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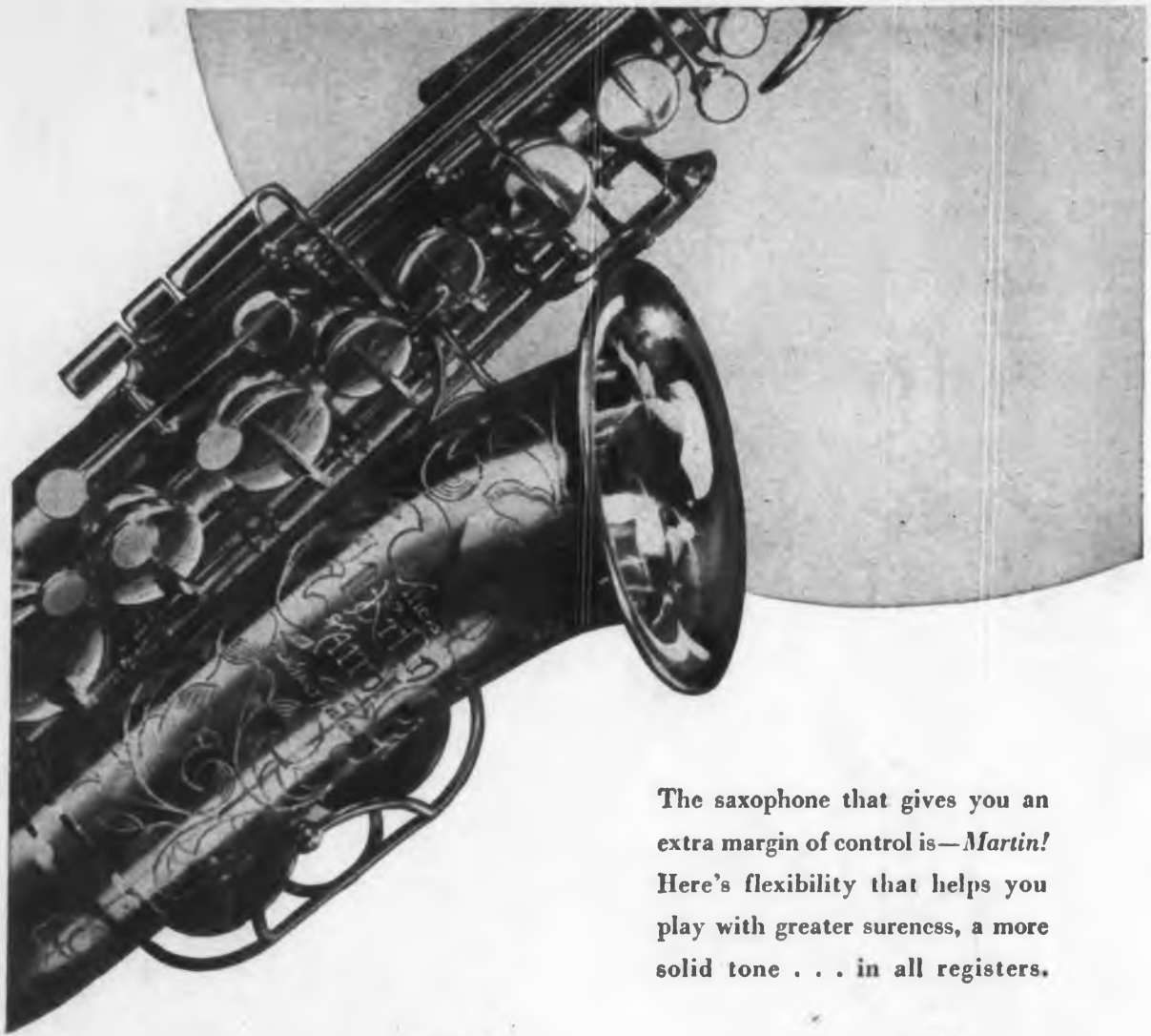
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Roy Harris • see page 12

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CONDUCTORS

The San Francisco Symphony Orchestra next season will be conducted by Enrique Jorda, this ending a two-year search for a conductor to succeed Pierre Monteux . . . Hermann Herz has been re-engaged for his fifth consecutive season as conductor of the Duluth Symphony Orchestra . . . Fritz Reiner will return for his second season as the Chicago Orchestra's music director. During Reiner's mid-season vacation in 1955, Otto Klemperer, Josef Krips and Bruno Walter have been engaged as guest conductors . . . Guido Cantelli has extended his period as guest conductor with the New York Philharmonic during the 1954-55 season.

PRIZES

The Friends of Harvey Gaul, Inc., of Pittsburgh, announces the eighth annual composition contest. A prize of \$300.00 will be awarded for violin solo with piano accompaniment—suitable for concert performance. An additional prize of \$100.00 in memory of Harvey Gaul will be offered by Mrs. Albert Keister for the best composition for four harps. Compositions must be submitted on or before December 1, 1954. Further information may be obtained by addressing: The Friends of Harvey Gaul Contest, Mrs. David V. Murdoch, Chairman, 5914 Wellesley Avenue, Pittsburgh 6, Pa. . . . A prize of \$1,000 will be awarded to the winner of an international composition contest sponsored by the Musical Fund Society of Philadelphia. The competition is limited to works for a chorus of mixed voices and orchestra, and the closing date is December 31, 1954. For further information write to Dr. F. William Sunderman, 1025 Walnut Street, Philadelphia 7, Pa.

MUSIC WEEK

The dates of National Music Week this year are May 2 to 9, and the keynote, "Join in Music Making." Music Week is now observed in more than 3,000 communities, its chief participants, churches, schools, music clubs, women's clubs, civic, recreation and youth organizations. Its two main objectives are to stimulate year-round music and music education, and to advance civic music projects of permanent social and cultural value.

TRAIL BLAZING

A brand new adventure in every sense of the word is the project currently being worked out by the Louisville Philharmonic Society through a grant made by the Rockefeller Foundation. The orchestra is scheduling forty-six Saturday afternoon concerts during each of the years 1954, '55, '56, and '57, with a new work, made to order, on each program. Each program contains four compositions, and each composition is played on four successive Saturdays. Thus the audience

listens, each week, to a first performance, a second performance, a third and a fourth. The Kentucky Opera Association, during two four-week periods each year, cooperates with the Louisville Philharmonic in staging one-act operas. On April 10, 17, and 24 will be premiered Peggy Glanville-Hicks' *The Transposed Heads*, the first of two operas commissioned this year under terms of the orchestra's \$400,000 Rockefeller Foundation grant. The performances will be under the direction of Moritz Bomhard, director of the Kentucky Opera Association.

The board of directors of Local 11, Louisville, has by resolution acknowledged Charles Farnsley's "valuable contributions to the cultural and art program of the city,

among these the very successful program of the Louisville Symphony Orchestra, during his term as Mayor of Louisville."

PREMIERES

The "Orchestra Variations on a Theme of Paganini, Opus 26," by the contemporary composer, Boris Blächer, received its first performance by the Chicago Symphony when Fritz Reiner conducted it on April 8th and 9th . . . Henry Brant's *Ceremony* for violin, oboe and cello, with orchestra, presented April 3rd by the Columbia University Orchestra, divides the performers into two principal groups—one on the stage and one in the rear of the balcony.



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Report of the President on Conditions of Musicians in Europe

IN THE December, 1953, issue of the *International Musician* I gave the membership a report on my trip to Stockholm, Sweden, where the Convention of the International Confederation of Free Trade Unions was held, with delegates from all over the world. I was one of the delegates representing the American Federation of Labor on behalf of the labor movement of the United States and Canada. In that report I promised to make a further report dealing with the conditions pertaining to musicians in Europe.

I am sorry to say that I misplaced some of my notes on the trip and I had to write to certain people in Europe to freshen my memory. They were kind enough to respond, for which I thank them from the bottom of my heart. I would not have been able to give you this report in its present form without their cooperation.

I must say that the press was very good to me on this trip. I was invited to make speeches in some of the cities I visited, but I did not accept because I did not feel I knew the social and political backgrounds of these cities as well as I might, due to the short time I spent there. I was also invited by Walter Reuther, President of the CIO, to speak to the workers of the United States Lines on the boat going over, as Mr. Reuther happened to be on the same ship. Although I appreciated his invitation, I did not feel I should accept. Coming back on the same ship I was again invited to talk by the CIO workers on the ship, and again I declined the invitation. I did not feel it was my place to participate in anything of this nature as it might be misunderstood by officials of the CIO locals who did not know the circumstances. Since I had declined the invitation to speak from Mr. Reuther on the way over, it certainly would have been in bad taste for me to accept the workers' invitation on my way back when Mr. Reuther was not aboard the ship.

My first stop was in London, where I was invited to the Palladium Theatre to see what would be described here as a "vaudeville show," by the conductor, Dick Stabile, who is an American orchestra leader and a member of Local 47, Los Angeles, California, and Local 802, New York. The stars on the bill at that time were the popular comedians, Martin and Lewis, two American boys. They had a fine orchestra, all natives of London with the exception of two American musicians brought by Martin and Lewis from the United States. They were Louis Brown and Ray Toland, also members of Locals 47 and 802.

A misunderstanding occurred when I arrived in London as to whether the officials of the British Musicians' Union and I were to meet there. As a matter of fact, we had no meeting arranged. I did not even advise the officials of the British Musicians' Union I was coming. However, the press played up the fact that I was arriving in London on a certain day, and then the press wanted to know why we did not meet. I explained that we had no meeting arranged, but just before I left for Stockholm

for the Convention, I received a letter by messenger from an official of the British Musicians' Union stating that he wanted to meet with me to discuss several mutual problems and that such a meeting would be beneficial to the English musicians as well as the musicians in the United States and Canada. Due to the shortness of my stay in London there was no time for such a conference, so when I arrived in Stockholm I wired him my itinerary, and he arranged to meet me in Paris on my way home from the Stockholm Convention.

We met in Paris and discussed many problems affecting the musicians of the United States and Canada. The one in which I was most interested was the question of permitting their bands to play here, and our bands to play there. I proposed to him that we have a free interchange of dance bands, symphony and opera orchestras, and orchestral units of all kinds, without any restrictions for one year on an experimental basis. I was fortified in that proposal by the sanction of our International Executive Board to make such an arrangement if I saw fit. The British Musicians' Union representative made a counter-proposal that the interchange be on a man-to-man or band-to-band basis, asserting that they only had a few dance bands that could be sold in the United States and Canada, whereas we would have anywhere from fifteen to twenty-five bands that would be well received in England. For that reason, he did not feel they could consummate that kind of agreement for they would be the losers. I told him I would report this to our International Executive Board when I returned to the United States, which I did. The Board took the same position I did, and as of this date has left the entire matter in my hands to make an agreement should I see fit.

During my trip I learned some interesting facts about the membership and make-up of the various musicians' unions in the countries I visited. I think this will be of equal interest to the membership of the Federation.

ORGANIZATION OF MUSICIANS' UNIONS

Great Britain

There is one musicians' union for Great Britain, which includes England, Scotland, Wales and neighboring islands. The population of Great Britain is 50,367,741, and the membership of the union is 30,000. There are unions in Northern Ireland, which is part of the United Kingdom, and in Southern Ireland (Eire), with which the British Musicians' Union cooperates. The British Musicians' Union has branches in approximately 156 towns and cities.

Like all trade unions in England, it is a national union with local branches. It is affiliated with the International Federation of Musicians, which represents fourteen European countries.

The Trades Union Congress in England is comparable to the American Federation of

Labor. There are nearly two hundred unions affiliated with it. This kind of national organization is called a "National Centre." In England there is only one as compared with the two United States bodies (A. F. of L. and C. I. O.). These "National Centres" exist in all European countries, and practically throughout the world. The Congress of the International Confederation of Free Trade Unions which I attended in Sweden consisted of representatives from such "centres."

