sometimes threw his rhythm out of line. The Rameau went much better. The Corelli sonata represented fine ensemble playing in the best Baroque manner. Mr. Babitz, playing the Bach Partita with a reconstructed eighteenth century violin and bow, gave a superb performance.

—P. A.

## An American First

CARLOS VASQUEZ of Mexico City recently gave the first performance in the United States of Manuel Ponce's early Concerto for Piano and Orchestra with the Burbank Symphony Orchestra. He is a young man of warm temperament and brilliant pianism which make the more remarkable the fine restraint with which he held this exuberantly melodic piece in line. It could have been like something squeezed from a pastry tube, said we, but instead it commanded our respect. There is a naive, heartwarming quality about this truly Latin work.

As usual, Leo Damiani and his orchestra of young local musicians presented a concert of



CARLOS VASQUEZ

which a much more pretentious group might well be proud. They played very well indeed the Britten Variations on a Theme of Purcell, Robert McBride's Mexican Rhapsody, and an arrangement of *Estrallita* by Charles Maxwell, beside giving a remarkably joyous, dynamic performance of Beethoven's Symphony No. 6.

—P. A.

## To March To

WE ENJOYED the church social feeling of this audience—friendly and communicative, at the concert of the New Jersey Symphony on February 6th. We enjoyed those brave long strokes in the Vivaldi and the care with which conductor Samuel Antek cushioned orchestra about soloist Mieczyslaw Horszowski in the able performance of the Chopin Concerto in E minor, the tempo channelled just right, the answers coming pat on the questions. But we enjoyed most *McKonkey's Ferry*—and that is what we want to talk about.



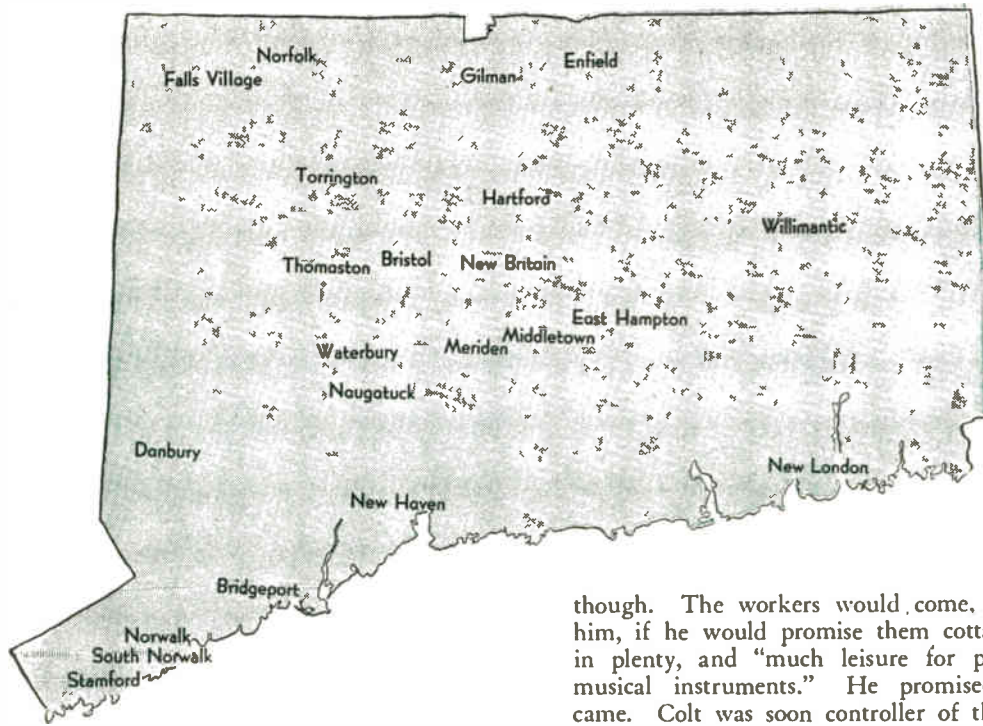
George Antheil

There was a newness about this work, a rambunctiousness that made it stand out as something made for the occasion. Not because it was built around revolutionary doings in New Jersey; not because it was written by the New Jerseyite, George Antheil. But because it was right after the disposition of the men and women that sat there in that audience—that brave marching rhythm, those fine arpeggios going right up and staying there, that *loud* set directly against that *soft*—all with a swing and a ring and a hurrah.

Then, too, as in "modern" music, there was always that sense of paring the fruit, when before one looked only at its outsides. And right in the midst of the excitement—that beautiful oboe solo with a falling cadence.

"That suits my temperament," we heard the man at our left say. "A man could march to that!"

—H. E. S.



Daniel Saidenberg



Charles Ives

YANKEE ingenuity and Yankee thrift—cardinal virtues in Connecticut—would not seem to be too closely related to music. But strangely enough a canny eye toward saving of time, energy and materials has led to music making in more than one instance. The aeroplanes zooming over Hartford, the quack, quack of the inexhaustible supply of fresh-water ducks, the full chorus of hermit thrushes in the Winchester woods, the singing beauty of place names—Cos Cob, Jangling Plains, Cow Shandy, Abrigador, Quassapaug—these all are woven thriftily into the fabric of Connecticut music.

And what did the ubiquitous Connecticut peddler carry in his pack? Yes, tacks and hook-and-eye fasteners, matches, hats and button hooks and soap. But he carried, also, drums from Milford, and bells—sleigh bells, cow bells, hand bells, church bells—as other “necessities.” The bells came from East Hampton which, because of its numerous bell factories, has been known since 1809 as “The Bell Town.” There in 1872 Barton conceived and invented the first wheeled bell chimes made in America—a toy which still has a wide sale. In the gay nineties another of the town’s products, “Chestnut Bell,” was worn by every dandy in those parts and was tinkled whenever a story-teller offered a “chestnut.”

Yankee ingenuity—Connecticut has consistently through the years listed more patents than any other state—also brought into being the first mechanical piano-player in the world, the “Angelus” manufactured by H. K. Wilcox in Meriden in 1895.

Frugality had not a little to do with one Hartford district turning to music. Samuel Colt had imported some willow trees from Holland, supposing they would hold the dike he had erected. When they failed to do this, he felt that, rather than let them go to waste, he would import a whole village of willow workers from Potsdam. There was one little hitch,

though. The workers would come, they told him, if he would promise them cottages, beer in plenty, and “much leisure for playing of musical instruments.” He promised. They came. Colt was soon controller of the willow chair market in America and music had become the order of the day in this section.

If P. T. Barnum hadn’t arrived in Connecticut by the natural process of birth, citizens would have found it necessary to invent him. For who but Barnum could have utilized to such good purpose that co-citizen of his, Charles Stratton, two-foot son of Bridgeport parents, better known as Tom Thumb. As the nucleus of Barnum’s “Greatest Show on Earth,” he gave Barnum the means for financing other projects—for one, the sponsorship of Jenny Lind’s famous tour of America wherein “The Swedish Nightingale” was given a contract which allowed for \$1,000 per night for 150 nights, plus all expenses. Singing her way to the heart of America, she may well have been a factor in creating that delight in music which led our forefathers to the formation of orchestras all over the land.

Connecticut Yankees who turn to composing? Take Charles Ives, as good a representative of that State’s music creators as any. He got his musical training not from effete European conservatories, but from listening to the town band in his native Danbury. Moreover, what he heard in this band were sounds quite different from the hackneyed *tum-tums* caught by the unobserving ear. For proof, just listen to the section in his *Three Places in New England* where is depicted the clashing sounds of two bands marching toward the village square, playing in different tempos! When someone told him his songs were unsingable he came back with an answer worthy a son of the Constitution State: “A song has a few rights, the same as other ordinary citizens. If it happens to feel like trying to fly where humans cannot fly—to sing what cannot be sung—to walk in a cave on all fours—or to tighten up its girth in blind hope and faith and try to scale mountains that are not—who shall stop it?”

Connecticut has served also as birthplace to composers Dudley Buck, Hart Pease Danks, Reginald De Koven, William Howard Doane,

Robert Doellner, Richard Donovan, John Adam Hugo, Quincy Porter, Harold J. Rome, Harry Rowe Shelley, Donald Tweedy, George Wedge and Allie Wruble. Rosa and Carmella Ponselle spent their childhood in Meriden. Charles Kullman is a native of New Haven. Alec Templeton, Leopold Stokowski, Marian Anderson, among innumerable other professionals, have residences in Connecticut. Frank Milano, secretary of Local 499, Middletown, tells us that Tony Pastor, Hal McIntyre and Dick Cary hail from there.

But it is impossible to name all residents of Connecticut who follow the trade of music.

# Music

For Connecticut, besides being the State of home industries and of “native” farms is also a suburb for New Yorkers. (The city limits of New York are only twelve miles distant from Connecticut.) There’s a commuter opera singer or instrumentalist to almost every square mile—at least in the coastal and hill regions.

The fact that “summer people” of Connecticut have been so attracted to the State that they tend to become its winter residents as well has been the means of forming some excellent symphony orchestras. Daniel Saidenberg some years back bought a little farm near Bridgeport and, in the course of time, got acquainted with some of that city’s music-minded townspeople. Five years ago they decided the time had come to form a symphony orchestra. A committee materialized. Three concerts were given that spring from money collected from the townspeople. The orchestra’s backing comes from the pockets of the thrifty-minded Bridgeport citizens, who know simply that this is the way they can make their money go furthest. Since its organization, five winter seasons, of four to six concerts each, have been notched off by the Bridgeport Symphony. For the past three years six summer concerts have also been presented. This latter series of “pop” concerts have been most successful, indeed have produced financial backing sufficient to continue the winter concerts.

Summer concerts thrive throughout the State. The fifth season of pop concerts of the New Haven Symphony last summer drew a record attendance of around 73,000 to the Yale Bowl for the six out-of-door events. Harry Berman was the conductor. Last year the New Haven symphony gave first performance anywhere to David Stanley Smith’s Fifth Symphony and first local performance to Quincy Porter’s Viola Concerto, the latter conducted by the composer.

Of all cities, Hartford has had perhaps the intensest struggle to create a symphony orchestra. Back in 1934, “on a dull November morning a group of professional musicians under the leadership of Angelo Coniglione met in a small room over the Lobster Restaurant on Asylum



Meriden City Band. Lucile Stewart, Conductor



George Heck



Moshe Paranov



Connecticut Symphony Orchestra, Bridgeport

Street in Hartford." An orchestra resulted from their cogitations, but through the years always something—abandonment of Federal Emergency Relief, a depression, a World War—would get them right back where they started. Then in 1949 when "it seemed almost impossible for the Directors to get together or for any individual among them to find the time or the courage to reorganize the dormant orchestra," the unexpected happened. And what happened, we think, would not have happened but for Connecticut enterprise and Connecticut grit. Michael C. Rogers, president of Local 400, Hartford, happened also to be the head of the Household

Colts Band. New Britain has two brass bands, one directed by J. C. Lentini, the other by A. T. Di Fronzo. Bristol boasts "The New Departure Band" organized in 1917 and now led by Edward Noon, Sr. New London has the Moose Brass Band directed by Amato Rogers.

Oldest band in all Connecticut, though, is probably the Meriden City Band organized in 1875. During its third period of inactivity in the 1940's, it was resuscitated by the good services of the Recording Fund allotment to Local 55. This was in 1947. That summer it gave

Norfolk was the site of the premiere of Henry Hadley's Connecticut Tercentenary Symphony in three movements, entitled, "1635," "1735" and "1935." Many other famous composers have been commissioned to write the music presented there. At the natural amphitheater seating 3,000 people, "Music Mountain," near Falls Village, chamber music of the highest calibre is presented each summer.

To name all buildings associated with music, however, would be to list every school, every church, every summer hotel—and—we were about to say—every barn. For square dancing comes as natural to Connecticut Yankees as inventing new gadgets—and barns as often as not is where they choose to do their square dancing.

Take the district around Gilman, preferably just before haying or the fall harvest. Those barns now have probably had electricity installed. But we'd rather recall the barn dance we attended some years back. The floor had been smoothed to mellow polish by thousands of happily shuffling feet; the caller stood in the loft; the musicians—violins, banjos, harmonicas—were in the harness room off to the left. Now the caller is roaring, "Get your partners."

As the kerosene lamp flattens the dancers in grotesque blobs against the wall, we hear, "Lead to the next! Ladies change! Up to the last couple and swing four hands halfway around! Swing your corner and promenade all!" Now we can smell the hayseed in the air, catch the blur of dust scattered where a musty cobweb falls. As the last note wails into silence and the couples separate, we feel that icy flow of cider down our throat and shiver to our very toes. Looking about at the flushed faces, fair hair slicked back and darkened with moisture, feet tapping even between dances, we understand why a Connecticut Yankee dances until sunup, then catches a wink of sleep and works in the field, factory or forest all day, spruces up again and hies himself off to his girl's house. Then off they go to wherever a barn floor is being cleared for the next dance.

—Hope Stoddard.

# in Connecticut

Brush Company, Inc., of Madison. As an astute business man he had learned that "you can't sell a product until you have made it." So he got his musicians together. "Let's produce an orchestra," he told them. "Offer it to the public. If it is a good product, they will buy it!" Then President Rogers went to the Society and announced that the musicians would give their services for a season of four concerts in the Bushnell Auditorium, provided the Society would guarantee the other expenses, hall rental, advertising and such, and, further, that if these concerts were successful, the Society would undertake to finance the orchestra in full the following year. It was a deal. It was a deal because everyone felt positive that their Connecticut co-citizens would have enough horse-sense not to let a good thing go to waste.

They were right. At the first concert, January 23, 1949, the hall was packed to the doors. After the concert, during which, as one paper jubilantly headlined, "the orchestra delivered the goods," the Mayor came on the platform and expressed "the gratitude of the city over the co-operation of management, labor and public."

Among the welders of this orchestra are its two conductors, Moshe Paranov and George Heck, who have spared no pains that the members be geared to the very highest skills of which they are capable.

All four concerts that season in Bushnell Auditorium were sell-outs. A campaign for funds in May, 1949, yielded close to \$40,000. The 1950-51 schedule provides for a season of six concerts, two evening and four Sunday afternoon. The Hartford Symphony Orchestra has become a vital part of the life of the community. Yes—Connecticut Yankees know a good thing when they hear it!

Working in close co-ordination with the Symphonic Society in Hartford is the Connecticut Opera Association, which presents opera with Metropolitan performers in star roles. A third musical enterprise of Hartford which holds up well in comparison with the other two is one of the oldest concert bands in the country, the

five Sunday afternoon concerts. Since 1948 Lucile Stewart has been its director. The band is now under civic sponsorship, with six to eight Hubbard Park "concerts under the stars." Outstanding talent in the band make possible brass and woodwind solos, trios, and quartets with band accompaniment.

Meriden's Symphony Orchestra comes under the aegis of the Board of Education's adult program. Walter F. Angus, supervisor of Music in the Schools, is its conductor. Local president Rocco Logozzo in a co-operation with the Superintendent of Schools based on the A. F. of M. Code of Ethics has made possible a linking of professional and educational forces in the city.

New Haven is also symphony conscious, for, besides its New Haven Symphony, it has a "Business and Professional Men's Orchestra" (lawyers, physicians and other professionals) and a "Johnson, Jr." Symphony Orchestra composed of teen-agers. The orchestras are both conducted by Harry Berman, and have the full co-operation of Local 234. Norwalk also has a Lawyers' and Doctors' Orchestra.

We've mentioned Hubbell Park and Bushnell Auditorium, two centers of music. There are, however, countless other centers as inextricably associated with music. The Music Shed of

Hartford Symphony Orchestra



Meriden Symphony Orchestra



# The Saga of Jimmy Dorsey

IT'S NOT easy to keep a band in the top-popularity group, but to keep it there for twenty years or so is something of a feat. Jimmy Dorsey has done just that and shows no sign of ceding his place to later comers.

## The Start

Some time ago on the 29th of February, Jimmy Dorsey saw the light of day in a Pennsylvania coal-mining town. His father, an Irishman, loved music and played the piano. He insisted that both his sons concentrate on music. And they did. Not always with the greatest avidity, but study they did. Jimmy mastered the clarinet and alto saxophone, while Tommy became expert on the trombone. The music lessons were so successful that at the sober age of twelve Jimmy had already formed his own band and was playing for local dances. His music continued all through his days in the high school, and for several years after he had graduated he was still appearing locally. But playing and being liked locally was not the big time, and Jimmy enlisted in the Jean Goldkette band.

## Out in the World

The Goldkette band was one of the most fabulous jazz aggregations of the period, featuring Bix Beiderbecke, Joe Venuti, Frankie Trumbauer, Eddie Lang, and the Dorsey brothers. The group, however, did not last long, and Jimmy Dorsey joined Paul Whiteman. Whiteman had hired such excellent jazz musicians as Bix Beiderbecke, Frankie Trumbauer, Matty Malneck, Joe Venuti, Eddie Lang, Izzy Friedman and the Dorsey brothers. When Jimmy cut the traces with the Whiteman group, he went into radio, becoming one of the most sought-after sidemen in the business, being expert on both clarinet and alto sax. He worked with the top conductors—Lennie Hayton, Freddy Rich, Victor Young, Nat Shilkret and Rudy Vallee. In between his appearances on this new medium he played some personal appearances with the Original California Ramblers.

## Brother Act

Early in 1928 Tommy and Jimmy had formed their own band and were making recordings that were to make their band one of the most popular in the country. They were acceded a high place not only by the dancing public, but by jazz fans everywhere, who demanded the best in jazz instrumentation and got it. Their aggregation included such top jazz men as Muggsy Spanier, Glenn Miller, Bud Freeman, Bunny Berigan, not to mention their own talents. Among their recordings of this period were jazz classics such as "Tiger Rag," "St. Louis Blues," "Shim Sham Shimmy," "Weary Blues," "Dippermouth," and many others. September of 1935 saw the end of the Dorsey Brothers orchestra, and the boys went their separate ways.



JIMMY DORSEY'S BAND

## On His Own

Jimmy continued with most of the original band, while Tommy went out and formed his own group, and both of them quickly made the rise well toward the top by their separate paths. Shortly after the split, Jimmy was appearing on Bing Crosby's radio show in California, playing smooth dance music and Dixieland. While on



the Coast he also made several pictures, some with his entire band personnel and a series of recordings for Decca that had the juke boxes humming. With recordings of tunes such as "Amapola," "Green Eyes," "Maria Elena," "Tangerine," "High on a Windy Hill," and "Blue Champagne" he sold over nine million records in nineteen months. Jimmy and his band are constantly in demand, being booked solidly through the country for the top hotels and dance spots. And television knows about Jimmy Dorsey, too, as his was one of the first bands to be featured in the new medium on



ORIGINAL DORSEYLAND BAND

the "Cavalcade of Bands" show on DuMont. He is currently appearing in Chicago at the Edgewater Beach Hotel and continues from there on a national tour. Why this great and continuing success over a period of twenty years and more?

## Formula for Success

The reasons, I think are three. Jimmy Dorsey has long been an advocate of solid tempo and complete danceability. "I always put the accent on tempo and arrangement," he says, "for I know that anyone who comes to hear my band in a ballroom or hotel or night club likes to dance. I am currently on a campaign to boost dancing. There is a tempo for everyone, a dance for everyone. Besides being relaxing, there is no better way to get into a free and easy conversation with a new acquaintance. Dancing is certainly the best friendship-builder yet devised."

True to his theory, Dorsey has long featured strictly danceable music for his full-orchestra dates. He has also been largely responsible for the return of the Charleston craze. And, after all, danceable music is one of the best reasons for listening to a good dance band.

## Band Within a Band

The second reason for Jimmy's continued success is the "band within a band" group in the body of his full orchestra. The "Original Dorseyland Band" has in its ranks some of the best Dixieland musicians in the business. He has Shorty Sherock on trumpet, Art Lyons on sax, William Lolatte on bass, Karl Kiffe, drums, Frank Rehak, trombone, Robert Carter, piano, and Jimmy Dorsey on clarinet. Large dance bands can lose their vitality shortly, working of necessity from arrangements of the same numbers that are played continuously in much the same way. It is only with the addition of a small group of expert musicians who are a live unit in the band personnel that the original vitality can be retained. This small group plays, as a group, on special numbers and record dates, giving their all to Dixieland renditions, besides giving their continual support to the full orchestra.

And the third reason is the expert playing of two-beat music by the Dorsey group. The recently released album, "Dixie by Dorsey," with numbers like "Jazz Me Blues," "Struttin' With Some Barbecue," "Muskrat Ramble," "High Society," and "South Rampart Street Parade," has been a solid hit, and it is more than likely that Jimmy's playing of good Dixieland has been to a great extent responsible for the current swing in popularity to the two-beat rhythm.

After more than twenty years in the business, Jimmy Dorsey is still hitting the popularity peaks throughout the country, and for a man who has only one birthday every four years, that's fine for a very young man.



**DICK NAYLOR AND HIS ORCHESTRA**—(Left to right): Tom Shad-duck, piano; Dick Naylor, trumpet; Pierino Lisi, sax; Dick Larkin, bass; Albert Satina, sax; Al Pawlyshn, drums; Dominick Salimida, sax.



**THE MELO-JESTERS**—(Left to right): Teddy Raino, banjo; Harvey Merrill, clarinet; Frank Moster, accordion. The boys, together for five years now, give with the sweet stuff in cocktail lounges.

Endicott, N. Y. For five years the American Legion Post No. 82, Endicott, N. Y., has been entertained every Saturday night by Dick Naylor's orchestra. Radio listeners have also been taken care of with the half-hour show the boys have been putting on for two-and-one-half years over station WENE for the Army Air Force Recruiting Service. And just look at the way enlistment figures have risen.

Richmond Hills, Queens. Popular in both Canada and the States, the Mello-Jesters are, as of the moment, roosting in the Triangle Lounge in Queens, giving with their own version of what accompanies a cocktail and a snack or two. For five years now the boys have been a group, playing such spots as the Venus de Milo Room in Montreal, Canada, the Rose Room at the Elliot Hotel in Toronto, and Frank Dailey's Ivanhoe in Irvington, New Jersey, to mention just a few.

Holyoke, Mass. From dixie to rhumbas to ballads, Dick Holmes and his crew have been meting out a steady diet (six nights a week) for the dancing crowd at Toto's. An original by Sam Valenti, called Toto's Rhumba, is greasing many an old backbone, and the oldies that the group is digging up are sending the customers. When the boys swing those old tunes, the crowds sit up and take notice, and the dance floor carries capacity.

**DICK HOLMES AND HIS ORCHESTRA**—(Left to right): Al Pigeon, trumpet, tenor sax; Sam Valenti, tenor clarinet; Bud Bassett, drums; Dick Holmes, bass; Bob Ullman, piano, vib.



## Traveler's Guide to Live Music



**BEA PERRIN**—Violinist, leader and arranger for her string ensemble.

Quebec, Canada. Jimmie Lytle and his Band are being featured at the beautiful Fairmount Golf and Country Club in South Hull, Quebec. The boys have been beating it out there for the past two-and-one-half years. One of the most popular clubs in the Hull and Ottawa district, the Fairmount is giving the nod to Jimmie Lytle and his gang for both dancing and the floor shows.

New York, N. Y. The String Ensemble of Bea Perrin returns, after a two-year lapse, to the Georgian Room of the Hotel Piccadilly, to play their dining-music from the classics to the latest in pop, as the moods of the customers demand. While the Georgian Room was closed, the Ensemble played night club dates and Miss Perrin was head of the Music Department at the Jules Stoner School. The group blends exceptionally well, and no wonder, as Claire Nelson, who takes care of the keyboard, has been with the combo, off and on, for fifteen years, and Dorothy Siegel, the cellist, for three. With Bea Perrin doing all arrangements, from symphonic arrangements of Ravel and Debussy to sophisticated and sweet swing in such numbers as "Cherokee," the gals have a lot to offer, as witness their solid five-year stint at the Piccadilly and their recall to that spot as soon as the Georgian Room was reopened. The fair ones are all members of Local 802, and have done most of their playing in the New York area. —lea

**JIMMIE LYTLE AND HIS ORCHESTRA**—(Left to right): Hermas St. Louis, tenor sax; Ted Gray, piano; Jack Fairbairn, drums; Abbie (Lushwell) Mittlestadt, alto sax; Jimmie Lytle, trumpet.





By OTTO CESANA



REMARKS

Very often I am asked if it is possible to avoid the study of harmony and proceed immediately with arranging. Since all arranging problems are primarily harmonic, the answer is "No." Anyone who has done or tried to do any arranging has sooner or later realized the truth of the above statement. Therefore, be wise and do not try to circumvent this indispensable phase of your music education.

Continuing with the subject of *After-beats*, we now arrive at the rarest figuration of all—the *After-beat by Leap*. In the analysis of music, one may examine page after page and not encounter an *After-beat by Leap*; nevertheless, it is important that it be carefully assimilated because the ultimate object in the study of harmony is to be able to have a classification for any and all incidents that may occur in a musical composition.

LESSON NO. 40

(B) Afterbeats by Leap



\* Alter tones where necessary in order to coincide with the particular chord.

*Exercise:* Write the *Afterbeats by Leap* as above, starting with the 3rd, and then the 5th.

As a guide, the starting example for each is here given:



BEHAVIOR OF AFTER-BEATS

An after-beat besides being quitted or going to another after-beat or after-beats as shown in the preceding examples, may:



\* When by degree, this after-beat is also a passing-tone.

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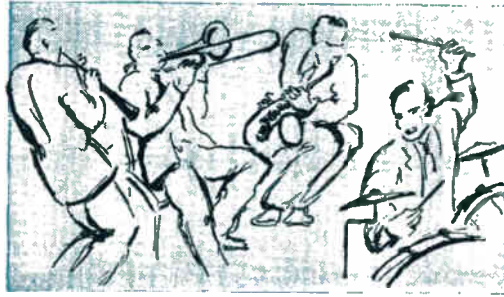
**NEW YORK CITY.** Dante Trio indefinitely at Jack Dempsey's . . . Sol Yaged into his eighth month at the Three Deuces, also recording for "Voice of America" broadcasts, also doing Friday night jazz concerts at the Central Plaza . . . Pianist Frank O'Brien in his second year at Louis Petite . . . Louis Jordan in May 2 for two weeks at the Paramount . . . Strand Theatre using name leaders to front its house ork . . . Bernie Mann at the Roosevelt Grill, alternating with the Three Suns, until May 1. Guy Lombardo returns then for eight weeks.

**EAST.** Lou Nicola's excellent Tune Tippers jobbing around McDonald, Pa. . . . Alan Gerard co-authored "My Inspiration" . . . Erie, Pa., maestro Nicholas D'Angelo (The Overtones) angling for midwest work . . . Benny Goodman to slice with a crew similar to his original 1935-38 outfit. BG's touring with sextet now . . . Ray Anthony opened March 16 at The Meadowbrook, Cedar Grove, N. J. . . . Ray summers at NYC's Hotel Statler (Cafe Rouge), is set for a fall date at L.A.'s Palladium . . . Gene Krupa, new owner of a New York dairy farm, reorganized his big band . . . Arranger George Handy now batoncing a 14-piece band.

On his return from South America, about May 1, Xavier Cugat takes off again to play army camps in Germany. Cugie starred in pic "South American Way," shot below the equator . . . Totem Pole Ballroom, Boston, using names again . . . Tenorman Arnett Cobb into the Beachcomber, Wildwood, N. J., July 2 for ten weeks . . . Saxist Len Jennings debuted his own crew at Philly's Swing Club . . . Slim Gailard waxing for Atlantic . . . Buddy Rich rebuilt his big band for work at Gotham's Paramount Theatre this month or next . . . Johnny Hodges signed by Mercury and Billy Shaw. The altoman premed his own combo, closing March 23, at Chicago's Blue Note . . . Miles Davis pacted by Prestige Records for three years . . . Sonny Dunham disbanded to join Bernie Mann as a sideman.

Eddie Heywood re-formed his combo . . . Glen Moore signed Dick Linke as p.m. . . . GAC added Teddy Powell, Shep Fields, and Sammy Kaye. Powell, on a term basis, begins GAC dates this month. Fields signed for five years, Kaye for one . . . Rustic Cabin, Englewood, N. J., using packages. Claude Thornhill holds at the spot through April 3 . . . MCA

# With the DANCE BANDS



snagged Bobby Beers' new 10-piece, likewise Johnny Palmer, Tommy Reed, and Tex Cromer. GAC got Larry Faith . . . Red Ingle in England through May.

Coral signed Les Brown . . . Al Freeman and Bud Granoff now own Philly's Click, with three other Quaker-ites. Granoff books . . . Duke Ellington devoted net profits from his Jan. 21 Met concert to the NAACP . . . Harry Weinstein signed Lenny Herman . . . Buddy Greco built a new unit in Philadelphia . . . Pianist Erroll Garner tours this month and April with combo . . . Earl Bostic plays eastern theatres until his opening date at L.A.'s Oasis May 25 for three weeks.

**SOUTH.** Hammond organist Milton Slosser in his third year at Club 400, Washington, D. C., and his seventh year at Loew's Capitol Theatre . . . O'Brien and Evans duo at the Tutwiler Hotel, Montgomery, Ala. . . . Don Reid into New Orleans' Roosevelt Hotel May 3 for four weeks . . . Reggie Childs at the Keystone Hotel, North Worth . . . Maestro Harry Ranch leased Houston's Southern Dinner Club . . . Sammy Kaye bought into Miami Beach's Jack Sabel's Steak House. Spot will be called the Sunset Room . . . Norfolk's city council approved live music, via sanctioning re-opening of dance halls. Virginia's ABC board's approval was pending at presstime.

**MIDWEST.** Tadd Dameron in Cleveland managing an eatery . . . Lacking locations, Bill Snyder disbanded . . . Coral signed Lawrence Welk . . . David LeWinter left Mercury

. . . Vega Records added Darryl Harpa . . . Pianist Liberace at Minneapolis' Hotel Nicollet through March 30 . . . Teddy Phillips locations through July . . . Woody Herman tours for GAC, playing U. of Toledo, April 20; Briggs Motor Co., Detroit, April 21; Gambier College, Ohio, May 4.

**CHICAGO.** Charlie Agnew at the Lotus Room, LaSalle Hotel, indefinitely . . . Bobby Blue reorganized his band for hotels . . . Russ Bothie at the Paradise Ballroom . . . Organist Gladys Keyes in town again . . . Orrin Tucker opened at the Trianon March 6; Eddy Howard opened March 23 at the Aragon . . . Picture Records (Slick Slavin) and Maestro Records (Jack Pollack, music director) new discerys in town . . . Carl Schreiber ork playing dinners at Tracy's . . . Louis Jordan in for the Regal Theatre's March 23 week. George Shearing at the Blue Note for the same period.

**WEST.** Ray Anthony booked through midsummer . . . Dave Dexter now with Capitol's A and R department . . . Nat Cole signed a five-year pact with Cap . . . Tex Beneke signed with Gabbe, Lutz and Heller for one year . . . Andre Previn penned MGM's "Cause For Alarm" . . . Benny Strong into S.F.'s Mark Hopkins March 27 for six weeks . . . Zeke Manners joined Capitol's roster . . . Louis Armstrong's all-stars in MGM's "The Strip" . . . Ike Carpenter signed a three-year contract with Snader Telescriptions . . . Regent Records inked the Three Keys . . . Arranger Jerome Stewartson died Jan. 6 in Hollywood.

Jan. 22 benefit for ailing Pee Wee Russell at Doc Dougherty's Hangover Club, S.F., got more than \$1,500 for the clarinetist . . . Re-opening of Earl Carroll's, L.A., postponed . . . George Shearing at S. F.'s 150 Club April 10 for two frames, followed by four weeks at L.A.'s new Tiffany Cafe beginning April 24 . . . Edgar Hayes may reform his Stardusters . . . Wingy Manone a sideman with Abbey Brown at Charley Foy's, L. A. . . . In San Francisco, Lu Watters folded his Hambone Kelly's in favor of a coast-to-coast tour booked by Billy Shaw, beginning this month. Kelly's is on the block. Lu will trek with sextet . . . Majestic label signed Ike Carpenter . . . Violinist Arpad d'Zurko at S.F.'s Balalaika.

Also in the Bay City, Louis Landry re-opened his New Orleans Swing Club while Joe Ross shuttered Ciro's with an eye to selling. Doc

## ALONG TIN PAN ALLEY

ABA DABA HONEYMOON.....	Feist	MY DESIRE .....	Alfred
ALWAYS YOU .....	Dreyer-Marks	MY HEART CRIES FOR YOU.....	Massey
AND I'LL BE HOME.....	Burke-Van Heusen	ONE-FINGER MELODY .....	Barton
A NICKEL AIN'T WORTH A CENT.....	Link	ROVING KIND .....	Hollis
BE MY LOVE.....	Miller	SO DEEP MY LOVE.....	J. J. Robbins
BRING BACK THE THRILL.....	Taylor	TEAR DROPS FROM MY EYES.....	Simon
BUSHEL AND A PECK.....	E. H. Morris	THE NIGHT IS YOUNG.....	Words and Music
EV'RY NIGHT AT SEVEN.....	Miller	THE PAGAN LOVE SONG.....	Robbins
GET OUT THOSE RECORDS.....	Lombardo	TO THINK YOU'VE CHOSEN ME.....	Valando
GONNA DRY EVERY TEAR.....	Meyers	TOO LATE NOW.....	Feist
HARBOR LIGHTS .....	Chappell	USE YOUR IMAGINATION.....	Chappell
I AM LOVED.....	Chappell	YOU KNOW YOU BELONG TO SOMEBODY ELSE.....	Fisher
I STILL FEEL THE SAME.....	Odette	YOU'RE JUST IN LOVE.....	Berlin
IF .....	Shapiro, Bernstein	ZING ZING - ZOOM ZOOM.....	Robbins

Dougherty (Club Hangover) hoped to get Wingy Manone back as house leader . . . Frank DeVolk did a U-I short . . . Cable Car Room, S.F., destroyed by fire.

**LOS ANGELES.** Al Gayle indefinitely at the Hollywood Roosevelt Hotel . . . Joe Venuti quartet at Mike Lyman's Playroom . . . Jerry Gray into the Palladium April 10, following Stan Kenton . . . Tommy Dorsey to reopen Casino Gardens this spring, probably for only three nights per . . . Joe Liggins at the Basket Room indefinitely . . . Louis Armstrong at the Oasis April 4, followed by Louis Jordan . . . Drummer Mel Torme's revue "Break It Up" at the Circle Theatre . . . Hollywood Canteen to open on the site of the Florentine Gardens . . . L.A. scale upped 20 per cent in nighterys, ballrooms, and taverns . . . Desi Arnaz at the Biltmore Bowl, likewise has a new CBS ainer, Sundays . . . Lou Math trio at the Ambassador's Casino Room.

**CANADA.** Jack Kennedy's 12-piecer at Kenwick Terrace, Sarnia, Ont. Band expects a CBC wire soon . . . Club Norman, Toronto, now owned by Lou Chessler, managed by Nat Sandler . . . CBC may open a TV station in Vancouver during 1952 . . . Seville Theatre, Montreal, using names.