The British Musicians' Union has a Constitution and By-laws which they call "Rules." These are registered in England under the Trade Union Acts.

The British Musicians' Union holds Conventions, which are called "Delegate Conferences," every two years, usually in July.

Sweden

In Sweden there is one musicians' union, the Swedish Musicians' Union. The national population is 7,126,000, and there are some 19,000 members of the musicians' union. About 3,000 of this number are professional musicians working in symphony, theatre, restaurant or music hall orchestras, and some 350 musicians are employed in five symphony orchestras, subsidized by the State and Municipal authorities. In addition to these professional musicians there are approximately 10,000 semi-professional musicians occasionally working in dance orchestras in smaller towns and in the provinces and principally employed in other fields. The rest of the membership consists of performers and other personnel who are not musicians but who work in conjunction with musicians, such as vocalists, ballet and chorus personnel, and attendants in theatres, movies and open-air entertainment parks. The terms and conditions for these non-musicians are stipulated in collective agreements between the Musicians' Union and their employers.

The Swedish Musicians' Union is set up somewhat similarly to the American Federation of Musicians, and has some 165 local branches.

There is in Sweden the "Swedish Federation of Labor," which is comparable to the American Federation of Labor, and with which the Swedish Musicians' Union is affiliated.

The Swedish Musicians' Union's highest authority is the Congress, which meets every fourth year. The intermediate authority between the Congress meetings is the National Executive Committee of seventeen members, which meets once a year. Responsible to these authorities are the President of the Union and an executive committee composed of seven members. They have ten full-time officers. There is a headquarters in Stockholm and branch offices run by full-time employees in the next three largest cities in Sweden.

The Swedish Musicians' Union has rules which can be altered only by its highest authority, the Congress, which is similar to our Convention.

Holland

In Holland, with a population of 10,426,000, there are four trade unions of musicians, with a membership of 2,700. Two of these unions belong to the N. V. V. (Nederlands Verbond van Vakverenigingen), a non-political organization; one belongs to the C. N. V. (Christelijk Nationaal Vakverbond), a Protestant union, and one to the K. A. B. (Nederlands Katholieke Arbeidersbeweging), a Catholic union. I met with the Secretary of one of the Musicians' Unions which belongs to the N. V. V. This union is composed of professional musicians and variety artists. Each group has its own section in the union and its own officials. The union has one executive committee dealing for the entire membership, and committees, one for the musicians and the other for the artists. Those committees have fourteen locals in nearly every important town in Holland, and each local works under the rules and conditions of the executive committee of the whole union.

In Holland there are three organizations comparable to the American Federation of Labor—the non-political union, the Protestant union and the Catholic union, as I mentioned before. Each of these Federations is made up of unions of dockers, miners, workers in the steel factories, engineers, teachers, musicians, etc. The three Federations work closely together. In each trade or profession they set up a committee of three, with a representative of each of the three Federations on the committee. For instance, the musicians have such a committee, composed of a representative from the Protestants' Trade Union of Musicians, a representative from the Catholic Trade Union of Musicians, and one from the non-political union. The non-political Federation is the one most similar to the American Federation of Labor.

The musicians' union in Holland has a Constitution which is controlled by the Government. Although not required, it is advantageous for a union to submit its Constitution to Government control. If the Government approves the Constitution, the union has permission to use a phrase on its letterheads, etc., which means "Recognized by the Queen."

In Holland the union has a convention every two years where delegates of all their branches speak for the members. The members of the Executive Committee are elected at the Convention, and the Convention tells the Executive Committee what to do in the next two years and approves the actions of the Committee since the last Convention.

France

In France, with a population of 42,740,000, there is one musicians' union in the district of Paris, having jurisdiction over the city and the immediate area surrounding it, and six other unions operating in specific districts in the other sections of the country. Each of these districts comprises a large principal city, and surrounding area. The membership is approximately 10,000.

There is no national organization, and the seven unions are associated only through their affiliation with the Federation Nationale du Spectacle. Each union is represented by twenty-seven men elected for yearly terms by the general council of its membership. The musicians have complete freedom and can move from district to district without restriction, being automatically subject to the jurisdiction of the union directing the particular region in which they

happen to be, though remaining officially members of the district in which they enrolled.

The musicians' unions and the Federation Nationale du Spectacle are closely affiliated with the C. G. T. (Confederation General du Travail), which supports the interests of all classes of workers in France, including the musicians.

In France each individual musicians' union has its own statutes governing each particular region. These statutes are in accordance with National Government Regulations, but vary slightly in the different regions.

Each of the French musicians' unions is divided into four sections:

1. National Theatres, Large Orchestras, Associations;
2. Mechanical Music, (Radio, Television, Discs, etc.);
3. Private Theatres, Music Halls, Circuses, Cinemas;
4. Variety Orchestras, Dance Halls, Cabarets, Cafes, Balls.

In each office there is one representative of each section. These sections hold conventions with the "chambres patronales" (groups of employers) to fix the minimum basic wages for their particular sections and regions.

EXTENT OF UNIONIZATION

Throughout Great Britain, all musicians in regular engagements are organized in the British Musicians' Union. The only field of employment not yet completely organized is casual dance work (club dates) but they are very well organized even in that field. Most other European countries are not so well organized, partly because they tend to concentrate upon opera, symphony, and radio orchestras, and neglect musicians employed in light orchestras and dance bands. Conditions between one country and another vary widely, but, in general, there is too little attention given to organizing the part-time musician who has also a sideline.

In Sweden, in the cities as well as the provinces, the musicians are organized 100 per cent. The non-musician categories mentioned earlier in this article are not yet fully organized, but they expect within a year or two to be completely organized.

In Holland, the musicians are about 70 per cent organized. Efforts at complete organization are going forward, but due to the split in the unions, it is a difficult task.

In France, the cities are fully organized under the seven sections of the unions. There are other independent unions, but they are very small and are of no importance.

The Musicians' Unions in Britain, Sweden, Holland and France, and throughout most of Europe are labor unions as we understand them in this country. In some countries there are, in addition, societies of one kind or another, but these are insignificant.

When I say that these are labor unions as we understand them in this country, I mean that their structure is essentially the same as ours, and in some cases their parent organizations are comparable to the American Federation of Labor in structure, but not in their operations. You will note throughout this article that it is quite difficult for us to understand their operations and compare them with our own. This is partly due to language difficulties and their inability to express their rules and regulations in the same terms with which we are familiar. In some cases they compare

their scales to the wages of teachers, stenographers, etc., without giving us any definite figures. In some cases they state they have no Government control, and then explain to what extent the Government controls certain of their operations. Then again they will say they have no guaranteed employment, and then say they have some men working under contracts for certain periods of time, which to us would mean guaranteed employment. The British Musicians' Union states they are free to strike without Government interference, yet they state they are under Government regulation. Of course, they understand their own operations very thoroughly, but it is hard for them to make them clear enough for us to understand them thoroughly.

WAGES AND WORKING CONDITIONS

Great Britain

All agreements and scales of the British Musicians' Union specify working hours. In London the scales are nearly all established by agreement with the employers. In radio their minimum scale is three pounds (\$8.40 in American money) for a broadcast and rehearsal not exceeding three hours. In theatres, the scale for one or two performances a night, six days a week, for not less than five weeks is approximately six and one-half pounds (\$18.20) a week. In hotels and cafes, the dance orchestras receive approximately three pounds (\$8.40) for four hours' service terminating by midnight. The symphony orchestras receive between three and four pounds (\$8.40 to \$11.20) per concert with free rehearsal on the same day, each not exceeding three hours. The British Musicians' Union has no guarantee of employment for musicians.

Sweden

In Sweden the terms and conditions for musicians in symphony orchestras are stipulated in collective agreements reached between the union and the orchestra management. The minimum salaries for the rank and file are comparable to the salaries for fully employed teachers in the high schools in Sweden or some 50 per cent higher than the salaries of experienced stenographers. The maximum time of the daily service is six hours, including rehearsals and performances.

The restaurant musicians are employed usually for periods of from four to six months. The terms and conditions are stipulated in collective agreements between the union and the National Association of Hotel and Restaurant Employers. The minimum salaries are nearly the same as the symphony musicians mentioned above. However, some 75 per cent of the restaurant musicians receive an additional payment based on their personal qualifications. Their main problem is the competition with foreign musicians. For example, their Government signed a reciprocal agreement by which citizens of Denmark, Finland and Norway are exempt from applying for a labor permit in Sweden. In addition to this, refugees from the Baltic states, Poland, Hungary, Czechoslovakia, etc., are exempt from the labor permit provided they apply for a Swedish alien passport.

This policy of the Government, of course, is not limited to musicians, but as a result, some 25 per cent of all restaurant musicians in Sweden are natives of other countries, although they

have been organized in the Swedish Musicians' Union.

As to the dance musicians employed by music halls, their average standard is very high for Sweden. They are very well paid and are contracted for four to six month periods. The terms and conditions are stipulated in collective agreements between the Union and the proprietors.

The theatre musicians, including the ninety-piece orchestra at the National Opera in Stockholm, are working under terms and conditions comparable to the symphony musicians.

In Sweden they have regular hours stipulated in the collective agreements in all phases of their business. Of course, there are different categories from which an employer may choose. For example, the agreement with the Association of Hotel and Restaurant Employers stipulates that musicians for a certain amount have to work thirty-six hours a week, and for a smaller salary, thirty hours weekly, and so on.

Holland

In Holland there are no official scales for musicians in theatres, cafes, hotels, parades, etc., and the musicians work for what they can get. They are usually paid about Fl. 125. a week (\$33.13) for six days' work. The symphony and radio musicians on steady employment have scales recognized by the Government. It is difficult to give the details of the scales, but they may only work thirty-six hours a week, including rehearsals. The salaries average between Fl. 90. (\$23.85) and Fl. 105. (\$27.83) a week.

In Holland they have a law setting the working hours of musicians. They may work no more than forty-eight hours a week, and no more than eight hours a day. In the same law it is provided that they must have fifteen minutes rest after three hours' work. If they must work more than six hours a day, there shall be a break of one hour. The Union is not satisfied with this law and is trying to get a better one.

France

In France, the scales in all classes of business are fixed by discussion between the various unions and sections and the groups of employers. They vary according to region and class and are not rigidly applicable. The employer is held responsible if he pays a musician less than the fixed basic wage and can be prosecuted by a Labor Inspector of the C. G. T., mentioned above as comparable to the American Federation of Labor. A member can be fined after being tried by an arbitration commission set up by the unions. This, however, is rarely carried out as

THE LESTER PETRILLO MEMORIAL FUND IS A PERMANENT AND CONTINUING FUND FOR THE BENEFIT OF DISABLED MEMBERS OF THE FEDERATION.

Its main source of revenue is the voluntary contributions by locals and members of the Federation. However, its effectiveness can only be maintained by their whole-hearted support.

the employee is not held responsible for taking whatever wage he can obtain, the unemployment pay being insufficient to live on. The unions are in a constant fight with the Government to better conditions which are very bad in France.

In all cases the minimum wage is subject to frequent fluctuations of the cost of living and therefore it is impossible to apply it rigidly. The minimum rates are quite low. The authorities in Paris were extremely reluctant to reveal these actual rates. Regular hours are fixed, and the musicians, by law, are allowed ten minutes' rest in each hour. This is not rigidly observed due to the attitude of the employers, and to the attitude of the public, who object to breaks in the music. These hours are fixed by "conventions collectives" (meetings of all the sections and unions). The Government abides by the decisions of these meetings.

Ten per cent of the musicians in an orchestra in France can be of foreign nationality and residence, with retroactive arrangements for exchange of musicians with other countries. Concert artists are permitted free movement.

GUARANTEED EMPLOYMENT, SEVERANCE PAY, SIX-DAY WEEK

In many European countries opera and symphony orchestras are maintained, or heavily subsidized by the Governments; and practically throughout Europe, broadcasting is maintained by the Governments. There is thus some guarantee of employment that would not exist if musicians had to depend alone upon commercial interests.