**RADIO and TELEVISION.** Eddie Dean doing five-a-week for KNBH, NBC video outlet in L. A. . . . Van Alexander on KLAC-TV, weekdays, "Take 15," 6:45-7 p.m. (PST) . . . Jerry Gray may be spotted in tele version of "Club 15" this fall . . . Phil Ohman filmed for Snader Telescriptions . . . Joel Herron ork on WMGM's weekly hour-long "American Jewish



"HE TRIES TOO HARD"

Cavalcade of Stars," Sundays, 1 p.m. (EST) . . . Ralph Flanagan doing an army recruiting show weekly over ABC, originating from camps . . . Charles Magnante's quintet on Harry Goodman's "Burl Ives Sings" ET services.

Harry Reser's "Eskimos" back on the air for WNAC and the Yankee net . . . Pianist Steve Allen tinkles five nights on WCBS-TV . . . Sons of the Pioneers on Thesaurus ETs . . . Jackie Cain and Roy Kral combo signed by McConkey for a TV package . . . Bernie Leighton music conductor of CBS-TV's Robert Q. Lewis opus . . . Milton DeLugg and Matty Malneck on WNBT's "Broadway Open House" . .

Pianist Dick Collier on WPIX' "Giggle Movie Theatre" . . . In L.A. Ada Leonard organized an all-girl ork for KTTV's "Search for Girls" . . . GAC providing bands for a new weekly ork opus sponsored by a known soft drink, Sundays, 5-5:30 p.m. (EST), over NBC . . . Plans afoot for a TV show originating from L.A.'s Coconut Grove.

**MISCELLANEOUS DATES.** Tex Beneke, Casa Loma Ballroom, St. Louis, out April 1 . . . Billy Bishop, Rice Hotel, Houston, out April 3 . . . Les Elgart, Holiday Inn, Flushing, N. Y., out April 1 . . . Jan Garber, Hotel Statler, NYC, in April 9 . . . Spike Jones, Chase Hotel, St. Louis, out April 5 . . . Jack Kerns, Elmo Club, Billings, Mont., out May 5 . . . Freddy Martin, Statler Hotel, NYC, out April 7 . . . Paul Neighbors, Roosevelt Hotel, New Orleans, April 5-May 2 . . . Orrin Tucker, Claremont Hotel, Berkeley, Calif., April 10-July 1 . . . Lawrence Welk, Claremont, out April 8 . . . Airline Trio, Dixie Hotel, NYC, out June 23 . . . Gardner Benedict, Commodore Perry Hotel, Toledo, Ohio, out April 7 . . . Sharkey Bonano, Waldorf-Astoria Hotel, NYC, in April 6 . . . Cy Coleman, La Vie En Rose, NYC, out April 16 . . . Evelyn Downs trio, Knickerbocker Hotel, NYC, out April 30 . . . Mary Kaye trio, Casablanca, Miami Beach, out March 29 . . . Muggsy Spanier, Hangover Club, S.F., April 24-June 4 . . . Mary Wood trio, Music Box, Palm Beach, Fla., out May 31.

Send all information concerning dates at least two months in advance of same to Ted Hallock, the *International Musician*, 39 Division Street, Newark 2, New Jersey.

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QUALITY BAND INSTRUMENTS FOR OVER HALF A CENTURY

The *Pittsburgh Musician* reports the passing of Barth Cannistra, age 74, a native of Italy, who, in an earlier period, played under Sousa, Victor Herbert, and locally under the direction of the late W. L. Mayer. The *Pittsburgh Musician* testifies to his popularity and states: "Actors spread his fame from coast to coast."

#### DOINGS OF DIRECTOR DUSS.

Bandmaster J. S. Duss of the Harmony Society Historical Association of Ambridge, Pennsylvania, writes:

"Forgive me for taking you back a half-century or more, when at that time the names of Osch, Sousa and Duss were household words, so to speak, in America. Victor Herbert was an outstanding cellist in the symphony orchestras of northeastern cities. That band I conducted, then I trained to play like a mouth-organ. No one had ever heard the tone color I produced. No one aside from myself believed it was possible to produce the exquisite pianissimo that we achieved. Well, here am I boasting of my accomplishments in directing a band. At a festivity last October Governor James Duff dedicated a state park and I was on the program as conducting my Beaver Centennial. The march proved a splendid feature.

It was a great feature on a great occasion.

Max Henrici, in a recent issue of the *Pittsburgh Telegraph*, recalls interesting memories of distinguished band men of years ago. He says, "When I was a boy the outstanding names among the orchestra and band leaders of the United States were Walter Damrosch, John Philip Sousa, Victor Herbert and John S. Duss. All have passed away except Duss—who on February 22nd will be ninety-one years old. Concerning Duss, Henrici says:



"My earliest recollection of Duss' Band is of hearing it play Paderewski's Minuet in an old orchard in Economy Park back home. Later it became famous and toured the country; and Dr. Duss also conducted the Metropolitan Opera House Orchestra. As the last survivor of this illustrious group, Dr. Duss is beginning to feel lonesome."

It is a pleasure now and then to turn the spotlight in the direction of these still surviving stalwarts of the long ago.

Henry Woelber closes a beautiful tribute to the late Walter Damrosch with these words:

"The work and prestige of this painstaking American musician will stand out in bold relief in musical history, and millions of school children will be everlastingly grateful to that kind and sympathetic soul."

—Boston Traveler.

Damrosch passed out at the age of eighty-eight. He came from Germany at the age of nine years. He was a magnificent conductor.

In far away northwest Musicland, Seattle, we notice that New York is not too far away for the two delegates elected for the National Federation Convention — President Harry L. Reed and Ida B. Dillon,

## Over Federation Field

By CHAUNCEY A. WEAVER

members of the Local Executive Board.

We are glad to report that our long-time friend, Secretary E. H. Shultz, of Local 68, of Alliance, Ohio, is improving in health and is doubtless looking forward to another fifty or sixty years of service.

"U. N. Votes Cease-Fire, 50 to 7." Another war ended.

The Commission on Renovation of the Executive Mansion announces it will accept applications for bits of stone, brick, wood and metals, classified as surplus memento material from the White House to cover the cost of handling. This will not include tufts of hair from the back of the White House dog.

In the passing, at the age of eighty-eight, of Anthony Kiefer of Peoria, we have lost a friend of many years. He was the sole survivor of the original group which founded the American Federation of Musicians. His friends say he was the first to nominate James C. Petrillo to the National Executive

Board. Mr. Kiefer was one of the original founders of Peoria's German Band. He was a life-long band builder. He was instrumental in organizing the Peoria Municipal Band and served as secretary of Spencer's Military Band of Peoria. He operated two music stores. He played cornet and trombone and several stringed instruments during his musical activities. For a long period we had enjoyed his friendship and we join his multitude of friends in mourning his passing.

It is not always the big bands which create the lasting impressions. It is sometimes those in the quieter lanes of life which leave their imprint. From Brother Bryan Delaney, of Astoria, Long Island, we cite a memory gem along the line of personal experience which we are pleased to record. It involves a picture of Director Kneeland, who was at one time director of the Beverly Cadet Band, which involved the author's parade experience. He was making his first parade in a Memorial Day observance before World War I. After the morning program the band was invited to a home-cooked lunch. Following lunch the old war veterans rested on the grass while the band played a concert. Director Kneeland played a cornet solo.

Beverly is the neighboring town to Salem—one-time home of the famous Salem Cadet Band, under the leadership of the late Jean Missud—after whom the famous "Our Director" march was named.

A commonplace incident, but similar to those which are lived over and over again by the participants who like to recall the time experiences of other days.

## Closing Chord

Isaac Fishberg, flutist since childhood, passed away February 12th at the Warschauer Haym Salomon Home for the Aged in New York. Mr. Fishberg was either 99 or 101 years old, he was never quite sure. However, when he had celebrated his birthday in 1941, James C. Petrillo sent an eight-piece orchestra to honor him as the oldest member of Local 802.

Mr. Fishberg's family, unusually large, was also unusually musical. Thirty-four members of the family were in the musicians' union in 1949 and twelve were playing with major symphony orchestras in the United States. Of the 150 members of the immediate family, eleven are violinists, two violists, one a double bass player, one a flutist, two saxophonists, five trumpet players, one clarinetist, twelve pianists, a harpist, a drummer, two mandolinists and four sopranos. Mr. Fishberg died with his flute in his hands.

Eddy Duchin, master of the keyboard, passed away on February 9th, at the Memorial Hospital, New York. He was the victim of leu-

kemia, and had been under treatment for several months. Mr. Duchin is mourned and remembered by all those who have been thrilled by his piano playing and his orchestra, and their number is legion, despite the fact that Mr. Duchin was only forty-one at the time of his death. He began playing professionally when he was attending the College of Pharmacy in Boston. After graduation in 1929, he joined Leo Reisman's band, and shortly thereafter he formed his own. Always he has been a consummate musician and a fine person. During the war he served in the Navy, and after his return again organized his band. His place as a musician will be hard to fill.

Joe Cappel, band leader, died at the age of forty-four, at his home in Mason, Michigan, January 23rd, 1951. He traveled from coast to coast, first as leader of the Egyptian Serenaders, then as head of smaller orchestras. He started his career as band leader at the Coral Gables Ballroom and he was scheduled to start another engagement at Coral

Gables Ballroom January 27th. Mrs. Cappel arranged that the band play as arranged, "for that is what Joe would want."

Josh Bowyer, charter and life member of Local 145, Vancouver, Canada, and its president for many years, passed away on January 19, 1951. He was born in Shrewsbury, England, but spent seventy-six of his seventy-seven years of life in Vancouver. He was a member of the original D. C. O. R. Band and the first Vancouver City Band. He played trombone in practically every theater in Vancouver. More recently he organized Josh Bowyer's Rube Band, which was featured in City Parades, the New Westminster May Day Ceremonials and at the National Exhibition. At the time of his death he was a member of the Executive Board of Local 145.

Salvatore "Sally" Montagna, a past president of Local 125, Norfolk, Virginia, and its representative at the last three conventions of the Virginia State Federation of Labor, passed away January 28, 1951, at the age of seventy. He directed his own band in various amusement parks and was identified with theater orchestras.

## BANDMASTER IS HONORED

Fred Sperl, Director of the Weber Concert Band in Waukesha, Wisconsin, was recently honored by the Wisconsin Band Masters Association for his outstanding advancement of Better Band Music. The forty-five-man band is recognized as being one of very high quality, and is most enthusiastically greeted by the public that flocks to their park concerts. Most of the band members belong to Waukesha Local 193, and are proud to be members of such a fine band, and give their all to the renditions, which are kept to the highest standards.

For the quarterly meeting of the Wisconsin Band Masters Association, at which Mr. Sperl was honored, he had arranged a special program. The Bandmasters conducted the numbers, and they were all greeted with ovations from the audience which filled the park to overflowing. The Weber Concert Band, Waukesha, and Mr. Fred Sperl are setting a wonderful example for all small cities and bands to follow, in giving studied attention to the quality of their performances.



Rudolf Firkusny



Abram Chasins

TALKING about the piano among the instruments is like talking about the earth in the planetary system. It is so much with us it is hard to view it from the outside. Since the Franklin warehouse in Baltimore turned out (from 1813 to 1819) the then astonishing total of over fifty pianos, to 1939 when in the one month of November 14,300 pianos were sold in the United States, this instrument has dominated the home, the concert stage and our harmonic system. For, let's face it, the piano is more than an instrument. It is the embodiment of our Western system of harmony. Just take a look at the keyboard. The C major scale, which is a sort of symbol of beginners' music (just as the ABC's are a symbol of our written language) lies on the piano as that set of eight adjacent white keys, center, front—the most convenient and conspicuous place on the keyboard. And the sharps and flats—there they are, done up in black so as to be immediately recognizable. No such ready-to-eye-and-hand layout exists for other instruments. On the violin you have to hunt out scales as you would any other tonal progression. On wind instruments notes of the scales are curiously scattered. But our harmonic system and the piano dove-tail exactly—so exactly, in fact, that you wonder which causes which. Couldn't it just be that it is because we finger our first music in scales on the piano, that we think forever after in these particular scales? Couldn't it just be that the accessibility on the piano of the triad C-E-G has a lot to do with our harmonic viewpoint? In any case, the piano keyboard is so much ours that we feel toward it as we feel toward skyscrapers and well-paved roads. We cannot imagine a civilization without it. Yet when Colin McPhee invited natives to inspect the piano he had shipped to Bali during his stay there, he found they couldn't make head nor tail of it. Its key progressions, its chords, its whole and half tone spacings were without meaning to them.

The piano was in fact tailored to fit our musical concept as it had developed back in the eighteenth century. Cristofori "invented" it about 1709, but many another ingenious craftsman had already been edging toward the finished product. Bach (1685-1750) helped along the process by making a tonal adjustment between the notes of each scale so that they could modulate one into another. Equal temperament, we call it. For instance, D-sharps were tuned down a little and E-flats tuned up a little until the two coincided in pitch. Modulation from one key to another was thus facilitated and those extra keys with which early keyboards were cluttered were eliminated. It was like spacing the rungs in a series of ladders so that a fireman might spring from one to another without

changing levels. Next, endless care and energy were expended on the "action"—the keys, hammers, strings, and all the other gadgets that collectively sound the tones.

We mentioned Cristofori. He it was, too, who thought up the name. He called it first *gravicembalo col piano e forte*—"harpsichord with soft and loud." He had merely at that stage of the piano's development substituted hammers for quills on the harpsichord. But it had produced the essential quality that came to be associated with the piano among keyboard instruments: the ability to play soft and loud and with all the shadings in between. For a long while the piano was always referred to—

visedly—that is, only when the harmonics of the held-over notes do not conflict with subsequent tones.

The middle pedal, called the *sustaining* or *sostenuto*, is more discriminate. It sustains *only* the note or chord played just before you press it down. Even this effect is used with moderation by skilled pianists. A pedal for very special effects, many pianos do not possess it at all. In the less expensive grade of pianos it is sometimes a "dummy." Sometimes, again, it is a muffler, for practice purposes only.

The soft pedal—the one at the left—so shifts the hammer of the note being played that it sounds only one of the three (or two) strings

## Piano in the Home,

as it is still today by some precisionists—as the pianoforte (soft-loud). The shortened form of *piano* has, however, come into general use.

There are eighty-eight keys on the piano, covering seven and a third octaves. There are,



Claudio Arrau



Alec Templeton

however, 245 strings (made of steel with, in the lower notes, copper or iron winding). This is only a seeming shortage in keys, however. For, in the middle and upper portions of the piano, each key causes the hammer to strike three strings tuned in unison and five of the keys in the lower part motivate two strings apiece.

The key, however, does not push the hammer against the string directly. Four contrivances come into play:

1. The key operates
2. a trigger mechanism which sends the
3. felt-covered hammers against
4. the string.

The hammer (through the aid of another mechanism) leaves the string the instant it strikes it. "Dampers" poised over the strings descend as the fingers release the keys, shut off their vibrations, cause the strings to cease sounding the minute they are struck.

Ordinarily they do, that is. But not when the right (or "damper") pedal is used. This pedal holds the dampers off the strings (it is thus really an "un-damper" pedal) thus allowing all the strings sounded to vibrate freely. For its ability to blur the whole ensuing passage, this pedal becomes the novice's delight—for it blurs his mistakes as well. Good pianists use it ad-

allotted that key. The sign for its use is thus, fittingly, *una corda*—"one string."

An ingenious space-saver in the mechanism of the piano—the part you see when you lift the lid at the back—is the "overstrung strings," the system of placing a portion of the strings, in trellis-like formation, across and above the remaining ones. This double tier of criss-crossed strings is attached to a metal framework capable of holding them at extreme tension. Beneath it is the sounding board, a most important element in the piano's construction. However, it is not the wooden board itself which swells the sound. It is the air held encased between wood and strings. For this air, put in motion by the vibration of the strings, amplifies the sound and sweeps it out even over a vast concert hall.

This piano of a thousand effects and a thousand devices—what do modern pianists think of it? I put the following question to ten of them:

In your mastery of the piano what technical skill did you find it most difficult to acquire due to an inherent flaw in piano construction?



Alexander Brailowsky



Artur Rubinstein

From the response I received it would seem the piano is without any imperfections at all. They one and all came back vociferously disclaiming the least discrepancy in their beloved instrument. However, I did extract a few hints of slight inconsistencies.

They all, in one way or another, agree they have a common problem: that is, in the piano's legato. "The fact that the piano is a percussion instrument," says Constance Keene, "should remain a professional secret. We (the pianists)

must compensate continually for the bald fact that the tone of the piano reaches its maximum at the moment of striking and immediately starts to diminish. In addition, physicists have



Constance Keene



William Kapell

proven that so far as individual notes are concerned, the pianist can control the velocity of the key only at the instant of striking . . . The

the piano, searching for specific thoughts that suit a particular score." Mozart wrote to his father in 1781, "The room into which I am moving is being made ready. I am now going off to hire a clavier, for until there is one in my room, I cannot live in it, because I have so much to compose and not a minute must be lost."

Ries, biographer of Beethoven, describes the master returning from a long walk: "No sooner did we return to his apartment than the enraptured composer ran without taking off his hat to the piano and there was an outburst of at least an hour on the new (*Appassionata*) finale. Beethoven indeed was the first great composer to write for the piano *per se*. Before him it was just "keyboard music," used for harpsichord, clavichord or "any keyboard instrument." Beethoven's piano sonatas require for their true interpretation the piano's singing tone, wide dynamic range and chordal massing. It was Chopin—he and later Debussy—who created new technical ideas which brought the piano



Jacob Lateiner



Grace Castagnetta

the keys of the typewriter, nor the Mageot keyboard which had two tiers, the lower (for the right hand) with the usual arrangement and the upper with keys in reverse (high notes on left side) nor yet the Clutsam keyboard which catered to convenience by laying out the keys in an arc. We speak rather of the quarter-tone piano. This was first patented in 1892. Then in 1923 A. Forster in Prague, built a piano with two keyboards, the upper a quarter-tone higher than the lower. Considerably encouraged by this invention Alois Hába wrote the opera *The Mother* in quarter tones and it was given its first performance on May 17, 1931—without, however, world-sweeping repercussions. Then, on July 21, 1931, Hans Barth patented a quarter tone piano which he describes (in Nicolas Slonimsky's "Music Since 1900") as follows: "This instrument has two keyboards of eighty-eight notes each and appears to be much larger than the present-day piano. The upper keyboard is tuned to the regular international pitch and has the usual five black keys and seven white keys. The other keyboard is pitched a quarter-tone lower and the keys are five blue keys and seven red keys. The 'A,' a quarter-tone lower than the regular '440' pitch, is 427½ pitch . . . The music written for this instrument at first sounds weird to the average listener, but after awhile it gives one a new feeling of tone color never experienced before."

#### Elbow Room

Despite such experiments, the piano as it now stands seems in little danger of being superseded. Venturesome composers manage to go far afield even with the standard keyboard. Consider Henry Cowell's elbow work, Percy Grainger's fist thumping, not to say Charles Ives' directions for the playing of a passage from his Second Piano Sonata: "Play with 14¾-inch board long and heavy enough to press the keys down without striking." Scriabin in his piano music searched ceaselessly for new effects and qualities. Bela Bartok's "Mikrokosmos" is considered by Leichtentritt "a sort of dictionary of modern piano style . . . the student learns easily through ear and through fingers the complexities of modernistic polytonal harmony . . ." Ravel wrote for the piano "with a precision almost hairsplitting."

It would seem, in the face of this output by the most extreme of our modern composers, that the piano is match for any amount of experimentation, that its horizons are limitless, that composers and pianists as yet unborn will find in its seven and a third octaves material enough to satisfy audiences as long as there are audiences with ears to lend and concert halls to congregate in.

—Hope Stoddard.

# Studio, Concert Hall

most obvious problem, therefore, of the pianist is in acquiring the technic needed to give the illusion of a sustained tone."

Abram Chasins writes me, "Perhaps the most difficult problem I have to face is in matching a sound in my ears commonly described as 'orchestral.' I have spent many hours of many years in listening to the voice and to orchestral instruments, alone and in combination. Many more hours and years were spent in acquiring varieties of tone-color in the attempt to transfer and to extend those sonorities to the piano without losing an essentially pianistic effect."

Grace Castagnetta, however, came through with what is probably the most practical consideration. It is that the concert or dance band pianist must contend with, not one piano, not even one touch or action, but with literally hundreds. If an occasional virtuoso has his own piano—Paderewski's had a special kind of felt on the hammers—and his own piano tuner to accompany him on his travels, most concert pianists must struggle along with whatever fare miscellaneous concert halls offer: the slow-actioned and the quick-actioned, pedals tight and loose, strings thick and thin. In short, pianists on tour must approach each new engagement with the resourcefulness of a jockey riding a different horse for every race.

#### Composers' Tools

Because it supplies both melody and accompaniment, both line and harmony—and because it is so easy to *play at*, the piano serves as the perfect writing desk for the composer. Sitting at its keyboard he can combine tones, test progressions, weave harmonies, the miscellaneous sounds serving him as a kaleidoscope does the painter—to suggest other combinations and project him into new territories. Improvisation, composing extempore, is practically always a keyboard pursuit. After Haydn breakfasted, he spent an hour or so, Frederick Dorian tells us in his "Musical Workshop," "improvising at

into the field as an instrument of special effects and infinite tonal variations.

In his writing of "Die Meistersinger" Wagner depended greatly on the piano. "While he was sketching," and again we quote Dorian, "the piano remained the important tool: Wagner would consult the keyboard again and again, thus testing the actual sound and never depending only on his tonal fantasy alone. During this work, Wagner left the lid of the piano completely closed—in Weissheimer's opinion in order to write on it more comfortably (but perhaps also to hear the clearest possible tone without acoustic distraction through the more powerful sound of the open instrument). Wagner usually played with his left hand, simultaneously writing the sketch with the right one. Yet he would frequently test complex chords with both hands until he was sure of the harmonic result."

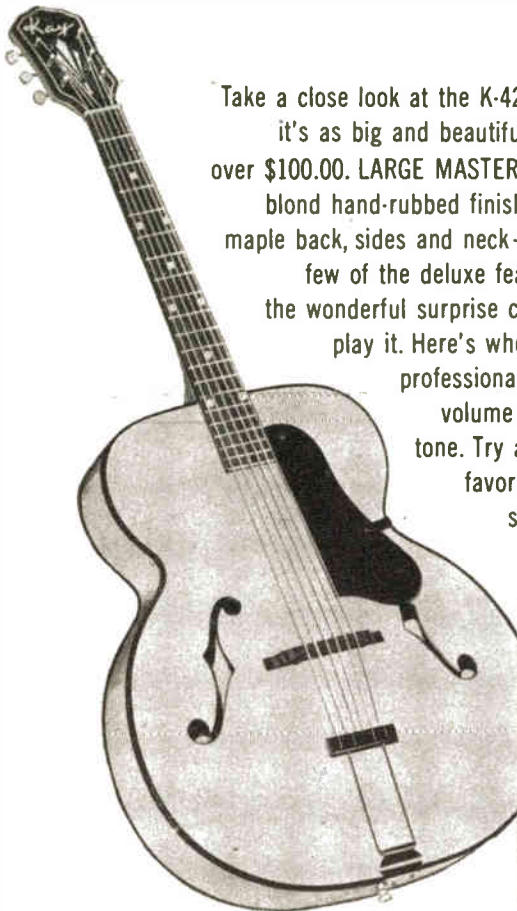
Modern composers find the piano excellent try-out ground for their works. Nicolas Nabokov, in his book, "Old Friends and New Music," says of Prokofiev, "When I knew him he worked mostly at the piano . . . To my knowledge the only piece Prokofiev has not composed at the piano is his famous Classical Symphony." Nabokov gives also this picture of Stravinsky at the keyboard: "By then he had entirely forgotten my presence and was absorbed in one of the pages of his Mass. He was playing the same passage over and over again. It looked as if he were testing the quality of what he had written. He was remeasuring the interval relations and recalculating the rhythmical patterns."

#### Keyboard Curiosities

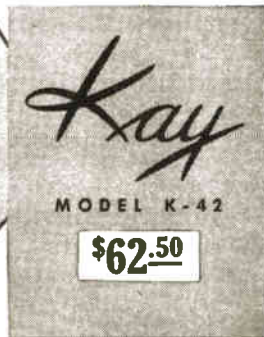
Some musicians, concerned with our "bondage" to the present modes, have attempted to widen horizons by changing the keyboard. We do not refer to mere positional changes—the Janko keyboard which simply rearranged the notes of the piano in six tiers something like

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VIEWS AND REVIEWS

By SOL BABITZ



### THE FORMS OF THE LEFT HAND AND PURE INTONATION

Carl Flesch in his art of violin playing makes the statement that "what we call playing in tune is no more than an extremely rapid and skillfully carried out improvement of the originally inexact pitch."

This statement is valid insofar as comparatively slow music is concerned, but the notes in extremely fast runs and passages cannot be corrected in the fraction of a second after they are sounded, simply because there is no time. It is therefore precisely in fast passages that out-of-tune notes can be detected occasionally even among the best violinists.

In examining a passage where one note sounded out of tune, one can reasonably ask why was *this* note out of tune and not its neighbor? The cause is not difficult to find, and an analysis of the passage will reveal the fact that the finger fell too high (or too low) because the intervals were so placed that *it required less effort to fall in the wrong place than in the right one.*

Good intonation is easy to control when the correct place for the finger is the one where it is inclined to fall with the least effort. In the following excerpt from Schradieck's *School of Technic*, the second finger has a natural tendency to play too sharp:



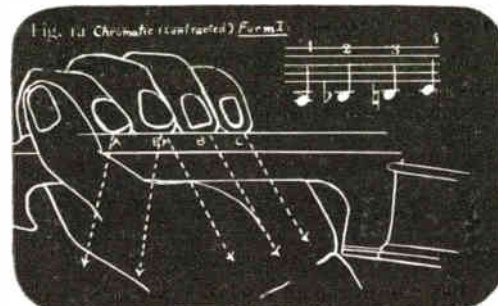
This is caused by the contracted *form of the left hand* caused by the drawing together of the third and fourth fingers on the first quarter.

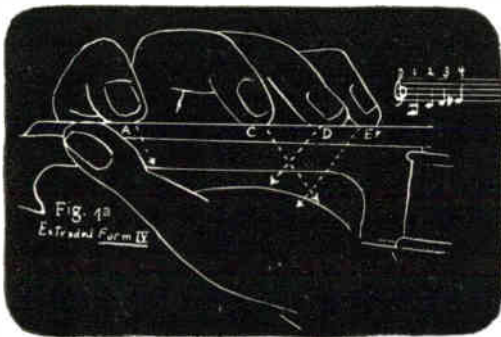
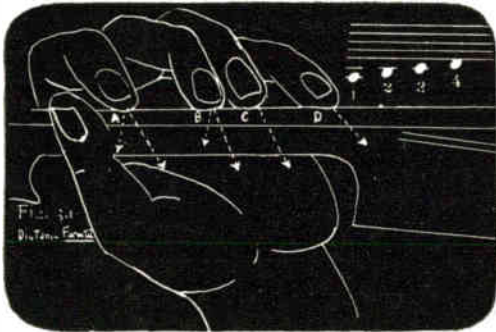
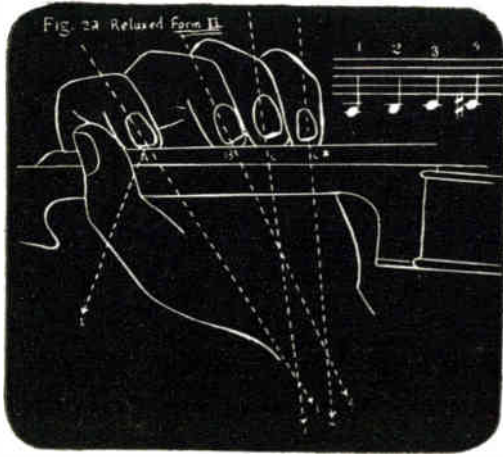
### THE USE OF LEFT-HAND FORMS

If the *form* of the left hand is changed so that *all* the notes can be played in tune without any special exertion, then the example can be played not only without accidents but at a much faster speed than with the traditional fingering. The following shows how with the aid of Form II and III (see below) the passage is simplified.



The *forms* of the hand are illustrated in the following drawings. Form I is the *contracted form* in which the hand plays chromatics (fingered); Form II is the *relaxed form*, into which the hand falls naturally with the least exertion, Form III is the *diatonic form*, in which most violinists play all the time, and Form IV is the *enlarged form* in which extensions are played.





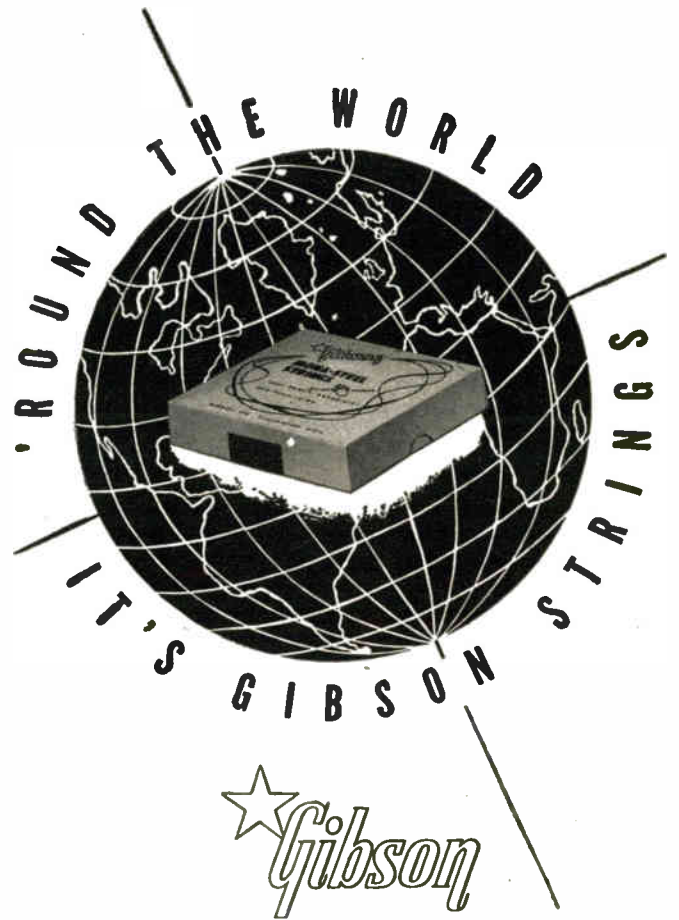
The dotted lines and arrows show the tendencies of the fingers. In each *form* of the hand the fingers have different *tendencies*; thus while the first finger tends to move *downward* in Form 1, it tends to move *upward* in Form IV.

### THE FINGER TENDENCIES AS AN EXPLANATION OF INTONATION ACCIDENTS

Accidents in intonation occur when a finger is forced to move in a direction opposite to its natural tendency. In the following example the third finger tends to move upward; if it is forced to move downward on the G natural an accident is liable to occur, and it is therefore better to keep the hand in Form IV by using the *lower* fingering:



The lower fingering is not likely to cause accidents because the second finger, which has an *upward* tendency in Form IV, is permitted to move upward.



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By GEORGE LAWRENCE STONE

## HANDHOLDS

LETTERS still come in from young drummers who are worrying about their left handhold. These are moderns who are content to play modern dance music, who do not aspire to become parade drummers and who therefore do not see the necessity for being limited to the so-called *parade handhold* of the left hand, so universally recommended in instruction books and by teachers. They want to adjust their snare drum (and practice pad) horizontally; then, with a level striking surface, hold their left stick exactly as their right, in the same manner that the xylophonist holds his mallets.

I answered a similar question in the January, 1948, issue by stating that while such a procedure shattered tradition all to bits, I saw no all-important reason why it should not be followed. However, referring to the countless young drummers who had been called to the service and who had become bandmen during the last war, I added the proviso *that the individual be certain that he wouldn't later want to change his mind and drum in military style.*

If that proviso was significant then, present military activity makes it doubly so now; for although a drummer in the armed service today may (and probably will) often be detailed to play in a jazz combo, his first duty will be to *parade and play in a military band.* And one of the prime requisites called for in such service is the ability to execute the rudiments of drumming in strict rudimental style. This in turn calls for the traditional *parade handhold* of the left hand and if a drummer hasn't got it he is apt to be out of luck as far as becoming a bandman is concerned.

## MORE HANDHOLDS

Other incoming letters reflect unrest about handholds in general. "I go to a teacher," writes a Pennsylvania student, "and he teaches me what he terms *the one and only* way of holding and wielding a pair of sticks. Later I go to another teacher whom I find has another *one and only* way. Finally I manage to see drummers here and there and find there seems to be more styles of handholding than there are varieties of breakfast food. How come?"

Most teachers have pronounced convictions on such basic subjects as handholding. You wouldn't expect this to be otherwise. Such convictions are presumed to be based upon a scientific understanding of the functions and line-up of the playing muscles involved in holding and wielding a pair of drumsticks. But drumming, ancient, art and modern, covers a vast field and I believe that a teacher or anyone else speaks without thought when he claims that *he* is entirely right on such a subject and, by inference, that all others are entirely wrong. As a teacher, I have my own convictions on handholding and wielding but, although they are based on the natural laws of physiology and physics and while I firmly believe in them, I do not consider them to be in the *one and only* class. In my estimation, so long as any given handhold complies with the natural laws, it is good.

Your instructor is supposed to give you a good, firm foundation, *student.* You must have this, no matter what branch of percussion you intend eventually to follow. This foundation is comparable to the compulsory basic education in public or private schools required by law. (How far could one go without this grade school start in the three R's? It is upon this foundation that all his later achievements are based. A part of your drumming foundation is handholding and, while your instructor may permit certain deviations to take care of hands and fingers that vary from the norm, he is pretty apt to insist upon your following his convictions on handholds during your period of study with him.)

Then when you go out into the great big world, armed with your foundation of handholds and all, one of the first things you will discover is that there are some mighty fine drummers who are getting along very well, thank you, using (great heavens!) entirely different handholds than

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those the old broken-down professor with the long white whiskers told you were the real McCoy. And right away you begin to wonder if it wouldn't be smart to change over and follow the style of the particular star whose work you most admire.

Wonder no longer, brother. Change to any style you want if you feel that by so doing you can entertain the public better. This is an age of progress and there is no law against a well-schooled drummer—I said a *well-schooled* drummer—pioneering and endeavoring to improve upon what already has been done. Personalized style, if it fits the person, is a part of showmanship and, in music of the less serious sort, is something that audiences dearly love. But remember, advanced or personalized techniques must be based upon foundational techniques which have been or should have been mastered first. In this connection, ten will get you fifty that the star drummer whose work you look up to the most started his career with a foundation similar to yours and if, by chance, he has fallen into some distorted or otherwise unnatural style, he is successful not because of this, but *in spite* of it.

**FINGER ROLL**

Do I approve of the *finger roll* or, as it is often called, *finger bounce*, wherein wrists remain quiet and sticks are moved by a single finger of either hand? I certainly do. Although this is indeed a highly personalized style, it is a very effective one, so long as its use is limited to its own field. Of course, finger motion is nothing new; most of us incorporate coordinated finger movements in our respective handholds and have been doing so as long as I can remember. Then, too, there are movements in calisthenic form that some of us employ to develop and limber up the muscles of fingers and hands. But the presentation of finger motion by itself as an accomplishment is a new phase, developed within the last few

years, and one which has added a smart bit of showmanship to the modern drummer's bag of tricks.

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The latest contribution to drumming comes from Boston's Carl E. Gardner, whose prolific pen, like Tennyson's immortal brook, seemingly "goes on forever." Said contribution is a book entitled *Roll Exercises for the First Year Drummer*. This is a follow-up to Carl's *Reading Lessons for the First Year Drummer*, published several years ago. In the first book he establishes, among other things, the framework (hand motions) of long and short rolls; in the new book he fills in the frames.

Like Gardner's other works, these books are written clearly and concisely and the presentation of rolls, his clarification of their application to music, his conclusions on the *pure* roll versus the *buzz*, and such subjects as the significance (and insignificance) of ties, etc., are well worth the study of the tyro and expert alike.

**FLIM FLAM**

This actually happened:

Teacher (explaining to young pupil about rudiments to come): ". . . then you will study *short rolls, paradiddles, alternate flams, side flams, ruffs*—"

Pupil (interrupting): "When do I get this *flim flam* I hear about?"

Teacher: "You're getting that now, son."

\* \* \* \* \*

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# OFFICIAL PROCEEDINGS

## MINUTES OF THE MEETINGS OF THE INTERNATIONAL EXECUTIVE BOARD

Houston, Texas, June 1-10, 1950, Inclusive

Shamrock Hotel  
Houston, Texas  
June 1, 1950

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Steeper, Parks, Kenin, Clancy, Murdoch, Weber, Weaver.

The Board ratifies the action of President Petrillo which had been sanctioned by mail for the benefit of members involved in an automobile accident in Philadelphia. The members had performed at a Recording and Transcription Fund project at a hospital. Five hundred dollars each was donated to Ralph Mogavero, Anthony Surace, John Tranchitella, and to the widow of James Carollo.

The following bills are presented, which have been paid:

Van Arkel and Kaiser, Counsel

Expenses for:

January .....	\$ 137.45
February .....	53.75
March .....	124.26
April .....	73.29

Hal Leyshon & Assoc., Inc., Public Relations

Expenses for:

February .....	\$ 770.24
President Petrillo at Gompers dinner in Washington, D. C. ....	67.25
March .....	830.84
April .....	745.74
May .....	913.50

Walter M. Murdoch, Canadian Representative

Expenses for:

November, 1949 .....	\$ 196.41
December, 1949 .....	290.79
January, 1950 .....	191.20

Poletti, Diamond, Roosevelt, Freidin & Mackay, Counsel

Expenses for:

March .....	\$ 131.28
April .....	42.14
May .....	285.27

Woll, Glenn & Thatcher, Counsel

Expenses for:

February .....	\$ 76.31
May .....	1.87

S. Stephenson Smith

Expenses for February,

March, April and May .....	\$ 78.40
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On motion made and passed payment of these bills is ratified.

An invitation to the Board is read from Local 74, Galveston Texas, to be the guests of that local at a banquet in Galveston during the Convention week. The Secretary is instructed to advise the local that

while the Board would be only too pleased to accept, the pressure of Federation business makes this impossible.

President Petrillo reports that Secretary of Labor Maurice Tobin has agreed to address the Convention, probably on Thursday. On motion made and passed the President is instructed to make arrangements for a dinner on Thursday night in honor of Secretary Tobin.

The President reports that at the request of Secretary of Labor Tobin he had authorized the donation of \$1,000.00 from the Federation to the Heart Fund. On motion made and passed the action is ratified.

President Petrillo reports to the Board of the receipt of the resignation of Edward M. Canavan as Assistant to the President as of the week of June 5, 1950, and that he had accepted the resignation with regret.

Several letters received from Mrs. Oscar F. Hild are read. They express her appreciation of the kindness of the members of the International Executive Board during the last illness of Executive Officer Hild and also after his passing away. The following resolution is offered by Vice-President Bagley:

### Resolution

"WHEREAS, Divine Providence has seen fit to terminate the mortal career of Oscar F. Hild, for ten years past a member of the International Executive Board of the American Federation of Musicians; and

"WHEREAS, His keen analytical mind and continual industry were a tower of strength—a major help and support to the aims and objectives of the American Federation of Musicians and its members; now therefore

"BE IT RESOLVED, By the International Executive Board, That we have long recognized the matured abilities of Oscar F. Hild and have greatly appreciated the depth of his understanding and his earnest way of devoting to music and musicians the unusual talents with which the Creator had endowed him, his forceful character, his endeavors in the promotion of grand opera and all forms of musical culture, have made an indelible impression upon the musical profession, and that he has well deserved the gratitude and thanks of all musicians and his name and deeds should be inscribed and forever kept upon the tablets of loving memory wherever there is music; and

"BE IT FURTHER RESOLVED, That this Resolution be spread upon the permanent records of this International Executive Board and that a copy thereof be presented to the family of our deceased Brother."

On motion made and passed the Resolution is adopted unanimously.

On motion made and passed the Board ratifies the donation of \$5,000.00 to Local 190, Winnipeg, Man., Can., for flood relief.

The Board ratifies the donation of \$1,000.00 to the relief fund for Cabano and Rimouski, Quebec Provincial Federation of Labor.

On motion made and passed the Board authorizes the necessary compensation for Fred Waring and his Pennsylvanians on the occasion of the benefit concert in Toronto, Ont., Can., on Friday, May 26th.

On motion made and passed the President is authorized to arrange for further assistance if necessary.

On motion made and passed the salary of George Gibbs of the President's Office is increased from \$8,000.00 per annum to \$10,000.00 per annum, effective June 5, 1950.

On motion made and passed the salary of J. Wharton Gootee, Supervisor of the Recording and Transcription Fund, is increased from \$8,000.00 per annum to \$10,000.00 per annum, effective June 5, 1950.

On motion made and passed the salary of Canadian Representative Walter M. Murdoch is increased from \$1,500.00 per annum to \$3,500.00 per annum, effective June 5, 1950.

The situation in connection with the musicians' unions in Puerto Rico is discussed. Inasmuch as Puerto Rico is a dependency of the United States, the President is instructed to appoint a committee of two or go to Puerto Rico himself with the object of organizing the Puerto Rican musicians into a local or locals of the A. F. of M.

A request for reinstatement of booking license of the Ted Lesser Agency which had been revoked by the International Executive Board in Case 220, 1949-50 Docket: Charges preferred by member Clair E. Meeder against the Ted Lesser Agency, Hollywood, Calif., Bookers' License No. 3734, for alleged violation of the regulations of the A. F. of M. regarding service for television, is considered. After discussion, the Board ratifies the reinstatement of the license.

Case 41, 1950-51 Docket: Reopening of Case 227, 1949-50 Docket: Charges preferred by member Clair E. Meeder against member Edward Paul of Local 47, Los Angeles, Calif., for alleged violation of the regulations of the A. F. of M. regarding service for television, is considered. After discussion, it is decided to lift the suspension of member Paul and hold the \$1,000.00 fine in abeyance.

Shamrock Hotel  
Houston, Texas  
June 2, 1950

The Board reconvenes at 2:00 P.M. Vice-President Bagley in the chair.

All present, except President Petrillo who is temporarily excused.

Mr. Philip Irwin, representing the Equitable Life Insurance Company of Iowa, appears and explains the pension plan submitted by his company. He answers numerous questions propounded by members of the Board. This is in connection with the resolution referred to the International Executive Board by the Convention in San Francisco, in 1949, asking that the matter of a pension plan be investigated.

President Petrillo in the chair.

A request is received from Labor's League for Political Education for a contribution to further the purposes of this organization. On motion made and passed it is decided to contribute 10c for each member.

The Board discusses a provision in the by-laws of some locals that membership of three months is required before the member is permitted to take a steady engagement without the consent of the local. The Board decides that such a by-law is unconstitutional.

The Board discusses the proposition as to whether a member of the Federation may be elected as a delegate for life to the Conventions of the A. F. of M. It is decided that such a provision is unconstitutional.

The question of granting a charter for a colored local in Houston Tex., is discussed. Secretary Stokes of Local 65, Houston, appears and discusses the matter with the Board. The matter is postponed until the next session of the Board in order to have a representative of the applicants appear.

Case 1277, 1949-50 Docket Appeal of member John J. Matcha of Local 70, Omaha, Neb., from an action of that local in removing him from office and declaring him not a member of that local, is considered. Member Matcha, President Black, Secretary Bowman and Treasurer Cohen of Local 70, Omaha, appear. President Black explains the action of the local. The appellant presents his side. Numerous questions are asked by the Board members. The parties are excused. The matter is laid over for further consideration.

Edward M. Canavan, who had resigned as Assistant to the President, appears to discuss a matter with the Board.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:30 P.M.



Leonard Smith



Dissy Gillespie



Rolf Erickson

# MARTIN



INTERNATIONAL MUSICIAN

Rice Hotel  
Houston, Texas  
June 7, 1950

The Board reconvenes at 7:00 P.M. Vice-President Bagley in the chair.

All present except President Petrillo, who is temporarily excused.

Delegate Leach of Local 145, Vancouver, B. C., Can., appears. He asks for a ruling regarding imported symphony musicians. The matter is laid over.

President Petrillo in the chair.

Delegates Foster, Local 687, Santa Ana, Calif.; Halvorsen and Fosgate, Local 166, Madison, Wis.; Emmel, Local 99, Portland, Ore.; Rotella, Local 123, Richmond Va.; Brown, Martell and Eversole, Local 36, Topeka, Kan.; Lott, Local 34, Kansas City, Mo.; Hanna, Local 189, Stockton, Calif.; Doling Local 14, Albany, N. Y.; Bly, Local 78, Syracuse N. Y.; Dalziel, Local 75, Des Moines, Iowa; and Traveling Representative Hooper appear regarding transcriptions and radio and in reference to a price for local coverage. The delegates give their opinions regarding the matter and discuss the entire situation with the members of the Board. On motion made and passed the matter is left in the hands of the President.

Delegates Carrafiello and Frangi-pane of Local 248, Paterson, N. J., appear regarding Case 357, 1947-48 Docket: Claim of member Elise Michele against the Studio Bar, Clifton, N. J., and A. Buckner, Proprietor, for \$1,500.00 alleged salary due, in which case the establishment was placed on the National Defaulters List and is now operating under a different owner. The matter is laid over.

Delegates Muro, Keys and Ekan-der of Local 20, Denver, Colo., appear and ask certain information in connection with problems in their local. The information is imparted to them.

Delegates Scola, Local 77, Philadelphia, Pa.; and Becker and Nave, Local 341, Norristown, Pa.; appear regarding the appeals of members Don Bruno of Local 77 and James Sandone of Locals 77 and 484, Chester, Pa.; in which these members played in the jurisdiction of Norristown, Pa., and failed to pay the Federation surcharge. The matter arose due to the fact that there had been a question as to the jurisdictional boundaries of Norristown. However it is conceded by Local 77 that the establishments in which these members played are within the Norristown jurisdiction. Local 341 agrees that Bruno should not be held for the payment of the tax previous to the time he was advised by Local 341 that he was performing in its jurisdiction. The Local feels that member Sandone should be held for the entire period that he performed due to the fact he

was advised he was in the jurisdiction of Local 341.

Delegate Carciofini of Local 73, Minneapolis, Minn., appears. He asks that the Board take some action to bring about an increase in local scales in certain jurisdictions, as he feels that such a condition is harmful to other locals. The matter is laid over.

Members C. A. Tolbert and W. O. Smith of Local 802, New York, N. Y., appear. They are at present located in Houston, Texas, and request a charter for a colored local in Houston. They discuss the entire situation with the Board. The matter is laid over.

Delegates Fox, Cumiskey and Lewis of Local 94, Tulsa, Okla., appear regarding Case 1276, 1949-50 Docket: Claims of members Thomas E. Duncan for \$1,926.00 and Ocie Blanton Stockard for \$1,296.00 alleged to be due them from member Bob Wills of Local 94, Tulsa, Okla., and Tiffany Music Co. Inc., Oakland, Calif., which has not as yet been submitted to the Board. Inasmuch as the case will be submitted to the members of the Board by mail, no action is taken.

Delegates Bierck, Peterson and Zeiss of Local 717, East St. Louis, Ill., appear with Delegate Carter of Local 197, St. Louis, Mo., regarding the request of Local 197 for concurrent jurisdiction over East St. Louis, Ill. The matter is discussed and laid over for future consideration. Delegate Carter is excused.

Delegate Zeiss explains a situation in Local 717 in connection with an organization made up in part of some of their own members. He asks information regarding handling this situation. The information is imparted to him.

Delegate Reavis of Local 541, Napa, Calif., appears and asks that that part of Napa County which is not now in the jurisdiction of the local be allocated to it. This matter had been before the Board on several occasions and the request had been refused. The matter is laid over.

Delegates Vargas of Local 424, Richmond, Calif., and Rose of Local 367, Vallejo, Calif., appear in connection with the controversy over the jurisdictional boundaries of the two locals. The matter had been decided by the Board but Local 367 felt that its original jurisdiction had been effected. After considerable discussion the matter is laid over.

Delegate Rose asks certain questions regarding the Form B contract. The information is imparted to him.

Delegates Singer and Weiss of Local 655, Miami, Fla., appear and request information regarding certain cases in which appeals had been taken from the action of the local. The matter is explained to the delegates.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 12:30 A. M.

Shamrock Hotel  
Houston, Texas  
June 9, 1950

The meeting is called to order by Vice-President Bagley at 8:00 P. M.

Present: Cluesmann, Steeper, Parks, Kenin, Clancy, Ballard, Murdoch, Honorary President Weber, Honorary Executive Officer Weaver. President Petrillo temporarily excused.

A compromise settlement was made in a suit instituted by the Theatre Club of Oakland, Calif., against Local 6, San Francisco, Calif. Inasmuch as the local acted on advice of the Federation, on motion made and passed the Federation ratifies the reimbursement of Local 6 in the amount of \$2,000.00.

A letter is read from E. L. Bushnell, Director General of Programs for the Canadian Broadcasting Corporation, expressing the appreciation of that organization to President Petrillo and the Federation for the cooperation in the broadcast on behalf of the Manitoba Flood Relief Fund in Toronto, Ont., Can. He states that the service given by our members so freely and willingly will long be remembered and that without the help of Walter M. Murdoch the broadcast would not have been the success it was. The letter is ordered filed.

A proposed resolution from Delegate Fischer of Local 47, Los Angeles, Calif., in connection with arrangers is received. The matter is laid over.

The question of exempt members which was laid over from a former session, is now brought up. Inasmuch as the question was settled by a recommendation of the Finance Committee, which was adopted by the Convention, the matter is disposed of.

Case 690, 1949-50 Docket: Charges preferred by Traveling Representative Hubbard against member Albert Kreitinger, Secretary of Local 241, Butte, Mont., for alleged violation of Article 1, Section 1-H of the A. F. of M. By-Laws; and Case 691, 1949-50 Docket: Charges preferred by Traveling Representative Hubbard against member James Pasta, President of Local 241, Butte, Mont., for alleged violations of Article 1, Section 1-H and Article 12, Section 11 of the A. F. of M. By-Laws; are now discussed. Delegate Gillette of Local 241, Butte, Mont., makes an explanation regarding conditions in the local. The matter is laid over.

President Petrillo in the chair.

The pension plan for officers and employees of the Federation, re-

garding which a resolution was introduced at the last Convention directing an investigation of the subject and which was referred to the International Executive Board, is discussed briefly and laid over for further consideration.

The request for a charter for a colored local in Houston, Texas, is now considered. On motion made and passed it is decided to grant the charter.

The Treasurer calls attention to the following motion passed by the International Executive Board in November of 1947:

"In accordance with a motion passed by the International Executive Board, on and after April 30, 1948, the Financial Secretary-Treasurer will NOT honor any Federation check presented for payment after two years from date of issue."

On motion made and passed it is decided to leave such payments in the discretion of the Treasurer.

Case 1277, 1949-50 Docket: Appeal of member John J. Matcha of Local 70, Omaha, Nebr., from an action of that local in removing him from office and declaring him not a member of that local, is considered. After considerable discussion, it is on motion made and passed decided that the appeal be sustained.

Appeal from a ruling of the President's office by George E. Leach, Secretary of Local 145, Vancouver, B. C., Can., is considered. The matter is thoroughly discussed. On motion made and passed the ruling of the President's office is sustained.

Case 357, 1947-48 Docket: In which an establishment was placed on the National Defaulters List in the jurisdiction of Local 248, Paterson, N. J., is again considered. On motion made and passed the matter is left in the hands of the President.

The appeal of member Don Bruno of Local 77, Philadelphia, Pa., from an action of Local 341, Norristown, Pa., in fining him \$5.00 and allowing claim in the amount of \$85.80 covering 10% tax, is considered. Due to the fact that the member was misinformed by his local as to the jurisdiction of the engagement in question, payment of the fine and the tax will be waived up to the time of his notification by Local 341. In the case of James C. Sandone, member of Local 77 and 484, Chester, Pa., it develops that he had been advised that the engagement was in the jurisdiction of Local 341. Therefore, it is on motion made and passed decided that the tax is due from the time he played engagements in that jurisdiction.

The question of extending the jurisdiction of Local 197, St. Louis, Mo., to include the jurisdiction concurrently with Local 717, East St. Louis, Ill., is again considered. On motion made and passed it is decided to reaffirm the former de-

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cision in which the request was not granted.

The request of Local 541, Napa, Calif., for jurisdiction over all Napa County is now considered. This matter has been before the Board on several occasions and in each case the request was not granted. On motion made and passed the former decision is reaffirmed.

The jurisdictional controversy between Locals 367, Vallejo, Calif., and 424, Richmond, Calif., is considered. The Board had previously decided that Carpenters Hall is in the jurisdiction of Local 424 and that the jurisdiction of Local 367 as it applies to Martinez is limited to the city limits of Martinez as existing at the present time (January 12, 1950). After discussion, it is on motion made and passed decided to reaffirm the former decision.

It is reported that Delegate Vincent Richetti of Local 189, Stockton, Calif., had been stricken with a heart attack while attending the Convention. The Treasurer reports that he has already furnished financial assistance. On motion made and passed he is instructed to render such further assistance as he deems necessary.

The Board discusses the untimely passing away of Executive Officer Oscar F. Hild. On motion made and passed it is decided to contribute \$2,600.00 to Mrs. Hild.

The matter in which Delegate Carciofini of Local 73, Minneapolis, Minn., was interested is now discussed. The Secretary is instructed to communicate with the delegate for the purpose of securing more definite information.

The President reports that he had received a request from a Delegate that the Federation adopt some form of certificate for delegates who had attended Conventions for a period of twenty years or more. It is decided to concur in the request.

Other matters of interest to the Federation are discussed.

The session adjourns at 12:30 A. M.

Shamrock Hotel  
Houston, Texas  
June 10, 1950

The Board reconvenes at 2:00 P. M. Vice-President Bagley in the chair.

All present, except President Petrillo who is temporarily excused.

The new form of booking license is discussed by the Board. Various suggestions by Vice-President Bagley are approved and are to be submitted to Counsel.

Case 741, 1949-50 Docket: Charges preferred by Local 400, Hartford, Conn., against Mitchell A. Labuda, Ludlow, Mass., Bookers' License No. 1250, for alleged violation of the laws of the A. F. of M., is considered. On motion made and passed it is decided to cancel the booking license of Labuda.

President Petrillo in the chair.

Case 265, 1949-50 Docket: Appeal of member Irving Pietrack of Local 802, New York, N. Y., from an action of that local in denying his claim for return of \$3,053.00 kickbacks allegedly having been paid by him to the Twin Cantors, is considered. On motion made and passed it is decided to deny the appeal.

A proposal by Delegate Fischer of Local 47, Los Angeles, Calif., in connection with arrangers is discussed. It is decided to refer the proposition to the President.

The question of having a representative of the Federation for Television similar to the Studio Representative for motion pictures is considered. On motion made and passed it is decided that the manner of appointment of such a representative be left in the hands of the President.

Case 690, 1949-50 Docket: is again considered. The matter is discussed. On motion made and passed it is decided that the reprimand be administered and that Secretary Kreitinger may continue in office on probation.

Case 691, 1949-50 Docket: is again considered. The matter is discussed. On motion made and passed it is decided to remove President Pasta from office and that he holds his membership in the Federation on probation.

Case 485, 1949-50 Docket: Reopen- Case 389, 1947-48 Docket: Request of member Sammy Mandell for release from his management contract with the Larry Lawrence Agency, Inc., Bookers' License No. 3695, and claim of that Agency for \$1,232.35 alleged commissions due from Mandell and also commissions due from his engagement at the Burgundy Room (Fort Wayne Hotel), is considered. On motion made and passed it is decided to allow the claim against Sammy Mandell in the amount of \$124.85.

A request of Local 311, Wilmington, Del., for reopening of Case 385, 1949-50 Docket: Charges preferred by Local 311, Wilmington, Del., against member Roy Seagraves of Local 77, Philadelphia, Pa., and Bookers' License No. 4469, for alleged violation of Article 18, Sections 2, 3, 4, 5, 7 and 8 of the A. F. of M. By-Laws in the former local's jurisdiction, is considered. Permission is granted to reopen.

The Board considers the retainer of Van Arkel and Kaiser, Counsel. On motion made and passed it is decided to increase the fee from \$12,000.00 per annum to \$17,000.00 per annum effective June 5, 1950.

Case 1084, 1949-50 Docket: Appeal of member Richard McCann, President of Local 802, New York, N. Y., from a decision made by a membership meeting of that Local on January 9, 1950, reversing a decision of the Trial Board of Local 802 in the case of McCann vs. Allan Kimmel and Sully Childs, is considered. The matter is laid over.

A letter is read from Roosevelt & Sargent, Inc. regarding musical instrument insurance. It is decided not to take any action.

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**MARCH, 1951**

Resolutions 61 and 63 which were referred to the International Executive Board by the Convention, are considered. The President is already taking action and will continue.

The following Resolutions which were referred to the International Executive Board by the Convention are laid over: 5, 7, 13, 19, 24, 27, 38, 39, 52, 57.

The following Resolutions which were referred to the International Executive Board by the Convention are referred to the President: 8, 25, 46, 51, 53, 66.

A letter is read from Local 325, San Diego, Calif., requesting a restriction on membership for three years. The matter is discussed. The Board feels that no restriction should be enforced at the present

time. The Secretary is directed to notify the local to make application at a later date.

The Sub-Committee on Jurisdiction submits a report in connection with the request of Local 360, Renton-Auburn, Wash., for full jurisdiction over Vasa Park with the right to collect the 10% tax from all members of the Federation other than its own. The Sub-Committee recommends that the request be granted. On motion made and passed the report of the Sub-Committee is concurred in.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 4:45 P. M.

**MINUTES OF MID-WINTER MEETING OF THE INTERNATIONAL EXECUTIVE BOARD OF THE AMERICAN FEDERATION OF MUSICIANS**

Chicago, Illinois, December 9 - 12, 1950

Palmer House  
Chicago, Illinois  
December 9, 1950

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Steeper, Parks, Kenin, Clancy, Ballard, Murdoch.

President Petrillo reports on his visit to Puerto Rico with Treasurer Steeper for the purpose of having the musicians of that island affiliate with the American Federation of Musicians. He states that the purpose was accomplished and that the musicians had agreed to make application for affiliation. Secretary Cluesmann reports that the application has been received and the charter is ready to be issued.

(Note: The charter has since been issued and the local is known as Federacion de Músicos de Puerto Rico, Local 468, A. F. of M., San Juan, Puerto Rico.)

The following resolutions which were referred to the International Executive Board by the Convention in Houston, Texas, in June are now considered.

**RESOLUTION No. 7**

WHEREAS, The A. F. of M. and its members have become the Peck's Bad Boys and the orphans of the labor movement in the eyes of the public, employers and the legislative bodies of the nation, and

WHEREAS, The restrictive laws have abolished jobs for musicians and prevented the A. F. of M. from protecting the jobs of its members, and

WHEREAS, Musicians find it difficult to adjust themselves to other types of employment when they have become obsolete as musicians, and

WHEREAS, Musicians are considered to be old at an earlier age and stay old longer than any other wage earner, and

WHEREAS, to date no pension plan or unemployment benefit plan has been set up by the A. F. of M., now therefore,

**BE IT RESOLVED**, That this Convention of the A. F. of M. adopt a pension plan for members in good standing and who are sixty (60) years of age or over, and who have

been members for twenty (20) consecutive years, and

**BE IT FURTHER RESOLVED**, That the funds for the pension plan shall be raised by a five per cent tax on the minimum scale for services of musicians on all engagements, that this five per cent tax must be collected by the leader, the leader to pay this five per cent tax to the local secretary, who shall forward the five per cent tax to the National Treasurer, who shall place it in a separate pension fund account, and

**BE IT FURTHER RESOLVED**, That the collection of the five per cent tax shall begin September 5, 1950, and at the end of one year after the fund has been established the National Treasurer's office shall notify the members of the A. F. of M., and those who are eligible may then apply for their pension, and

**BE IT FURTHER RESOLVED**, That the amount of pension allotted to each eligible member shall be determined by the capacity of the fund to pay to the number of eligible applicants then received by the National Treasurer's office, and

**BE IT FURTHER RESOLVED**, that the members eligible for the pension shall be paid at the rate of \$2.00 per each year of continuous membership in the A. F. of M., not to exceed twenty-five (25) years, and

**BE IT FURTHER RESOLVED**, The International Executive Board should periodically review the pension plan and make whatever adjustments and improvements are necessary.

This Resolution was introduced by the delegates from Local 43, Buffalo, N. Y. President Petrillo invited President Bufalino of that local to meet with him in New York to discuss the Resolution at length. The result of this discussion was a decision that the question of pensions should first be tried out by the locals instead of the International organization.

The International Executive Board accepts the recommendation of President Petrillo and the local delegates.

**RESOLUTION No. 5**

WHEREAS, There are many indications that business conditions are

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not as good as they were a few months ago, and

WHEREAS, Federal Old Age Benefits are only paid when an individual reaches the age of 65 and must be unemployed, and

WHEREAS, The American Federation of Musicians does not provide any sort of assistance in the welfare field, and

WHEREAS, The Federation does have a definite responsibility to its members in assisting them on a local basis in every way possible, therefore,

BE IT RESOLVED, That a Welfare Committee be appointed by the President with the specific responsibility of examining into the various phases of the establishment of a Welfare Department. This committee will present to the next annual Convention its suggestions for a complete Welfare Department which would function as one of the branches of the American Federation of Musicians. In addition to making specific recommendations for the consideration of the membership at its next annual meeting, this committee would also have the specific responsibility of following closely all types of welfare legislation, both local and national, and endeavor to insert into such pending legislation clauses which would be favorable not only to members of the Federation, but to all Americans as well.

After a discussion, the President appoints the International Executive Board as a committee in accordance with the resolution for the purpose set forth therein. The Executive Board and the President are to keep in touch with each other between now and the Convention, and the Board members will report their findings to the President. The matter will again be discussed at the next meeting of the Board, at which time final determination will be made.

**RESOLUTION No. 19**

WHEREAS, The right of public assembly, hotel accommodations and vehicular transportation are denied certain delegates to our Convention, and

WHEREAS, In certain locations these rights are not adequately substituted, thereby causing a part of our representation to absent themselves from the Convention to avoid this menace, and

WHEREAS, By experience among those who attend they are exposed to gross indignities, embarrassments and discomfiture, therefore,

BE IT RESOLVED, That the location committee will hereafter certify no city for our National Convention that in their opinion cannot guarantee these rights, and

BE IT FURTHER RESOLVED, That in the absence of bids to the Committee, the National Executive Board shall be responsible for and governed by the stipulations provided in this resolution.

The resolution is laid over to the next meeting of the Board.

**RESOLUTION No. 24**

WHEREAS (A), "Side-line musicians" in motion picture studios are required, at times, to perform in some other fashion than the normal playing of their instruments, such as registering emotion in close-ups, performing miscellaneous acts in conjunction with other actors, or in a manner that is, or would be

construed as "silent business" if performed by any other extra than a musician, and

WHEREAS (B), According to our present agreement a leader must be designated and paid double on any "side line" job, and at present it is not uncommon that the contractor or manager designates himself as leader where no leader is required, thereby collecting for himself the leader money, and

WHEREAS (C), Often clothing other than black tuxedo, full dress, business suit or street clothes are required of the side-line musicians, and

WHEREAS (D), Often the side-line musician is required to report at 6:30 or 7:00 A. M. and the lunch break for him does not come until 1:00 or 2:00 o'clock P. M., or later, and

WHEREAS (E), The side-line musician is often required to perform in rain, snow, smoke, fog, explosion dirt, water, and wind-storm,

BE IT RESOLVED:

(A) That an adjustment of pay be made on the same basis as required by the S. E. G. for similar circumstances, namely, \$35.00 for "silent bits."

(B) That only a musician who actually leads the band or orchestra, or in cases where none is required, is designated as such, shall receive leader money.

(C) That any costume other than black tuxedo, full dress, business suit, or street clothes, be subject to a \$10.00 adjustment.

(D) That the first meal period shall be not later than five and one-half hours from time of reporting.

(E) That an adjustment to time and one-half be made under the above or similar conditions.

Action is postponed until the negotiations with the motion picture producers take place.

**RESOLUTION No. 27**

WHEREAS, There are numerous unionized crafts involved in the handling, distribution and exhibition of the various forms of recorded music, and

WHEREAS, There is no means by which involved unionized crafts can distinguish between that material made under Federation-approved conditions and that which is not, and

WHEREAS, There is much recorded material handled by unionized crafts which is not made under union conditions, especially in the tape and record field, and

WHEREAS, Much recorded material which has been made under Federation-approved conditions is diverted to unauthorized uses such as the complete sound-tracking of a considerable portion of 16-mm. film with "pirated" track or track which is owned by private individuals which is made available to the 16-mm. companies and television, and

WHEREAS, It is a basic principle of trade unionism to handle and patronize only union-made products insofar as possible, and

WHEREAS, A material gain would accrue to the members of the A. F. of M. through the refusal of unionized craft to handle or exhibit or to assist in the exhibition of unauthorized materials,

BE IT RESOLVED, That all master contracts with the employers

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Action is postponed until negotiations with the employers.

On motion made and passed it is decided to increase the salary of Assistant to the Treasurer from \$7,500.00 per annum to \$8,500.00 per annum, to take effect on December 11, 1950.

The question of a pension plan, which was referred to the Board by the Convention in San Francisco in 1949 and discussed by the Board at its meeting in June, 1950, is discussed briefly and laid over to the next meeting of the Board.

On motion made and passed it is decided to increase the salary of Assistant to the Secretary from \$7,500.00 per annum to \$8,500.00 per annum, to take effect on December 11, 1950.

A report is made on Labor's League for Political Education, including a statement of the contributions by the various locals of the Federation.

Television is now discussed and explanations are made by President Petrillo and his assistants, Clair E. Meeder and A. Rox Riccardi.

The Secretary suggests that a petty cash fund be established for his office.

On motion made and passed it is decided that a fund of \$50.00 be established for this purpose.

President Petrillo discusses the general business of the Federation and makes an explanation concerning the ninety-day Phonevision test being conducted in Chicago, which matter was referred to the President with full power to act.

The session adjourns at 5:30 P. M.

Palmer House  
Chicago, Illinois  
December 10, 1950

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

The following bills which have been paid are presented. On motion made and passed payment is ratified.

Hal Leyshon & Assoc., Inc.  
Expenses for:

May 2 to June 2 .....	\$1,334.43
June 3 to July 2 .....	1,605.66
July 3 to Aug. 2 .....	524.62
Aug. 3 to Sept. 2 .....	335.42
Sept. 3 to Oct. 2 .....	320.77
Oct. 3 to Nov. 2 .....	454.17
Nov. 3 to Dec. 2 .....	522.93

Reimbursement for engraver's bills in connection with "Three Years of Free Music" book..... 229.93

Bill for photo coverage at Houston Convention ..... 965.00

Bill for printing folder for distribution to news sources ..... 161.16

Walter M. Murdoch, Canadian Representative

Expenses for:

February .....	\$ 215.04
March .....	259.47
April .....	192.60
May .....	260.52
June .....	173.78
July .....	206.29

August .....	202.89
September .....	246.21
October .....	213.33

Van Arkel and Kaiser, Counsel  
Expenses for:

May .....	\$ 62.51
June .....	481.83
July .....	259.32
August .....	210.05
September .....	50.51
October .....	78.92
November .....	175.41

Roosevelt, Freidin & Littauer, Counsel  
Expenses for:

April and May .....	\$ 397.69
June .....	135.55
July .....	108.43
August .....	47.21
Sept. and Oct. ....	10.52

Woll, Glenn & Thatcher, Counsel  
Expenses for:

August .....	3.00
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S. Stephenson Smith, Managing Editor  
Telephone for:

June .....	\$ 16.82
July .....	15.54
August .....	18.24
September .....	19.24
October .....	19.69
November .....	22.01

One-year subscription to Moody's Industrials ..... 61.20

Cost of moving office equipment ..... 52.28

Repairs to machine..... 4.89

Research trip to Washington ..... 91.76

TV Digest and Directory subscription ..... 62.50

Purchase of typewriter..... 147.39

File cabinet ..... 40.80

Renewal subscription of "Business Week" ..... 6.00

Legal stencils ..... 3.36

Stamps and office supplies:

May 1 to July 14 .....	13.05
July 17 to Oct. 13 .....	15.00
Oct. 16 to Nov. 28 .....	12.86

On motion made and passed it is decided to ratify the payment of the bill of Local 161, Washington, D. C., for music at the inauguration of President Harry S. Truman.

On motion made and passed payment of \$1,000.00 to the Free Trade Union Committee (Labor League for Human Rights) is ratified.

The following resolutions which were referred to the International Executive Board by the Convention in Houston, Texas, in June are considered:

**RESOLUTION No. 38**

WHEREAS, Television is in its infancy, and, as cited in President Petrillo's report, what it will do for the musician is still unknown, and WHEREAS, It is of vital importance that locals throughout the country be cognizant of the trends and new developments in the television industry, and

WHEREAS, The initial steps in setting up price scales will more or less set a pattern for future negotiations,

BE IT RESOLVED, That the committee appointed to act as liaison between the industry and the American Federation of Musicians keep in constant touch with locals throughout the country. This to be accomplished by articles of general interest concerning television published each month in the *International Musician* and by relaying confiden-



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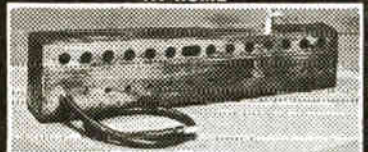
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tial information by mimeograph or printed letter to each local at least once a month.

**BE IT ALSO RESOLVED,** That a comparable wage scale for the industry be set up by the Federation according to the conditions that prevail in each of the four areas of the country. This wage scale to be strictly adhered to until such time as the television industry shall have been more firmly established and locals having acquired a good knowledge of the industry, be in a better position to bargain.

Insofar as wage scales are concerned, the wage scales and conditions explained by President Petrillo at the last Convention covering television film expire on May 31, 1951. These contracts carry with them a five per cent contribution to the Music Performance Trust Fund. New wage scales will be negotiated in January, 1951, for live television shows, which agreement expires on January 31, 1951. The Board had left the entire television matter in the hands of the President, because this requires daily action, not weekly or monthly, through the President, and requires a great deal of interpretation on all phases of television work by the President. Insofar as liaison is concerned, the Board had made the President of the Federation the liaison officer between the Federation and employers. He will comply with the Resolution in every respect when it is possible.