In Sweden, only a musician who is holder of a personal contract with an employer with whom the union has a collective agreement, has a guarantee as to terms, conditions and duration of the engagement, which are stipulated in the personal contract.

In Holland about ten symphony orchestras engage about 700 musicians. Two employers present operas and operettas with about 50 musicians. Three movie houses, with vaudeville on the stage and pit orchestras, have 38 musicians in each theatre. About 1,000 musicians work in cafes, dance halls, restaurants, etc., on contracts varying between one and three months in duration. About 700 musicians work at parties and similar engagements on Saturdays and Sundays.

In France there is no guarantee of employment other than individual contracts for engagements. Unemployed musicians are eligible for unemployment pay, but this is insufficient to live on.

In Great Britain their agreements with employers, and the musicians' contracts, provide that engagements must be terminated by notice, which may vary from two weeks to three months. It has long been established that, where there is no specific agreement to the contrary, a continuing engagement can be terminated only by two weeks' notice, and the Courts uphold this.

On the question of notice upon the termination of an engagement, in Sweden, the notice depends entirely upon the wording of the personal contracts and on the collective agreements between the union and the employers. In Holland the musicians work on radio and in symphony orchestras on yearly contracts; the others work on a month-to-month basis. Here we must keep in mind that there are no scales in many phases of their business and they work for what the employer gives them. They have no scales for theatres, cafes, hotels, parades, etc., and the sym-

phony and radio musicians average between \$23.85 and \$27.83 a week, as I said before.

In France, in the case of a collective contract (this means the hiring of whole orchestras) the musicians must receive one month's notice before the end of the engagement. Individual musicians must give or receive two weeks' notice. An orchestra leader must give or receive one month's notice.

As to work week, conditions vary so much in Britain between one class of engagement and another that it is hard to generalize. In the main, however, musicians work a six-day week. Engagements during the summer season at holiday resorts constitute the principal exception, where a seven-day week prevails.

In Sweden, musicians working in restaurants, symphony orchestras and music halls work six days a week. In theatres, a dispute presently exists with the National Association of Theatrical Employers concerning a day off weekly, and the problem has been solved only in the State and Municipal theatres in the three large cities.

In Holland musicians in cafes, restaurants, dance halls, etc., may work no more than six days a week by law. The musicians may be punished by court if they work seven days.

In France, on steady engagements, they have an "official" one-day-per-week rest, but this need not be taken each week, it may be accumulated for a period of six weeks, and a week taken off. The musicians may work the seventh day of the week, providing the compensation is acceptable to them. For vacation they are allowed one-day-per-month paid holiday, which is accumulated into consecutive days off.

MINIMUM NUMBER OF MEN

The British Musicians' Union tries, and tries hard, to get a minimum number of men in the various phases of the business, but with only limited success. The constant tendency to reduce numbers employed is a very serious problem for them, and their resistance to this tendency has involved them in many disputes.

In Sweden they do not have a minimum number of men in any phase of their business. They have been trying to increase the number of musicians engaged in the state-municipal subsidized symphony orchestras as well as some privately employed orchestras.

In Holland they cannot insist upon a minimum number of men because there is such a split in the unions. Having the non-political union, the Protestant union and the Catholic union, they are not strong enough to prevail.

In France, in very few cases, such as very large theatres, etc., there is a minimum number of men fixed but the unions are unable to enforce this, and even where a minimum is fixed, a lesser number is often hired, without the employer suffering any difficulty.

GOVERNMENT CONTROL AND STRIKES

In Britain, Sweden, Holland and France, musicians are free to strike without Government interference, and no laws have been passed specifically directed to the Musicians' Unions.

In Sweden, generally there is no interference from the Government in the operation of the Swedish Musicians' Union. However, they are under the Swedish law regarding arbitration. For example, they cannot strike without having served notice seven days in advance to the employers, directly, as well as to the state arbitration authorities. Having announced such a strike,

usually they are called for an arbitration procedure which really means only negotiations conducted by a state arbitration official. The decision by the arbitrator is never compulsory. They are free to accept or refuse.

In Holland there is control by the Government in the operation of the musicians' union. The Government is responsible for work permits for foreign musicians, but in nearly all instances the foreign musician can get a work permit. The union feels that it should at least be heard on these questions, but the Government refuses that right. The Government only can agree with proposals of the musicians' union if they are discussed with the employers and if they agree with them. They have several committees from the Government in which they discuss their problems. In those committees there are representatives of the unions and of the employers.

In France the Government does not interfere and abides by the statutes of the unions.

INITIATION FEES AND DUES

The British Musicians' Union has an initiation (entrance) fee of a minimum of ten shillings (\$1.40). This is often increased, and their branches sometimes impose a "premium" upon an applicant for membership who has been guilty of some offense against the union. The highest premium is one hundred pounds (\$280.00). Members of the union pay a weekly subscription of one shilling (14c), regardless of differences in earnings. Proposals are at present under consideration to increase the subscription, since they need more funds, and they have sometimes considered a variable subscription related to earnings. The subscription, like that of most unions in Britain, is low by comparison with other European Countries, in some of which the musicians' unions tax the membership on their salaries.

In Sweden, the membership fee to the union itself is 2. kronor (39c) weekly and is to be paid by every member who has worked in the profession the whole week or only a part of it. A member who has been unemployed a whole week is exempt from paying any membership fee at all that particular week. They have a National Unemployment Insurance Cash, which is subsidized by the State. Any unemployed member who has been a member of the union for twelve months, receives from the seventh day of unemployment some 50% of the minimum salary for the rank and file in the symphony orchestras, for a period not longer than four months.

In Holland they collect membership fees on the basis of the salary as follows: On weekly earnings from Fl. 35. (\$9.28) to Fl. 50. (\$13.25), Fl. 0.60 (16c) a week; from Fl. 51. (\$13.52) to Fl. 60. (\$15.90), Fl. 0.85 (22c) a week; from Fl. 61. (\$16.17) to Fl. 75. (\$19.88), Fl. 1.10 (29c) a week; from Fl. 75. (\$19.88) and higher, Fl. 1.60 (42c) a week. For this amount they are members of the union and receive the news sheet each month and have free help from a lawyer if necessary.

In France, the membership is not taxed on their salaries. The initiation fees vary according to the class, degree and section of the musician, and generally equal one day's basic salary. They then pay a monthly subscription of 13.13% of one day's basic salary of their section.

UNION OFFICIALS' PAY

The officials of the Musicians' Unions, and of most other trade unions, in Britain and through-

out Europe, are very poorly paid by comparison with those in the United States and Canada. The Secretary of the British Musicians' Union receives a salary of less than one thousand pounds (\$2,800) a year including allowances. This is considered low, even by British trade union standards.

The officers of the Swedish Musicians' Union receive 15,000 Swedish kronor a year (\$2,899.50). After three, six and nine years of service, they receive an additional payment of 750 kronor (\$144.98). This is comparable with the salary of the highest paid symphony and theatre musicians or a lieutenant commander in the Navy or Army in Sweden. The President of the Union has an additional fee of some 3,000 kronor a year (\$579.90), or about the same salary as the first concert-master of the leading symphony orchestra there.

In Holland, the unions are very small. They have only one paid official and a clerk in the office collecting membership fees, etc. The salary of the paid official, the general secretary, is about Fl. 90. (\$23.85) per week.

In France the officers of the unions are paid salaries based on the basic salaries of the musicians, which are subject to fluctuation. When the basic salary is increased or decreased, the officers' salaries are altered to conform. We must keep in mind that the paid officers of these unions have full-time jobs as union officials.

RELIGIOUS AND POLITICAL ELEMENTS

The British Musicians' Union takes an official stand against discrimination of any kind. Their interest in their membership is solely directed to their function as musicians, and politics and religion play no part. According to an official of the union, it has never considered the question of Communism in the membership, because, as he says, they take little interest in the affiliations of their membership.

Similar situations seem to prevail in the musicians' unions of the other countries I visited. Thus, Communism does not appear to be any problem in the Swedish or Dutch musicians' unions, although there may be a few "fellow travelers" in the memberships. Although in Holland, two of the musicians' unions are based on religious affiliations, efforts at unifying the movement are in the making. In France, religious questions play no part within the musicians' unions. Small groups exist based on such affiliations, but they are unimportant and extremely limited in scope. No European musicians' union advised me of a by-law similar to ours, which bars membership to any known Communist.

* * *

While I did not visit Spain, Italy or Germany on this trip, I was told that in Spain and Italy there just isn't any organization insofar as musicians are concerned. In these countries, musicians are divided by political and religious differences. In Germany, substantial progress was made after the war towards rebuilding the unions, and musicians in the principal opera and symphony orchestras enjoy good economic and social conditions. However, the country remains divided geographically and politically into East and West. In the West there is a bona-fide trade union affiliated with an organization comparable to the A. F. of L., and an "orchestra

association," which was formed by separation from the trade union a few years ago, and includes the members of some important symphony orchestras. Efforts are being made to unite these two organizations again.

CONCLUSION

I am fully aware that the above is not a complete picture of the situation in Europe, but it is just as accurate a story as I can give you owing to the very short time I had in which to gather this information. In addition, language differences and a great lack of similarity in concepts and ideas to ours prevented carrying the inquiry much further than I have done.

One conclusion we can reach is that, as world conditions change, the idea of "one for all and all for one" must take the place of the dividing factors which have kept people apart for so long. This unity will spread to the labor movement and to the musicians throughout the world. You and I may not live to see it, but it is on its way.

Events of recent years, such as the development of air transportation which brings London, Paris, Amsterdam and Stockholm almost as close to New York as are Los Angeles and San Francisco; the realization of more and more businesses that lowering of trade barriers will operate for the common good; the beginnings of international conferences and some cooperation in the United Nations; and the common fear of all mankind of its power to destroy life and civilization; all these things, to my way of thinking, make it certain that eventually we will learn to live together.

I present these few facts as I found them because I know you are interested in them. I believe this is the first time any such report has been made to the members of the American Federation of Musicians.

In conclusion I am proud to say that no matter what cities or countries I visited in my talks with musicians and union officials, I found they all held the American Federation of Musicians in the highest regard and the respect with which I was received as its President is something I shall never forget.

Respectfully submitted,

JAMES C. PETRILLO,
President, A. F. of M.

YOU AND YOUR UNION

At our Convention in Santa Barbara, Calif., in 1952, a Resolution was passed that pamphlets be issued portraying the advantages of membership in the American Federation of Musicians. These were to be distributed to new members by the Locals.

These pamphlets "You and Your Union" are now available to Local Secretaries upon notice as to how many are desired, to Hal Leyshon and Associates, Inc., 292 Madison Ave., New York 17, N. Y.

MUSIC IN OKLAHOMA



In the State's brief history is comprised music in many forms - but all a sincere expression of the people.

AN ELLIS ISLAND welcoming committee, a citizenship training course, or an American consulate in a foreign country desiring a flash picture of America, its history and habits, could not do better than cite Oklahoma. If the committee wished particularly to outline our musical development, this would be a particularly pat choice. For not only does this State compress the whole history of the United States—its Indian period, its settlement by whites, its later culture—into less than a hundred years. It also gives, on the palm of the hand, so to say, the three phases of our musical development—the Indian, the folk, the modern.

Oklahoma means "Red People," and the State comes honestly by that name. In the first half of the nineteenth century, when, what with the growing population and the growing appetite for acreage, the once limitless sweep of land in the eastern half of the United States was shrinking with uncomfortable rapidity, Indian tribes from the Gulf States were "persuaded" to pull up stakes and go to what was then the wildest of the wild West—Oklahoma. The "Trail of Tears" that these tribes followed in their journey to the territory, to be theirs "as

long as grass grows and the waters run" is still today relived via their dances and songs.