### RESOLUTION No. 39

**WHEREAS,** Labor and industry relations have become a science, having taken on definite forms, especially in procedures for negotiation, and

**WHEREAS,** Labor has become stringently limited by legislation, and

**WHEREAS,** It has become necessary to have well trained labor leaders to deal with the highly trained representatives of industry in matters of industry-labor relations, and

**WHEREAS,** Knowledge as well as experience commands respect and is a powerful asset to the labor movement,

**BE IT RESOLVED,** That the American Federation of Musicians establish an Institute of Labor-Industry Relations with courses in labor history, economics, collective bargaining, problems of union administration, etc.

President Petrillo had the Research Department investigate the subject. He now presents its report as follows:

There are many already existing facilities in the field of labor education which offer practical opportunities. The Workers Education Bureau, 724 Ninth St., N. W., Suite 801, Washington, D. C., is maintained by the American Federation of Labor to furnish information and help with regard to national or local union education projects.

There are sixty-four universities and colleges which offer workers' education courses, chiefly in extension centers; many of them will carry these courses into local union headquarters if requested. The State of New Jersey appropriates \$50,000 annually for the Institute of Management and Labor Relations at Rutgers University; extension programs are offered throughout the State and are available to union members. Similarly the New York

State School of Industrial Labor Relations at Cornell arranges extension classes in labor subjects for unions requesting them; also for central trades and labor councils.

Similar instances could be given pretty well all over the country. Courses are offered in collective bargaining technique, trade union history and law, social security, parliamentary procedure, public speaking, etc. These courses are patronized chiefly by shop stewards, union counselors, committeemen and business agents, but they are open to rank-and-file members as well.

Since these services are already available, either free or at nominal expense, in various parts of the country, it would not appear to be good economy for the American Federation of Musicians to attempt to duplicate such institutes.

The appended list of labor education centers includes not only college and university set-ups but also labor education centers. Not all of the set-ups listed would be acceptable to American Federation of Labor unions, but enough of them would be usable to make unnecessary any central educational set-up for the American Federation of Musicians.

### Abbreviations:

Resident Program—Res. Pro.  
Resident Institution—Res. Inst.  
Short Institute—Sh. Inst.  
Special Workers' Education Extension Program—Spec. Workers' Educ. Ext. Pro.  
Evening Extension Program—Eve. Ext. Pro.  
General—Gen.

ACTU Labor School (Gen.), Gary-Aldering Settlement House, 15th and Van Buren Sts., Gary, Ind.

University of Akron (Gen.), Community College, Akron 4, Ohio, Leslie P. Hardy, Dir. Adult Education.  
University of Alabama (Gen.), University, Ala.

Atlanta University (Gen.), Atlanta, Ga.

Antioch College (Res. Inst.), Co-operative Work Program, Yellow Springs, Ohio.

Association of Catholic Trade Unions (Gen.), 226 Lafayette St., New York, N. Y., Rev. John Monaghan, Chaplain; Roger Larkin, Sec.  
Association of Catholic Trade Unions (Gen.), 61 Tannehill St., Pittsburgh, Pa.

Association of Catholic Trade Unionists (Gen.), c/o Rev. Bernard Cronin, St. Brigid's Church, San Francisco, Calif.

Association of Catholic Trade Unions (Gen.), 58 West Adams St., Detroit, Mich., Paul Weber, Pres.

Archdiocesan Social Action Institute (Gen.), 1234 Washington Blvd., Detroit, Mich., Rev. Raymond Clancy, Dir.

Boston College (Gen.), Institute of Industrial Relations, Boston, Mass., Rev. Thomas Shortell, S. J., Dir.

Brooklyn Social Action Dept. (Gen.), Catholic Charities, 191 Joralemon St., Brooklyn, N. Y., Rev. William Kelly, Dir.

California Labor School Institute (Gen.), 116 Market St., San Francisco, Calif., David Jenkins, Dir. Annexes: 112 West Ninth St., Los Angeles, Calif.; 2030 Broadway, Oakland, Calif.; 560 Manlo Drive, Palo Alto, Calif.

University of California (Gen.), Berkeley, Calif.

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John Carroll University (Eve. Ext. Pro.), Cleveland, Ohio, Rev. Richard Deeters, S. J.

Cathedral Institute of Industrial Relations (Gen.), 153 North Warren St., Trenton, N. J., Rt. Rev. Msgr. Richard T. Crean, Moderator.

Cathedral Labor School (Gen.), 219 Seymour Ave., Lansing, Mich., Rev. A. J. Fitzgerald, Dir.; Rev. R. T. Palmer, Dir.

Catholic Committee of the South (Gen.), 2901 South Carrollton, New Orleans, La., Rev. Vincent O'Connell.

Catholic Forum (Gen.), 1800 Brad Ave., San Antonio, Texas, Rev. James M. Boyle, Dir.

Catholic Labor Alliance (Gen.), 3 East Chicago Ave., Chicago, Ill., Rev. Daniel Cantwell, Chaplain; Edw. Marciniak, Sec.

Catholic Labor Institute (Gen.), c/o St. Paul Seminary, St. Paul, Minn., Rev. Francis Gilligan, Dir.

Catholic Labor Institute of Los Angeles (Gen.), c/o Rev. Joseph Kearney, West Ninth at Valencia, Los Angeles, Calif.

Catholic Institute of Industrial Relations (Gen.), 708 Federal St., Camden, N. J., Rev. Alfred W. Jess, Dir.

Chicago Labor School (Gen.), 630 South Ashland Blvd., Chicago, Ill. University of Chicago (Res. Inst.), Industrial Relations Center, Chicago, Ill.

Christian Workers Academy (Gen.), 4003 North State St., Menominee, Mich., Rev. Robert J. Monroe, Dir.

City College of New York (Sh. Inst., Eve. Ext. Pro.), Industrial Relations Program and Labor Relations and Personnel Management, Midtown Business Center, 430 West 50th St., New York, N. Y.; Columbus 5-2452; John Bree, Dir.; Prof. Huxley Madeheim, Dir.

Colby College (Gen.), Waterville, Maine.

University of Colorado (Gen.), Boulder, Colo.

Cornell University (Spec. Workers Educ. Ext. Pro.), New York State School of Industrial and Labor Relations, Ithaca, N. Y.; Ithaca 4-3211, Ext. 4531; M. P. Catherwood, Dean; Ralph N. Campbell, Dir. of Ext.; Alpheus W. Smith, Asst. Dir. of Ext. Districts: Metropolitan—New York District, 12 East 41st St., New York, N. Y.; Murray Hill 9-8353; Effey Riley, Rep. Central District—New York State Library, New York State Education Bldg., Albany 1, N. Y.; Albany 5-1709; Ardemis Kouzian, Rep. Western District—216 Hurst Bldg., Buffalo 2, N. Y.; MOhawk 9784; Lois S. Gray, Rep.

Creighton University (Gen.); Institute of Industrial Relations, 2500 California St., Omaha, Neb.

Crown Heights Labor School (Gen.), Brooklyn Preparatory School Bldg., 1150 Carrol St., Brooklyn, N. Y., Rev. Wm. Smith, S. J., Dir.

University of Detroit (Eve. Ext. Pro.), Workers Educational Program, 630 East Jefferson Ave., Detroit, Mich., Rev. Henry Wirtenberger, S. J., Dir.

Diocesan Labor Institute (Gen.), 75 Highland St., New Haven, Conn., Rev. Joseph Donnelly, Dir.

Diocesan Labor School (Gen.), 450 Abbott Road, Buffalo, N. Y., Rt. Rev. John P. Boland, Dir.

Diocesan Industrial Institute (Gen.), St. Ann's Parish, Manchester, N. H., Rev. George Kilcoyne, Dir.

District of Holy Name Society Labor School (Gen.), St. Helena's School Bldg., 1050 Benedict Ave., Brooklyn, N. Y.

Duns Scotus College (Gen.), Duns Scotus Labor School, Detroit, Mich. Duquesne University (Gen.), Labor-Management Institute, Pittsburgh, Pa., Rev. Charles Owen Rice, Dir.

Fitchburg School for Labor Education (Gen.), 303 Milk St., Fitchburg, Mass., Wm. H. Fisher, Sec.

Gannon College (Gen.), Labor

Management Institute, Erie, Pa., Rev. Henry A. Paul, O.S.F.S., Dir.

Goddard College (Sh. Inst.), Vermont Labor School, Plainfield, Vt.

Gonzaga University (Eve. Ext. Pro.), School of Industrial Relations, Spokane, Wash., Rev. J. V. Linden, S. J., Dir.

Hampton Institute (Eve. Ext. Pro.), Hampton, Va.

Howard University (Res. Pro.), Trade Union Fellowship Program, Graduate School of Public Administration, Room 220, Littauer Center,

Cambridge, Mass., James J. Healy, Ex. Dir.

Hobart College (Sh. Inst.), Geneva, N. Y.

College of the Holy Cross (Eve. Ext. Pro.), Holy Cross Institute of Industrial Relations, Worcester, Mass., Rev. Hubert Callaghan, S. J., Dir.

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Institute of Industrial Relations (Gen.), Belleville Diocese, St. Elizabeth Parish Hall, 2417 Ridge Ave., East St. Louis, Ill., Rev. James R. McCormick, Dir. (St. John's Orphanage, Belleville, Ill.)

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Labor Forum (Gen.), 630 Dallas St., San Antonio, Texas, Rev. Joseph Luther, S. J., Dir.

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Loyola University of the South (Gen.), Institute of Industrial Relations, New Orleans, La., Rev. L. J. Tivomey, Dir.

Madison Workers Educational Bureau (Gen.), 448 West Washington Ave., Madison, Wis., Steve Clark, Dir.

Marquette University (Eve. Ext. Pro.), Marquette Labor College, Milwaukee, Wis., Rev. Thomas J. Divine, S. J., Dir.

University of Minnesota (Sh. Inst. Eve. Ext. Pro.), Minneapolis, Minn.

Morningside College (Eve. Ext. Pro.), Sioux City, Iowa.

Mount St. Mary of the West Seminary (Gen.), Norwood, Ohio, Rev. Francis Flanagan.

New Rochelle Labor School (Gen.), College of New Rochelle Library Bldg., New Rochelle, N. Y.

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Portland Catholic Conference on Industrial Problems (Gen.), c/o Rev. Thomas Tobin, Chancery Office, 2053 S. W. Sixth Ave., Portland, Ore.

Portland University (Eve. Ext. Pro.), Portland, Ore.

Providence Social Action Institute (Gen.), Our Lady of Providence Seminary, Warwick Neck, R. I., Rev. Edmund Brock, Dir.

Queens Institute of Industrial Relations (Gen.), Dominican Commercial High School, 161-09 89th Ave., Jamaica, N. Y.

Rand School of Social Science (Gen.), 7 East 15th St., New York, N. Y.; ALgonquin 4-3094; Theodore Schapiro, Dir.

Rhode Island State College (Spec. Workers Educ. Ext. Pro.), Workers Education Program, Kingston and Providence, R. I.

Rockhill Educational Committee (Gen.), Box 186, Rock Hill, S. C., Rev. Maurice V. Shean, Dir.

Rockhurst College (Eve. Ext. Pro.), Rockhurst Labor School, Institute of Social Order, Kansas City, Mo., Rev. John Friedl, S. J., Dir.

Roosevelt College (Gen.), Chicago, Ill.

Rutgers University (Sh. Inst.), Institute of Management and Labor Relations, New Brunswick, N. J., Charter 7-1766, Richard H. Wood, Inst. Dir.; Irvine L. H. Kerrison, Assoc. Prof. Labor Prof.; George T. Epply, Assoc. Prof. Management Pro.

St. Ambrose College (Gen.), Labor School, Davenport, Iowa, Rev. William O'Connor, Dir.

St. Charles College (Gen.), Social Action Institute, East Broad St., Columbus, Ohio, Rev. August Winkler, Dir.

St. John's College (Gen.), Institute of Social Education, Cleveland, Ohio, Rev. Francis Carney, Dir.

St. John's Seminary (Gen.), Brighton, Mass., Rev. Daniel McCogan.

St. Joseph's College Institute of Industrial Relations, 18th and Thompson St., Philadelphia, Pa., Rev. Denis Comey, S. J., Dir.

St. Joseph's Commercial School (Gen.), Brooklyn Institute of Industrial Relations, Bridge and Willoughby Sts., Boro Hall, Brooklyn, N. Y.

St. Louis University (Eve. Ext. Pro.), St. Louis University, Labor College, 3674 Lindell Blvd., St. Louis, Mo., Rev. Leo Brown, S. J., Dir.

St. Mary's Labor School (Gen.), 113 North Ottawa St., Joliet, Ill., Rev. Flavin F. Wilson, O. Carm., Dir.

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St. Peter's College (Sh. Inst.), St. Peter's College, Institute of Industrial Relations, 144 Grace St., Jersey City, N. J., Rev. Philip Dobson, S. J., Dir.

University of San Francisco (Gen.), Institute of Industrial Relations, San Francisco, Calif., Rev. George Lucey, S. J., Dir.

University of Santa Clara (Eve. Ext. Pro.), Santa Clara, Calif.

School for Labor Education (Gen.), 7 Park St., Fitchburg, Mass., Rudolph B. Koski, Chairman Educational Committee.

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University of Utah (Gen.), Ogden, Utah.

University of Vermont (Gen.), Department of Economics, Burlington, Vt., Dr. Philip T. Lohman, Dir.

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ers Education, Detroit, Mich., Edw. McFarland, Dir.

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Westchester Labor School (Gen.), Saunders Trade School, South Broadway, Yonkers, N. Y.

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University of Wisconsin (Res. Inst.), Wisconsin School for Workers, Madison, Wis., Ernest Schwaroztrauber, Dir.

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Yale University (Res. Pro.), Yale Labor and Management Center, New Haven, Conn., Dr. E. Wight Bakke, Dir.

Young Christian Workers (Gen.), 109 Golden Gate Ave., San Francisco, Calif.

#### RESOLUTION No. 52

WHEREAS, A playing musician is not permitted to render services unless he receives the minimum union scale, and

WHEREAS, Playing musicians who record for one medium are paid if this recorded music is used for another purpose (i.e., motion picture sound track dubbed to phonograph records), and

WHEREAS, The arrangers, orchestrators and copyists do not enjoy this protection, and

WHEREAS, Many locals of the American Federation of Musicians do not maintain a price list for arrangers, orchestrators, and copyists, nor do they require that arrangers have stamps with which to stamp each sheet of music, and

WHEREAS, By reason of the lack of local minimum scales on arranging, orchestration, and copying, the Federation has very little control over this important field, and

WHEREAS, The continued re-use of arrangements without payment, and the continued use of arrangements made at the lowest minimum scale (i.e., dance band arranging) in other fields where the scale is higher, without the payment to the arranger, orchestrator or copyist, is causing unemployment and enabling employers to use arrangements either free or at less than scale, therefore,

BE IT RESOLVED (1) That the Federation require all locals to set us basic minimum scales and working conditions for arrangers, orchestrators and copyists; (2) that the Federation require that each local require arrangers to purchase an Arranger's Stamp, dated and renewable each year for the purpose of stamping every sheet of music arranged by the arranger. This stamp should carry the arranger's name, date, and the number of the local issuing same; (3) that the Federation prohibit the re-use of arrangements without payment (with the exception of dance orchestra or theatre orchestra where the arrangements were specifically made for that purpose).

It is decided to postpone any action pending negotiations with the employers.

#### RESOLUTION No. 57

WHEREAS, The woeful inadequacy of present sources of economic support prevents instrumentalists, composers and arrangers from making their full contribution to the musical culture of today and the musical legacy to be handed on to future generations, and

WHEREAS, Music is not just a "business," but one of our most advanced and most enjoyable forms of culture, which should be made easily accessible to everyone in our nation, and

WHEREAS, Allocations of Marshall Plan funds have been made to revive and subsidize many of the State Operas and Symphonies in Europe, therefore,

BE IT RESOLVED, That this Convention of the American Federation of Musicians go on record as favoring a nation-wide campaign to be organized through the initiative of a special A. F. of M. committee to be created at this Convention.

BE IT FURTHER RESOLVED, That a nation-wide conference of outstanding organizations and individuals shall be called under the auspices of the special A. F. of M. committee prior to October 1, 1950, to widen the campaign for Federal subsidy.

It is decided that under the conditions that exist at the present time there is no hope of getting an appropriation from the government for this purpose. However, we will hold this Resolution for a more opportune time.

A letter is received from Local 198, Providence, R. I., suggesting that a pension be provided for Mrs. Thomas F. Gamble.

The Board decides that it has no



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power to take such action, as it is a matter for the Convention.

A letter is received from Secretary Beacock of Local 384, Brockville, Ont., Canada, suggesting that the series of articles on musical instruments which appeared in the *International Musician* be printed in book or pamphlet form for distribution to the members at cost.

The matter is referred to the Editor of the *International Musician* to investigate the feasibility and report to the next meeting.

A letter is received from Secretary Turner of Local 390, Edmonton, Alta., Canada, suggesting that the scale for fairs be raised to \$140.00 per week.

The matter is referred to the President with full power to act.

After a discussion, the President is instructed to explore the possibility of having musicians in Mexico and Cuba affiliate with the A. F. of M.

The question of surtax on members of the Federation performing on musical instruments in acts is discussed. The Board voted by mail that in cases where members of the Federation perform on musical instruments in acts on occasions where an orchestra is employed, no Federation surtax is to be paid.

On motion made and passed this action is confirmed.

The Board also ruled that piano accompanists with acts are entitled to the same exemption from the Federation surtax as instrumentalists.

A committee consisting of the President, Secretary and Treasurer reports the necessity for changing the 1951 Convention site from Saratoga Springs, N. Y., to New York, N. Y.

On motion made and passed the Board concurs in the action of the committee.

The Board confirms its vote by mail establishing a petty cash fund for the Federation building in Newark in the amount of \$200.00, the fund to be in custody of the Treasurer.

The President is instructed to provide the proper accident insurance to cover officers and employees.

There is a general discussion of the affairs of the Federation.


The session adjourns at 6:00 P. M.

Palmer House  
Chicago, Illinois  
December 11, 1950

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

Secretary Casciano of Local 466, El Paso, Texas, appears with Traveling Representative Stephens. They explain the conditions in the jurisdiction of the local which—due to the large territory—makes it difficult to police. Executive Officer Parks also describes the large territory, not only covered by Local 466 but some of the other Texas locals. He feels that some measures should be taken to have the district under closer supervision.

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**MARCH, 1951**

The matter is referred to the President with full power to act.

Secretary Ringius of Local 30, St. Paul, Minn., appears in reference to the reinstatement of Norvy Mulligan in Local 73, Minneapolis, Minn.

After a discussion, the matter is laid over.

President Sidell of Local 1, Cincinnati, Ohio, appears and discusses with the Board the Social Security problems of leaders. He suggests that the leaders' scale throughout the Federation be raised sufficiently to absorb the employers' contribution for the social security tax.

It is agreed that the Board will continue to explore every possibility for the purpose of protecting leaders in connection with their responsibility for payment of Social Security tax.

However, the plan proposed by Brother Sidell is really an infringement of local autonomy and it is therefore felt that this is not the proper remedy.

The proposition presented by Delegate Carciofini of Local 73, Minneapolis, Minn., at the meeting of the Board during the Convention in Houston in June, in which he suggested that the Federation fix a minimum scale for all locals is now discussed.

After due consideration it is decided that the entire matter is one of local autonomy.

A request is considered for a charter for a colored local in Key West, Florida.

After due consideration it is decided to lay the matter over for the time being.

Case No. 1084, 1949-50 Docket: Appeal of member Richard McCann, president of Local 802, New York, N. Y., from a decision made by a membership meeting of that local on January 9, 1950, reversing a decision of the Trial Board of Local 802 in the case of McCann vs. Allan Kimmel and Sully Childs, is considered.

On motion made and passed it is decided to sustain the appeal but to set aside the expulsion.

The question of continuing the services of Hal Leyshon & Assoc., Inc., is considered.

On motion made and passed it is decided to renew the contract on the same terms for another year.

A proposition is received from Hal Leyshon & Assoc., Inc., to prepare a book containing the cartoons of President Petrillo for distribution to the locals, and also publicize the fact among Senators and Congressmen in Washington that the Federation has contributed a huge amount in musical services to the armed forces and the government itself free of charge.

The matter is referred to the President with full power to act.

The President reports that he receives many letters requesting donations to various worthy causes.

It is decided to continue the matter of such donations in the discretion of President Petrillo.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

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Palmer House  
 Chicago, Illinois  
 December 12, 1950

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

The Board receives the sad tidings of the passing away of Honorary President Joseph N. Weber. The following resolution is introduced: "WHEREAS, Joseph N. Weber, President of the American Federation of Musicians from 1900 to 1940, a Vice-President of the American Federation of Labor since 1929, and Honorary President and General Advisor of the American Federation of Musicians during the past decade, passed away suddenly on December 12, 1950, at his home in Beverly Hills, Calif., and

"WHEREAS, With the deep regret we experience in his passing comes more vividly the recollection of his great services in behalf of the musicians of the United States and Canada, not only during the formative period of their organization, but for long years thereafter, and we gratefully remember his unswerving devotion to duty, his stalwart integrity, his ever-present sense of right and justice; therefore, on behalf of the entire membership of the American Federation of Musicians,

"BE IT RESOLVED, That in the departure of Brother Joseph N. Weber, the American Federation of Musicians and the entire labor movement have lost a vallant soul, a vigorous and outstanding champion whose endeavors and deeds are honorably recorded in our official records and forever more in the remembrance and grateful hearts of our members. Human life is at best but a brief span. His had considerably exceeded four score years and for the most part thereof had been devoted entirely to the interests and needs of musicians and all who labor. May rest and perfect peace be his through the boundless age of eternity; and

"BE IT FURTHER RESOLVED, That this Resolution be spread upon the minutes of this meeting of the International Executive Board and an engrossed copy be transmitted to the family of our deceased brother.

International Executive Board, American Federation of Musicians of the United States and Canada. JAMES C. PETRILLO, President. LEO CLUESMANN, Secretary." December 12, 1950.

The resolution is adopted.

President Campbell of Local 66, Rochester, N. Y., appears to request a reopening of Case No. 521, 1949-50 Docket: Claims of members Gene Annell for \$248.06, and Del Miller, Jr., for \$368.01 alleged salary and expenses due them from member Russ Rizzo (Richmond) of Local 66, Rochester, N. Y. The matter is discussed with the Board.

On motion made and passed it is decided to permit a reopening.

A letter is received from Raymond Jackson requesting a donation for a purpose in which he is interested. The letter is ordered filed.

The reinstatement of Norvy Mulligan in Local 73, Minneapolis, Minn., in which matter Secretary Ringius of Local 30, St. Paul, Minn., appeared, is now considered. Executive Officer Ballard asks to be ex-

cused from taking part in the consideration. The matter is discussed. On motion made and passed it is decided that Mulligan be required to make application for reinstatement to membership in Local 30.

It is reported that Secretary Marchuk of Local 215, Kingston, N. Y., had allowed Federation members to perform at Utopia Lodge, Greenfield Park, N. Y., which establishment is on the National Defaulters List in connection with Case No. 364, 1946-47 Docket. It seems that Federation members performed in this establishment during the season of 1949 and 1950 which had been discovered by Traveling Representative Zaccardi in August, 1950. Secretary Marchuk had never reported the matter to the Federation, and when asked for an explanation claimed that the action of the Executive Board in 1946 had been erroneous.

The Board instructs the Secretary to notify Secretary Marchuk that he has no right to substitute his judgment for that of the International Executive Board in such a case and that the establishment is still on the National Defaulters List and no members of the Federation are permitted to perform there unless the establishment is officially removed from the Defaulters List.

Other affairs of the Federation are discussed.

The meeting adjourns at 4:30 P. M.

**SPECIAL MEETING**

Ambassador Hotel  
 Los Angeles, Calif.  
 December 15, 1950

The meeting is called to order by President Petrillo at 5:00 P. M.

Present: Bagley, Cluesmann, Steeper, Parks, Kenin, Clancy, Ballard, Murdoch.

The purpose of the meeting is to discuss the situation in connection with the passing away of Honorary President Joseph N. Weber.

On motion made and passed it is decided that Mrs. Joseph N. Weber (Gisela L. Weber) shall be paid from the funds of the Federation as a gift an amount equal to the salary paid to Joseph N. Weber and in the same manner, until May 31, 1951.

After further discussion it is on motion made and passed decided that Mrs. Joseph N. Weber be permitted the use of the automobile and allowed the necessary expenses in connection therewith, until February 28, 1951.

The meeting adjourns at 6:00 P. M.



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FOR SALE—By owner, two used fine violins, Rogeri and Cuypers, \$1,500.00 and \$500.00. Write: Theodore Marchetti, 31 East 11th Ave., Columbus, Ohio.

FOR SALE—Metro gold-lacquered trumpet, with mouthpiece and case; \$35.00. Musketeer, gold-lacquered trumpet, with mouthpiece and case; \$30.00; both very good condition. Martin guitar and deluxe case; \$95.00. Meissner de luxe portable radio, phonograph, recorder, P. A. system combination, excellent condition; \$75.00. Bill Roeder, 1700 North Lima St., Burbank, Calif.

FOR SALE—French Selmer Eb alto saxophone, gold-lacquered, in new horn condition; \$185.00. Write: W. P. Many, 502 Domer Ave., Takoma Park, Md.

FOR SALE—Used Bach trumpet, Stradivarius model, with case; \$135.00; also used single French horn, \$185.00. J. A. Perry 535 Slocum Road, North Dartmouth, Mass.

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## News Nuggets

Music Week, held this year from May 6th through 13th, has for its motto "Enrich your living through music." It will be an opportunity for each community in the Western World to advance, through concerts and other types of musical performance, the love of music and impress upon the consciousness of all the people its value in modern life.

Frank Sykora has resigned his post of assistant professor of music at the University of Maryland to rejoin the Baltimore Symphony Orchestra's violoncello section.

When she appeared at North Texas State College in a joint recital with Ann Bomar, mezzo-soprano, Violet Archer, Montreal-born pianist, presented three of her recent compositions, Te Deum, Miserere and Jubilate, and Requiem.

The Metropolitan Youth Choral presented another of its arduously rehearsed programs at the Brooklyn Academy of Music, February 23rd. Proceeds of the annual concerts go to the Brooklyn Youth Council of the National Association for the Advancement of Colored People.

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 Birwell Corp., Hollywood, California.  
 Bisconti, Anthony, Jr., New London, Conn.  
 Bishop, E. W., Beamount, Texas.  
 Bishop, James E., Meridian, Miss.  
 Black, Floyd, Cincinnati, Ohio.  
 Black, Oscar, Rendez-vous, Richmond, Va.  
 Blackman, Edson E., Jr., Amusement Corp. of America, Charlotte, N. C.  
 Blackman, Mrs. Mary, Reno, Nevada.  
 Blane, Paul, Hampton, Virginia.  
 Blizzard, James, New York Ice Fantasy Co., New York, New York.  
 Block, Jerry, Utica, New York.  
 Block C Club, University of South Carolina, Columbia, South Carolina.  
 Blouin, Mrs. Edward, Association des Concerts Classiques, Montreal, P. Q., Canada.  
 Blue Angel, San Francisco, Calif.  
 Blue Heaven Room, Bob Lager, Employer, Chester, Pennsylvania.  
 Blue Room, A. Rappaport, Long Branch, N. J.  
 Blue Skies Cafe, and Fran. Reile, and Lenny Tyler, Props., Frankfort, N. Y.  
 Blue Terrace Ballroom, and Anthony Del Torto, Wilmington, Mass.  
 Blumenfeld, Nate, Tahoe Biltmore Hotel, Lake Tahoe, Nevada.  
 Blumenthal, A. D., Music Bowl, Chicago, Ill.  
 B'Nai B'rith Organization, and Sam Nate, Employer, Harry Boorstein, Pres., West New York, New Jersey.  
 Bobbins, Abe, Atlantic City, N. J.  
 Bob's Picnic Park, and Robert Amos, Owner and Operator, Pontiac, Mich.  
 Bocage Room, and Leonard Vannerson, Hollywood, California.  
 Boldman, M. K., Southwestern Attractions, Oklahoma City, Okla.  
 Bolduc, Henry, Fitchburg, Mass.  
 Bologna, Sam, Imperial Club, Detroit, Mich.  
 Bond, Jack, Ithaca, N. Y.  
 Bonds, Andrew, Cleveland, Ohio.  
 Bondurant, Harry, New Castle, Pa.  
 Booker, H. E., and All American Entertainment Bureau, New York, N. Y.  
 Boorstein, Harry, B'Nai B'rith Organization, West New York, N. J.  
 Boots and Saddle Club, and Everett Allen, Johnstown, Pa.  
 Boucher, Roy D., Dayton, Ohio.  
 Bourne, Edward, Buffalo, N. Y.  
 Bowden, Rivers, El Paso, Texas, and Booneville, Missouri.  
 Bozo's Cafe, and Fred Horn, Operator, Oakland, California.  
 Bramy, Al, San Francisco, Calif.  
 Brandon, R. W., Wichita, Kansas.  
 Brentwood Dinner Club, and H. L. Waxman, Owner, Nashville, Tenn.  
 Brewer, D. C., Huntington, W. Va.  
 Bridges, R. P., Club Bagdad, Grand Prairie, Texas.  
 Briggs, Don, Santa Barbara, Calif.  
 Briggs, Edgar M., Detroit, Mich.  
 Britt, Marty, Meridian, Miss.  
 Broadway Hofbrau, Inc., and Walter Kirsch, Owner, New York, N. Y.  
 Broadway on Parade, E. M. Gluckman, Chicago, Illinois.  
 Broadway Swing Publications, L. Frankel, Owner, New York, N. Y.  
 Brock Hotel, and Mrs. Estelle Duffie, Employer, Rutland, Vermont.  
 Brod, Mario, White Plains, N. Y.  
 Brookgreen Room of the Ocean Forest Hotel, Ira Jennings, Employer, South Carolina.  
 Brooks, Tommy, Des Moines, Iowa.  
 Brooks, Lawson, Bluefield, W. Va.  
 Brooks, Sam, Miami, Florida.  
 Bronsahan, James J., Boston, Mass.  
 Brown Bomber Bar, James Caruth, St. Louis, Mo.  
 Brown Derby, Al Simonds, Washington, D. C.  
 Brown Derby, and Lawrence Huber, Owner, Wisconsin Rapids, Wisc.  
 Brown Derby T. and W. Corp., Operators, Paul Mann, Manager, and Al Simonds, Washington, District of Columbia.  
 Brown Derby, Washington, D. C.  
 Brown, Merle, Poplar Bluffs, Mo.  
 Brown, Russ, Tampa, Fla.  
 Brown, Rev. Thos. J., Blythville, Ark.  
 Brown, Walter H., Jr., Manhattan Recording Corp., New York, N. Y.  
 Brown, Willie H., San Francisco, Calif.  
 Brudnick, Lou, and L. J. B. Productions, Boston, Massachusetts.  
 Bruley, Jesse, New York, N. Y.  
 Brummer, J. W. "Red", Danceland, Woodbine, Iowa.  
 Bryant, G. Hodges, Philadelphia, Pa.  
 Bryant, Mr., Myrtle Beach, S. C.  
 Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus, Chicago, Ill.  
 Bubeck, Carl F., Philadelphia, Pa.  
 Buchana, J. L., Young Men Progressive Club, Crowley, La.  
 Buchner, August E., Clifton, N. J.  
 Buckner, Gray, Owner "345" Club, El Cajon, Yuma, Arizona.  
 Buddies Club, and Alfred Scrutchings, Operator, Akron, Ohio.  
 Burg, Lou, Prop., Golden Gate Grill, Denver, Colo.  
 Burke's Log Cabin, Nick Burke, Owner, Utica, New York.  
 Burke's Manor, and Harold A. Burke, Alder Creek, New York.  
 Burkow, Abe, Carousel Club, Tampa, Florida.  
 Burns, Nat, Main Line Civic Light Opera Co., Berwyn, Pennsylvania.  
 Burton, Theodore J., Johnson City, Tenn.  
 Butler, Grover J., Arkansas State Theatre, Little Rock, Arkansas.  
 Byrd, Olive J., Baltimore, Md.  
 Cabana, Club, and Jack Staples, Washington, D. C.  
 Cafe Society, James Caruth, St. Louis, Mo.  
 Cafe Society Uptown, and Vincent Oronato, San Francisco, Calif.  
 Calato, Joe, and Teddy, Buffalo, N. Y.  
 Caldwell, Max, Miami Beach, Fla.  
 California Productions, and Edward Kovacs, Hollywood, California.  
 Calman, Carl, and the Calman Advertising Agency, New York, N. Y.  
 Camera, Rocco, New York, New York.  
 Campbell, Kamokilia, Owner and Operator, Pacific Recording Studio, Honolulu, Hawaii.  
 Campbell, Norman, New York, N. Y.  
 Camp Blanding Recreation Center, Starke, Fla.  
 Canegallo, Leo, Monson, Mass.  
 Canner, Sam, 848 Club, Lewiston, Idaho.  
 Cannon, Joseph, and Purple Iris, Washington, D. C.  
 Canton, L. R., Kansas City, Mo.  
 Capitol Amusement Attractions, Julian M. Dove, Alexandria, Va.  
 Capanola, Louis, Music Bowl, Chicago, Ill.  
 Capper, Keith, Anchorage, Alaska.  
 Carestia, A., New York, N. Y.  
 Carrillo, Manuel R., Vaux Hall, N. J.  
 Carman Hotel, Mrs. George Larsheid, Sturgeon Bay, Wisconsin.  
 Carmel Gardens, and Mr. Woodmansee, Mgr., Santa Monica, Calif.  
 Carnahan, R. H., Dallas, and Fort Worth, Tex.  
 Carnevale, A. J., East Haven, Conn.  
 Carousel Club, and Abe Burkow, and Norman Karn, Employers, Tampa Fla.  
 Carpenter, Bob, Jackson, Miss.  
 Carpenter, E. M., Terrace Gardens, Flint, Mich.  
 Carpenter, Richard, Cincinnati, Ohio.  
 Carrethers, Harold, Nashville, Tenn.  
 Carrigan, L., Gaylorde Enterprises, Vancouver, B. C., Canada.  
 Carter, Ingram, Columbus, Ohio.  
 Caruth, James, Operator Club Rhumboogie, Cafe Society, Brown Bomber Bar, St. Louis, Mo.  
 Casa Blanca, and A. G. Muldoon, Fairbanks, Alaska.  
 Cashwan, Irwin, Norfolk, Virginia.  
 Casino Drive Inn, J. W. Johnson, Owner, Independence, Mo.  
 Casper, Joe, Atlantic City, N. J.  
 Cassimus, Chris D., and Purple Iris, Washington, D. C.  
 Castle Gardens, Youth, Inc., Prop., Detroit, Mich.  
 Caswell, Ned, Little Harlem Club, Montgomery, Alabama.  
 Cavalcade of Amusements, and Al Wagner, Owner and Producer, Mobile, Ala.  
 Cavalcade on Ice, John J. Denton, Knoxville, Tennessee.  
 Cedar Lane Club, and Milt Delmas, Employer, Opelousas, La.  
 Central Cafe, Christ Contakos, Owner and Mgr., Johnstown, Pa.  
 Chalfant, Scott, New York Ice Fantasy Co., New York, N. Y.  
 Chandler, George, Kingsborough Athletic Club, Brooklyn, N. Y.  
 Chanson, Inc., and Monte Gardner, and Mr. Rodriguez, New York, N. Y.  
 Charles Bloce Post 157, American Legion, Columbus, Ohio.  
 Charles, Mrs. Alberta, Cincinnati, Ohio.  
 Charles, Marvin, and Knights of Magic, New York, N. Y.  
 Charlton, Ned, Bakersfield, Calif.  
 Charles, T. Norwood, Post American Legion, Raleigh, N. C.  
 Chateau Place, Don French, Sun Valley, Idaho.  
 Chavez, Chick, Nashville, Tenn.  
 Cheatham, Shelby, Atlantic City, N. J.  
 Check (Mrs.), Emerson, Beta Nu Bldg., Association, Columbus, Ohio.  
 Cheney, Al, and Lee, Ventura, Calif.  
 Chesapeake Beach Park Ballroom, and Alfred Walters, Employer (Washington, D. C.), Chesapeake Beach, Md.  
 Chester, Abe, Loch Sheldrake, N. Y.  
 Chevalier, Mimi (Thiffault, Dorothy), Newton, Massachusetts.  
 Chiassari and Co., New York, N. Y.  
 Chicago Artists Bureau, Elsie Cole, Chicago, Ill.  
 Chicago Casino, and Harry Weiss, Owner, Chicago, Ill.  
 Chicago Inn, The, and Mr. Louis O. Runner, Owner and Operator, Hayward, Wisc.  
 China Clipper, Sam Wong, Owner, Washington, District of Columbia.  
 Chips, George E., Embassy Ballroom, Camden, New Jersey.  
 Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer, Phoenix, Ariz.  
 Christian, Bill, Kansas City, Mo.  
 Christianson, G. J. (Mrs.), Devils Lake, N. D.  
 Churs, Irene (Mrs.), Fleischmanns, N. Y.  
 Civic Light Opera Committee, The, of San Francisco, Francis C. Moore, Chairman, San Francisco, Calif.  
 Civic Light Opera Company, Mrs. Reece Saxon Price, Producer, Little Rock, Ark.  
 Clark, Arthur L., and Mr. Stevens, Saratoga Springs, N. Y.  
 Clark, W. H., Suffolk, Va.  
 Clarke, John, Pines Hotel Corp., Venice, Fla.  
 Claybrook, Adolphus, Detroit, Mich.  
 Clayton Club, Al Oxman, Prop., Sacramento, California.  
 Clem, Howard A., Polo, Ill.  
 Clements, C. J., Pratt, Kansas.  
 Clore's Musical Bar, and Jean Clore, Washington, District of Columbia.  
 Club Bagdad, and R. P. Bridges, and Marian Teague, Operators, Grand Prairie, Texas.  
 Club Bengasi, and Ralph Feldman, Washington, District of Columbia.  
 Club Brazil, and Paul M'rabel, Operator, Catalina Island, Calif.  
 Club Cabana, and Elmer, and Jake Gunther, Owners, Orlando, Fla.  
 Club Carlyle, Robert Carlyle, Raleigh, N. C.  
 Club Chez-Ami, Anthony Scalice, Prop., Grand Rapids, Mich.  
 Club Congo, Leon H. Stewart, Springfield, Ill.  
 Club Congo, Paul Daley, Owner, Charleston, W. Va.  
 Club Delmar, and Charles Marcelino, and Vincent Delostia, Employers, Bronx, N. Y.  
 Club Ellington (D. E. Corp.), and Herb Sachs, Pres., Washington, D. C.  
 Club Fiesta, Mrs. Elcey Fontecchio, Hurley, Wis.  
 Club 46, Charles Holzhouse, Owner and Operator, Greensburg, Ind.  
 Club Francis, and James Francis, Hurley, Wisc.  
 Club Moderne, and W. C. Jarrett, Long Beach, California.  
 Club Plantation, Mrs. Lawrence Smith, Alexandria, La.  
 Club Plantation, and Doc Washington, Ferndale, Michigan.  
 Club Plantation, Kilgore, Texas.  
 Club Rendezvous, and Frank DeMarco, Denison, Texas.  
 Club Rhumboogie, James Caruth, St. Louis, Mo.  
 Club Ron-day-Voo, and U. S. Dearing, Cleveland, Ohio.  
 Club 71, Joe Cristil, Owensboro, Ky.