However, the Indian's tale of woe had not ended with this migration. By the '80's that vast expanse of 69,919 square miles which is now the State of Oklahoma had ceased to be the wild West. Train tracks traversed it; five or six million longhorns grazed on its lush ranges; would-be settlers congregated at its borders; intrepid but not-too-legal-minded pioneers took up residence in its grasslands.

What did the Federal Government do? What it did—and land hunger has justified worse actions in the course of the world's history—was to rescind its pledge of permanent possession of Oklahoma by the Indians and set a time—at high noon on April 22, 1889—when the "un-assigned lands" in the center of the State were to be opened for settlement by the whites.

There were rulings for staking out this land, the most easily grasped of which was that the first come should have right of possession. So on the morning of April 22nd, thousands of keen-eyed young men, and even a scattering of women, assembled at the border, on horseback, with teams, on foot, waiting the point of high

noon. Then bugles sounded, guns were fired, and the race was on. The stampede that followed has gone down as one of the most colorful episodes of our history. By nightfall central Oklahoma had been settled by whites.

The first giant run was followed by others, as further sections were opened up. In one of these came a young couple in a covered wagon packed with the barest necessities—a gun, an axe, a few provisions. Near Chandler in the interior of the State, Elmer Harris staked out a claim and began cutting down trees to build a log cabin. In that log cabin in Lincoln County, on Lincoln's Birthday in 1898, was born Roy Harris. "The shadow of Lincoln has remained with me ever since," says the composer.

This rough land, still the Indian's hunting ground, despite man-made laws, was, one would think, scarcely the place to nurture a musical genius. Much has been said of the uncreative aspects in our pioneer life of gun, axe, hot winds, insect pests and crop failures. However, Roy Harris' father, unaware of or impervious to the destructive nature of the epoch into which he was born, sang and whistled as he chopped and sawed and plowed. One of his favorite tunes, the old

Civil War ballad, "When Johnny Comes Marching Home," later served as the motif in his son's most important work, *Overture to When Johnny Comes Marching Home*, and emerges also in the last movement of that composer's Folk Song Symphony—his Fourth.

The death of Roy's two brothers from malaria and the failing health of his mother caused the family to pull up stakes and move further west, to California this time—when Roy was five years old. Though here at first it was again farm life with its loneliness, its ritual chores, and its simple pleasures, later, as the country became settled, came the small town period with its church, school and closely knit community spirit. It was at this stage in his career that Roy, afraid of being called a "sissy"—as young piano practitioners were invariably labeled in those days—went in heavily for football, so heavily, in fact, that he broke his nose and an arm, and so badly injured one finger that all thought of a pianistic career had to be given up.

Finally came the day when Harris could widen his vision both in geographic and in musical terms. At the age of nineteen he enlisted in the heavy artillery (World War I); after demobilization got a job as truck driver with a dairy company for four years; acted as usher at the Los Angeles Philharmonic (the only way he could hear the concerts); studied Eastern philosophy. Always he composed—awkwardly but dauntlessly. He hurdled gaps in his musical knowledge, because his ideas couldn't wait to build the conventional bridges. He considers those years as exciting, stimulating ones. His emotional life unrolled with each new harmony, each new melody.

As his works began to be played, and his genius recognized, Harris was offered new opportunities. He worked at the MacDowell Colony; he went to Paris to study under Nadia Boulanger; a slip on the stairs which laid him flat on his back for six months and brought him home to America on a stretcher proved a blessing in disguise, since through his enforced quietude he learned to compose without a piano.

On his return from Europe, Harris at first found living in America difficult because of what he calls this country's lack of historical perspective. Here, he believes, the assumption all too often is that all the world's great music has been written, that new mechanical devices are more important than new music. He decries the attitude that is so often held that, the more serious a composer is, the more he is likely to be a liability to the social structure.

Today he and his wife, Johana Harris, who is an accomplished pianist, and their three children live in Nashville, Tennessee, where Harris is "composer-in-residence" at the Peabody College for Teachers.

We speak at length of this Oklahoman because the careers of Harris and that of Oklahoma have so many points in common. Both compress in the brief years of half a century music's pioneer phase, its folk phase and its modern phase. Also both believe that the individual should integrate himself into the community's life.

Music has remained a community affair. It is an integral part of folk festivals, the Free Buffalo Meat Barbecue held at Lake Holdenville, the Old Settlers' Reunion at Anadarko,

the Reunion of the Draught Survivors at Blackburn, the Will Rogers Memorial Rodeo at Vinita, the Cherokee Strip Opening celebration at Enid, and the Negro Fair and Barbecue at Boley, as well as at the many Indian celebrations throughout the State. But it is a part, too, of the daily life of the people. At the Lincoln Park Zoo, in Oklahoma City, the Ruby Nance Band gives park-goers a happy time of it with their Sunday concerts. Nance makes a specialty of playing any request numbers sent up to him, from a hit tune of the '70's, to the Peruvian national anthem. On the third birthday of High School Youth Center, in Sapulpa, the Tulsa Band of Gene Tomlin and his Musicians provided entertainment (via the MPTF of the Recording Industry) for the students. Local 316 sponsored last Fall a "Burn Out Benefit Dance" for one of its members, Kenny Viles, who lost his home and household furnishings through a disastrous fire. Seven bands brought in \$500 on the occasion. Rodeos and fairs throughout the State are enlivened with such units as Hank Thompson and the Brazos Valley Boys, the Musical Morons, and Joe Linde and his Orchestra. Radio largely claims Johnnie Lee Wills and Ernie Fields—but they also enrich local events with their music. Chuck Foster recently played for the Mardi Gras in Muskogee. Each year that town's Local 679 plays a dance for the students at the School for the Blind. One of Muskogee's well-known piano players, Carl McCray, is a graduate of this school. In addition the MPTF has provided music for teen-agers at Teen Town, the Murrow School Orphanage, and the Veterans Hospitals. Throughout the State, indeed, music is lavishly provided for less favored segments of the population.

The fifty-piece Concert Band of Tulsa, Local 94, has played six June and July seasons of concerts at Skelly Stadium to an average attendance of six thousand. The concerts are presented informally, and each number is announced and a brief description given by the conductor. When encores are given they are also announced, a custom the audience heartily applauds, since they like to know what is being played. The

Tulsa Opera Club provides soloists for these concerts, and, last season, provided also the dancing chorus. Co-sponsors with the MPTF have been the Farmer and Merchants and Community State Banks of Tulsa, which organizations last year paid all of the stadium expense.

A Project for All

Oklahoma even in her most serious moments is community-minded. The Tulsa Philharmonic Society—to take an instance—is itself an outcome of the town's intense community feeling. In 1948, the Oklahoma City Symphony, with a brashness born of ten whole years of concert giving in the home town and throughout the State, approached the Tulsa people with the proposition that if they could raise \$50,000 for a maintenance fund they (the Oklahoma City Orchestra) would present regular series of concerts in Tulsa. That brought Tulsans to their feet. What? Raise \$50,000 for an outside symphony orchestra? With that amount they could have an orchestra of their own!

From then on success had its toe in the door. Reported the Tulsa *Tribune* recently: "We've never seen a better example of working together joyfully than has been supplied by the society's officers, the orchestra's players and the public's music lovers for six years . . . The Philharmonic is so good for the town that we should keep reminding ourselves to help it in every way we can." Now in its seventh season but spunky enough to be thrice that age—witness the schedule for 1954-55: twelve subscription concerts; four "pop" concerts; eight youth concerts; and the first out-of-town concerts—the Tulsa Philharmonic not only helps the town, but also the University of Tulsa. The scholarships which it has established for outstanding instrumental talent enable students to earn while they learn.

To the orchestra's conductor since its founding, H. Arthur Brown, goes much of the credit for the orchestra's rise in excellence, and for its widening scope. Mr. Brown has had experience in conducting also in Europe where he led the Vienna Symphony Orchestra when he was visit-

(Continued on page twenty-two)

Tulsa Philharmonic Orchestra, H. Arthur Brown, conductor



Oklahoma City Symphony, Guy Fraser Harrison, conductor



A. F. of L.'s Opinion of Proposed Amendments to Taft-Hartley

Washington 1, D. C.
April 19, 1954

To all National and International Unions,
State Federations of Labor, Central Labor
Unions, and Federal Labor Unions:

Dear Sirs and Brothers:

On April 6th the Senate Labor Committee, by a vote of seven Republicans to six Democrats, approved a Bill (S. 2650, as amended) amending the Taft-Hartley Act in a number of particulars. The American Federation of Labor has carefully considered these proposals and believes that the Bill should be opposed. It is urged that all organizations affiliated with the American Federation of Labor likewise oppose this Bill.

The Bill in no way constitutes an adequate remedy for the most objectionable of the Taft-Hartley evils, and the proposed amendments come nowhere near meeting the very valid objections to Taft-Hartley made by me in my presentation in behalf of the American Federation of Labor before the Senate Labor Committee in the Spring of 1953. Of the forty Taft-Hartley amendments suggested to Congress by the American Federation of Labor, only six have been even touched upon by this Senate Bill S. 2650, as amended, and then in such a manner as to

render the changes made of no great consequence. In the three major fields of Taft-Hartley oppression—union security, secondary boycott and injunctions—the Bill, as a practical matter, affords only very limited and slight relief. On the other hand, the Bill contains several new provisions, not presently contained in Taft-Hartley, which possess potentialities extremely harmful to labor. A measure of how inadequate are the amendments proposed in S. 2650, as amended, is the fact that the Bill does not even incorporate eleven of the proposals for making Taft-Hartley more equitable sponsored by Senator Taft himself during his lifetime.

The favorable changes suggested in S. 2650 are so limited that they would lessen only a few of the evils of this law.

On the other hand, S. 2650 would introduce new evils, and would serve to postpone the accomplishment of real and necessary reforms. There is attached hereto a brief analysis of the provisions of the Senate Committee's S. 2650 as amended.

With best wishes, I am

Fraternally yours,
GEORGE MEANY, President,
American Federation of Labor.

A. F. OF L.'s ANALYSIS OF SENATE COMMITTEE BILL S. 2650 AS AMENDED

1. State Jurisdiction

A new provision is inserted in Section 6 of the present Act which would have the effect of permitting any state agency (including, presumably, state police officers) and state courts to interfere and assert jurisdiction in any labor dispute where the Board has declined to exercise its jurisdiction. This is an objectionable provision because, with the Board having complete discretion to decline jurisdiction over any case, it can never be known from day to day, or even from case to case, just when federal jurisdiction may end and state jurisdiction begin. The only possible result of such a provision would be to create endless confusion, chaos and uncertainty, what with forty-eight states and thousands of municipalities making their own determinations respecting what constitutes legal labor activity in interstate commerce fields. Most assuredly, if the particular dispute is important enough for the state to intervene, then it should have been important enough for the Federal Board to take jurisdiction. And on the other hand, if the Federal Board considered the matter too insignificant, then there is no reason for the states to intercede. Only by making the federal government

supreme in the matter of labor-management relations affecting interstate commerce can uniformity in the law of labor relations be maintained.

1-a

Under this proposed amendment Congress would delegate to the states power to deal with matters exclusively within the province of the Federal Government, without any standards prescribed. This represents a total abandonment of Federal powers to the states and raises serious constitutional questions as to the validity of this provision.

2. Agency

The Bill establishes the common law rule of agency in place of the rule in the present Act which states that whether specific acts were authorized or ratified shall not be controlling. Under the proposed Bill, the person acting as an agent must be shown to have some authority, either actual or implied, and a labor organization cannot be held responsible for the acts of an individual member solely on the ground of such membership. This represents a small improvement over the present law, but does not go nearly far enough. A hostile National Labor Relations Board or an anti-labor court may imply some authority under the common law rule of agency when none actually exists. The American Federation of Labor has recommended and still insists that the Norris-LaGuardia Act definition of agency be written into the Taft-Hart-

ley Act—that there must be clear proof of actual authorization or ratification by labor organizations before they may be held liable for conduct of their members, officers, or agents.