Club Surrocco, and Roy Baisden, Orlando, Fla. Club Tropicana, and Camille Johns, Baton Rouge, Louisiana.

Club 26 (formerly Rendezvous Club), and D. B. Holiman, employer, Longview, Texas.

Club Zanibar, Billie and Floyd Hayes, Nashville, Tennessee.

Coats, A. J., Logan, W. Va.

Coates, Jess, Doc Doe Park, Lawton, Oklahoma.

Coates, Jess, Sky View Club, Duncan, Okla.

Cocanut Grove Nite Club, Perry T. Hatcher, Owner, Phenix City, Ala.

Coconut Lounge Club, and Mrs. Pearl Hunter, Nashville, Tennessee.

Coffee, Ralph, Green Frog Cafe, Prescott, Ariz.

Coffery, Jack, New York, N. Y.

Coffman, Earl, Desert Inn, Palm Springs, Calif.

Cohen, Marty, New York, N. Y.

Cohen, Sam, Island Club, Miami Beach, Fla.

Coifure Guild, and Arthur E. Teal, and S. Tex Rose, Los Angeles, and Hollywood, Calif.

Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, Chicago, Ill.

Cole, Joe, Sacramento, Calif.

Coleman, C. W., Crystallite Music Co., Inc., Long Beach, Calif.

Coleman, Fred, Los Angeles, Calif.

Coleman, Melvin, Newark, N. J.

Coleman, Mrs. Verna V., Sabattis, N. Y.

Collectors' Items Recording Co., and Maurice Spivack, and Katherine Gregg, New York, New York.

Collins, Dec, Levelland, Texas.

Colonial Club, and Ollie Koeber, Natchez, Miss.

Colonial House, and Wilbur P. Davis, Mgr., Palm Springs, California.

Colonial House, and Wilbur P. Davis, Mgr., Palm Springs, Calif.

Colonial Theatre, Raymond Schreiber, Owner and Operator, Detroit, Mich.

Colonnade Club, and Frank Pinter, Mgr., Bethlehem, Pennsylvania.

Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner, Chicago, Ill.

Colantunno, Luis, Philadelphia Lab. Co., Philadelphia, Pa.

"Come and Get It" Company, New York, N. Y.

Commercial Club, Archie Weinstein, Eugene, Ore.

Conley, A. R., Stars and Bars Club, Alexandria, Louisiana.

Contactos, Christ, Central Cafe, Johnstown, Pa.

Continental Theatre Bar, Milwaukee, Wisc.

Conway, Stewart, Bakersfield, Calif.

Conwell, J. R., Worthington, Pa.

Coo Coo Club, Ft. Worth, Texas.

Cook, David, New York, N. Y.

Cooper, Sherman, and Dennis, Waycross, Ga.

Coopman, Marvin, Pipestone, Minn.

Coral Reef Hotel, Miami Beach, Fla.

Corcoran, Jim, and Gayway Ballroom, McCook, Nebraska.

Corey, LaBabe, Charleston, W. Va.

Cornetz, Edward A., Television Exposition Productions, Inc., New York, N. Y.

Cornfield, Lou, Waco, Texas.

Cornwall Lions Club, George Assaly, Cornwall, Ontario, Canada.

Corral, and J. B. McGowan, Dunsmuir, Calif.

Correia, Henry, The Derby, New Bedford, Mass.

Cortes, Rita, James E. Strates Shows, Watervliet, N. Y.

Cos-Hay Corp., and Thomas Haynes, and James Costello, Montclair, N. J.

Cosmano, Frank, and Anthony, Buffalo, N. Y.

Costello, James, Montclair, N. J.

Costello, Theodore, The Place, New York, N. Y.

Cotton Club, and Johnny Thomas, and S. L. Kay, Co-owners, North Little Rock, Ark.

Cotton Club, and Stanley Amusements, Inc., and Harold Stanley, Los Angeles, Calif.

Cotton Club, Benny Curry, and Otis Wimberly, San Diego, Calif.

Cotton Club, New York, N. Y.

County Theatre, Walter Armitage, Suffern, N. Y.

Courie, E. F., Kingston, N. C.

Courtesy, Robert (connected with Ocean Playhouse, Steel Pier, Atlantic City, N. J.) New York, New York.

Cox, Mrs. Evelyn, Kansas City, Mo.

Cox, M. L., Baltimore, Md.

Cox, Milton, Amarillo, Texas.

Cox, Richard, Bakersfield, Calif.

Cozy Corner Club, Joe Kant, Owner, Fallsburg, New York.

Crandall, Earl, Coeur d'Alene, Idaho.

Crawford House Theatrical Lounge, Boston, Mass.

Crescent Beach Ballroom, and Bud Russell, and Bob McQuillan, Niantic, Conn.

Cressman, Harry E., Big Bear Lake, Calif.

Crest Club, Frank Gasmer, Alexandria, Minn.

Cristil, Joe, Owner Club 71, Owensboro, Ky.

Crochert, Mr., New York, N. Y.

Crosby, Thomas, Melody Mill, Faribault, Minn.

Crossen, Ken, and Ken Crossen Associates, New York, N. Y.

Crossing Inn, and John Wyrick, Employer, Trenton, New Jersey.

Crowe, Francis X., Lowell, Mass.

Crown Records, Inc., New York, N. Y.

Crystal Ballroom, Dave Sullivan, Long Beach, Calif.

Crystallite Music Co., Inc., and C. W. Coleman, Long Beach, Calif.

Crystallone Records, Mannie E. Kopelman, Cleveland, Ohio.

Crystallone Records, Mannie Kipelman and Trans-Canada Music, Toronto, Ont., Canada.

Cuba's Club, James E. Gilmore, Employer, Asbury Park, N. J.

Cummins, Kenneth, Julesburg, Colo.

Cupps, Arthur, Jr., Milwaukee, Wisc.

Currie, Robert W., New York, N. Y.

Curry, Benny, Cotton Club, San Diego, Calif.

Curtin, M., Pt. Arthur, Ont., Canada.

D'Agostino, Sam, St. Louis, Mo.

Dale Bros. Circus, Union, S. C.

Daley, Paul, Club Congo, Charleston, W. Va.

Dalton, Arthur, Los Angeles, Calif.

Dance Theatre, Inc., and A. W. Jewell, Pres., Elyria, Ohio.

Danceland, J. W. "Red" Brummer, Mgr., Woodbine, Iowa.

Dancer, Earl, Jamaica, L. I., N. Y.

Daniels, Dr. E. R., Panama City, Fla.

Daniels, James M., Detroit, Mich.

Daniels, Wm. Lopez, York, Pa.

Dan Rice 3-Ring-Circus, Ray Marsh Brydon, Chicago, Illinois.

Dantzler, G., Morocco Restaurant, Atlantic City, New Jersey.

Daoust, Hubert and Raymond, Montreal, P. Q., Canada.

Darwyn, Mr., Ambassador & Monogram Records, Toronto, Ontario, Canada.

Dashiell, Elmer B., Twin Lantern, Salisbury, Md.

Davis Ballroom, and Russell Davis, Philadelphia, Pennsylvania.

Davis, Charles D., Alexandria Volunteer Fire Dept., Alexandria, Neb.

Davis, C. M., Belleville, Ill., East St. Louis, Ill.

Davis, Oscar, Peoria, Ill.

Davis, Wayne, Chicago, Ill.

Davis, Wilbur P., Colonial House, Palm Springs, California.

Davison, Jules, New York, N. Y.

Dean, Mrs. Jeannette, Somers Point, N. J.

Dearing, U. S., Club Ron-day-Voo, Cleveland, Ohio.

Deasy, J. B., San Francisco, Calif.

DeCicco, Alexander, Normandie Beach Club, Atlantic Beach, N. Y.

D. E. Corp., and Herbert Sacks, Washington, D. C.

DeFrancisco, Joe, Oasis Club, Pittsburgh, Pa.

DeGerolamo, George, Embassy Ballroom, Camden, New Jersey.

Delagel, James (Jimmie Lyndel), Spokane, Wash.

Delaware Inn, and Nathaniel C. Spencer, Prop., Atlantic City, N. J.

Delmas, Milt, Cedar Lane Club, Opelousas, La.

Delostia, Vincent, Club Delmar, Bronx, N. Y.

Del Torto, Anthony, Blue Terrace Ballroom, Wilmington, Mass.

Del Tufo, Mr., Starlight Terracc, Eastchester, New York.

DeMarco, Frank, and Club Rendezvous, Denison, Texas.

Demland, William, Port Arthur, Texas.

Dempferio, Raymond C., Ray's Bar-D, Elbridge, New York.

Dempster, Ann, Hollywood, Calif.

Denoyer, A. J., Eagle River, Wis.

Denton, A. W., Acme Club Lounge, Portland, Ore.

Denton Boys, New York, N. Y.

Denton, J. Earl, Owner, Plaza Hotel, Clovis, N. M.

Denton, John J., Cavalcade on Ice, Knoxville, Tennessee.

Derby, The, and Henry Correia, Operator, New Bedford, Mass.

Derwin, Wm. J., Waterbury, Conn.

DeSautels, C. B., Montreal, P. Q., Canada.

Desert Inn, and Earl Coffman, Mgr., Palm Springs, California.

DeSina, Manuel, Troy, N. Y.

Dewey, J. W., Alpine Club, Lake Arrowhead, Twin Peaks, Calif.

Dibbles, C., Wichita Falls, Texas.

Dickerson, Matthew, Indianapolis, Ind.

Diener & Dorskin, Inc., New York, N. Y.

Dietz, Jim, Latin Quarter, Virginia Beach, Va.

Dilworth, Frank A., Jr., Savannah, Ga.

Dinkel, G. M., Whirlwind Ballroom, Brester, Kansas.

Dioro, John, Montreal, P. Q., Canada.

Dittbenner, Chas., Tacoma, Wash.

Dixieland Club (Cotton Club), John A. (Doc) Jamieson, Salt Lake City, Utah.

Dixie Recording Co. (Grecal Enterprises), Knoxville, Tennessee.

Dixon, Forrest, Cleveland, Ohio.

Dixon, Harry, Globe Promoters of Hucklebuck Revue, Brooklyn, N. Y.

Dixon, Jas. L., Embassy Club, Dallas, Texas.

Doc Doe Park, Jess Coates, Lawton, Oklahoma.

Dog House, and Grace Martinez, Owner, New Orleans, La.

Donaldson, Bill, Miami, Fla., Chicago, Ill., and Indianapolis, Ind.

Donlon, Eleanor, New Lebanon, N. Y.

Dove, Julian M., Capitol Amusement Attractions, Alexandria, Va.

Downing, J. Edward, Exmore, Va.

Dreamland, Mrs. Theresa Havenner, Kankakee, Ill.

Drew, Andre, Los Angeles, Calif.

Dubinsky, Frank, Hartford, Conn.

DuBois-Friedman Production Corp., New York, New York.

Duffie, Mrs. Estelle, Brock Hotel, Rutland, Vt.

Duffy's Tavern, Terrence Duffy, Watertown, N. Y.

Dufour, Antoine, Association des Concerts Classiques, Montreal, P. Q., Canada.

Dunham, Oscar, Mad House, Lake Hopatcong, N. J.

Dupree, Hiram K., Philadelphia, Pa.

DuPre, Reese, Philadelphia, Pa.

Durham, Henry (Hank), Toledo, Ohio.

Dutch Village, A. J. Hand, Operator, Toledo, Ohio.

Dynamic Records, Ulysses Smith, New York, N. Y.

Earl, Joe, Famous Door, Fort Worth, Texas.

Earl, J. W., Palestine, Texas.

Eastern Mardi Gras, Charles Hart, Absecon, N. J.

Eckerley, Frank J. C., Edmonton, Alta., Canada.

Economides, Chris, Carolina Beach, N. C.

Eden Building Corp., Chicago, Illinois.

Edgar, James, Sparks Circus, Venice, Florida.

Edgewater Beach, Dr. Joseph H. Thomas, Turners Station, Maryland.

Edgewater Beach Hotel, and Wm. Oliver, Owner, Pointe-Claire, P. Q., Canada.

Edwards Hotel, and Julius Nathan, Mgr., Miami Beach, Florida.

Edwards, James (of James Edwards Productions), Jean Matthias, Road Manager, Los Angeles, Calif.

Edwards, Magnus E., Rudds Beach Nite Club, Schenectady, N. Y.

Edwards, M. C., Schenectady, N. Y.

848 Club, and Sam Canner, Owner, Lewiston, Idaho.

Einhorn, Harry, Cincinnati, Ohio; Youngstown, Ohio.

El Chico Cafe, Joseph M. Sala, Pittsburgh, Pa.

Elder, Glen A. (Glen Alvin), Fairbanks, Alaska.

Ellel, Jack, New Brunswick, N. J.

Ellison, Sue, Greenville, S. C.

El Morocco, Austin, Texas.

El Patio Boat Club, and Charles Powell, Operator, Charleston, W. Va.

El Patio Club, and Fred Sullivan and Bill Rodman, Cairo, Illinois.

Embassy Ballroom, and George E. Chips (George DeGerolamo), Operator, Camden, N. J.

Embassy Club, and Helen Askew and Jas. L. Dixon, Sr., Co-owners, Dallas, Texas.

Emery, Marcel, Montreal, P. Q., Canada.

Emil's Night Club, and Emil Mignardo, Owner, Santa Fe, New Mexico.

E. M. Loew's Theatres, Boston, Mass.

Emond, Roger, Montreal, P. Q., Canada.

Encore Productions, Inc., Hollywood, Calif.

Entertainment Enterprises, Inc., and Frederick G. Schatz, Indianapolis, Indiana.

Epstein, Henry, Gay Nineties Club, and Lou Belmont, Ocean City, Maryland.

Erlanger Ballroom, Philadelphia, Pa.

Equire Productions, and Kenneth Yates, Kansas City, Missouri.

Estate of Charles Reese, Jr., Daytona Beach, Fla.

Euclid 55th Co., Cleveland, Ohio.

Evans & Lee, New York, N. Y.

Evans, Bob, Galveston, Texas.

Fabiani, Ray, Philadelphia, Pa.

Fails, Isaac A., Mgr., Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.), Boling, Texas, and Valasco, Texas.

Fair Park Casino, and Irish Horan, Greensboro, North Carolina.

Famous Door, and Joe Earl, Operator, Fort Worth, Texas.

Fassa, G., Morocco Restaurant, Atlantic City, N. J.

Feingold, Norman, Syracuse, N. Y.

Feldman, Ralph, Club Bengasi, Washington, D. C.

Ferdinand's Restaurant, and Mr. Ferdinand, Brooklyn, N. Y.

Fiacco, Martin, Martin's, Galesburg, Ill.

Ficklin, Thomas, Pittsburgh, Pa.

Fiedler, Benjamin J., Nassau Symphony Orchestra, Inc., New York, N. Y.

Field, H. E., Kearney, Nebraska.

Fifty-two Club, Saul Rapkin, Owner, Loch Sheldrake, N. Y.

Fine, Jack, Owner, "Play Girls of 1938", "Victory Follies", Chicago, Illinois.

Fine Plays, Inc., New York, N. Y.

Finn, Jay, and Artists Personal Management, Ltd., Hollywood, Calif.

Finn, Roy, National Athletic Club, Toledo, Ohio.

Fischer, Harry, Lovelock, Nevada.

Fisher, Al, Philadelphia, Pa.

Fisher, Samuel, Chester, Pa.

Fishman, Edw. I., Hollywood, Calif.

Five O'Clock Club, and Jack Staples, Owner, Washington, D. C.

Flax, Philip, Bel Aire, Detroit, Michigan.

Flick, Walter H., Slatining, Pa.

Florence, F. A., Jr., Fort Worth, Texas.

Flory's Melody Bar, and Joe and Nick Florio, Props., Niagara Falls, N. Y.

Foard, Mrs. H. J. M., Bryn Mawr, Pa.

Fogelman, Benjamin, Benny-the-Bum's, Philadelphia, Pa.

Folsom, Mrs. Ruby, Ely, Nevada.

Fontecchio, Mrs. Eley, Club Fiesta, Hurley, Wis.

Forest Hills Supper Club, J. K. Mosely, Owner, Sue Eillison, Manager, Greenville, S. C.

Formicella, Mr., Starlight Terrace, Eastchester, New York.

Forrest, Thomas, San Antonio, Texas.

Fort Brisbois Chapter of the Imperial Order Daughters of the Empire, Calgary, Alta., Can.

Fortin, Ernest, Old Mill Dance Hall, Kawkaulin, Michigan.

Foster, Floyd, Owner, Merry Mixers' Tavern, Bemidji, Minnesota.

Fotshop, Inc., New York, N. Y.

Fountain, John, Milford, Delaware.

400 Club, and George Graff, St. Louis, Mo.

Fox, Ben, Evansville, Indiana.

Fox, Eddie, San Francisco, Calif.

Fox, Harry, Mercur Music Bar, Pittsburgh, Pa.

Fox, S. M., St. Paul, Minn.; Kansas City, Mo.

Francis, James, Club Francis, Hurley, Wisconsin.

Frankel, L., Broadway Swing Publications, New York, N. Y.

Franklin, Allen, Green Bay, Wisconsin.

Franks, Tony, Austin, Texas.

Frattone, James, Washington, D. C.

Freed, Murray, Lancaster, Pa.

French, Don, and Don French Lounge, Boise, Idaho, and Chateau Place, Sun Valley, Idaho.

Fretto, Joseph, Schenectady, N. Y.

Friedland, Edward S., Mirage Room, Bayside, L. I., New York.

Friedlander, Jack, Miami Beach, Florida.

Friedman, Hyman, Savannah, Ga.

Friend, Albert, 1024 Club, Brooklyn, N. Y.

Friendship League of America, and A. L. Nelson, Oil City, Pa.

Frontier Club, and Robert Moran, Ocean Park, Calif.

Frontier Lounge, Doran May, Employer, Missoula, Montana.

Frontier Night Club, and Harry Gordon and Clinton Anderson, Owners, Denver, Colorado.

Frontier Ranch, Caesar Adler, Operator, Detroit, Michigan.

Fruchter, Mollie, Monticello, N. Y.

Fryor, D. S., Orlando, Florida.

Fuller, Frank, Los Gatos, Calif.

Fuller, J. H., Danville, Virginia.

Fur Dressing & Dyeing Salesmen's Union, New York, N. Y.

Furedy, E. S., Mgr., Trans Lux Hour Glass, Washington, D. C.

Gaddis, Joe, Phoenix, Ariz.

Gaines Patio, and Henry Gaines, Owner, Tallahassee, Fla.

Gains, G. J., Norfolk, Va.

Galanti, A. A., Jack Zaracardi, Newark, N. J.

Galst, Erwin, Green Bay, Wis.

Garcia, Lou, Philadelphia, Pa.

Gardner, Monte, Chanson, Inc., New York, N. Y.

Gasmer, Frank, Crest Club, Alexandria, Minn.

Gavin, Weezer, Louisville, Ky.

Gayer, Archie, Ward Brothers Circus, Los Angeles, California.

Gaylorde Enterprises, and L. Carrigan, Mgr., Vancouver, B. C., Canada.

Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner, Baltimore, and Ocean City, Maryland.

Gayway Ballroom, and Jim Corcoran, McCook, Nebraska.

Gentile, Nick, Milwaukee, Wis.

George R. Anderson Post 65, American Legion, and Floyd Loughridge, Ardmore, Okla.

Georgian Room, and H. D. McRae, Santa Monica, California.

Gerard, Mickey, Paterson, N. J.

Germano, Basil, Tannersville, N. Y.

Gibson, C. Rex, Harlan, Iowa.

Gilbert, Julie, New Orleans, La.

Giffilan, Max, Tyler, Texas.

Gilkison, Lorene, Cape Girardeau, Mo.

Gilmore, James E., Cuba's Club, Asbury Park, N. J.

Gilson, Lee, Sherman Oaks, Calif.

Glen Acres Hotel and Country Club, Jack W. Rosen, Employer, Glen Spey, New York.

Glen, Charlie, Chicago, Ill.

Glendale Pavilion, Ted Bingham, South Shore, Musselman's Lake, Ont., Canada.

Globe Promoters of Hucklebuck Revue, and Harry Dixon, and Elmo Oby, Brooklyn, N. Y.

Gluckman, E. M., Broadway on Parade, Chicago, Illinois.

Glyde Oil Products, New York, N. Y.

Gold, Sol, Washington, D. C.

Golden Gate Grill, and Lou Burg, Prop., Denver, Colorado.

Goldman, Al and Marty, Westport, Conn.

Goldman, Henry, Starke, Fla.

Goldstein, Benny, Hudson, New York.

Goldstein, Robert, and Mrs. Sloyer, New York, N. Y.

Goltry, Charles, Tulsa, Okla.

Gonzales, Ruben, Monte Carlo Inn, Monte Carlo Gardens, Reynosa, Mexico.

Goodman, Charles, Atlantic City, N. J.

Goodman, H. E., Mgr., The Pines, Greenville, South Carolina.

Gordon, Douglas, Durham, N. C.

Gordon, Nick, Saco, Maine.

Gordon, Ruth, Las Vegas, Nevada.

Gottlieb, Ralph, Halfway House, Joel Newman, Glens Falls, N. Y.

Grace, Max L., Boston, Mass.

Graff, George, 400 Club, St. Louis, Mo.

Graham, Alfred, Newark, N. J.

Graham, Lyle, Dodge City, and Logan, Kansas.

Granada Gardens, Shannon Schaeffer, Owner, Eugene, Oregon.

Grand Hotel, and Max Schmidt, Parksville, N. Y.

Grande, Nicholas, Red Mirror, Newark, N. J.

Grand View Hotel, S. H. Seldin, S. Fallsburg, New York.

Gravel Hill Inn, and Preston Hitchens, Prop., Georgetown, Del.

Gray, Lew, and Magic Record Co., Hollywood, Calif., and New York, N. Y.

Graymont A. C., Brooklyn, N. Y.

Gray's Inn, and Eddy Nelson, Employer, James Sheir, Mgr., Jackson, N. H.

Graystone Ballroom, Natalie and George Platov, Niagara Falls, N. Y.

Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Mgr., Atlanta, Ga.

Greber, Ben, Baltimore, Md.

Grecal Enterprises (also known as Dixie Recording Co.), Knoxville, Tenn.

Green, Goldman, Detroit, Mich.

Green, Morris, Easton, Pa.

Green, O. M., Gaylord, Minn., and Springfield, Minn.

Green Derby Cafe, Carl and Mary Amata, Cleveland, Ohio.

Green Duck Tavern, and Mr. and Mrs. Stiller, Prairie View, Ill.

Green Frog Cafe, and Ralph Coffee, Prop., Prescott, Ariz.

Greer, R. M., and Saguaro Club, Flagstaff, Ariz.

Gregg, Katherine, Collectors' Items Recording Co., New York, N. Y.

Grениk, Marshall, Drummondville, P. Q., Canada.

Grey, A. J., Williamson, N. C.

Griffin, Manly, Tucson, Ariz.

Griffith, A. J., Jr., Jackson Heights, N. Y.

Griggs, Samuel, Palestine, Texas.

Grisman, Sam, New York, N. Y.

Gross, David, Vineland, N. J.

Gross, Gerald, of United Artists Management, New York, N. Y.

Grove, Charles, Palestine, Texas.

Guinn, Otis, Aliquippa, Pa.

Gunther, Elmer, and Jake, Club Cabana, Orlando, Florida.

Gutire, John A., Mgr., Rodeo Show, Connected with Grand National of Muskogee, Okla., Muskogee, Okla.

Gutto, Samuel, Hudson, N. Y.

Haddon Hall Hotel, Miami Beach, Florida.

Haeger, Robert, LaGrange, Illinois.

Haines, Archie M., Plantation Club, Mt. Vernon, Illinois.

Hale, Walter, Promoter, Chicago, Illinois.

Halfont, Nate, Los Angeles, Calif.

Halfway House, Ralph Gottlieb, Employer; Joel Newman, Owner, Glens Falls, N. Y.

Hall, Donald H., Palm Springs, Calif.

Hall, Edwin C., Brooklyn, N. Y.

Hall, Emory, Newark, N. J.

Hall, Mr., Palmer House, Rockford, Illinois.

Halliday, Finn, Albuquerque, New Mexico.

Hamilton, Herman, Ada, Oklahoma.

Hamilton's Night Club, and Jack Hamilton, Owner, Naticoke, Pa.

Hammon Oyster House, and Joe Jacobs, Hot Springs, Arkansas.

Hammond, W., Quincy, Illinois.

Hand, A. J., Dutch Village, Toledo, Ohio.

Hangor Restaurant & Club, and Herbert Pearson, Stonington, Connecticut.

Hannah, John, Easton, Minn.

Harding, Stanley W., Newcastle, Indiana.

Hargrave, Lawrence, Charleston, W. Va.

Hargrave, Paul, Charleston, W. Va.

Harper, A. C., Lexington, Ky.

Harris, Earl, Newark, N. J.

Harris, Rupert, Indianapolis, Indiana.

Harris, Stanley, Roanoke, Virginia.

Harris, William, Clarksville, Tennessee.

Harry, Gordon, Frontier Night Club, Denver, Colo.

Hart, Charles, President, and Eastern Mardi Gras, Inc., Abeecon, N. J.

Hart-Van Recording Co., and H. L. Hartman, La Grange, Illinois.

Haskell, Eugene, Merry Widow Co., Los Angeles, Calif.

Hatsh, Sam, Paterson, N. J.

Hatcher, Perry T., Coconut Grove Nite Club, Phenix City, Alabama.

Havana-Madrid, Key West, Florida.

Havener, Mrs. Theresa, Prop., Dreamland, Kan-kakee, Illinois.

Hawes, H. H., Chillicothe, Missouri.

Hawkins, Charles, Institute, W. Va.

Hayes, Billie and Floyd, Club Zanzibar, Nashville, Tennessee.

Hayes, Gus, Savannah, Georgia.

Haynes, Thomas, Montclair, N. J.

Hays, Clarence, Piccadilly Club, Newark, N. J.

Head, John E., Owner, Back Stage Club, Union City, N. J.

Hechris Corp., White Plains, N. Y.

Heller, Saul, Cleveland, Ohio.

Heminiway, Phil, New York, N. Y.

Henderson, John, Knoxville, Tennessee.

Henry's Restaurant, and Charles Henry, Pontiac, Michigan.

Henshaw, Bobby, Kansas City, Mo.

Herren, Charles, Herren's Evergreen Farms Supper Club, Atlanta, Georgia.

"High Button Shoes," Jack Small, General Mgr., New York, N. Y.

Hine, George H., Lexington, Ky.

Hirllman, George A., Hirllman Florida Productions, Inc., Coral Gables, Fla.; New York, N. Y.

Hitchens, Preston, Gravel Hill Inn, Georgetown, Delaware.

Hoberman, John Price, President, Washington Aviation Country Club, Washington, D. C.

Hodges, Earl, of Top Hat Dance Club, Pensacola, Florida.

Hoffman, Ed. F., Hoffman's 3-Ring Circus, Washington, D. C.

Hoffman, Sam, Operator, Frontier Ranch, Detroit, Michigan.

Holcome, H. C., Spartansburg, S. C.

Holiday, Art, Studio Club, Wichita, Kansas.

Holiman, B. D., Club 26, Longview, Texas.

Hollywood Lodge, and Gus Rosman, Brooklyn, N. Y.

Hollywood Lodge, Mr. Kendall, Rhineland, Wis.

Hollywood Productions, and Kroger Babb, Employer, Wilmington, Ohio.

Holt, Jack, Canton, Ohio.

Holsinger, Ruby, Las Vegas, Nevada.

Holyoke Theatre, Bernard W. Levy, Holyoke, Mass.

Holzhouse, Charles, Club 46, Greensburgh, Ind.

Hoover, Clifford, Long Branch, N. J.

Horan, Irish, Fair Park Casino, Greensboro, N. C.

Horine, W. S., Marion, Indiana.

Horn, Fred, Bozo's Cafe, Oakland, Calif.

Horse Follies of 1946, E. E. McCaw, Parris, Calif.

Horse Shoe Lounge, and Al Barnes, Owner, Rock Island, Ill.

Hoshor, John, Phoenix, Arizona.

Hotel Ackerman, and Isadore Ackerman, Prop., Mt. Freedom, N. J.

Hotel Gerramaugus, East Hampton, Conn.

Hotel Plaza, Arthur Patt, Lakewood, N. J.

Hotel Schlesinger, David Schlesinger, Owner, Loch Sheldrake, N. Y.

Howard Daniel Smith Post 4457, V.F.W., and American Legion Hut, R. D. Burrow, Commander, Walnut Ridge, Arkansas.

Howse, Fay, Normandy Restaurant, Clearwater Beach, Florida.

Huber, Lawrence, The Brown Derby, Wisconsin Rapids, Wisconsin.

Hughes, Ann (Mrs.), Colosimo's Theatre Restaurant, Inc., and Monte Carlo Lounge, Chicago, Illinois.

Hull, Russ, Vienna, Ohio.

Hulsizer, Herb, Tropical Gardens, Sun Prairie, Wisconsin.

Humane Animal Association, Peora, Illinois.

Hume, Jack, Miami Beach, Florida.

Hunter, Pearl (Mrs.), Coconut Lounge Club, Nashville, Tenn.

The Hurricane, and Percy Stovall, New Orleans, Louisiana.

Hutchens, M. E., Martinsville, Va.

Hutchins, William, East Orange, N. J.

Hutton, Jim, San Diego, Calif.

Hyland, Chauncey A., New Orleans, La.

Ickes, Robert N., Harrisburg, Pa.

Idle Hour Recreation Club, Marion, Ind.

Ihringer, Claire, Rainbow Gardens, Carrington, North Dakota.

Imperial Club, Sam Bologna, Detroit, Mich.

Imperial Hotel, Jack Woolens, Owner, Louisville, Kentucky.

Imperial Order of Daughters of the Empire, Calgary, Alta., Canada.

Insley, William, New York, N. Y.

International Ice Revue, Robert White, Jerry Rayfield, Cobourg, Ont., Canada.

Irby, Al, National Club, Nevada City, Calif.

Island Club, and Sam Cohen, Owner-Manager, Miami Beach, Fla.

Italian Opera Assoc., Joseph A. Tripodi, Toledo, Ohio.

Iverson Manufacturing Co., Bud Iverson, Slayton, Minnesota.

E. E. Iverson, Slayton, Minn.

Jablonsky, Frank, Manville, N. J.

Jack Lasley's Cafe, and Jack Lasley, Long Beach, California.

Jackson, Lawrence, Springfield, Ohio.

Jackson, Otis, Jacksonville, Fla.

Jackson, Dr. R. B., Nashville, Tenn.

Jackson, Rufus, Greenville, S. C.

Jackson, William, Buffalo, N. Y.

Jacobs, Joe, Hammon Oyster House, Hot Springs, Arkansas.

Jacobson, Benjamin, Easton, Pa.

Jacoby, Howard C., Greater Atlanta Moonlight Opera Co., Atlanta, Ga.

James, Del K., Smoke House Lounge, Rock Springs, Wyoming.

Jamieson, John A. (Doc), Dixieland Club, (Cotton Club), Salt Lake City, Utah.