3. Secondary Boycotts

The Bill seeks to amend Section 8(b) (4) (A) with the avowed purpose of liberalizing the restrictions on so-called secondary activity, or, as is more accurate, labor's right to engage in activity for mutual aid and assistance. In substance, the proposed amendment appears designed to permit secondary activity in two situations—(1) where the primary employer (that is, the employer in respect to whom the primary labor dispute exists) has farmed-out his work, or the services normally performed, to another (secondary) employer under a contract or agreement, and (2) where the primary and secondary employers are jointly engaged in construction work on a construction project at the particular job site where the picketing takes place. The primary strike, however, must be one which is lawful under the Act and cannot be in violation of a contract.

The Senate Committee Bill proposal does not eliminate the present restrictions which prevent workers from refusing in concert to work on or handle struck work or to refuse to work for an employer who is receiving goods or utilizing services produced or supplied by another employer who is operating under non-union, substandard, employment-displacing, or cut-throat conditions of employment. The proposed amendments fail to correct the great injustices of the Taft-Hartley "secondary boycott" restrictions and fall far short of permitting unions to engage in mutual assistance and cooperation as traditionally conducted for the protection of their working standards.

4. Free Speech

The free speech provision of the Taft-Hartley Act is amended to write into the law recent adverse decisions of the National Labor Relations Board reversing past Board rulings on employer speech before captive audiences and to write into the law a provision precluding the Board from setting aside representation elections even where unions are viciously attacked before captive audiences shortly before an election. The Bill does enlarge the present Act to permit the Board to examine all the circumstances to see whether any actual threat was involved in the employer's statement, but even then the proposed amendment would give employers great encouragement to attack unions before captive audiences without great fear that an election will be set aside even if its result is substantially affected by the employer's speech. The Board simply has to find that no actual threats were involved to condone such conduct.

5. Reopening of Contracts

Heretofore, the bargaining representative has been able to negotiate with the employer during the term of a contract with regard to subjects which had not been discussed or negotiated in the existing contract. Under the proposed Bill the employer need not even discuss such subjects unless a specific provision has been inserted in the agreement to permit such negotiation, or unless the parties mutually consent. Thus, the proposal is restrictive of union rights to meet unforeseen contingencies during a contract term.

6. Union Shop and Pre-Hire Contracts in Construction, and Other Industries Where Employment is Temporary

The Bill proposes a new section to the Act which would have the effect of permitting pre-hire or pre-election contracts in the construction and entertainment industries and in other industries or sections thereof where the Board determines that employment is casual, intermittent or temporary in nature. Furthermore, in these industries the thirty-day grace or escape period provided in respect to the application of union membership requirements in the present Act is reduced to seven days. While this represents some improvement, nevertheless this change does not meet our often repeated objection to any governmental regulation of union security agreements as being an interference with the collective bargaining process and an invasion of traditional union protections. The entire subject of union security, as one of the most important subject matters of collective bargaining, should be left entirely to the parties involved to negotiate freely across the bargaining table.

Furthermore, the proposed amendment leaves untouched Section 14(b) of the Act which gives to the states a free hand to regulate and proscriber as they see fit in the field of union security, providing the state regulations are more restrictive than the federal. As a consequence, the apparently helpful union-security concessions (which are limited, however, to the construction and other temporary employment industries) are rendered completely meaningless and unavailable in those fifteen states where union-security agreements are outlawed.

While the seven-day proposal is helpful in the limited field of its application, the amendment does not meet practical considerations in the industries involved where employment is less than seven days. Large groups of workers in such industries are employed by a particular employer for periods less than seven days and often less than one day. In the maritime industry, for example, which incidentally is not specifically exempt along with construction and entertainment as it was in an earlier Senate Bill sponsored by the President, the seven-day concession does not meet practicalities involved, particularly in respect to the functioning of the traditional hiring hall.

7. Disenfranchisement of Economic Strikers

The Bill would amend Section 9(c) (3) which denies economic strikers the right to vote in representation elections. The Bill provides that in any lawful strike no employer representation petition shall be entertained by the Board prior to the termination of the strike or within one year if the strike is not settled. It requires, further, that no petition filed by any other person or union other than the organization on strike will be entertained for a period of six months after the commencement of a strike. This does not eliminate the possibility of union-busting inherent in this section. It merely decreases to a degree such possibilities. Economic strikers would still not be allowed to vote in representation elections. Their replacements, however, would still have the right to vote, after the expiration of the periods mentioned.

8. Simplification of Filing Requirements

The Bill would somewhat simplify the filing requirements by eliminating the necessity to file

Where They Are Playing

EAST

The Ambassadors of Rhythm are playing a return engagement at the Park Inn, Brooklyn, N. Y. . . . Appearing nightly for his third year at Jackson's Steak House in the Bronx, N. Y., is Gil Murray at the piano and solovox . . . Paul Jouard's Orchestra, featuring Charles Harmon and John Huwiler, has returned to the Lake Placid Club in Essex County, N. Y., for another season . . . Pianist and singer Juanita Evelyn Smith is at the Green Gables in Little Falls, N. Y., for an indefinite time . . . Russ Gilmore and his Orchestra open May 15 at Norrie Point Inn, Staatsburg, N. Y., for the Summer season . . . Trombonist Ray Randall has organized a new band and has been working dates around New York.

Phil Brito ended his four weeks' engagement with his new orchestra at Frank Dailey's Meadowbrook, Cedar Grove, N. J., on March 7. . . . The team of Luis and Andrews are the attraction at the Woodland Cocktail Lounge in Merchantville, N. J. . . . Johnny Austin and Orchestra at the Wagner Ballroom in Philadelphia, Pa.

Pianist Jackie Lee on location at the Coronet Lounge in Baltimore, Md., starting May 4 for a four-week date . . . The Mid-Knights Orchestra is playing at Ali Gahn Shrine Club in Cumberland, Md.

NEW YORK

The Paul Bley Trio is appearing with Louis Armstrong at Basin Street. The group goes to Japan for the Summer months . . . The orchestra of Tony Carter moved into the Arcadia Ballroom for two weeks on April 6. On May 3 the eleven-piece orchestra of Kenny Sheldon ended its two-weeker there . . . Sol Yaged is currently billing "Jazz Concerts" at the Hotel Earle in Greenwich Village on Sundays, along with Buch Clayton, Johnny Blowers, Arvel Shaw and Johnny Guarnieri. Yaged's trio is entertaining at the Somerset Cafe . . . The "Central Plaza All-Stars"—Buster Bailey, clarinet; Sonny Greer, drums; Willie Smith, piano; Charlie Shavers, trumpet; Herb Flemming, trombone—appearing at the Central Plaza Hall.

detailed statements concerning internal operations under union constitutions and by-laws presently required under Section 9(f) (A) (6). This is helpful but the filing requirements could be even more simplified.

9. Non-Communist Affidavits

The Bill amends Section 9(h) of the Act by adding a new sub-section which would have the effect of requiring employers to file non-communist affidavits before they may use the services of the National Labor Relations Board. This proposal merely settles upon employers the same onerous burden now placed on labor organizations. It does not in any way furnish relief to labor organizations. Our recommendations are for the complete elimination of the non-communist affidavit in the Act. The Communist problem should be dealt with by separate legislation dealing uniformly in an effective way with this menace wherever it might appear.

net; Sonny Greer, drums; Willie Smith, piano; Charlie Shavers, trumpet; Herb Flemming, trombone—appearing at the Central Plaza Hall.

MIDWEST

The Charlie Kehrer Orchestra will furnish a week of music at Moonlite Gardens, Coney Island, Cincinnati, Ohio, beginning May 29. It's their fifth consecutive year there. The Kehrer organization will return to Coney Island on June 13 . . . O'Brien and Evans Duo opened May 3 at the Hotel Elkhart, Elkhart, Ind. . . . Buddy Laine and his Whispering Music of Tomorrow will appear at the Lake Club in Springfield, Ill., May 11th to the 27th, inclusive . . . Organist Hal Pearl has been featured at Chicago's Aragon Ballroom for the past ten and one-half years . . . Eddie Del Giudie with Johnny Hiden KGCU Radio Studio Band in Mandan and Bismarck, N. D.

SOUTH

Charlie Carroll recently at the Blue Goose Restaurant in Stuart, Fla. . . . Larry Leverenz opened the beginning of May for an indefinite run at the Club Bali in Daytona Beach, Fla. . . . Jazz with a solid beat echoed down the halls of Florida State University's School of Music in Tallahassee on March 29, as another educational innovation, a laboratory dance band, got its first showing there.

WEST

Nat Velasquez completed his stay at Ed Kenney's Park Inn Tavern, Iselin, N. J., on May 2, and is returning to Reno, Nev. . . . Bill Stanton and the Gentlemen of Note are currently at the Commercial Hotel in Elko, Nev.

Joe Jaros' Orchestra will be in Reading, Calif., at Ricardo's Night Club until May 30.

CANADA

Pianist Lloyd Cooper opened at the Brada Derby in Toronto, Ontario, in 1951, and is still there.

10. Injunctions

The Bill would eliminate the mandatory injunction section of the present Act under which the General Counsel must seek injunctions in all cases of alleged violations of the "secondary boycott" proscriptions. The Bill provides, however, that the Board must give absolute priority to the processing of secondary boycott charges against unions, and also to refusal to bargain charges against employers. The present objectionable provisions for the obtaining of temporary discretionary injunctions in the federal courts before the charges are heard on their merits are continued in full force and effect, with the added proviso that in any case where a temporary injunction has been granted, the Federal Mediation Service may, in its discretion, intervene in an attempt to settle the dispute. Since there has been no change in the procedures for obtaining temporary injunctions, all

(Continued on page sixteen)

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A.F. of L.'s Opinion of Proposed Amendments to T-H

(Continued from page fifteen)

the essential evils which accompany the granting of temporary injunctions in labor cases—namely, the effective resolution of the dispute in favor of the employer by enjoining the strike or the picketing upon an incomplete presentation of the factual and legal issues involved—are continued. All temporary injunctions should be eliminated from the Act. The field of labor relations is too delicate and controversial a one to make adjudications resolving rights one way or the other except after full opportunity to be heard and full consideration of all the applicable facts and all the applicable law.

11. Grant of Power to States to Regulate Respecting State "Emergencies"

The Bill would add a new Section 14(c) to the Act which would read as follows:

"(c) Nothing in this Act shall be construed to interfere with the enactment and enforcement by the States of laws to deal in emergencies with labor disputes which, if permitted to occur or continue, will constitute a clear and present danger to the health or safety of the people of the State: Provided, that no State shall be authorized by this subsection to take action in any labor dispute in which the Federal Government is acting pursuant to sections 206 to 210, inclusive, of this Act. As used in this subsection, the term 'State' shall include any Territory of the United States."

This is a very dangerous provision which would allow hostile state courts and even police authorities to exercise jurisdiction over labor disputes in commerce, as long as an "emergency" could be found. What is an emergency? What are the essentials that must be present to constitute an emergency? Who prescribes it? Is it the Governor or may any state court so declare? The amendment does not indicate. Instead, the language used is extremely vague and affords opportunity for very grave abuse. Such a provision in the Act could very readily be seized upon by state courts as authority to enjoin any strike in a public utility or in the transportation field. State courts might decide to exercise their jurisdiction in almost any other field where a serious strike was in progress. Such a provision would cause great confusion respecting rights in any labor dispute and would go far to deprive labor of rights otherwise protected

under the Federal law, where State law was more rigorous.

The use of the phrase "clear and present danger" may well serve to invite state attacks upon the great personal rights of speech and assembly protected under the First Amendment. The Supreme Court has held that these rights can be disregarded by the states only when a given situation involves a "clear and present danger" to public safety or health. Thus, merely by declaring that a clear and present danger exists, a lower state court might enjoin almost any labor activity in a given strike situation no matter how much merit there may be in the strikers' position, and then it may be a year or even two before the case can be carried to the highest courts and a reversal obtained, by which time, of course, the strike will have been broken and the dispute ended.

The provision stating that the states may not take action where the Federal Government is acting under the national emergency sections of the Taft-Hartley Act raises this question: If in any given situation it is the judgment of the President of the United States that there is no need for governmental intervention or for the issuing of injunctions, why should the states be permitted to transcend the judgment of the President and intervene to enjoin the strike simply because the national Government has not acted? Is not the judgment of the national Government in fields affecting interstate commerce entitled to greater weight than that of the forty-eight individual state governments?

12. National Emergencies

The Bill proposes that after the Board of Inquiry which is set up under the Taft-Hartley Act makes its last report of the positions of the parties, the President be empowered to reconvene it and have the Board make recommendations for settlement of the dispute. These recommendations, which the Board of Inquiry may not make at present, would not be binding on either party. This proposal, rather than improving the present cumbersome and unworkable provisions of the law, in fact adds one more needless step to the already confused procedure. The emergency disputes provisions of the law would still depend on the injunction as the method for dealing with the problem, and the American Federation of Labor believes that the injunction has no place in the settlement of labor disputes.

INTERNATIONAL MUSICIAN

KEY BANDS IN OKLAHOMA

Photographs of some of the bands mentioned herein are shown on pages twenty-four and twenty-five.

BARTLESVILLE

When the Cherokee Strip Celebration is held each year in the Ponca City area, many dance bands are featured at the parties held during the event, among them, Herb Jimmerson and his Orchestra and Bates Hunt and his Melody Men.

"Western Swing" is the favorite musical medium in the Pawhuska and Bartlesville area. Exponents of this combination of hoe-down, big band swing and Dixieland, are Clarence Franklin and his Ranchers of Rhythm, Kenny Viles and his Osage Ramblers, Dave Caviness and the Cimarron Valley Boys, and Washington County Sheriff "Suzie" Spears and the Court House Boys.

Many holiday dances and entertainments are held in and around Bartlesville, some of which present name bands and acts, such as Dick Jurgen's Orchestra and the Ames Brothers. Featured at these and many other entertainments in Northeastern Oklahoma are also Marvin Whisman and his Orchestra, and Don Elkins and the Aristocrats.

MUSKOGEE

The country club in Muskogee employs name bands of national reputation, Ted Weems, Woody Herman, Freddy Martin, Frankie Carle, Chuck Foster and others.

Claude Thomas and his Band and Bene Benedetto and his Orchestra are doing spot engagements in eastern Oklahoma.

The attraction at the Meadowbrook Country Club is the Leonard Howard Orchestra.

OKLAHOMA CITY

The "Tune Toppers" have been appearing daily on television station KTVQ since its opening.

Bill Phillips' Lounge features weekly the Wesley Sims Trio.

Playing throughout the Southwest are Merl Lindsay and his Western Swing Band, "The Oklahoma Night-Riders," and a team of fifteen years' standing, Wiley Walker and Gene Sullivan.

Hank Thompson and his Western Swing Band (called the Brazos Valley Boys) tour every State in the Union, playing the leading ballrooms, fairs, rodeos, auditoriums and night clubs.

The Wayne Nichols Orchestra is now at the Derby Club.

The thirty-piece aggregation of

Ruby Nance performs at every type of function from rodeos to stage shows.

The "Chuck Wagon Gang" is at present on WKY-TV.

TULSA

Nevin Ellis and the Stardusters, which have been featured at the Stardust Supper Club in Tulsa for three years, do dates for various other organizations in Tulsa.

The Musical Morons Band, formed in 1946, appears for conventions and rodeos all over the Southwest. Several times each year they play for and entertain at the Veteran's Hospital in Muskogee, the Orphan's Home in Pryor, the Boys' Home and Crippled Children's Home in Tulsa.

Sixteen-year-old cornetist Larry Lee Skinner and his Band are finishing their second consecutive year supplying music for the Saturday Niteers Club at the Y.W.C.A.

Lem Noah and Phil Smith, one of Tulsa's oldest square dance teams, have been playing in Tulsa and the State of Oklahoma for more than fourteen years. Also entertaining for square dancing in the northeast section of Oklahoma are the Buck Crook and Dean Hood duo.

Joe Linde and his Orchestra, organized in 1924, have been featured at The Blue Moon for the past four years.

Ken Miller Band is kept busy in Tulsa and neighboring cities, as are Pete Bertie and his Orchestra and Ed Gowans' Band.

Organized since 1930, Earl Epps and his Orchestra are playing dance engagements in and around Tulsa, especially at the Saba Grotto Club.

Leon McAuliff and his Western Swing Band has a daily television show on KOTV, Tulsa, and a daily radio show on radio station KRMG, Tulsa, and KFBI, Wichita, Kansas. McAuliff owns and operates the Cimarron Ballroom and occupies this spot on Wednesday and Saturday of each week.

In addition to the daily weekday schedule of broadcasting over KVOO, Johnnie Lee Wills and his Western Swing Band and his manager and master of ceremonies, O. W. Mayo, do a schedule of dances six nights each week.

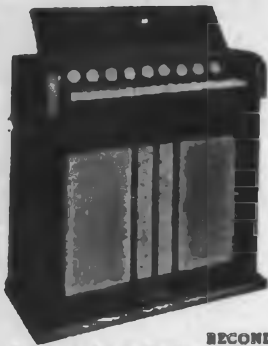
Ernie Fields spends over two or three months of the year in Tulsa where he is active in civic affairs and does at least one benefit there every year. Thomas Hodge is the featured dancer.

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I note, on the cover of a recent "Musical Merchandise Magazine," a picture of a unique trio of "musicians"—three former ring champions taking over the instruments of the band at Jack Dempsey's Restaurant in New York.

These are Joe Louis, former heavyweight champion; Rocky Graziano, ex-middleweight champ; and Jack himself, posed in the act of pouring forth their souls for dear old Local 802.

If perchance, these boys should ever decide to professionalize, musically, they should do well. Just imagine some wise guy who didn't fancy the way they played stepping up to the stand and bawling them out.

What quick results this could bring!

THE FLAM TAP

Answering a New Orleans reader, the rudimental flam tap is executed in strict rhythm, as written:

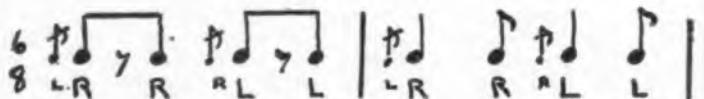


Of course there is no reason why you shouldn't play it in shuffle rhythm if you so desire:



(Better for everyday playing is, I think - L R L R L)

Or in the rhythm of six-eight, where it is known as Flam Accent Number Two:



But for rudimental purposes the first example shows the way it should be played.

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The flam tap is at its best in the exhibition, contest and marching beats of rudimental drumming, and is commonly used as shown in the following excerpts from one of my solos, *Yours Rudimentally*:

This rudiment rarely appears in art music, but when it does it can be most effective. The quotation below, from Suppe's overture *Pique Dame* (as it appears in *The Gardner Modern Method for Drums and Accessories, Part 1*), shows its effective use. "The rapid tempo in which this passage occurs," says Gardner, "requires a finished technique." (I'll say it does, comments G. L. S.)

Allegro con fuoco

Again the rudiment (or rather an opportunity to use it) occurs in Suppe's overture *Banditenstrieche* (Jolly Robbers). This quote comes from the same source, and again the tempo is fast enough to keep the player on his toes:

Vivace

In modern dance the flam tap is not at its best, for even when distorted into the shuffle rhythm, it does not readily fit into the idiom of today. It could be worked into soloing on the drum set, but flams are used infrequently here. We hear it occasionally in some of the icky-ticky Dixieland figures.

Nevertheless, flams and flam rudiments should be carefully studied and mastered. For, as I have said before in this column, they lead into the control of ruffs, which in turn lend themselves to a thousand rhythmic combinations indispensable in the modern dance and soloing idiom.

AUGUST HELMECKE

Gus made his farewell appearance with the Goldman Band at a Guggenheim Memorial Concert in Central Park, New York, on a July night in 1952. Before joining Goldman he was for years a member of the Sousa Band and played for many other greats in band music, his career dating back to 1893, when he played his first engagement—at the Chicago World's Fair.

A drummer first, last and always, he was buried appropriately, so his friend Marty Snitzer of Philadelphia tells me, with his cherished bass drum stick in his hand.

A host of friends and admirers will mourn the passing of this grand old man whom Dr. Goldman once termed "the greatest drummer in the land."

August Helmecke, eighty-four, retired Goldman Band bass drummer and a favorite even with the youngsters, who affectionately called him "Gus," died February 26, this year, at a Long Island hospital.

JUST ONE LITTLE WORD

In my column in the March issue when I described the way drummers Alan Abel and Joe Venuto have to fit hither and yon through a stageful

(Continued on page twenty-six)

MAY, 1954

Gretsch Spotlight

Tip on cymbals from drum star Mel Lewis with Ray Anthony band



MEL LEWIS, a Ray Anthony, former Tex Beneke man—and one of the nation's top drummers, passes this good tip about cymbal work: "To back up a soloist or in big band ensemble work there's nothing like the sound of those new K. Zildjian cymbals." Everyone knows the best cymbals come from Turkey—and K. Zildjians are the genuine made-in-Turkey Cymbals. For that new cymbal sound look for the initial "K." Genuine Zildjians are distributed by Fred Gretsch, makers of those "great Gretsch Broadcaster drums" played by Mel Lewis (and consistent winners of national drummer popularity polls!) FREE—write for your copy of "Cymbal-playing Tips." FRED GRETSCHE, Dept. IM-554, 60 Broadway, Brooklyn 11, N. Y.



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SOME MORE THOUGHTS ON TONE QUALITY

For sake of simplicity let us agree to the terms "cornet tone" and "trumpet tone." For sake of fairness let us list *all* of the descriptive adjectives musicians use, that is both the pros and the cons, because it seems almost everyone who listens has at times both good words and bad for either instrument. There is a part truth in every description.

TRUMPET TONE

(a) *pro*
bright
exciting
brilliant
projecting
good edge

(b) *con*
thin
brassy
cutting
boisterous
nasal

CORNET TONE

(c) *pro*
soft
large
round
dark
blending

(d) *con*
dead
soggy
dull
colorless
spread

You can easily see that the words paired horizontally are *almost* synonymous. The subtle differences, however, allow a *vertical column* of words that summarize a like, or a dislike, of a type of tone, and explain why a player strives for one tone rather than the other. *If you desire a truer trumpet tone you should try for a greater mastery of the concepts listed in column (a) and an elimination of the detriments listed in column (b).* In like manner, columns (c) and (d) can guide you to a "true cornet sound." With thought and care a compromise that is down the middle is also possible to those who feel that approach is the most beneficial to their type of work.

CORNET AND TRUMPET STYLE

The subject *factors that facilitate the production of cornet tone or trumpet tone* has been given emphasis in a previous series of articles. By shifting to a discussion of musical style, we ascend to a plane higher than an instrumental or mechanical one. Concern with instruments or mouthpieces is only an intermediate stage that must be transcended in order to achieve artistry. "Cornet style" and "trumpet style" are only elementary terms of instrumental derivation; they really should quickly be replaced by the broader conceptions inherent in the terms *melodic style* and *rhythmic style*. Any mature musician realizes he must develop high proficiency in *both*. It would be ridiculous for one to expect a high professional position as "only a melody player," or as just "a good rhythm man." Similarly, a cornetist does not become superior melodically, or the trumpeter better rhythmically, *just because of the instrument that is played*. Yet, many a brass man has played for directors who seem to harbor this rather fantastic notion.