Janke, Louis C., Naval Veterans Assoc., Guelph, Ontario, Canada.

Jarrett, W. C., Club Moderne, Long Beach, Calif.

Jean's Bar & Cocktail Lounge, and Jean J. Schultz, Employer, Waukesha, Wis.

Jennings, Ira, Brookgreen Room, Myrtle Beach, South Carolina.

Jensen, C. L., R. J. Bar, Jackson Hole, Wyo.

Jetson, Oscar, Houston, Texas.

Jewell, A. W., Dance Theatre, Inc., Elyria, Ohio.

Jimac, Jimmy, Bala Cynwyd, Pa.

Joers, Ronald, Joer's Restaurant Bar, South Bend, Indiana.

Johns, Camille, Club Tropicana, Baton Rouge, La.

Johns, Robert, Kingston, Pa.

Johnson, Allan V., Detroit Lakes, Minn.

Johnson, Donald E., New York, N. Y.

Johnson, Henry, New London, Conn.

Johnson, Ivory, Detroit, Mich.

Johnson, J. W., Casino Drive Inn, Independence, Missouri.

Johnson, Lloyd, El Cerrito, Calif.

Johnson, Robert, Newark, N. J.

Johnson's Restaurant, and Samuel Johnson, Owner, Poquonnock Bridge, Conn.

Johnston, Clifford, Brooklyn, N. Y.

Jones, Calvin R., Phoenix, Ariz.

Jones, Carl W., Newark, N. J.

Jones, J. Paul, Atlantic City, N. J.

Jones, Martin, Devon, Pa.

Jones, M. P., Charlotte, N. C.

Joyce, Harry, Owner, Pilot House Night Club, Biloxi, Miss.

Junior Woman's Club, Tampa, Fla.

Kahan, Samuel, Wilkes-Barre, Pa.

Kahner's Hotel, Jack Katz, Monticello, N. Y.

Kai, John F., Dance Mgr., Pender Post 55, American Legion, Pender, Nebraska.

Kaiser, Fred, Manteca, Calif.

Kant, Joe, Fallsburgh, N. Y.

Kantrovitz, Clarence (Kay), Hartford, Conn.

Kaplan, Yale, Hartford, Conn.

Karn, Norman, Carousel Club, Tampa, Fla.

Karston, Joe, Charlotte, N. C.

Katz, Jack, Monticello, N. Y.

Kavakos, William, and Kavakos Club, Washington, District of Columbia.

Kay, Clarence (Kantrovitz), Hartford, Conn.

Kay, Frank, Lebanon, Mo.

Kay, S. L., Cotton Club, North Little Rock, Ark.

Kaye, Al, Wilmington, Del.

Kaye-Martin, Kaye-Martin Productions, New York, New York.

Kay Sweeney Club, Union City, N. J.

Kay's Swing Club, Kay Angeloro, Patchoque, New York.

Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate, and American Booking Company, Pensacola, Fla.

Keene, William, New York, N. Y.

Keilly, J. A., Chi's Cocktail Lounge, Phoenix, Arizona.

Keith, Jessie, Monroe, La.

Kelly, George M. (Marquis), Spencerville, Ind.

Kelton, Wallace, Specialty Productions, San Angelo, Texas.

Kendall, Mr., Mgr., Holly Wood Lodge, Rhineland, Wis.

Kennison, Mrs. Ruth, Owner, Pango Pango Club, Coulton, San Bernardino, Calif., and Honolulu, Hawaii.

Kent Music Co., and Nick Kentros, New York, New York.

Kern, John, Salina, Kansas.

Ketchum, Paul, Oak Lawn Theatre, Texarkana, Arkansas.

Khoury, Tony, Rhineland, Wis.

Kille, Lyman, Watervliet, N. Y.

King, Gene, New York, N. Y.

King, Jan, Tacoma, Wash.

King, Victor, Louisville, Ky.

King, Mr. and Mrs. Walter, Everson, Pa.

King, William H., Hollywood, Calif.

Kingsborough Athletic Club, George Chandler, Brooklyn, N. Y.

Kirk, Edwin, Corpus Christi, Texas.

Kirkland, Fred, Augusta, Ga.

Kirsch, Fred, Washington, D. C.

Kirsch, Walter, Broadway Hofbrau, Inc., New York, N. Y.

Kitay, Marvin, Long Branch, N. J.

Klaan Club of LaGrange High School, LaGrange, Illinois.

Klein, Lew, and Zanzibar Club, Phoenix, Ariz.

Kliment, Robert F., Niagara Falls, N. Y.

Kline, Hazel, Shy-Ann Nite Club, Cheyenne, Wyo.

Knight, Allen, Jr., Richmond, Va.

Knight, Raymond, New York, N. Y.

Knights of Magic, Marvin Charles, New York, New York.

Koch, Fred G., New York, N. Y.

Koerber, Ollie, Colonial Club, Natchez, Miss.

Kolb, Clarence, Hollywood, Calif.

Kolb, Matt, Cincinnati, Ohio.

Kolvas, A. M., Roberts Club, Monterey, Calif.

Kopelman, Mannie, Crystallone Records & Trans-Canada Music, Toronto, Ont., Canada.

Koren, Aaron, New York, N. Y.

Kosman, Hyman, Detroit, Mich.

Kovacs, Edward, California Productions, Hollywood, Calif.

Kraft, Ozzie, Sherman Oaks, Calif.

Kurland, Bernard, Town House Restaurant, Far Rockaway, L. I., N. Y.

Kushner, Jack, and David, New York, N. Y.

La Casa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary, Toledo, Ohio.

Lachman, Jesse, Coeur d'Alene, Idaho.

Ladoullis, Nick, One-O-One Club, Billerica, Mass.

La Fontaine, Leo, New York, N. Y.

LaFontaine, Mose, Saranac Lake, N. Y.

Lager, Bob, Blue Heaven Room, Chester, Pa.

Lake Marion Pavilion, Brownston, Minn.

La Loma, Inc., and Margaret Ricardi, Employer, Albuquerque, New Mexico.

Lamon, Ed., New Castle, Delaware.

Lanane, Bob and George, Anderson, Indiana.

Langbord, Karl, Toronto, Ont., Canada.

Lantz, Myer (Blackie), Cincinnati, Ohio.

Laramore, J. Dory, Trenton, N. J.

Larby Ballroom, and Curtis Larby, Operator, Denison, Iowa.

Larchmont Club, Joe Assas, Owner, Haverhill, Massachusetts.

Larkin Attractions, and George Larkin, Salem, Mass.

Larocco, Harry L., 1001 Club, West Palm Beach, Florida.

Larsheid, Mrs. George, Prop., Carman Hotel, Sturgeon Bay, Wis.

Lasley, Jack, Long Beach, Calif.

La Societe Artistique, Maurice Beriau, Montreal, P. Q., Canada.

Latin Quarter, Jim Dietz, Employer, Virginia Beach, Virginia.

Law, Jerry, New York, N. Y.

Lawrence, Robert D., Las Vegas, Nevada.

Lawson, Al, Traverse City, Michigan.

Lazy Valley Ranch, and Kirby Beckett, Manager and Owner, Evergreen, Colorado.

Leathy, J. W. "Lee", Rockin' M Dude Ranch Club, San Antonio, Texas.

Lee, Arthur (Allen Lyon), New York, N. Y.

Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime", Dallas, Texas.

Lee, Edward, Washington, Pa.

Lee, Eugene, Cincinnati, Ohio.

Lee, W. C., Macon, Georgia.

Lefor Tavern and Ballroom, Art and John Zenker, Operators, Bismarck, North Dakota.

Legere, E. L., Sanford, Maine.

Legg, Archie, Yreka, Calif.

Leigh, Stockton, Somers Point, N. J.; New York, N. Y.

Leingang, George, Sacramento, Calif.

Leon & Eddie's Nite Club, Leon & Eddie's, Inc., John Widmeyer, President, and Sidney Orlin, Secretary, Palm Beach, Florida.

Leonard, John S., New York, N. Y.

Leone, Tony, former Manager, Morgantown Country Club, Morgantown, W. Va.

Leshnick, Max, Miami Beach, Florida.

Leslie, George, New Toronto, Ont., Canada.

Lesser, Joseph and Sarah, White Sulphur Springs, New York.

Lesy, Pearson, Towers Ballroom, Camden, N. J.

Levine, Joseph, Newark, N. J.

Levitt's Supper Club, and Roy D. Levitt, Prop., Anderson, Ind.

Levy, Bernard W., Holyoke Theatre, Holyoke, Mass.

Levy, Ellis W., San Francisco, Calif.

Lewis White Agency, Springfield, Illinois.

Lewis, William, Argenta Club, Pittsburg, Calif.

Lew Leslie and his "Blackbirds", New York, N. Y.

Liberty Cafe & Nite Club, and Son Thompson, Monroe, Louisiana.

Lieberman, Sol, Studio City, Calif.

Lindstrom & Meyer, Jamestown, N. Y.

Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime", Dallas, Texas.

Little America Tavern, and John R. McLean, Conrad, Montana.

Little Dandy Tavern, Thomas Tooke, La Crosse, Wisconsin.

Littlegreen, S. J., Lookout Mountain Hotel, Lookout Mountain, Tennessee.

Little Harlem Club, Ned Caswell, Montgomery, Alabama.

Livingston, Buster, Hendersonville, N. C.

L. J. B. Productions, and Lou Brudnick, Boston, Mass.

Lloyd, George, Rochester, N. Y.

Lloyds Manor, and Smokey McAllister, Newark, New Jersey.

Local Union 1452, CIO Steel Workers Organizing Committee, Toronto, Ont., Canada.

Lockman, Harvey, Atlantic City, N. J.

Lohmuller, Bernard, North Hollywood, Calif.

Lohrentz, Ray, Lake Marion Pavilion, Brownston, Minnesota.

Long, Matilda, Keshena, Wisconsin.

Longwood Hotel, Maximilian Shepard, Owner, Orlando, Florida.

Lookout Mountain Hotel, and S. J. Littlegreen, Lookout Mountain, Tennessee.

Lopez, Mr., Salem, Oregon.

Loughridge, Floyd, George R. Anderson Post 65, American Legion, Ardmore, Oklahoma.

Louie's Market, and Louis Paperny, Omaha, Nebr.

Love, Clarence, Love's Cocktail Lounge, Tulsa, Oklahoma.

Lowery, Rev. J. R., Pine Bluff, Arkansas.

Loy, John, Mayflower Dining Room, Burlington, North Carolina.

Lupia, Joseph, Metro Coat & Suit Co., New York, N. Y.

Lussier, Pierre, Montreal, P. Q., Canada.

Lyndel, James (James Delagel), Spokane, Wash.

Lyon, Allen (also known as Arthur Lee), New York, N. Y.

McAdoo, Mr. and Mrs. George, San Jose, Calif.

McAllister, Smokey, Lloyds Manor, Newark, N. J.

McAffer, Neill, New York, N. Y.

McCall, George, Hollywood, Calif.

McCann, Roosevelt, Wilson, N. C.

McCann, Sam, Wilson, N. C.

McCarthy, E. J., Supper Club, Raleigh, N. C.

McCaw, E. E., Owner, Horse Follies of 1946, Parris, Calif.

McClain, B., Newport News, Va.

McCutcheon, Pat, Fort Meyers, Fla.

McDade, Phil, Columbus, Ohio.

McDonald, Earl H., Washington, D. C.

McDougall, Owen, Long Beach, Calif.

McEachon, Sam, Wilson, N. C.

McEvoy, C. A., Northwest Vaudeville Attractions, Minneapolis, Minn.

McFatrige, James, Wonder Bar, Cincinnati, Ohio.

McGovern, Terry, Brandonville, Pa.

McGowan, Daniel, Plainfield, N. J.

McGowan, J. B., Corral, Dunsuir, Calif.

McIlwaine, James H., Boston, Mass.

McKay, Louis, Buffalo, N. Y.

McKinney, James R., Bloomington, Ill.

McLaughlin, Max, Ann Arbor, Mich.

McLean, C. F., Norwich, N. Y.

McLean, John R., Little America Tavern, Conrad, Mont.

McMahon, Jess, New York, N. Y.

McMillan, Tom, Owner, Town House, Oxnard, California.

McMullen, E. L., Houston, Texas.

McQuillan, Bob, Crescent Beach Ballroom, Niantic, Connecticut.

McRae, H. D., Georgian Room, Santa Monica, California.

McShain, John, Philadelphia, Pa.

Mackie, Robert, of Savoy Ballroom, Chicago, Ill.

Macomba Club, Miami Beach, Fla.

Macon County Fair Association, Mildred Sanford, Employer, Macon Missouri.

Mad House, Oscar Dunham, Owner, Lake Hopatcong, N. J.

Magic Record Co., Lew Gray, Hollywood, Calif., and New York, N. Y.

Main Line Civic Light Opera Co., Nat Burns, Director, Berwyn, Pa.

Main Street Theatre, Kansas City, Mo.

Maisonette Social Club, Aubrey Walker, New York, N. Y.

Majestic Record Co., Chicago, Ill.

Mallory, William, Columbus, Ohio.

Malouf, Leroy B., Phoenix, Ariz.

Manhattan Recording Corp., and Walter H. Brown, Jr., New York, N. Y.

Maniacci, Vince, Milwaukee, Wis.

Mann, Paul, Washington, D. C.

Manning, Sam, New York, N. Y.

Manoir St. Gabriel, and Paul Arbour, Owner, St. Gabriel de Brandon, P. Q., Canada.

Mansfield, Emanuel, Washington, D. C.

Manuel Bros. Agency, Inc., Cleveland, Ohio.

Marcelino, Charles, Club Delmar, Bronx, N. Y.

Mardenfeld, Isadore, Jr., Estate, Loch Sheldrake, New York.

Mardi Gras, Wheeling, W. Va.

Mariano, Tom, Newark, N. J.

Marine Restaurant at Hotel Del Mar, Jimmie Walker, Waikiki, Hawaii.

Markee, Vince, Chicago, Ill.

Markey, Charles, Surf Club, Beauforth, N. C.

Markham, Doyle, and Tune Town Ballroom, St. Louis, Mo.

Marks, Al, Penguin Restaurant, Rome, N. Y.

Marks, Lou, Philadelphia, Pa.

Marlin, Coyal J., El Paso, Texas.

Marsh, James, Paterson, N. J.

Martin, Chick (Hugh M. Aspinwall), Shenandoah, Iowa.

Martin's, Martin Fiocco, Galesburg, Ill.

Martinez, Grace, Dog House, New Orleans, La.

Masconi, Charles, New York, N. Y.

Masi, John, Twin Palms Restaurant, Valhalla, New York.

Mason, Bill, Midland, Pa.

Mason, Leroy, Chicago, Ill.

Masonic Hall (colored), and Calvin Simmons, Okmulgee, Okla.

Mathews, Edna, Kilgore, Texas.

Mathews, S. D., Sandusky, Ohio.

Matthais, Jean, James Edwards, Los Angeles, Calif.

Matthews, Lee A., and New Artist Service, Pittsburgh, Pa.

Maurice, Ralph.

Mauro, Raymond E., Merry Widow Co., Los Angeles, California.

May, Doran, and Frontier Lounge, Missoula, Mont.

May, Oscar P., and Harry E., Dallas, Texas.

Mayflower Dining Room, and John Loy, Burlington, N. C.

Mays, Chester, Chicago, Ill.

Mazy, Terry, Hampton, Va.

Mazur, John, Braeburn, Pa.

Meier, Harry, Town House, Ottumwa, Iwa.

Melody Club, Frank and Theresa Oliver, Employers, San Jose, Calif.

Melody Mill, Thomas Crosby, Employer, Fairbault, Minn.

Melody Records Inc., Philadelphia, Pa.

Mercur Music Bar, and Harry Fox, Pittsburgh, Pennsylvania.

Merkle, Frederick J., Ron-da-Voo, Paris, Texas.

Merrick Bros. Circus (Circus Productions Ltd.), and M. R. Nutting, Pres., London, Ontario, Canada.

Merry-Go-Round, Jack and Lessee Millard, Akron, Ohio.

Merry Mixers' Tavern, Floyd Foster, Bemedit, Minnesota.

Merry Widow Co., and Eugene Haskell, Raymond E. Mauro, Los Angeles, Calif.

Mestusis, Paris, Beverly Hills, Calif.

Metro Anglers Social Club, and Aaron Murray, Bronx, N. Y.

Metro Coat & Suit Co., and Joseph Lupia, New York, N. Y.

Metropolitan Theatre, Emanuel Stutz, Operator, Cleveland, Ohio.

Meyer, Morris, Norfolk, Va.

Meyers, Johnny, New York, N. Y.

Mickey Weinstein Theatrical Agency, Chicago, Illinois.

Midway Park, Joseph Paness, Niagara Falls, N. Y.

MidWest Sportsmen Assoc., Topeka, Kan.

Mignardo, Emil, Emil's Night Club, Santa Fe, New Mexico.

Mikita, John, Shenandoah, Pa.

Millard, Jack, Mgr., & Lessee, Merry-Go-Round, Akron, Ohio.

Miller, Archie, National Athletic Club, Toledo, Ohio.

Miller, Eddie S., San Francisco, Calif.

Miller, Gordon J., Rendezvous Bowl, Sister Lakes, Michigan.

Miller, Irvin, Miami Beach, Fla.

Miller, Jerry, Racine, Wis.

Miller, J. L., Clarion, Iowa.

Miller, Warren, San Diego, Calif.

Mills, Dick, Silver Dollar, Joplin, Mo.

Miltone Recording Co., and War Perkins, Los Angeles, Calif.

Minando, Nono, San Diego, Calif., and Detroit, Michigan.

Minnick Attractions, Joe Minnick, Augusta, Ga.

Miquelon, V., Toronto, Ont., Canada.

Mirabel, Paul, Club Brazil, Catalina Island, Calif.

Mirage Room, and Edw. S. Friedland, Bayside, Long Island, N. Y.

Mitchell, Jimmy, Tucson, Ariz.

Mitchell, John, San Diego, Calif., and Calumet City, Ill.

Mocamba Restaurant, and Jack Fredlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers, Miami Beach, Fla.

Moist, Dob, Columbus, Neb.

Montalvo, Santos, Philadelphia, Pa.

Monte Carlo Gardens, Monte Carlo Inn, and Ruben Gonzales, Reynosa, Mexico.

Monte Carlo Lounge, Mrs. Ann Hughes, Owner, Chicago, Ill.

Montello, R., New York, N. Y.

Montgomery, A. Frank, Jr., Cambridge, Mass.

Montgomery, J. Neal, Atlanta, Ga.

Montgomery, W. T., Montgomery, Ala.

Monto, Thos., Red Rose Inn, Hoboken, N. J.

Moody, Philip, and Youth Monument to the Future Organization, New York, N. Y.

Moonglow Club, Cape Girardeau, Mo.

Moore, Cleve, Los Angeles, Calif.

Moore, Francis C., Civic Light Opera Committee of San Francisco, San Francisco, Calif.

Moore, Frank, Owner, Star Duet Club, Washington, District of Columbia.

Moore, Harry, Oakland, Calif.

Moore, R. E., Jr., Mobile, Ala.

Moose Club, and A. P. Sundry, Employer, Blairsville, Pa.

Moose Lodge 566, Auburn, Ind.

Moran, Robert, and Frontier Club, Ocean Park, California.

Morgan, J. C., Dallas, Texas.

Morkin, Roy, Oakland, Calif.

Morocco Restaurant, G. Fassa, and G. Dantzer, Operators, Atlantic City, N. J.

Morris, Joe, Operator, Plantation Club, Los Angeles, Calif.

Morris, Philip, Brooklyn, N. Y.

Morris, Boris, Hollywood, Calif.

Mosby, Ewan, Los Angeles, Calif.

Mosely, J. K., Greenville, S. C.

Mouzon, George, Boston, Mass.

Mueller, J. M., Owl Cafe, Winterhaven, Calif.

Muldoon, A. G., Fairbanks, Alaska.

Murphy, Joseph, New Castle, Del.

Murray, Aaron, Metro Anglers Social Club, Bronx, New York.

Murray, John, Silver Screen, Inc., Los Angeles, California.

Murray's, New York, N. Y.

Music Bowl, and Jack Peretz, and Louis Cappano, Employers, Chicago, Ill.

Music Bowl (formerly China Doll), and A. D. Blumenthal, Chicago, Ill.

Myrtle Beach Pavilion, George Akers, Mgr., Mr. Bryant, Owner, Myrtle Beach, S. C.

Nally, Bernard, Reading, Pa.

Nassau Symphony Orchestra, Inc., and Benjamin J. Fiedler and Clinton P. Sheehy, New York, N. Y.

Nate, Sam, B'Nai B'rith Organization, West New York, N. J.

Nathan, Julius, Edwards Hotel, Miami Beach, Fla.

National Athletic Club, and Roy Finn and Archie Miller, Toledo, Ohio.

National Club, and Al Irby, Employer, Nevada City, Calif.

National Home Show, Greenville, S. C.

National Orchestra Syndicate, and American Booking Co. and Alec Keeling (also known as A. Scott), Pensacola, Florida.

Naval Veterans Association, and Louis C. Janke, President, Guelph, Ont., Canada.

Neely, J. W., Jr., Augusta, Georgia.

Neill, William, New York, N. Y.

Nelson, A. L., Friendship League of America, Oil City, Pa.

Nelson, Art, Buffalo, N. Y.

Nelson, Eddy, Gray's Inn, Jackson, N. H.

Nelson, Mrs. Mildred, Buffalo, N. Y.

New Artists Service, Lee A. Matthews, Pittsburgh, Pa.

Newberry, Earl, and Associated Artists, Inc., Jacksonville, Florida.

Newberry, Woody, Manager and Owner, The Old Country Club, Phoenix, Arizona.

Newcomer, Charles, Richmond, Indiana.

Newman, Joel, Halfway House, Ralph Gottlieb, Glens Falls, N. Y.

Newman, Nathan, New York, N. Y.

New Silver Slipper, and George Valentine, Prop., Lake Ronkonkoma, L. I., N. Y.

New Windsor Hotel, Maximilian Shepard, Oneonta, N. Y.

New York Civic Opera Company, William Reutemann, New York, N. Y.

New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners, New York, N. Y.

Nieberg, Sam, Sun Theatre, St. Louis, Mo.

Nightingale, Homer, Toledo, Ohio.

Niner, Leonard, Morgantown, W. Va.

Nite Cap Bar & Grill, Newark, N. J.

Noll, Carl, Meadville, Pa.

Normandie Beach Club, Alexander DeCicco, Atlantic Beach, N. Y.

Normandy Restaurant, and Fay Howse, Clearwater Beach, Florida.

Norris, Elmer, Jr., Palomar Ballroom, Lansing, Michigan.

Norris, Gene, Oxford Hotel Ballroom, Enid, Okla.

Northwest Vaudeville Attractions, and C. A. Mc Evoy, Minneapolis, Minn.

Novask, Sarge, Chicago, Illinois.

Nutting, M. R., President, Merrick Bros. Circus (Circus Productions, Ltd.), Hamilton, Ont., Canada.

Nybo, Robert A., Red Wing Grill, Red Wing, Minn.

Oak Lawn Theatre, and Paul Ketchum, Owner and Operator, Texarkana, Arkansas.

Oasis Club, and Joe DeFrancisco, Owner, Pittsburgh, Pa.

Obey, Elmo, Globe Promoters of Huckleback Revue, Brooklyn, N. Y.

Obleto, F. J., San Antonio, Texas.

O'Brien, John T., Washington, D. C.

Ocean Grotto Restaurant, and Albert Santarpio, Prop., Brooklyn, N. Y.

Ocean Playhouse, Steel Pier, and Robert Courtney (New York City), Atlantic City, N. J.

O'Connor, Grace, Sacramento, Calif.

O'Connor, Pat L., Pat L. O'Connor, Inc., Chicago, Illinois.

Old Country Club, Woody Newberry, Phoenix, Arizona.

Old Mill Dance Hall, Ernest Fortin, Owner, Kaw-kawlin, Michigan.

Oliver, Frank and Theresa, Melody Club, San Jose, Calif.

Oliver, William, Edgewater Beach Hotel, Pointe-Claire, P. J., Canada.

O'Meara, Jack, Attractions, Albany, N. Y.

One-O-One Club, Nick Ladoulis, Prop., Billerica, Mass.

1001 Club, and Harry L. Larocco and Lillian F. Parrish, West Palm Beach, Florida.

Orlin, Sidney, Leon & Eddie's Nite Club, Leon & Eddie's, Inc., Palm Beach, Florida.

Oronato, Vincent, Cafe Society Uptown, San Francisco, Calif.

Orpheum Theatre, H. C. Thudium, Kansas City, Missouri.

Orpheus Record Co., New York, N. Y.

Otenberg, Samuel, Riverside Inn, Fairmount Park, Pa.

Otto's Westside Resort, and Otto Schmidt, Strawberry Lake, Ruso, North Dakota.

Overton, Harold, Cincinnati, Ohio.

Owens, Don B., La Casa Del Rio Music Publishing Co., Toledo, Ohio.

Owl Cafe, and J. M. Mueller, Winterhaven, Calif.

Oxford Hotel Ballroom, and Gene Norris, Employer, Enid, Oklahoma.

Oxmamn, Al, Prop., Clayton Club, Sacramento, Calif.

Pacific Recording Studio, Kamokila Campbell, Honolulu, Hawaii.

Pal Amusements Co., Vidalia, Ga.

Palmer House, Mr. Hall, Owner, Rockford, Ill.

Palm Grove Ballroom, Edward T. Rodgers, Oroville, Calif.

Palm Club, Tony Veltin, Lake Charles, La.

Palomar, Ballroom, Elmer Norris, Jr., Lansing, Mich.

Panagos, Pete, Alliance Theatre Corp., Chicago, Illinois.

"Panda," Daniel Straver, Newark, N. J.

Panos, Joseph, connected with Midway Park, Niagara Falls, N. Y.

Pango Pango Club, Mrs. Ruth Kennison, Coulton, San Bernardino, Calif., and Honolulu, Hawaii.

Papadimas, Babis, Detroit, Mich.

Paperny, Louis, and Louie's Market, Omaha, Nebr.

Paradise Club, Mr. and Mrs. Karl Wilson, Findlay, Ohio.

Paradise Club, Mr. and Mrs. Young, San Diego, California.

Parker, David, Kinston, N. C.

Parker, Hugh, Ottawa, Ont., Canada.

Parmentier, David, New York, N. Y.

Parrish, Lillian F., 1001 Club, West Palm Beach, Florida.

Paskins, Bernard, Apollo Club, Dover, Del.

Passo, Ray, San Diego, Calif.

Patricia Stevens Models Finishing School, Hollywood, Calif., San Francisco, Calif., Chicago, Ill., Indianapolis, Ind., Detroit, Mich., Minneapolis, Minn., Kansas City, Mo., St. Louis, Mo., Cincinnati, Ohio, Dallas, Texas, Milwaukee, Wisconsin.

Patt, Arthur, Mgr., Hotel Plaza, Lakewood, N. J.

Patterson, Trent, Hollywood, Calif.

Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald, Columbus, Ohio.

Paul's Arena, Gibby Scabornie, Fort Fairfield, Me.

Payne, Edgar, Detroit, Mich.

Payne, Miss L., Winston-Salem, N. C.

Paz, Fred, San Jose, Calif.

Peacock Inn, and E. Spooner, Ottawa, Ont., Can.

Pearl, Morey, North Weymouth, Mass.

Pearson, Herbert, Hangor Restaurant & Club, Stonington, Conn.

Peasley, Charles W., Green Bay, Wis.

Pegram, Sandra, Tampa, Fla.

Pender Post 55, American Legion, and John F. Kai, Dance Mgr., Pender Neb.

Penguin Restaurant, and Al Marks, Employer, Rome, N. Y.

Penthouse Restaurant, Philip Rosen, New York, New York.

Pepper, Lee, New York, N. Y.

Perdue, Frank, Montgomery, Ala.

Peretz, Jack, Music Bowl, Chicago, Ill.

Perkins, Johnny, East St. Louis, Ill.

Perkins, War, Miltone Recording Co., Los Angeles, Calif.

Perruso's Restaurant, and Vito Perruso, Employer, Washington, D. C.

Perry, T. G., Jackson, Miss.

Perry Records, and Sam Richman, Bronx, N. Y.

Petruzzi, Andrew, N. Arlington, N. J.

Pettis, L. C., Hot Springs, Ark.

Philadelphia Gardens, Inc., Philadelphia, Pa.

Philadelphia Lab. Co., and Luis Colantunno, Mgr., Philadelphia, Pa.

Piatow, Natalie and George, Graystone Ballroom, Niagara Falls, N. Y.

Piccadilly Club, and Clarence Hays, Employer, Newark, N. J.

Piedmont Social Club, Paterson, N. J.

Pier Cafe, E. P. Bates, Lakeside, Oregon.

Pilgrim, Carl, Boston, Mass.

Pilgrim, Jacques, Atlantic City, N. J.

Pilot House Night Club, Harry Joyce, Biloxi, Miss.

Pine Lodge Hotel, Joseph Solomon, and Mollie Fruchter, Employers, Monticello, N. Y.

Pinella, James, Williamsport, Pa.

Pine Ridge Follie, Vaughn Richardson, Indianapolis, Ind.

Pines, and H. E. Goodman, Greenville, S. C.

Pines Hotel Corp., and John Clarke, Venice, Fla.

Pinter, Frank, Colonnade Club, Bethlehem, Pa.

Pippo, Rocco, Talk of the Town Cafe, Williams-town, N. J.

Place, The, and Theodore Costello, Mgr., New York, N. Y.

Plantation Club, Archie M. Haines, Owner, Mt. Vernon, Ill.

Plantation Club, Joe Morris, Los Angeles, Calif.

Plantation Club, and Paul D. Reese, Owner, Proctorville, Ohio.

Platinum Blond Revue, Mathew Tafian, Chicago, Illinois.

Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner, East St. Louis, Ill.

"Play Girls of 1938," Jack Fine, Chicago, Ill.

Playland, Joseph Tricoli, San Diego, Calif.

Plaza Hotel, J. Earl Denton, Clovis, N. M.

Poinsette, Walter, Stratford, Pa.

Polish Radio Club, and Jos. A. Zelasko, Uniontown, Pa.

Pollack Hotel, and Elias Pollack, Employer, Ferndale, N. Y.

Pollard, Felnard, Greenville, Miss.

Pollard, Fritz, New York, N. Y.

Pond View Inn, and Joseph Stefano, Blackstone, Massachusetts.

Porter, Sam, 812 Club, Philadelphia, Pa.

Post Road Tea Acres, Chauncey Dewep Steele, Owner and Manager, Wayland, Mass.

Potamkin, Victor, Towers Ballroom, Camden, N. J.

Powell, Charles, El Patio Boat Club, Charlestown, West Virginia.

Power, Donald W., Meadville, Pa.

Powers Theatre, Grand Rapids, Mich.

Preston, Joey, Los Angeles, Calif.

Prestwood, William, Newark, N. J.

Price, Recc Saxon (Mrs.), Civic Light Opera Co., Little Rock, Ark.

Prince, Hughie, New York, N. Y.

Prior, Bill (W. H. P. Corp.), Miami, Fla.

P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman, Harrisburg, Pennsylvania.

Puckett, H. H., Richmond, Ind.

Puerto Rico Post 1105, Frank J. Rendon, Brooklyn, N. Y.

Pugh, George W., Ward Bros. Circus, Los Angeles, Calif.

Pullman Cafe, George Subrin, Owner & Mgr., Akron, Ohio.

Puma, James, Brooklyn, N. Y.

Purple Iris, and Chris D. Cassimus and Joseph Cannon, Washington, D. C.

Pyatt, Joseph, Paterson, N. J.

Pyle, Howard D., and Savoy Promotions, Detroit, Michigan.

Pyle, William, Chester, Pa.

Radio Station CHUM, Toronto, Ont., Canada.

Rado, Gerald, Euclid, Ohio.

Rainbow Gardens, and Claire Ihringer, Mgr., Carrington, North Dakota.

Rain Queen, Inc., New York, N. Y.

Ralph Cooper Agency, New York, N. Y.

Randall, C., Saranac Lake, N. Y.

Rapkin, Harry, Prop., Wagon Wheel Tavern, Mt. Vernon, N. Y.

Rapkin, Saul, Owner, Fifty-two Club, Loch Sheldrake, N. Y.

Rappaport, A., Owner, The Blue Room, Long Branch, N. J.

Rayburn, E., Washington, D. C.

Rayfield, Jerry, Cobourg, Ont., Canada.

Raymond, Don G., of Creative Entertainment Bureau, Philadelphia, Pa.

Ray's Bar-D, and Raymond C. Demperio, Elbridge, N. Y.

Ray's Cafe, Las Vegas, Nevada.

Reade, Michael, Brooklyn, N. Y.

Reagan, Margo, Key West, Florida.

Red Mirror, and Nicholas Grande, Prop., Newark, N. J.

Red Rose Inn, and Thomas Monto, Employer, Hoboken, N. J.

Red Wing Grill, Robert A. Nybo, Operator, Red Wing, Minnesota.

Reed, Jimmie, Greenville, Wisconsin.

Reese, Paul D., Plantation Club, Proctorville, Ohio.

Reeves, Harry A., Shreveport, Louisiana.

Reeves, William T., Harrisburg, Pa.

Regan, Jack, New York, N. Y.

Regency Corp., and Jos. R. Weisser, Boston, Mass.

Reich, Eddie, Washington, D. C.

Reider, Sam, Cincinnati, Ohio; Youngstown, Ohio.

Reight, C. H., Pittsburgh, Pa.

Reile, Frank, Blue Skies Cafe, Frankfort, N. Y.

Reindollar, Harry, Chester, Pa.

Reinke, Mr. and Mrs., Bowler, Wisconsin.

Reis, Les, White Plains, N. Y.

Rendezvous, and Oscar Black, Richmond, Va.

Rendezvous Bowl, and Gordon J. Miller, Owner, Sister Lakes, Michigan.

Rendezvous Cafe, Frank and Beatrice Backlin, Long Beach, Calif.

Repsch, Albert, Fenwick, Maryland.

Reisnick, William, Boston, Mass.

Reutemann, William, New York Civic Opera Co., New York, N. Y.

Revis, Bouldin, Houston, Texas.

Reynolds, Bud, Pocatello, Idaho.

Rhapsody on Ice, N. Edward Beck, Employer, Beverly Hills, Calif.

Ricardi, Margaret, La Loma, Inc., Albuquerque, New Mexico.

Richardson, Garfield, Dan Laramore Lodge 1097, EBPOE, Florence Villa, Florida.

Richardson, Harry, Asbury Park, N. J.

Richardson, Vaughn, Pine Ridge Follies, Indianapolis, Indiana.

Rich Art Records, Inc., Garvey, Calif.

Richman, Sam, Perry Records, Bronx, N. Y.

Rittenhouse, Rev. H. B., Frederick, Md.; Washington, D. C.

Ritter, Claude D., Birmingham, Ala.

Riverside Inn, Inc., Samuel Ottenberg, President, Fairmount Park, Pa.

Riverside Pavilion, George Bassman, Hastings, Ont., Canada.

Riverview Casino, Paterson, N. J.

R. J. Bar, and C. L. Jensen, Jackson Hole, Wyo.

Robbins Bros. Circus, and C. C. Smith, Operator, Pine Bluff, Arkansas.