Again stop a minute and reflect. Isn't most of the music one plays capable of being separated into being predominantly either melodic or rhythmic? Ballads and songs typify melody; marches or rumbas typify rhythm. Similarly, each page of a performer's part of almost any serious musical composition is made up of phrases that when considered singly show primarily either a melodic or a rhythmic emphasis.

To get a good performance of such parts (which are the backbone of the instrumental literature) are you going to ask the performer to shift from the cornet to the trumpet, and back to the cornet, etc., etc., for each and every phrase? Hmmm. Or do you think it might be possible that the players could learn to do a professional job on both types of playing with the same instrument? Now just how far can one carry the differences between cornetists and trumpeters when *both* have to do what *any* musician on *any* instrument has to do, and that is intelligently and musically to enhance both melodic and rhythmic passages with the tone and style most suited to each.

Until music develops the "platoon system" used (and now discarded) in football, this will remain an accepted demand. Few leaders can stand the financial burden of a big battery of specialists. From the orchestra-

INTERNATIONAL MUSICIAN

tion point of view, good arrangers (like good coaches) take advantage of the special talents of special performers to do special things; but the bulk of the load is always carried by the all-around player who is expected to be proficient in all departments of the game.

MELODIC STYLE

Good melody playing asks for beauty and fullness of tone; a free, singing production of the sound; a nice vibrato, and a musical and imaginative interpretation of the phrasing. Most instrumental compositions offer the performer the chance to demonstrate his proficiency in these respects in a *solo passage*. Hence it is logical to think of *melodic style* and *solo style* as one.

My question: Is solo style then monopolized by the cornet just because the instrument incorporates many constructional features that facilitate a rich tone? Does the trumpet disappoint the ear when attempting "solo style"? *Listen for your own answer.*

RHYTHMIC STYLE

The performance of good rhythm requires strictness in counting and concentration, care and control of technique and execution. Rhythm must be clean, clear, accurate. The essence of rhythm is life, excitement, and brilliance. These are the same terms we saw listed among the virtues ascribed to the tone of the trumpet; so it is easy to see why "rhythmic style" is sometimes called "trumpet style." (This does not, of course, imply that the cornet is incapable of rhythmic performance.)

Although some solo passages are predominantly rhythmic, it is more usual that the ensemble (*tutti*) or accompaniment sections of large musical compositions or arrangements should contain the more important and intricate rhythmic passages. So for convenience and contrast we can think of rhythmic style as *ensemble style*. This gives the following associations:

rhythm — ensemble — trumpet
melody — solo — cornet

In light of the information which we have previously presented, a small portion of this is logical and true. To the director this could mean, through reorchestration, some clever and subtle artistic possibilities are at hand; but without care and caution, nothing happens.

The main message, however, is *to the player*. The writing is on the wall. Again it says that you must play both good melody and good rhythm. Neither can safely be considered more important than the other. If one instrument can be considered a slight asset to one style, have you ever considered it could be then considered a slight detriment to the other? It is the player's—and his teacher's—responsibility to overcome obstacles and shortcomings, so that the listener hears only good performance and good music at all times.

The more you think it over the more you realize that, whether you use a cornet or a trumpet, you can't purchase all-around artistry. You work it out of any instrument.



Ted Rodgers and his Combo have been organized for about twelve years, playing on the side of Dixieland at country clubs and hotels in the surrounding territory of Tulsa, Oklahoma. Members include Clark Kendrick, piano; Scot Adkins, drums; Pop Johnson, tenor; T. J. Dean, trumpet; Ted Rodgers, bass and leader.



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GUY FRASER HARRISON, conductor, Oklahoma City Symphony Orchestra

ARTHUR BROWN, conductor, Tulsa Philharmonic Orchestra

ROBERT RUDIE, concert master, Oklahoma City Symphony Orchestra

TRACY SILVESTER, producer and director, Twilight Time, Oklahoma City

MUSIC IN OKLAHOMA

(Continued from page thirteen)

ing there during the summers of 1950 and 1951. In April of the present year he directed, as the final concert of the season, an English version of *Tosca*, with three outstanding stars as principals, Herva Nelli, Robert Weede and Louis Roney.

The Oklahoma City Symphony, Tulsa's senior by ten years, is living proof of the lasting benefits of the Work Projects Administration. Emerging directly from under its brooding wings, it made its debut January 3rd, 1938, under the baton of Ralph Rose as a seventy-six-piece orchestra, and, by the end of 1940, had toured seventeen cities and been heard in thirty-three school concerts, these besides the regular series. With the end of the depression the symphony held bravely together, and after the 1941-42 season came under the guardianship of the newly formed Oklahoma City Symphony Society. In 1951, following a thirteen-year conductorship of Victor Alessandro (who had taken over the baton from Mr. Rose) the present conductor, Guy Fraser Harrison, mounted the podium. The 5,000 subscribers and the community's genuine enthusiasm for this adoptee of theirs have brought the Oklahoma City Symphony through to its seventeenth

season with every evidence of its being a permanent institution. Pretty good for a city of only 250,000!

Phases of Mr. Harrison's life-long aim to further music have been his graduation from the Royal College of Music in his native England, a choir directorship in Manila, P. I., the founding and conducting of a Filipino Orchestra, professorship at Eastman School of Music, conductorship of the Rochester Civic Orchestra, musical directorship of the Rochester Civic Music Association's Grand Opera Productions, and, finally, conductorship of the Oklahoma Symphony. His special aptitude for directing children's concerts and his fine sense of program balance are assets in this town which brings its school children by bus-loads to concerts and which is avid to learn the whole repertory of symphonic output.

Nor do instrumentalists in Oklahoma City have to hole in in non-musical jobs during the summer. The "Twilight Time" series, the inspiration of Tracy Silvester and the First Christian Church of that city, engages artists of wide note and employs a twenty-six-piece orchestra. Its operatic productions—*Trial by Jury*, *Down in the Valley*, *Pagliacci*, *Song of America* have already been given—make use of local operatic talent. Each year the second program is turned over to the Barbershop organization—of which more anon.

The symphony sponsoring period in Oklahoma has followed so short on the log cabin era that many a sixty-year-old in the State can draw contrasts from actual experience between the two. Ample evidence exists of a still earlier era, when the whole land was a happy hunting ground, with buffalo roaming by the thousands and the Indians in undisputed possession of one of the richest grazing lands in the country.

The Earliest Settlers

For all there are still 53,769 Indians in the State, their music exists today only in symbolic fashion. How dance the dance of war, when for fifty years no war-path has been trod? How sing the sun in when science has so neatly catalogued its entrances and its exits? Also it must be remembered that even as it existed in the past, Indian music occurred in hundreds of varieties—one for each of the 342 tribes which once spread from coast to coast.

Universal, however, are certain aspects. Indian music is not something to enjoy, to perform, as with us, for entertainment. It is something to use—a rite, a means for coaxing or

forcing nature into accomplishing certain things, growing corn, bringing the sun back to Summer heat, causing rain to fall, making buffaloes plentiful, healing the sick. The real old-time Indian has no "popular" songs, sung just for the fun of it. His songs are all utilitarian, all dead serious.

To accomplish their end, songs must be sung exactly as they have been received from earlier generations or other tribes, not only in tones and rhythms but also in the circumstances surrounding the singing and in the equipment used. To remember clearly and reproduce accurately is therefore an ability highly valued. Obsolete words are often used in these ritual songs—words whose meanings have been completely lost. Yet in these songs, too, the singer takes care that the pronunciation is exactly as heard. Sometimes songs are composed around modern events, in which cases one is allowed to sing new words to familiar melodies. Also songs are sometimes sung in the language of another tribe, usually one with many vowels, as being easier to sing.

Indian music has no ascertainable scale sequence. However, most of their songs progress downward, with the lowest note at the end of the song. The Indian sings, as a rule, with his teeth slightly separated, jaws somewhat rigid, lips changing but little. The muscles of the throat alone are used, determining the changes in tone. Some songs are efficacious only if the singer is dancing: hence the all-night sings accompanied by all-night dancing.

Indian love songs have received wide recognition, but the truth is that singing of love is but a comparatively recent practice among this people. In the old days love songs were considered dangerous—at least to the singer. If he persisted, the medicine man was called in. The very few love songs saved from earlier times would scarcely get into the modern crooner's catalogue. The warrior merely counted up his assets—ponies, feats of strength, scalps—to ascertain whether their sum was sufficient to warrant matrimony. Lullabies were not dignified with the name of "song." Nor were women's ritual songs considered as efficacious as men's.

To an Indian a song definitely belongs to some one person. He prefaces any rendition (for tourists or musicologists) with "This is the song of my great-grandfather," or "This is the song of the wise medicine man, Big Bear."

One of the Indian's dearest possessions is often an unsung song. According to a custom that once was prevalent throughout practically all the tribes, a young lad at about the age of twelve goes out on a solitary vigil, or, if he remains at home, blackens his face with charcoal and keeps apart from the others. Whichever way it is done, the ritual is expected to evoke a dream or vision,* in which his guardian spirit appears and offers him, among other gifts, a song. This is to be a source of strength to him when great need arises. However, the war may not be fought; the hunt not be engaged in; the wild

* if his vision does not come during the first vigil, the Indian boy, at least in some tribes, is given a test of character. His father places before him two dishes, one filled with charcoal, one with food. If the lad takes the charcoal and again blackens his face, manhood lies before him. If he chooses the food—the life of ease—he relinquishes his vision for all time.

beast not be encountered. Still, the recipient knows and his comrades know, that here is one who has had a dream, who has been given a song. The song unsung is the very source of his manhood.

The American Indian—according to his own legends as well as archeological research—has played musical instruments since the dawn of history. Now, the use of instruments usually presupposes a fixed scale. However, the one melody instrument of the Indian, the flute,† is quite haphazard in its tone sequence. The holes, it seems, are pierced not according to any harmonic system but rather merely for eye-appeal and finger comfort. The flute, incidentally, is held, not like the modern flute, that is, transversely, but straight ahead, like a recorder. Also, like a recorder, it has a whistle mouthpiece. A portion of this mouthpiece is a delicately whittled piece of wood which is often merely attached by thongs (not glued) to the main stem, so that



it may be adjusted for sound. The flutist usually fashions his own flute—choosing a stick which is conveniently sized for the length of his arms, then splitting it down lengthwise, hollowing it, shaping the mouthpiece and fingerholes, and then binding the two halves with thongs and applying resin to stop the cracks.

The whistle used by the Indian also varies according to the arm-length of the user. One type is tipped with downy bird feathers which float gently when stirred by the player's breath.

The Indian gives way to none in his mastery of rhythm—which means that his chief concern is with percussive instruments. His hand drum may have one or two heads, and may or may not have snares. His larger drum, formerly fashioned by stretching hides over stakes pounded in a circle in the ground, is today usually a regular bass drum or metal washtub properly equipped with taut skin. Several men sit around it and drum while they sing. The water drum is made by burning a log and scraping away the charred interior, until a clean cylinder is obtained. A small bung-hole is burned into the side and stopped with a wooden plug, much on the principle of the beer keg. Partly filled with water and covered tightly by deer-hide, this drum produces a hollow sound which can be heard for miles around.

Virtuosity on these drums is highly regarded. Moreover, the real Indian is able to carry on two quite different rhythms, singing in one, beating in another. Because of their religious function, drums are often symbolically decorated. Drumsticks also are painted to represent an ear of corn (for the corn dance), a loon's head or some other creature or spirit that is to be propitiated.

Rattles are widely used and highly revered. In fact, the Indian's gesture—sign language is a sort of Esperanto for all the tribes—for "sacred" and for "rattle" are the same. Gourds, boxes, shells, hoofs, copper bits, bones, notched

sticks, any objects that can be made to clash, clatter, tinkle or rasp, are utilized. Clappers or little bells are often attached to the ankles in dancing.