Robert, George, Montreal, P. Q., Canada.

Roberts Club, and A. M. Kolvas, Owner, Monterey, Calif.

Robertson, T. E., Robertson Rodeo, Inc., Mountain Home, Arkansas.

Robinson, Bennie, Champaign, Illinois.

Robinson, Charles, New York, N. Y.

Robinson, Henry, New York Ice Fantasy Co., New York, N. Y.

Roitschek, Kurt (Ken Robey), Hollywood, Calif.

Rockbridge Theatre, Buena Vista, Va.

Rockin' M Dude Ranch Club, and J. W. "Lee" Leathy, San Antonio, Texas.

Roden, Walter, Tuckahoe, N. Y.

Rodgers, Edw. T., Palm Grove Ballroom, Oroville, Calif.; Benicia, Calif.

Rodman, Bill, El Patio Club, Cairo, Illinois.

Rodriguez, Mr., Chanson, Inc., New York, N. Y.

Rogers & Chase Co., San Francisco, Calif.

Rogers, Harry, Owner, "Frisco Follies", New York, N. Y.

Rohanna, George, Norfolk, Virginia.

Rolax, Kid, Rock Hills, S. C.

Rollison, Eugene, Newark, N. J.

Romany Room, and Mr. Weintraub, Operator, and William Biron, Mgr., Washington, D. C.

Rome, Al M., Salina, Kansas.

Ron-Da-Voo, and Frederick J. Merkle, Employer, Paris, Texas.

Rosa, Thomas N., Washington, D. C.

Rose, Manuel, New Bedford, Mass.

Rose, Sam, Chicago, Illinois.

Rose, S. Tex, Coiffure Guild, Los Angeles, Calif.

Rosen, Jack W., Glen Acres Hotel & Country Club, Glen Spey, New York.

Rosen, Philip, Owner and Operator, Penthouse Restaurant, New York, N. Y.

Rosenberg, Michael, Mocamba Restaurant, Miami Beach, Florida.

Rosenberg, Paul, Brooklyn, N. Y.

Rosenberg, Mrs. R. M., Hermiston, Oregon; Lewiston, Idaho.

Rosman, Gus, Hollywood Cafe, Brooklyn, N. Y.

Rothe, Otto, Philadelphia, Pa.

Roumanian Inn, Washington, D. C.

Rountree, G. T., Fortsmouth, Virginia.

Rowe, Phil, Riviera Beach, Florida.

Royal Music Co., Durham, N. C.

Royal Record Co., Los Angeles, Calif.

Rubien, Abner J., South Seas, Inc., New York, N. Y.

Rubin, Herbert, Variety Entertainers, Inc., New York, N. Y.

Rudds Beach Nite Club or Cow Shed, and Magnus E. Edwards, Mgr., Schenectady, N. Y.

Runner, Louis O., Chicago Inn, Hayward, Wis.

Rush, Charles E., Buffalo, N. Y.

Russell, Alfred, New York, N. Y.

Russell, Bud, Crescent Beach Ballroom, Niantic, Conn.

Russell, L. D., Roswell, New Mexico.

Russell Post 6240, Veterans of Foreign Wars, and Gus Zercher, Dance Mgr., Russell, Kansas.

Russino, Tom, Brooklyn, N. Y.

Russo, Joseph, Hartford, Conn.

Ruth, Therman, Greenville, N. C.

Rutledge, R. M., Peoria, Illinois.

Ryan, A. L., Longview, Texas.

Ryan, Ted, Los Angeles, Calif.

Sabattis Club, and Mrs. Verna V. Coleman, Sabattis, New York.

Sachs, Herb, Club Ellington, Washington, D. C.

Sacks, Herbert, D. E. Corp., Washington, D. C.  
Saco Hotel, and Nick Gordon, Saco, Maine.  
Saguaro Club, and R. M. Greer, Employer, Flagstaff, Ariz.

Sala, Joseph M., Owner, El Chico Cafe, Pittsburgh, Pa.

Salanci, Frank J., Cleveland, Ohio.  
Sallee, Henry, Sandusky, Ohio.  
Salvato, Joseph, Cambridge, Mass.  
Sam, Alex Ah (Alexander Asam), The Woodland, Honolulu, Hawaii.

Samuels, John Parker, Lancaster, Pa.  
San Diego Club, Nono Minando, Detroit, Mich.  
Sandy Beach Inn, Pontiac, Mich.  
Sanford, Mildred, Macon County Fair Association, Macon, Mo.

Sans, Souci, M. Triay, Havana, Cuba.  
Santarpio, Albert, Ocean Grotto Restaurant, Brooklyn, N. Y.

Santorio, E. J., Bronx, N. Y.  
Santos, Rose, Southland Recording Co., New York, New York.

Savoy Ballroom, Robert Mackie, Chicago, Ill.  
Savoy Promotions, Howard D. Pyle, Detroit, Mich.  
Scalce, Anthony, Club Chez-Ami, Grand Rapids, Michigan.

Schatz, Frederick G., Entertainment Enterprises, Inc., Indianapolis, Ind.  
Schiller, Abe, Las Vegas, Nevada.  
Schmidt, Max, Parkville, N. Y.  
Schmidt, Otto, Otto's Westside Resort, Strawberry Lake, Ruso, North Dakota.

Schmoyer, Mrs. Irma, Pottstown, Pa.  
Schnurr, Irving, Elizabeth, N. J.  
Schreiber, Raymond, Owner & Operator, Colonial Theatre, Detroit, Mich.

Schult-Krocker Theatrical Agency, North Kansas City, Mo.  
Schultz, Jean J., Jean's Bar & Cocktail Lounge, Waukesha, Wis.

Schwacher, Leroy, Bear Creek, Wis.  
Schwartz, Mrs. Morris, New York, N. Y.  
Scott, A. (Alec Keeling), National Orchestra Syndicate and American Booking Co., Pensacola, Fla.

Scott, Charles E., Pine Bluff, Ark.  
Scott, Emmett J., Kansas City, Mo.  
Scott, Mr., Mgr., Backstage Club, Union City, New Jersey.

Scott, Nelson, Specialty Productions, San Angelo, Texas.

Scrutchings, Alfred, Buddies Club, Akron, Ohio.  
Seaborne, Gibby, Paul's Arena, Fort Fairfield, Me.  
Seal Bros. Circus, Dorothy Anderson, Employer, Fontana, Calif.

Sedgwick, Lee, Operator, Piqua, Ohio.  
Seldin, S. H., Operator (Lakewood, N. J.), Grand View Hotel, South Fallsburg, N. Y.

Sellers, Stan, Birmingham, Ala.  
Senecal, Leo, Verdun, P. Q., Canada.  
Seven Dwarfs Inn, London, Ont., Canada.  
Shadowbrook Inn, and Fred Thorngreen, Owner, Shrewsbury, N. J.

Shaeffer, Shannon, Granada Gardens, Eugene, Ore.  
Shayne, Tony, Hartford, Conn.  
Sheehy, Clinton P., Nassau Symphony Orchestra, Inc., New York, N. Y.  
Sheets, Andy, Alameda, Calif.  
Sheirr, James, Gray's Inn, Jackson, N. H.  
Shelton, Earl, Earl Shelton Productions, San Francisco, Calif.  
Shepard, Maximilian, Owner, New Windsor Hotel, Oneonta, N. Y.

Sherman & Shore Advertising Agency, San Francisco, Calif.

Shivers, Bob, El Dorado, Ark.  
Shlesinger, David, Hotel Shlesinger, Loch Sheldrake, N. Y.

Shy-Ann Nite Club, and Hazel Kline, Mgr., Cheyenne, Wyo.

Sicilia, N., Sheboygan, Wis.  
Silver Dollar, Dick Mills, Mgr. and Owner, Joplin, Missouri.  
Silver Horn Cafe, and Mr. Silver, South Gate, California.

Silverman, Harry, Schenectady, N. Y.  
Silver Screen, Inc., John Murray and Anderson, Los Angeles, Calif.

Simonds, Al, Washington, D. C.  
Simmons, Calvin, Masonic Hall, Okmulgee, Okla.  
Simmons, Charles, Newark, N. J.  
Simmons, Gordon A., Calgary, Alta., Canada.  
Simon, Percy, Big Trzek Diner, Norfolk, Va.  
Simonds, Al, Brown Derby, Washington, D. C.  
Sinclair, Carlton (Carl Parker), Bronx, N. Y.  
Singer, H., & Co., Enterprises, and H. Singer, Vancouver, B. C., Canada.

Singer, John, New York, N. Y.  
Singletery, J. A., Houston, Texas.  
Six Brothers Circus, and George McCall, Hollywood, Calif.

Skorochid, Walter, Ukrainian National Federation Hall, Toronto, Ont., Canada.  
Skyliner Club, and Howard Stripling, Ft. Worth, Texas.

Sky View Club, Jess Coates, Duncan, Okla.  
Sleight, Don, Glens Falls, N. Y.  
Sloyer, Mrs., and Robert Goldstein, New York, New York.

Small, Jack, "High Button Shoes", New York, N. Y.  
Smart, Paul D., Miami, Fla.  
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.), Jackson, Miss.  
Smith, Dewey, Hot Springs, Ark.  
Smith, J. A., Washington, D. C.  
Smith, J. F., Fort Worth, Texas.  
Smith, James R., Cincinnati, Ohio.  
Smith, Mrs. Lawrence, Prop., Club Plantation, Alexandria, La.  
Smith, Mose, Dothan, Ala.  
Smith, Richard, Clarion, Pa.  
Smith, Ulysses, Dynamic Records, New York, N. Y.  
Smoke House Lounge, Del K. James, Employer, Rock Springs, Wyoming.

Sneed, Andrew, and Spring Hill Farms, Utica, Michigan.

Sni-A-Bar Gardens, Kansas City, Mo.  
Snyder, Chic, Fort Worth, Texas.  
Sokoloff, Mr., Ambassador & Monogram Records, Toronto, Ont., Canada.

Solomon, Joseph, Monticello, N. Y.  
Sourkes, Irving, Quebec City, and Montreal, Quebec, Canada.

Southland Recording Co., and Rose Santos, New York, N. Y.  
South Seas, Inc., Abner J. Rubien, New York, New York.

Southwestern Attractions, and M. K. Boldman, and Jack Swiger, Oklahoma City, Okla.  
Sparks Circus, and James Edgar, Mgr. (operated by Florida Circus Corp.), Venice, Fla.  
Specialty Productions, and Nelson Scott & Wallace Kelton, San Angelo, Texas.  
Spencer, Nathaniel C., Prop., Delaware Inn, Atlantic City, N. J.  
Spencer, Perry, Atlanta, Ga.  
Spero, Herman, Cleveland, Ohio.  
Spivack, Maurice, Collectors' Items Recording Co., New York, N. Y.

Spooner, E. Peacock Inn, Ottawa, Ont., Canada.  
Sporting Events, Inc., E. Weingarten, Greensboro, North Carolina.  
Spotlight Band Booking Cooperative (Spotlight Bands Booking & Orchestra Management Co.), Isaac A. Falls, Mgr., Boling, and Valasco, Texas.

Spotlite Club, New York, N. Y.  
Spring Hill Farms, and Andrew Sneed, Utica, Mich.  
Stagnaro, Fred, Sunset Macaroni Products, Stockton, Calif.

Stanley Amusements, Harold Stanley, Cotton Club, Los Angeles, Calif.  
Stanley, Frank, Philadelphia, Pa.  
Stanton, Edward, Arkansas State Theatre, Little Rock, Ark.  
Staples, Jack, Cabana Club and 5 o'clock Club, Washington, D. C.  
Star Dust Club, Frank Moore, Washington, D. C.  
Starlight Terrace, Del Tufo & Formicella, Props., Eastchester, N. Y.

Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Mgr., Alexandria, La.

Steel Pier, Ocean Playhouse, Atlantic City, N. J.  
Steele, Chauncey Depew, Wayland, Mass.  
Steele, Larry, Larry Steele's Smart Affairs, Chicago, Illinois.

Stefano, Joseph, Blackstone, Mass.  
Stein, Ben, New York, N. Y.  
Stein, Norman, New York, N. Y.  
Steurer, Eliot, Brooklyn, N. Y.  
Steve Murray's Mahogany Club, New York, N. Y.  
Stevens and Arthur L. Clark, Saratoga Springs, New York.

Stevens Bros. Circus, Hugo, Okla.  
Stevenson, Ralph, Turf Club, Columbus, Ohio.  
Stewart, J. H., Little Rock, Ark.  
Stewart, Leon H., Mgr., Club Congo, Springfield, Illinois.

Stewart, Willie, Shreveport, La.  
Stier's Hotel, and Philip Stier, Owner, Ferndale, New York.

Stiller, Mr. and Mrs., Green Duck Tavern, Prairie View, Ill.

Stinson, Eugene, Peoria, Illinois.  
Stokes, Gene, Carolina Beach, N. C.  
Stoltz, L. F., Ward Bros. Circus, Los Angeles, California.

Stolzman, Mr., Pipestone, Minn.  
Stoner, Harlan T., Chicago, Ill.  
Stoney, Milo E., Las Vegas, Nevada.  
Stoval, Percy, The Hurricane, New Orleans, La.  
Strates, James E., Shows, Rita Cortes, Watervliet, N. Y.

Straus, George, Miami Beach, Fla.  
Straver, Daniel, "Panda", Newark, N. J.  
Strawberry Festival, Inc., Wallace, N. C.  
Streeter, Paul, Peoria, Illinois.  
Stripling, Howard, Fort Worth, Texas.  
Stromberg, Hunt, Jr., New York, N. Y.  
Strouse, Irving, New York, N. Y.  
Stuart, Ray, Manhattan, Kansas.

Studio Club, and Art Holiday, Wichita, Kansas.  
Sturmack, Hi, and Arthur, Biller Bros. Circus, New York, N. Y., and Camden, S. C.  
Stutz, Emanuel, Cleveland, Ohio.  
Subrin, George, Pullman Cafe, Akron, Ohio.  
Sullivan, Charles, Yankee Club, Elwood, Ind.  
Sullivan, Dave, Crystal Ballroom, Long Beach, California.

Sullivan, Fred, El Patio Club, Cairo, Illinois.  
Sullivan, J. Arnold, Boston, Mass.  
Summer Gardens, and James Webb, Gravenhurst, Ont., Canada.

Sun Amusement Co., Sun Theatre, St. Louis, Mo.  
Sunbrock, Larry, and his Rodeo Show, Boston, Mass.; New York, N. Y.; Cincinnati, Ohio, and Montreal, P. Q., Canada.  
Sundry, A. P., Moose Club, Blairsville, Pa.  
Sunset Macaroni Products, Fred Stagnaro, Stockton, Calif.

Sunset Park, Baumgart Sister, Williamsport, Pa.  
Sun Theatre, and Sam Nieberg, St. Louis, Mo.  
Superior 25 Club, Inc., New York, N. Y.  
Supper Club, and E. J. McCarthy, Owner, Raleigh, North Carolina.

Surf Club, and Charles Markey, Beauforth, N. C.  
Sutton, G. W., Stuart, Florida.  
Swache, Leslie, Macon, Georgia.  
Swiger, Jack, Southwestern Attractions, Oklahoma City, Oklahoma.

Taffan, Matthew, Platinum Blonde Revue and Temptations of 1941, Chicago, Illinois.  
Tahoe Biltmore Hotel, Nate Blumenfeld, Lake Tahoe, Nevada.  
Talk of the Town Cafe, and Rocco Pippo, Mgr., Williamstown, N. J.  
Tambor, Stuart, East St. Louis, Illinois.  
T and W Corporation, Washington, D. C.  
Taylor, Dan, Chatham, Ont., Canada.  
Taylor, Earl, Dayton, Ohio.  
Taylor, Jack, McGehee, Arkansas.

Taylor, Roy D., Bowling Green, Kentucky.  
Teague, Marian, Club Bagdad, Grand Prairie, Tex.  
Teal, Arthur E., Coiffure Guild, Los Angeles, Calif.  
Teichner, Charles A., of T. N. T. Productions, Chicago, Illinois.

Television Exposition Productions, Inc., and Edward A. Cornez, President, New York, N. Y.  
1024 Club, and Albert Friend, Brooklyn, N. Y.  
Terrace Gardens, E. M. Carpenter, Mgr., Flint, Michigan.

Terra Plaza, and Elmer Bartolo, Employer, Springfield, Illinois.  
Terrace Restaurant, Jack Amron, Miami Beach, Fla.  
Terry's Supper Club, Newport News, Virginia.  
Thiffault, Dorothy (Mimi Chevalier), Newton, Mass.

36 Club, Tony Aboyoung, Employer, Miami, Fla.  
Tholen, Garry, Lansing, Michigan.  
Thomas, Howard M. "Doc", Owen Sound, Ont., Canada.

Thomas, Johnny, Cotton Club, North Little Rock, Arkansas.

Thomas, Dr. Joseph H., Edgewater Beach, Turners Station, Maryland.

Thomas, Matthew B., Detroit, Mich.  
Thomas Puna Lake, Honolulu, Hawaii.  
Thomas, Ray, Burlington, Vermont.  
Thompson, Charles G., Bluefield, W. Va.  
Thompson, Earl, Washington-Bloomington, Ill.; Peoria, Ill.

Thompson, Ernest, Brooklyn, N. Y.  
Thompson, Lawrence A., Jr., Savannah, Georgia.  
Thompson, Putt, Bloomfield, N. J.  
Thompson, Son, Liberty Cafe & Nite Club, Monroe, Louisiana.

Thomson, Sava & Valenti, Inc., New York, N. Y.  
Thorngreen, Fred, Shadowbrook Inn, Shrewsbury, New Jersey.

Thudium, H. C., Asst. Mgr., Orpheum Theatre, Kansas City, Mo.  
Tiffany, Harry, Mgr., Twin Tree Inn, Glens Falls, New York.

T. N. T. Productions, Charles A. Teichner, Chicago, Illinois.

Toddle House, and John J. Toscano, Culver City, Calif.

Toffel, Adolph, Tannersville, Pa.  
Tonkins, Irvan "Van", Los Angeles, Calif.  
Tooke, Thomas, and Little Dandy Tavern, La Crosse, Wisconsin.

Top Hat Club, Milton Bass, Operator, Virginia Beach, Virginia.  
Top Hat Dance Club, and Earl Hodges, Pensacola, Florida.

Toscano, John J., Toddle House, Culver City, Calif.  
Towers Ballroom, Lessy, Pearson & Potamkin, Victor, Mgrs., Camden, N. J.  
Town House, and Harry Meier, Operator, Ottumwa, Iowa.

Town House, Tom McMillan, Oxnard, Calif.  
Town House Restaurant, and Bernard Kurland, Prop., Par Rockaway, L. I., N. Y.

Town Pump, Inc., Fayetteville, N. C.  
Trans-Canada Music, Toronto, Ont., Canada.  
Trans Lux Hour Glass, E. S. Furedy, Mgr., Washington, D. C.

Triay, M., Sans Souci, Havana, Cuba.  
Tricoli, Joseph, Operator, Playland, San Diego, Calif.

Tripodi, Joseph A., President, Italian Opera Association, Toledo, Ohio.  
Trocadero Theatre Lounge, Rockford, Illinois.  
Tropical Gardens, and Herb Hulsizer, Sun Prairie, Wisconsin.

Tucker, Frank, Newark, N. J.  
Tucker's Blue Grass Club, and A. J. Tucker, Owner, Cleveland, Ohio.

Tune Town Ballroom, Markham Doyle, St. Louis, Missouri.

Turf Club, and Ralph Stevenson, Prop., Columbus, Ohio.

Tutstone, Veima, Cleveland, Ohio.  
Twentieth Century Theatre, Buffalo, N. Y.  
Twin Lantern, Elmer B. Dashiell, Operator, Salisbury, Maryland.

Twin Palms Restaurant, John Masi, Prop., Valhalla, N. Y.

Twin Tree Inn, Harry Tiffany, Glens Falls, N. Y.  
241 Club, and H. L. Freeman, Phenix, Alabama.  
Twomey, Don, Reno, Nevada.

Tyler Entertainment Co., Tyler, Texas.  
Tyler, Lenny, Blue Skies Cafe, Frankfort, N. Y.  
Tyson, Jack, Stars & Bars Club, Alexandria, La.

Ukrainian National Federation Hall, Toronto, Ont., Canada.

Umbach Amusement & Beverage Co., R. E. "Bob" Umbach, Birmingham, Alabama.

United Artists Management, New York, N. Y.  
Universal Attractions, Hamilton, Ont., Canada.  
Universal Light Opera Company Association, Hollywood, Calif.

University of South Carolina, Block C Club, Columbia, South Carolina.  
Utopia Lodge, Greenfield Park, N. Y.

Valenti, Sam, Rochester, N. Y.  
Valentine, George, New Silver Slipper, Lake Ronkonkoma, L. I., N. Y.

Valley Amusement Association, and William B. Wagnon, Jr., President, Fresno, Calif.

Vanderbilt Country Club, and Terry McGovern, Employer, Brandonville, Pa.  
Vannerson, Leonard, Los Angeles, Calif.  
Variety Entertainers, Inc., and Herbert Rubin, New York, N. Y.

Velton, Tony, Mgr., Palms Club, Lake Charles, La.  
Venable, Douglas, Western Recording Co., Hollywood, Calif.

Venner, Pierre, Zanesville, Ohio.  
Ventimiglia, Joseph, Paterson, N. J.  
V.F.W. Hall, Russell, Kansas.  
V.F.W., Tomah, Wisconsin.  
V.F.W. Whittell-Finnell Post 971, Newton, Kan.  
Vickers, Jimmie, Paducah, Kentucky.  
"Victory Follies", Jack Fine, Chicago, Illinois.  
Villa Antique, P. Antico, Prop., Brooklyn, N. Y.  
Vi-Lo Records, Compton, Calif.

Viner, Joseph W., LaGrange, Illinois.  
Vogel, Mr., Los Angeles, Calif.

Waco Amusement Enterprises, Syracuse, Ind.  
Wagner, Al, Cavalcade of Amusements, Mobile, Ala.  
Wagner, Lou, Peoria, Ill.  
Wagnon, William B., Jr., Valley Amusement Assn., Fresno, Calif.

Wagon Wheel Tavern, Harry Rapkin, Mt. Vernon, New York.

Waingold, Louis, Cumberland, Md.  
Waldo, Joseph, San Francisco, Calif.  
Waldron, Billy, Boston, Mass.  
Walker, Aubrey, Maisonette Social Club, New York, N. Y.

Walker Hotel, and George Walker, Prop., Mio, Michigan.

Walker, Jimmie, and Marine Restaurant at Hotel Del Mar, Waikiki, Hawaii.

Walker, Julian, Boston, Mass.  
Wallace, Jerry, Upper Darby, Pa.  
Walther, Dr. Howard, Bay City, Mich.  
Walthers, Carl O., Cleveland, Ohio.

Ward Bros. Circus, Geo. W. Pugh, Archie Gayer, co-owners, & L. F. Stoltz, Agent, Los Angeles, California.

Ward, Jeff W., Watsonville, Calif.  
Warga, Paul S., Glendale, L. I., N. Y.  
Warner, A. H., Las Vegas, Nevada.

Washington Aviation Country Club, John Price Hoberman, Washington, D. C.  
Washington Cocktail Lounge, Athens, Pete, Washington, Pa.

Washington, Doc, Club Plantation, Ferndale, Mich.  
Wasserman, J., Brooklyn, N. Y.  
Waters, B. N., Harrisburg, Pa.  
Waxman, H. L., Brentwood Dinner Club, Nashville, Tennessee.

Weaver, Francis, Antler's Inn, Moline, Ill.  
Webb, James, and Summer Gardens, Gravenhurst, Ontario, Canada.

Webb, Ric, Butte, Montana.

Wee & Leventhal, Inc., New York, N. Y.  
Weeks, S. C., Little Rock, Ark.  
Weil, R. L., Alexandria, La.  
Weills, Charles, Miami Beach, Fla.  
Weinberger, A. J., Milwaukee, Wis.  
Weingarten, E., of Sporting Events, Inc., Greensboro, N. C.

Weinstein, Archie, Commercial Club, Eugene, Ore.  
Weintraub, Mr., Romany Room, Washington, D. C.  
Weiss, Harry, Chicago Casino, Chicago, Ill.  
Weiss, Harry, Baltimore, Md.

Weisser, Joseph R., Regency Corp., Boston, Mass.  
Wellman, Al, and Ralph Bell Aire, Detroit, Mich.  
West Bros. Circus, Wichita, Kansas.

West Bros. Circus, R. W. Brandon, Owner, Wichita, Kansas.

Western Recording Co., and Douglas Venable, Hollywood, Calif.

Wetham, Katherine, Toronto, Ontario, Canada.  
Whately, Mike, Wichita Falls, Texas.  
Whewell, Arthur, Stonington, Conn.  
Whirlwind Ballroom, G. M. Dinkel, Operator, Brewster, Kansas.

White, Ernest B., Charleston, W. Va.  
White, J. Cordell, Kansas City, Kansas.  
White, Robert, Cobourg, Ont., Canada.  
White, William, Asbury Park, N. J.  
White, William A., Virginia Beach, Va.  
Whiteside, J. Preston, Chicago, Ill.  
White Swan Corporation, Rockford, Ill.  
W. H. P. Corp. (Bill Prior), Miami, Fla.

Wick, Phil, Iilon, N. Y.

Widmeyer, John, Leon & Eddie's Nite Club, Leon & Eddie's, Inc., Palm Beach, Fla.

Wildor Operating Co., New York, N. Y.  
Wilkas, Jason, Zeigler Nite Club, Zeiglar, Ill.  
Willard, Weldon D., Marshallsburg, Pa.  
Willett, R. Paul, Phoenix, Ariz.

William C. Powell Agency, Indianapolis, Ind.  
Williams, A. B., Dover, Delaware.  
Williams, Bill, El Paso, Texas, and Booneville, Mo.  
Williams, Cargile, Tulsa, Okla., and Los Angeles, California.

Williams, Earl, Los Angeles, Calif.  
Williams, Herman, Tampa, Fla.  
Williams, Joseph, New London, Conn.  
Williams, J. W., Bronx, N. Y.  
Williams, Mark, Promoter, Austin, Texas.  
Williams, Marshall, Tucson, Ariz.  
Williams, Ossian V., Grand Island, N. Y.  
Willis, Elroy, Cleveland, Ohio.

Willow Tree Restaurant, and S. A. Bander, Owner, Mahopac, N. Y.

Wilshire Bowl, Los Angeles, Calif.  
Wilson, Mr., Beechwood Grove Club, Germantown, Ohio.

Wilson, Mr. & Mrs. Karl, Operators, Paradise Club, Findlay, Ohio.

Wilson, Leroy, Newark, N. J.  
Wilson, Sylvester, Greenville, N. C.  
Wimberly, Otis, Cotton Club, San Diego, Calif.  
Wince, Tom, Vicksburg, Miss.  
Windheim, David, New York, N. Y.  
Winfree, Leonard, Norfolk, Va.  
Wisby, L. W., Pratt, Kansas.

Wisotsky, S., New York, N. Y.  
Wonder Bar, and Irving Schnurr, Elizabeth, N. J.  
Wonder Bar, James McPatrick, Owner, Cincinnati, Ohio.

Wong, Sam, China Clipper, Washington, D. C.  
Wood, Thomas A., World Amusements, Inc., Houston, Texas.

Woodland, The, Alexander Asam (Alex Ah Sam), Honolulu, Hawaii.  
Woodmansee, Mr., Carmel Gardens, Santa Monica, California.

Woolems, Jack, Louisville, Ky.  
World Amusements, Inc., Thomas A. Wood, Pres., Houston, Texas.

Wright, Robert, Henderson, Texas.  
Wright, Wilbur, Long Branch, N. J.  
Wurthmann, Geo. W., Jr. (of the Pavilion, Isle of Palms, S. C.), Moultrieville, S. C.

Wyrick, John, Crossing Inn, Trenton, N. J.

Yank Club of Oregon, Inc., and R. C. Bartlett, Pres., Portland, Oregon.  
Yankee Club, and Charles Sullivan, Mgr., Elwood, Indiana.  
Yates, Kenneth, Esquire Productions, Kansas City, Missouri.  
Young, Mr. Thomas & Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe), San Diego, Calif.  
Young, Joshua F., Ausable Hotel, Aumble Chasm, New York.  
Young Men's Progressive Club, and J. L. Buchanan, Employer, Crowley, La.  
Younger Citizens Coordinating Committee, Boston, Mass.  
Youth, Inc., Castle Gardens, Detroit, Mich.  
Youth Monument to the Future Organization, Moody, Philip, New York, N. Y.

Zaks (Zakers), James, New York, N. Y., and Fabian, N. H.  
Zanzibar Club and Lew Klein, Phoenix, Ariz.  
Zarcardi, Jack, Galanti A. A., Newark, N. J.  
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners, Zeiglar, Ill.  
Zelasko, Joseph, Uniontown, Pa.  
Zelma Roda Club, Emmett J. Scott, Prop., Bill Christian, Manager, Kansas City, Mo.  
Zeltner, Lew, Newark, N. J.  
Zenker, Art and John, Operators, Lefor Tavern & Ballroom, Bismarck, N. D.  
Zercher, Gus, Russell, Kansas.  
Zill, Jimmy, Youngstown, Ohio.

## MISCELLANEOUS

Abernathy, George.  
Alberts, Joe.  
Al-Dean Circus, F. D. Freeland.  
Andros, George D.  
Angel, Alfred.  
Anthue, John.  
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.  
Beck, N. Edward, Employer, Rhapsody on Ice.  
Bert Smith Revue.  
Bigley, Mel O.  
Billor Bros. Circus, Hi and Arthur Sturmack, Pres., and Gen. Mgr.  
Bologhino, Dominick.  
Bosserman, Herbert (Tiny).  
Brandhorst, E.  
Braunstein, B. Frank.  
Bruce, Howard, Mgr., "Crazy Hollywood Co."  
Brugler, Harold.  
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.  
Buffalo Ranch Wild West Circus, Art Mix and R. C. (Bob) Grooms, Owners and Mgrs.  
Burns, L. L., and Partners.  
Bur-Ton, John.  
Carlson, Ernest.  
Carroll, Sam.  
Cheney, Al and Lee.  
Conway, Stewart.  
Cornish, D. H.  
Dale Bros. Circus.  
DeShon, Mr.  
Deviller, Donald.  
DiCarlo, Ray.  
Eckhart, Robert.  
Farrance, B. F.  
Feehan, Gordon F.  
Ferris, Mickey, Owner & Mgr., "American Beauties on Parade."  
Fitzkee, Dariel.  
Forrest, Thomas.  
Fox, Jess Lee.  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus.  
Freeman, Jack, Mgr., Follies, Gay Paree.  
Freich, Joe C.  
Friendship League of America.  
Garnes, C. M.  
George, Wally.  
Gibbs, Charles.

Gould, Hal.  
Grego, Pete.  
Guire, John A., Mgr., Rodeo Show (connected with Grand National of Muskogee, Okla.).  
Hoffman, Ed. F., Hoffman's 3-Ring Circus.  
Horan, Irish.  
Horn, O. B.  
Huga, James.  
International Ice Revue, Robert White, and Jerry Rayfield.  
International Magicians, Producers "Magic in the Air."  
Johnson, Sandy.  
Johnston, Clifford.  
Kay, Bert.  
Kelton, Wallace.  
Kessler, Sam.  
Keyes, Ray.  
Kimball, Dude (or Romaine).  
Kirk, Edwin.  
Kosman, Hyman.  
Lang, Arthur.  
Larson, Norman J.  
Levenson, Charles.  
Levin, Harry.  
Lew Leslie and his "Blackbirds."  
McCann, Frank.  
McCaw, E. E., Owner, Horse Follies of 1946.  
McGowan, Everett.  
McHunt, Arthur.  
Magee, Floyd.  
Magen, Roy.  
Mann, Paul.  
Matthews, John.  
Meeks, D. C.  
E. Mauro, Ralph Paonessa, Managers.  
Merry Widow Co., and Eugene Haskell, Raymond Miller, George E., Jr., former Bookers License 1129.  
Miquelon, V.  
Montalvo, Santos.  
Mosher, Woody.  
Nelson, A. L.  
New Orleans Restaurant, and Nick Gaston, Prop., Washington, D. C.  
New York Ice Fantasy Co., Scott Chalfant; James Blizzard, and Henry Robinson, Owners.

Olsen, Buddy.  
Osborn, Theodore.  
Ouellette, Louis.  
Patterson, Charles.  
Peth, Iron N.  
Platinum Blonde Revue.  
Rayfield, Jerry.  
Rea, John.  
Redd, Murray.  
Reid, R. R.  
Rhapsody on Ice, N. Edward Beck, Employer.  
Richardson, Vaughn, Pine Ridge Follies.  
Roberts, Harry E. (Hap Roberts or Doc Mel Roy).  
Robertson, T. E., Robertson Rodeo, Inc.  
Ross, Hal J., Enterprises.  
Salzmann, Arthur (Art Henry).  
Sargent, Selwyn G.  
Scott, Nelson.  
Singer, Leo, Singers Midgets.  
Six Brothers Circus, and George McCall.  
Smith, Ora T.  
Specialty Productions.  
Stevens Bros. Circus.  
Stone, Louis, Promoter.  
Stover, William.  
Straus, George.  
Summerlin, Jerry (Marra).  
Sunbrock, Larry, and his Rodeo Show.  
Tabar, Jacob W.  
Taffan, Mathew.  
Taylor, R. J.  
Temptations of 1941.  
Thomas, Mac.  
Travers, Albert A.  
Waltner, Marie, Promoter.  
Ward, W. W.  
Watson, N. C.  
Wells, Charles.  
West Bros. Circus.  
White, George.  
White, Robert.  
Williams, Cargile.  
Williams, Frederick.  
Wilson, Ray.  
Woody, Paul.

# UNFAIR LIST of the American Federation of Musicians

Abbot, Benny, Alton, Ill.  
Ackerman, Ralph, Andy's, Milton, Ohio.  
Acta Music Corp. (Nolan F. Knowles), Baltimore, Maryland.  
Agregta, Mrs., Elizabeth, N. J.  
Aide, Mr., and Stork Club, Trevor, Wis.  
Alameda Theatre, San Antonio, Texas.  
Alexander, Mr., Prop., Revolving Bar, Bronx, N. Y.  
Ambassador Night Club, Baltimore, Md.  
American Legion, Moosup, Conn.  
American Legion Band, Post 217, Streator, Ill.  
American Legion Club of Brainerd, Brainerd, Minnesota.  
American Legion Hall, Dike, Iowa.  
American Legion Hall, North Freedom, Wis.  
American Legion, Post 59, and Mack Lilly, Commander, Ironton, Ohio.  
Amvets, Post No. 1, Fairmont, W. Va.  
Amvets, Post No. 11, and Carl "Red" Collins, Mgr., Ashland, Ky.  
Andy's, Ralph Ackerman, Mgr., Milton, Ohio.  
Andy's Inn, and Andy Knevevich, Warren, Ohio.  
Arcadia Bar & Grill, and Wm. Sabatelle, Prop., Dunmore, Pa.  
Armory Ballroom, Cedar Falls, Iowa.  
Asch Recordings (Disc Company of America), New York, N. Y.  
Ashworth, Homer, Operator, Show Bar, Evansville, Indiana.  
Asselin, Adrien, Prop., L'Auberge Des Quatre Chemins, Quebec, P. Q., Canada.  
Associated Polish Home, Philadelphia, Pa.  
Atlantic City Inn, Ford City, Pa.  
Audubon Club, M. I. Patterson, Mgr., Hagerstown, Maryland.  
Azalea Cocktail Lounge, Irene Ruston, Owner-Manager, Pensacola, Fla.

Baer, Stephen S., Orchestra, Reading, Pa.  
Baker Advertising Co., Omaha, Nebraska.  
Baldwin Cafe, and C. A. Rabasco, Hagerstown, Md.  
Band Box Agency, Vince Giacinto, Director, Jersey City, N. J.  
Barric, V., and Lakeshore Terrace Gardens and S. McManus, Kingsville, Ont., Canada.  
Basil Bros. Theatres Circuit, including Lafayette, Apollo, Broadway, Genesee, Roxy, Strand, Variety and Victoria Theatres, Buffalo, N. Y.  
Basil Bros. Theatres Circuit, including Colvin Theatre, Kenmore, N. Y.  
Bass, Al, Orchestra, Oklahoma City, Okla.  
Beaver Dam American Legion, Beaver Dam, Wis.  
Beloit Recreation Band, and Don Cuthbert, Beloit, Wisconsin.  
Belrad, Duffy, Band, Leigh, Nebraska.  
Benny's Tavern, and Benny Mendelson, Washington, D. C.  
Benson Legion Post Club, Omaha, Nebraska.  
Berman, Irving N., and Manor Record Co., New York, N. Y.  
Bernier, Roger A., Owner, Wonder Bar, Norwich, Conn.  
Besnahan, Al, Prop., 418 Bar & Lounge, New Orleans, La.  
Bianchi, Al, Orchestra, Oakridge, N. J.  
Big Run Inn, Big Run, Pa.  
Billger, Lucille, Lima, Ohio.  
Blue Bird Orchestra, and Larry Parks, Geneva, Ohio.  
Blue Room, and Mr. Jaffe, Passaic, N. J.  
Blue Tavern, Walston, Pa.

Boeckmann, Jacob, Clifton, N. J.  
Boley, Don, Orchestra, Topeka, Kansas.  
Botany Mills Band, Passaic, N. J.  
Bowman, John E., Sterling, Illinois.  
Boza, Artura, and Delmonico Bar, Key West, Fla.  
Brady's Run Hotel, Fallston, Pa.  
Brady's Run Hotel, New Brighton, Pa.  
Brewer, Edgar, Roulette House, Roulette, Pa.  
Briggs, Joseph, Prop., Joe's Bar & Grill, Norfolk, N. Y.  
Broadway Tavern, New Brighton, Pa.  
Brookside Pavilion, and Earl Tully, Owner and Operator, Peterborough, Ont., Canada.  
Brown Bombers Orchestra, and Duke Doyle Lee, Poplar Bluff, Missouri.  
Buck's Tavern, Frank S. DeLuco, Prop., Hartford, Conn.  
Burk, Jay, St. Paul, Minn.  
Busch, Jack, Orchestra, Cuba City, Wis.  
"Californians", The, Don Seaton, Leader, San Luis Obispo, Calif. (James Cox, Jack Heller, Don Botterberg, Robert Sprague, Wayne Smith, Fred Waterman, Bob Raybourn, Milton White, Wall Clark, all members of the orchestra.)  
Calloway, Franklin, Keystone, W. Va.  
Canadian and American Booking Agency, Quebec, P. Q., Canada.  
Capitol Theatre, Shreveport, La.  
Capitol Theatre, Trenton, N. J.  
Capps, Roy, Orchestra, Sacramento, Calif.  
Carey, Harold, Combo, Wichita, Kansas.  
Cargyle, Lee, and His Orchestra, Mobile, Ala.  
Carsons Orchestra, Galesburg, Illinois.  
Casa d'Italia, Montreal, P. Q., Canada.  
Casino, Endicott, N. Y.  
Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers, Methuen, Mass.  
Charlie's Cafe, Charlie DeMarco, Prop., Dunmore, Pa.  
Cheesman, Virgil, Harrisville, N. Y.  
Chesterfield Bar, and Phil LeMay, Owner, and Horseshoe Bar, Tampa, Fla.  
Chevercini, Rinaldo, Prop., Pickfair Cafe, Lynn, Mass.  
Chez Ami Night Club, Buffalo, N. Y.  
Cinema de Paris, Quebec, P. Q., Canada.  
Circillo, Elia, Director, Jersey City Military Band, Jersey City, N. J.  
City Hall Cafe, and Henry Mack and Wheel Cafe, Rochester, N. Y.  
Civic Center Theatre, and Clarence Golder, Great Falls, Montana.  
Clinton Hotel, Ithaca, N. Y.  
Clover Farm & Dairy Stores, Frank J. Panella, Norfolk, Va.  
Club Acapulco, San Angelo, Texas.  
Club 42, and Mr. Gauger, Mgr., Two Rivers, Wis.  
Club Norman, Toronto, Ont., Canada.  
Club Riveria, Ironton, Ohio.  
Club 22, Pittsburgh, Pa.  
Club 91, Moosup, Conn.  
Cole, Harold, Mechanicville, N. Y.  
Coleman, Joe, and His Orchest., Galveston, Texas.  
Coliseum, Ceres, N. Y.  
College of Wooster, Wooster, Ohio.  
Colonial Inn, and Dustin E. Corn, Ironton, Ohio.  
Columbus Military Band, Jersey City, N. J.  
Community Hall, John Kennedy, Operator, Mosinee, Wisconsin.

Community Theatre, Morristown, N. J.  
Conley's Nite Club, Eau Claire, Wis.  
Coral Lounge, Mrs. Agresta, Owner, Elizabeth, New Jersey.  
Corn, Dustin E., Colonial Inn, Ironton, Ohio.  
Cottage Grove Town Hall, John Galvin, Operator, Cottage Grove, Wis.  
Cowboy Inn, Wichita, Kansas.  
Cox, Lyllye, Jacksonville, Fla.  
Crescent Beach Ballroom, New London, Conn.  
Cressman, Harry E., Big Bear Lake, Calif.  
Crystal Bar, Clearwater, Florida.  
Cuthbert, Don, Beloit Recreation Band, Beloit, Wis.  
Dancehall Ballroom, San Bernardino, Calif.  
Dancel-Mor, Lincoln, Nebraska.  
Davis, Adda, Fairmont, W. Va.  
Davis Ballroom, and Russell Davis, Philadelphia, Pennsylvania.  
DeGrasse, Lenore, Port Arthur, Texas.  
DeLucco, Frank S., Buck's Tavern, Hartford, Conn.  
Delmonico Bar, and Artura Boza, Key West, Fla.  
DeMarco, Charlie, Prop., Charlie's Cafe, Dunmore, Pennsylvania.  
Disc Company of America (Asch Recordings), New York, N. Y.  
Doggett, F. L., Pensacola, Fla.  
Downs, Red, Orchestra, Topeka, Kansas.  
Driscoll, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.  
Dudek, Viola, Operator, Quabog Hotel, West Warren, Mass.  
Durfee Theatre, Fall River, Mass.  
Dupree, Hiram, Philadelphia, Pa.  
Eagles Club, Omaha, Nebraska.  
Eagles Club, Menasha, Wis.  
Eagles Club, Neenah, Wis.  
Eagles Lodge, Wichita, Kan.  
Earl, Sid, Orchestra, Boscobel, Wis.  
East 57th St. Amusement Corp., and Embassy Club, and Martin Natale, Vice-Pres., New York, New York.  
Echo Recording Co., and Clement Hambourg, Toronto, Ontario, Canada.  
El Capitan Tavern, Marvin King, Owner, Kansas City, Missouri.  
Elks Club, Key West, Fla.  
Ellis, Harry B., Orchestra, Oklahoma City, Okla.  
El Morocco Restaurant, Archie Choolgian, Sound View, Old Lyme, Conn.  
El Patio Club, and Arthur Karst, Owner, Orlando, Florida.  
Embassy Club, and Martin Natale, Vice-Pres., East 57th St., Amusement Corp., New York, N. Y.  
Feldman, Harry, Montreal, P. Q., Canada.  
Ferguson, Tex, Orchestra, Wichita, Kansas.  
Florence Rangers Band, Gardner, Mass.  
Folly Pier, Folly Beach, S. C.  
Forest Club, and Haskell Hardage, Prop., Hot Springs, Ark.  
Forte, Frank, New Orleans, La.  
Forty-ninth State Recording Co., Honolulu, T. H.  
Four hundred Club, Sarasota, Fla.  
Four eighteen Bar and Lounge, and Al Bresnahan, Prop., New Orleans, La.  
Fournier, Paul, and O. Gaucher and L. Gagnon, and Village Barn, Montreal, P. Q., Canada.

Fox River Valley Boys Orchestra, Pardeeville, Wis.  
France-Film Company, Quebec, P. Q., Canada.  
French Club, Jewett City, Conn.  
Frohman, Louis, Brooklyn, N. Y.  
Funk, Murray, Mgr., Rendezvous Club, Lstant, Illinois.  
Gagnon, Mr., Owner and Mgr., Central Cafe, Methuen, Mass.  
Gagnon, L., and O. Gaucher and Paul Fournier, and Village Barn, Montreal, P. Q., Canada.  
Galvin, John, Operator, Cottage Grove Town Hall, Cottage Grove, Wisc.  
Garston, Louis, Owner, The Polka, New Bedford, Massachusetts.  
Gaugher, O., and L. Gagnon and Paul Fournier, and Village Barn, Montreal, P. Q., Canada.  
Gauger, Mr., Mgr., Club 42, Two Rivers, Wisc.  
Gay Fad Club, and Johnny Young, Owner and Prop., Kansas City, Mo.  
Gay Spot, and Adda Davis, and Howard Weekly, Fairmont, W. Va.  
Gedymian, Walter, Worcester, Mass.  
Giacinto, Vince, Dr., Band Box Agency, Jersey City, New Jersey.  
Glen, Coke, and His Orchestra, Butler, Pa.  
Glenwood Dance Hall, Glenwood, Minn.  
Gobin, Joe, Operator, Silver Sea Horse, W. Yarmouth, Massachusetts.  
Golder, Clarence, and Civic Center Theatre, Great Falls, Montana.  
Gorman, Ken, Band, Soldier's Grove, Wisc.  
Grand Oregon, Oscar Leon, Mgr., Tampa, Fla.  
Greenup-Toledo High School and Band, Greenup, Illinois.  
Green Village, Rossiter, Pa.  
Gross, Quenal and Louis, Wisconsin Rapids, Wis.  
Guadalupe Theatre, San Antonio, Texas.  
Guicini, Naldo, Prop., White Beauty View Inn, Lake Wallenpaupack, Greentown, Pa.  
Hackettstown Firemen's Band, Hackettstown, N. J.  
Hall, Art, Buffalo, N. Y.  
Hamilton Arena, Percy Thompson, Mgr., Hamilton, Ontario, Canada.  
Hanes, Reynolds S., Hagerstown, Maryland.  
Happy Landing Club, New Orleans, La.  
Hardage, Haskell, Prop., Forest Club, Hot Springs, Arkansas.  
Hartley Hotel, Mount Vernon, N. Y.  
Havre Theatre, and Emil Don Tigny, Havre, Mont.  
Heath, Robert, Newport News, Va.  
Heywood-Wakefield Band, Gardner, Mass.  
High School, Rewey, Wisc.  
Hi-Hat Club, Deer River, Minnesota.  
Hiley, R. D., Owner, Silver Grille, Parkersburg, West Virginia.  
Hollywood Restaurant, Elmira, New York.  
Horseshoe Bar, and Phil LeMay, Owner, and Chesterfield Bar, Tampa, Florida.  
Hughes, Jimmy, and Orchestra, Oklahoma City, Oklahoma.  
Hurdic, Leslie, and Vineyards Dance Hall, Mohawk, New York.  
Indian Lake Roller Rink, and Harry Lawrence, Owner, Russel's Point, Ohio.

Jackman, Joe L., Bowling Green, Ky.  
 Jacob, Valmore, Woonsocket, R. I.  
 Jaffe, Mr., and Blue Room, Passaic, N. J.  
 Jay, A. Wingate, Macon, Ga.  
 Jersey Theatre, Morristown, N. J.  
 Jesse Clipper Post, No. No. 430, American Legion,  
 Buffalo, N. Y.  
 Jewett City Hotel, Jewett City, Conn.  
 Joe's Bar and Grill, and Joseph Briggs, Prop.,  
 Norfolk, N. Y.  
 Johnson Cocktail Lounge, Houghton Lake, Mich.  
 Johnson's Rustic Dance Palace, Houghton Lake,  
 Michigan.  
 Johnston, Martin M., Marquette, Mich.  
 Jones, Cliff, San Francisco, Calif.  
 Jones, Stevie, and His Orchestra, Catskill, N. Y.  
 Julius Bloxdorf Tavern, Kenosha, Wis.  
 Karst, Arthur, Owner, El Patio Club, Orlando, Fla.  
 Kastner, Leo "Hap", Owner, Blue Blazer Cafe,  
 St. Cloud, Minn.  
 Kelly, Noel, San Francisco, Calif.  
 Kennedy, John, Mosinee, Wis.  
 Kent, Porter, Quincy, Ill., and Keokuk, Iowa.  
 KFBH Ranch Boys, Wichita, Kansas.  
 KFHK Ark Valley Boys, Wichita, Kansas.  
 Kiernan's Restaurant, and Frank Kiernan, Prop.,  
 Netcong, N. J.  
 Killmer, Earl, and His Orchestra (Lester Marks,  
 Joe Schuler, Ray (Randall) Quackenbush),  
 Kingston, N. Y.  
 King, Marvin, Owner, El Capitan Tavern, Kansas  
 City, Mo.  
 Klode's Hotel, Mt. Freedom, N. J.  
 Knevech, Andy, and Andy's Inn, Warren, Ohio.  
 Knights of Templar, Bristol, Va.-Tenn.  
 Knowles, Nolan F. (Aetna Music Corp.), Balti-  
 more, Md.  
 Krusch, Adolph, Roanoke, Va.  
 Kryl, Bohumir, and His Symphony Orchestra.  
 Lake, Danny, Orchestra, Pierpont, Ohio.  
 Lakeport Dance Hall, Port Huron, Mich.  
 Lakeshore Inn, Aylmer, P. Q., Canada.  
 Lakeshore Terrace Gardens, and Messrs. S. McManus  
 and V. Barrie, Kingsville, Ont., Canada.  
 Larko's Circle L Ranch, Jefferson, Ohio.  
 Latin Quarter, Virginia Beach, Va.  
 L'Auberge Des Quatre Chemins, and Adrien Asselin,  
 Prop., Quebec, P. Q., Canada.  
 Lee, Duke Doyle, and His Orchestra, "The Brown  
 Bombers", Poplar Bluff, Missouri.  
 Lehto, K. A., and Village Barn, Wilmington, N. C.  
 LeMay, Phil, Owner, Chesterfield Bar and Horse-  
 shoe Bar, Tampa, Fla.  
 Leon, Oscar, Mgr., Grand Oregon, Tampa, Fla.  
 Lighthouse, Corpus Christi, Texas.  
 Lihrenta, Bennie (Tiny), Pittsburg, Calif.  
 Little Casino Bar, and Frank Pace, Ely, Nevada.  
 Lowe, Al, Macon, Ga.  
 Luse, Slim, and His Swinging Rangers, Paines-  
 ville, Ohio.  
 McGee, John F., Mgr., Roseland Dance Gardens,  
 Winnipeg, Man., Canada.  
 McManus, S., and Lakeshore Terrace Gardens and  
 V. Barrie, Kingsville, Ont., Canada.  
 Mack, Henry, and City Hall Cafe, and Wheel Cafe,  
 Rochester, N. Y.  
 MacDowell Music Club, Conneaut, Ohio.  
 Majestic Theatre, Shreveport, La.  
 Mancuso, Tuddy, Mgr., Club Rocket, New Orleans,  
 Louisiana.  
 Manor Record Co., and Irving N. Berman, New  
 York, N. Y.  
 Maple Leaf Hall, Cumberland, Ont., Canada.  
 Mardi Gras Ballroom, Culver City, Calif.  
 Martin, Pablo, and His Tipica Orchestra, Mexico  
 City, Mexico.  
 Maya Theatre, San Antonio, Texas.  
 Mayer, Oscar, Packing Co., Madison Wis., and  
 Chicago, Ill.  
 Mayflower Gardens, Eddie Byrne, Connelisville, Pa.  
 Meadowland Dance Pavilion, R. E. Paquette, Op-  
 erator, Cumberland, Ont., Canada.  
 Meekers Orchestra, Galesburg, Illinois.  
 Melody Ranch Dance Floor, Port Stanley, Ont.,  
 Canada.  
 Mills, Alonzo, Orchestra, Wichita, Kansas.  
 Miner's Hall, Boone, Iowa.  
 Montclair Theatre, Montclair, N. J.  
 Moore, Frank, Prop., Star Dust Club, Washington,  
 D. C.  
 Moose Club, Canandaigua, N. Y.  
 Moose Club, Palmyra, N. Y.  
 Moose Club, Terra Alta, W. Va.  
 Morgan, R. Duke, Philadelphia, Pa.  
 Mossman Cafe, Atlantic City, N. J.  
 Muehler's Hall, College Point, L. I., N. Y.  
 Musical Bar, Clearwater, Florida.  
 Natale, Martin, Vice-President, East 57th St. Amuse-  
 ment Corp., and Embassy Club, New York,  
 N. Y.  
 National Music Camp, Interlochen, Michigan.  
 National Theatre, San Antonio, Texas.  
 Navari, J. C., Operator, Flamingo Roller Palace,  
 Pittsburgh, Pa.  
 New Penn Inn, Louis, Alex and Jim Passarella,  
 Props., Pittsburgh, Pa.  
 Off Beat Club, Newport News, Va.  
 O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.  
 Orwig, William, Booking Agent, Oklahoma City,  
 Oklahoma.  
 Pace, Frank, Little Casino Bar, Ely, Nevada.  
 Palace Theatre, Morristown, N. J.  
 Palladium Ballroom, and Irvin Parker, Oklahoma  
 City, Okla.  
 Palmyra Inn, Palmyra, N. Y.  
 Panella, Frank J., Clover Farm and Dairy Stores,  
 Norfolk, Va.  
 Paquette, R. E., Operator, Meadowland Dance  
 Pavilion, Cumberland, Ont., Canada.  
 Park Theatre, Morristown, N. J.  
 Parker, David, Kingston, N. C.  
 Parker, Irvin, and Palladium Ballroom, Oklahoma  
 City, Okla.  
 Passarella, Louis, Alex and Jim, Props., New Penn  
 Inn, Pittsburgh, Pa.  
 Patterson, M. I., Mgr., Audubon Club, Hagers-  
 town, Md.  
 Paul's, Baltimore, Maryland.  
 Paul's Tavern, Perham, Minnesota.  
 Peckham, Lucia, Orchestra, Wichita, Kansas.  
 Penn Brook Inn, Adolph Smarsch, Prop., Elizabeth,  
 N. J.  
 Peoples Tavern and Dance Hall, and Mrs. Truda,  
 Custer, Wisconsin.  
 Perry, Louis, New York, N. Y.  
 Peter J's, Lodi, N. J.  
 Petrifying Springs Club House, Kenosha, Wis.  
 Phil's Turf Club, Eatontown, N. J.  
 Pickfair Cafe, Rinaldo Cheverini, Prop., Lynn,  
 Mass.  
 Pigalle Theatre, Quebec, P. Q., Canada.  
 Pineboard Liquor Store, Omaha, Nebraska.  
 Pine House, Danielson, Conn.  
 Pleasant Valley Boys' Orchestra, Galesburg, Ill.  
 Polish-American Club, Elizabeth, N. J.  
 Polish Community Home (PNA Hall), Schenectady,  
 N. Y.  
 Polish Falcons of America, Nest 126, Elizabeth,  
 New Jersey.  
 Polish National Home, and Jacob Dragon, Pres.,  
 Linden, N. J.  
 Propp, Fitzhough Lee, Asheville, N. C.  
 Polka, The, and Louis Garston, Owner, New Bed-  
 ford, Mass.  
 Quabog Hotel, Viola Dudck, Operator, West War-  
 ren, Mass.  
 Rabasco, C. A., and Baldwin Cafe, Hagerstown,  
 Maryland.  
 Radio Rendezvous, Twin Falls, Idaho.  
 Reardon, Bernard, and Spencer Fair, Spencer, Mass.  
 Rendezvous, Lake County, Santa Rosa, Calif.  
 Rendezvous Club, and Murry Funk, Mgr., Lanast,  
 Illinois.  
 Revolving Bar, and Mr. Alexander, Prop., Bronx,  
 New York.  
 Richland Recreation Center, Mansfield, Ohio.  
 Richman, William L., New York, N. Y.  
 Risk, Louie, and "Flop" Thompson, Operators,  
 Savoy Club, Charleston, W. Va.  
 Riverside Ballroom, Norfolk, Nebraska.  
 RKO Broad Theatre, Trenton, N. J.  
 Rock Island Hall, St. Joseph, Missouri.  
 Rodeo Association, Vinita, Okla.  
 Rogers, Clark, Mgr., Sierra Park Ballroom, San  
 Bernardino, Calif.  
 Rogers Hall, and Stanley Rogers, Prop., Eynon, Pa.  
 Rollerland Rink, Olean, N. Y.  
 Romany Grill, Anderson, Indiana.  
 Roseland Cafe, and A. Sellers, Philadelphia, Pa.  
 Roseland Dance Gardens, and John F. McGee,  
 Mgr., Winnipeg, Man., Canada.  
 Roulette House, and Edgar Brewer, Roulette, Pa.  
 Round Prairie Dance Hall, Round Prairie, Minn.  
 Rova Amvet Hall, Oneida, Illinois.  
 Russell Ross Trio, and Salvatore Coriale, Leader,  
 Frank Ficarra, Angelo Ficarra, Utica, N. Y.  
 Ruston, Irene, Azalea Cocktail Lounge, Pensacola,  
 Florida.  
 Sabatelle, William, Prop., Arcadia Bar & Grill,  
 Dunmore, Pa.  
 St. Denis Theatre, Montreal, P. Q., Canada.  
 St. Lucius Choir of St. Joseph's Parish, Camden,  
 New Jersey.  
 St. Mary's School, Raleigh, N. C.  
 Samarkand Hotel, Santa Barbara, Calif.  
 Samczyk, Casimir, Orchestra, Chicago, Ill.  
 Santikos, Jimmie, Trocadero Dinner Club, Corpus  
 Christi, Texas.  
 Savoy Club, "Flop" Thompson and Louie Risk,  
 Operators, Charleston, W. Va.  
 Scharf, Roger, and His Orchestra, Utica, N. Y.  
 Schooler, Harry, Long Beach, Calif.  
 Schulze, Frank J., Wichita, Kansas.  
 Scotland Commercial Club, Scotland, So. Dak.  
 Sea Horse Grill & Bar, Clearwater, Florida.  
 Seaton, Don, San Luis Obispo, Calif.  
 Sellers, A., and Roseland Cafe, Philadelphia, Pa.  
 Shadowland Dance Club, Wichita, Kansas.  
 Show Bar, and Homer Ashworth, Operator, Evans-  
 ville, Indiana.  
 Shubert Lafayette Theatre, Detroit, Mich.  
 Shubert Theatre Interests, New York, N. Y.  
 Sierra Park Ballroom, Clark Rogers, Mgr., San  
 Bernardino, Calif.  
 Sigma Chi Fraternity, Raleigh, N. C.  
 Sigmam, Arlie, Sterling, Illinois.  
 Silver Grille, R. D. Hiley, Owner, Parkersburg,  
 W. Va.  
 Silver Sea Horse, and Joe Gobin, Operator, West  
 Yarmouth, Mass.  
 Simmons, Frank, and His Orchestra, Newport, R. I.  
 Simpson's Cafe, Kittanning, Pa.  
 Slovenian Club, Center, Pa.  
 Smarsch, Adolph, Penn Brook Inn, Elizabeth, N. J.  
 Smith, Chuck, Orchestra, North Lima, Ohio.  
 Smoky Mountain Rangers, Council Bluffs, Iowa.  
 Sons of Herman and Gulf Oleander Lodge Club,  
 Galveston, Texas.  
 Spencer Fair, and Bernard Reardon, Spencer, Mass.  
 Spiegel, Label, Little Rathskeller Cafe, Philadel-  
 phia, Pa.  
 Sportmen's Club, Ben J. Alexander, Savannah, Ga.  
 Sportsmen's Club, San Pablo, Calif.  
 Star Dust Club, Frank Moore, Prop., Washington,  
 D. C.  
 Startt, Lou, and His Orchestra, Easton, Md.  
 State Theatre, Baltimore, Md.  
 Stork Club, and Mr. Aide, Trevor, Wisconsin.  
 Strand Theatre, Shreveport, Louisiana.  
 Sully's Inn, Freedom, Pa.  
 Surf Bar, Atlantic City, N. J.  
 Swiss Villa, Groton, Conn.  
 Terminal Bar, Atlantic City, N. J.  
 Thompson, "Flop", and Louis Risk, Operators,  
 Savoy Club, Charleston, W. Va.  
 Thompson, Percy, Mgr., Hamilton Arena, Hamilton,  
 Ont., Canada.  
 Three Hundred Club, Toronto, Ont., Canada.  
 Tigny, Emil Don, Havre Theatre, Havre, Mont.  
 Timms Hall and Tavern, Two Rivers, Wis.  
 Top Hat, Douglas, Arizona.  
 Town Casino Night Club, Buffalo, N. Y.  
 Town Hall, Rewey, Wisconsin.  
 Townsend Club No. 2, Galesburg, Illinois.  
 Tracmers Restaurant, New York, N. Y.  
 Triangle, and J. and E. Assaly, Props., Hawkes-  
 bury, Ont., Canada.  
 Tricfenbach Brothers Orchestra, Marissa, Illinois.  
 Trocadero Club, and George Rody and W. C.  
 (Shorty) Dugger, Savannah, Ga.  
 Trocadero Dinner Club, Jimmie Santikos, Corpus  
 Christi, Texas.  
 Truda, Mrs., Peoples Tavern and Dance Hall,  
 Custer, Wis.  
 Tully, Earl, Owner and Operator, Brookside Pa-  
 vilion, Peterborough, Ont., Canada.  
 Tuxedo Club, C. Batter, Owner, Seattle, Wash.  
 Twin City Amusement Co., and Frank W. Patter-  
 son, Minneapolis, Minn., and St. Paul, Minn.  
 Ulster County Volunteer Fireman's Association,  
 Kingston, N. Y.  
 U. S. Grant Hotel, Mattoon, Ill.  
 Vaillancourt, Louis, and His Orchestra, Newport,  
 Rhode Island.  
 Valley Hotel, Fallston, Pennsylvania.  
 Val Morin Lodge, Val Morin, P. Q., Canada.  
 Van Brundt, Stanley, Orchestra, Oakridge, N. J.  
 Ventura's Restaurant, and Rufus Ventura, Utica,  
 New York.  
 V.F.W. Club, Omaha, Nebraska.  
 V.F.W. Ravena Band, Ravena, N. Y.  
 Victory Supper Club, Newport News, Va.  
 Village Barn, and K. A. Lehto, Owner, Wilming-  
 ton, North Carolina.  
 Village Barn, and O. Gaucher and L. Gagnon, and  
 Paul Fournier, Montreal, P. Q., Canada.  
 Village Hall, Oregon, Wisconsin.  
 Vineyards Dance Hall, Leslie Hurdic, Mohawk,  
 New York.  
 Wade, Golden G., Bowling Green, Ky.  
 Washington Band, Annville, Pa.  
 Weather, Jim, Macon, Ga.  
 Weaver Hotel, Kenton, Ohio.  
 Weekly, Howard, Fairmont, W. Va.  
 Weiss Orchestra, Durand, Wisconsin.  
 Wells, Jack, Washington, D. C., and Buffalo, N. Y.  
 Weltz Orchestra, Kitchener, Ontario, Canada.  
 Westgate Ballroom, Loveland, Colo.  
 Wheel Cafe, and Henry Mack, and City Hall Cafe,  
 Rochester, N. Y.  
 White Beauty View Inn, and Naldo Guicini, Prop.,  
 Lake Wallenpaupack, Greentown, Pa.  
 White Township Inn, Beaver Falls, Pa.  
 White, Wm. B., Beverly Hills, Calif.  
 Whitney, John B., Omaha, Nebraska.  
 Williams, Buddy, Buffalo, N. Y.  
 Williams, Ossian, Buffalo, N. Y.  
 Willis, Stanley, New York, N. Y.  
 Willow Brook Lodge, North Haledon, N. J.  
 Woman's Club, Cedar Falls, Iowa.  
 Wonder Bar, and Roger A. Bernier, Owner, Nor-  
 wich, Conn.  
 Yanakonis, Mr., Owner and Mgr., Central Cafe,  
 Methuen, Mass.  
 Young, Buddy, Orchestra, Denville, N. J.  
 Young, Johnny, Owner and Prop., Gay Fad Club,  
 Kansas City, Mo.  
 Zaragoza Amusement Co., Inc., and Alameda,  
 National, Maya, Guadalupe, Zaragoza, Thea-  
 tres, San Antonio, Texas.

## MISCELLANEOUS

Marvin, Eddie.  
 Wells, Jack.

## Concert Critique

### Sibelius

"A ROMANTIC composer!" we exclaimed of Sibelius, when we heard Émil Telmanyi play his Concerto No. 2 in D Major at the Philadelphia Orchestra's concert of February 20th, in Carnegie Hall, New York. A composer of deep emotional undertones, of dramatic contrasts, of "heart" rather than "mind"—this is how the violinist presented him via this concerto.

He must have interpreted truly, for Jean Sibelius himself once said when he heard Telmanyi play it, "Perfectly presented!"

Full, rounded tone, more mellow than most of our violinists today, a fluid phraseology—these characterize the violinist's style.

The program of the Philadelphia Orchestra that evening—all Sibelius—commemorated the eighty-fifth anniversary of the composer's birth.

—H. E. S.

### Casadesus

WE NOTED, as Robert Casadesus played the Schubert *Laendler*, Op. 171, first number on the program at his Carnegie Hall concert February 27th, that what is spectacular about a great pianist's playing is not what *is* there but what is *not* there. There are, to illustrate, no "effects" as such in Casadesus' pianism—nothing whatever to call attention to the artist and impede the road between composer and audience. Certainly no gymnastics, no side-tracking rubato, no sound carried a breath longer than it should be.

This noted, we noted, too, as he played Beethoven's Sonata in F minor, what *fairness* characterized his playing, all parts of the compo-

sition tempered to augment the good of the whole. One was not conscious of melody line, not of underlying harmony—only of the composition's steady development.

Casadesus playing Ravel—the second half of the program was devoted to his works—went along with the composer in making the piano sound *like* a piano, a specialized instrument, percussive, explosive, positive. For instance, he demonstrated to perfection the piano's ability to repeat a single note with trigger rapidity. The pedals' ability to carry over effects into alien harmonies were used to give a sense of conflicting moods.

If Ravel—never quite losing sense of key—is a modern more in technic than temper—that was something Casadesus could not be accountable for. Cooling and refreshing this technic was. And, now and then, it would deepen to express this age's tumult, its blind seeking, its striking out at inconsistencies.

—H. E. S.

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*p* doux et expressif *p* *pp*

*pp* *pp* doux et pénétrant

**Cédez** **2** Poco mosso

*p* *p*

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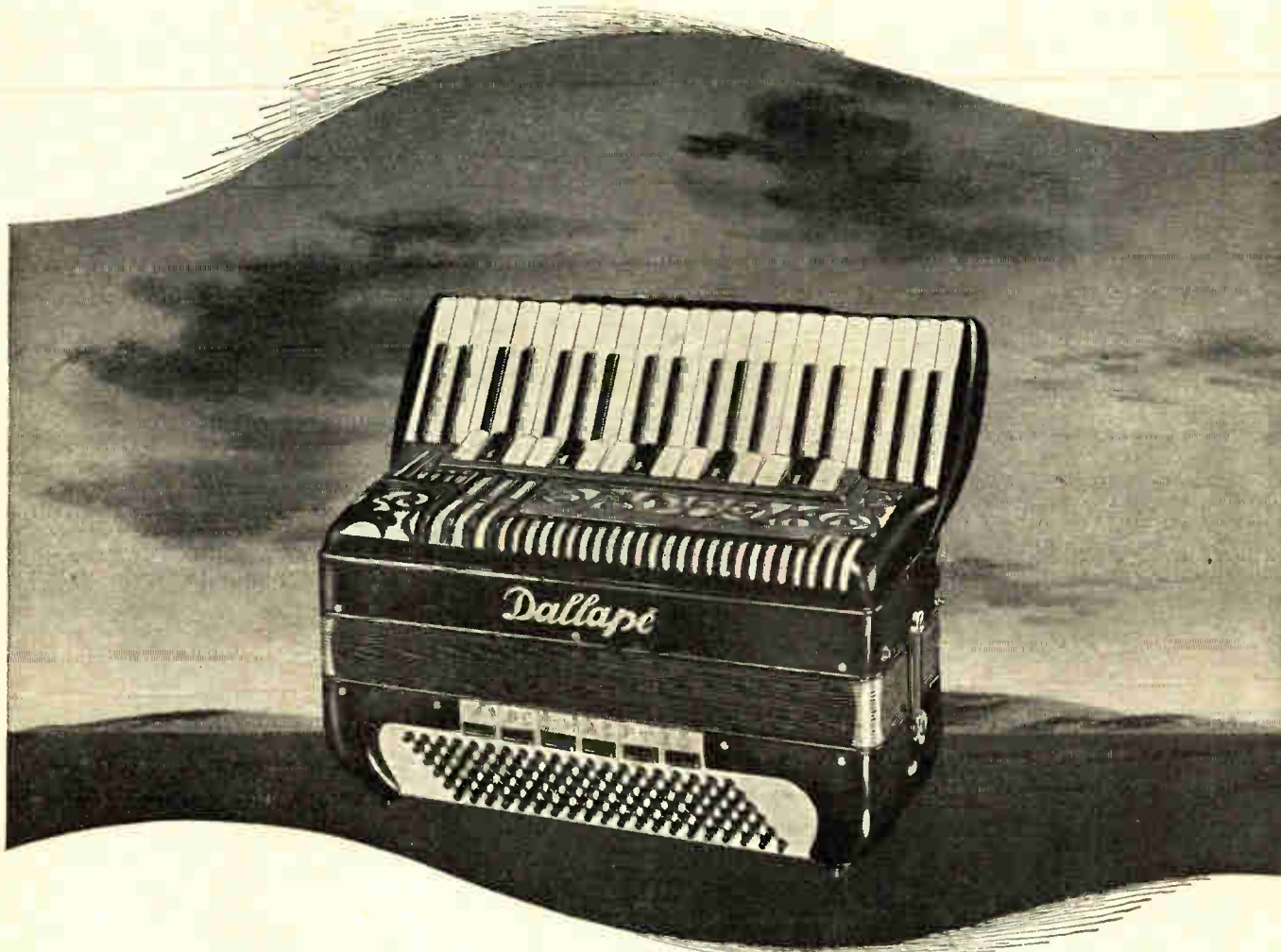
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