Today in Oklahoma, Indian ceremonials, powwows, feasts and "stomp dances" are held at frequent intervals. However, modern affairs of this sort more or less resemble state fairs. Ferris wheels churn; beauty contests are held; an announcer in the best chamber of commerce tradition ballyhoos the events; and the Indian war chant is transmitted through the public address system. Teen-age Indians stand around and talk about baseball and television and dates. But then this talk will drop suddenly and under the dimmed floodlights they will form a circle quite spontaneously and begin to dance and to sing the old songs of the plains.

The Indians (2.4 per cent of the total population) have been integrated into the general culture particularly through the educational system. Music, that great common denominator of all peoples, is particularly stressed. The department of music at the University of Oklahoma, at the Oklahoma Agricultural and Mechanical College, at the University of Tulsa, and at Phillips University all have full-size symphony orchestras. Not only in the colleges but in the grade and high schools is music underlined. Muskogee's high school band is known throughout the State as "Pride of Muskogee." At Enid's Tri-State Festival, bands from seventy schools march around the square while spectators jam-pack the pavements. Even Marshall (population 600) has its Little Town Band Festival when busloads of youthful instrumentalists converge from all over the State, to parade throughout a whole afternoon.

The discovery of oil in Oklahoma has brought about many changes, most of them slanted toward modernization. However, oil indirectly has been the means of bringing the people back to the practice of the good old custom of part-singing. It was oil-man Owen C. Cash of Tulsa who back in 1938 had a yen to hear some of



the old-time songs. When he called a meeting of twelve men, thirty-five showed up, and, what with the harmonizations going on, they could hardly be persuaded to partake of the Dutch lunch provided. Attendance went on doubling and tripling and new chapters forming, until, by 1940, the SPEBSQSA (Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America) had spread all over the United States, and had even held a national championship contest at the New York World's Fair. Among the Oklahoma chapters are Bartlesville Barflies, Frog Hollow Four, Chromatic Canaries, and Flat Foot Four, the latter group composed of Oklahoma City policemen.

So we close our recountal of music in Oklahoma with music popular throughout the State and throughout its whole history—four ardent harmonizers, heads together, singing, oblivious of gushers, crooners, swooners, or disk-jockeys, the gentle, imperishable cadences of:

"Sweet Adeline
For you I pine!"

—Hope Stoddard.

Ed Gowans' Band entertains in the vicinity of Tulsa.



Concert Band of Tulsa, Paul J. Cumiskey, Director



† The Apache are said to be the one tribe to use stringed instruments, and these are believed to have been derived from the Mexican violins.



1

key bands



2

in OKLAHOMA



4



3

Ken Miller Band, Tulsa



Pete Bertio and his Orchestra, Tulsa



Nevin Billis and the Stardusters, Tulsa



Leon McAuliffe and his Western-Swing Band, Tulsa



See page seventeen for activities of these bands

1. Wiley Walker and Gene Sullivan, Oklahoma City
2. The Tune Toppers, Oklahoma City
3. Thomas Hodge, Tulsa
4. Bates Hunt and the Melody Men, Bartlesville



Larry Lee Skinner and his Band, Tulsa



Leonard Howard Orchestra, Muskogee



Earl Epps and his Orchestra, Tulsa



Joe Linde and his Orchestra, Tulsa



Beno Benedetto and his Orchestra, Muskogee



Claude Thomas and his Band, Muskogee



Merl Lindsay and his Western-Swing Band, Oklahoma City



Hank Thompson and the Brazos Valley Boys, Oklahoma City




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LOCAL HIGHLIGHTS

ANNIVERSARY CELEBRATED

The annual installation and ladies' night at Local 319, Milford, Massachusetts, held on February 23, marked the twenty-fifth anniversary of the founding of this local and also the twenty-fifth anniversary of Nicholas A. Narducci's tenure as an officer. He was the first secretary-treasurer of the local, which position he held for twelve years, then was elected to the executive board for four years, after which he became vice-president for four years. For the past four years he has served as president. Dancing followed the dinner until midnight. For his untiring efforts President Narducci was presented a Life Membership (Gold Card) on behalf of the local by its secretary, John E. Chapman.

The following officers were installed: President, Nicholas A. Narducci; Vice-President, Larry A. Santoro; Secretary-Treasurer, John E. Chapman; Sergeant-at-Arms, Vincent Calabrese; Executive Board members, Harold Falcone, John Ghiringhelli, Walter Greene, William F. Chapman and Julio G. Zorzi.

At the annual party of Local 18, Duluth, on March 7, honorary membership in the local was presented to Hermann Herz, conductor of the Duluth Symphony Orchestra for his untiring efforts on behalf of music and musicians in that area. More than three hundred members and guests were in attendance at the affair. Left to right: Bruce E. Rapp, Secretary of Local 18; Stanley Ballard, Secretary of Local 73, Minneapolis; Hermann Herz, and Sigurd Erickson, President of Local 18.



TECHNIQUE OF PERCUSSION

(Continued from page nineteen)

of percussion from tympani down to the lowly slap stick with the Sauter-Finegan outfit, I said something to the effect that in view of the fact that Abel is reported to have whanged Joe one night when Joe leaned over to pick up a trap (entirely unintentional, of course), "it would appear that the slap stick motif is not entirely out of place here."

Somehow the word *not* did not appear in the magazine, and its omission entirely changes the meaning I intended to convey. I hasten to disclaim any inclination to look down my nose at slap stick. It has its place, to be sure, and in its place I love it. And so does the general public. To paraphrase an old saw:

*A little slap stick, now and then
Is relished by the best of men.*

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Lombardy Hotel
Miami Beach, Florida
January 28, 1954

The Board reconvenes at 8:00 P. M. President Petrillo in the chair.

All present.

T. Black, representing President Yates of Republic, and Howard McDonnell, Labor Relations representative, appear. They explain that Republic has lost money during the last few years and has only been able to survive through several subsidiary companies which have been prosperous. They ask that Republic be classified as an independent. There is considerable discussion on both sides. The representatives of Republic retire.

On motion made and passed it is decided that the situation regarding Republic and RKO be left in the hands of President Petrillo with full power to act.

On motion made and passed it is decided to authorize President Pe-

trillo to negotiate with the other independent picture companies with full power to act.

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

A request for a donation is received from the Harry S. Truman Library.

The matter is left in the hands of President Petrillo.

A letter is read from Rudolf Leuzinger, General Secretary of the International Federation of Musicians, regarding a resolution which had been passed by the New York State Federation of Labor to "promote protective and remedial legislation to combat the inflow of foreign phonograph records, transcriptions and musical sound track, recorded and manufactured outside

of the United States (and Canada)." No action was ever taken by the A. F. of M. or the A. F. of L. on this matter.

The Secretary is instructed to advise Secretary Leuzinger of this fact.

At the time of the tornado disaster in the Vicksburg, Miss., area, the Federation furnished entertainment for the purpose of raising funds to alleviate suffering from this cause. Letters are read from Secretary Wyatt Sharp of Local 579, Jackson, Miss.; Hon. Hugh White, Governor of Mississippi; Hon. Allen C. Thompson, Mayor of Jackson, Miss.; Hon. Pat Kelly, Mayor of Vicksburg, Miss.; James E. Nichols, President Junior Chamber of Commerce, Vicksburg-Warren County, Miss.; Bill Simmons, Co-Chairman Vicksburg Tornado Relief Committee; and Robert T. Sheplar, Area Director Warren County, American National Red Cross, expressing thanks and appreciation for the help and assistance of the A. F. of M. on the occasion of this unfortunate situation.

A proposal is received from an organization of Mexican musicians for playing engagements in the United States. A letter is received from Henry Kaiser, Counsel for the Federation, explaining a misinterpretation of the law by certain agents of the Immigration Department.

The matter is left in the hands of the President.

A letter is received from Secretary General Hardie Ratcliffe of the British Musicians Union regarding the interchange of musicians with those of the A. F. of M.

The matter is left in the hands of President Petrillo with full power to act.

The matter of the Louisville Symphony Orchestra having received a grant of \$400,000.00 from the Rockefeller Foundation is discussed.

It is desired that the Board members be furnished with more information regarding this project.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:30 P. M.

Lombardy Hotel
Miami Beach, Fla.
January 29, 1954

The Board reconvenes at 8:30 P. M. President Petrillo in the chair.

All present.

A letter is received from Albert Woll of Woll, Glenn & Thatcher, Counsel, complimenting President Petrillo on his statement regarding the Taft-Hartley law and amendments thereto.

Executive Officer Kenin makes a report on his investigation regarding the playing of share plan engagements in California. His investigation was under instructions

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from President Petrillo. The Board discusses the matter.

It is decided that a notice be placed in the International Musician calling members' attention to the fact that such engagements can only be played in conformity with the laws of the Federation.

Resolution No. 10 of the 1952 Convention, which recommended a study and reallocation of jurisdictions which was referred to the President, is brought to the attention of the Board by President Petrillo.

It is decided to leave the matter in his hands.

Treasurer Steeper reports he had received a communication from Traveling Representative Hooper expressing his desire for a leave of absence at the age of 65 at which time under the Retirement Plan he would not yet receive a pension, as no payments would be due until after July 1, 1959.

On motion made and passed it is decided that when he reaches the age of 65 he be given a leave of absence until his eligibility on July 1, 1959, in conformity with the Retirement Plan.

Treasurer Steeper also mentions the case of Traveling Representative Kleinkauf who entered the employ of the Federation within the last year and is over 60 years of age.

The Treasurer is instructed to have an actuarial survey made to

determine a fair adjustment of the retirement payments when they become due and report to the Board at its February meeting.

Treasurer Steeper brings up the question of employers bringing actions in the courts against our members for breach of contract or other reasons without first submitting them to the International Executive Board. He feels the same restrictions should be placed upon employers as upon our own members.

Case 831, 1953-54: Request of Local 655, Miami, Fla., to have the names of Lou Walters and E. M. Loew and The Latin Quarter, Miami Beach, Fla., placed on the National Defaulters List of the Federation for nonpayment of \$3,047.62 claim due member Jose Cortez of Locals 655 and 802, New York, N. Y., is considered.

On motion made and passed the request is granted.

Case 434, 1953-54: Appeal of member David L. Wood from an action of Local 655, Miami, Fla., is again considered.

On motion made and passed the appeal is sustained.

Other affairs of the Federation are discussed.

The meeting adjourns at 11:45 P. M.

SPECIAL MEETING OF

THE INTERNATIONAL EXECUTIVE BOARD OF THE AMERICAN FEDERATION OF MUSICIANS

New York, N. Y., February 15 - 19, 1954, Inclusive

570 Lexington Ave.
New York, N. Y.
February 15, 1954

President Petrillo calls the meeting to order at 12 noon.

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

The following representatives of locals in whose jurisdictions the networks own and operate stations appear at the request of President Petrillo:

President Meyers, Local 2, St. Louis, Mo.

President Repp, Secretary Duprey, Local 4, Cleveland, Ohio.

President Werner, Local 5, Detroit, Mich.

President Kennedy, Local 6, San Francisco, Calif.

President Nickerson, Local 9, Boston, Mass.

President to Groen, Vice-President Fischer, Local 47, Los Angeles, Calif.

President Schwarz, Local 161, Washington, D. C.

President Manuti, Vice-President Knopf, Secretary Iucci, Treasurer Jaffe, Board Member Lindwurm, Board Member Arons, Local 802, New York, N. Y.

They discuss with the Board various aspects of the proposed new agreements with the radio networks for radio, television and television film.

President Petrillo speaks at length on the history of our experiences in radio during the past twenty-five years and our prohibition on members playing for television, frequency modulation (FM) radio, cooperative programs and recordings, for which Congress investigated him three different times, and then passed the infamous Lea Act against one man—President Petrillo—and in doing so affected the entire American Federation of Musicians. Finally, he recalls how we agreed to remove these bans.

The session adjourns at 1:15 P. M.

A conference between the International Executive Board, the local representatives and representatives of the networks is called at 2:00 P. M. at the Waldorf-Astoria Hotel.

The networks are represented by the following:

J. M. Clifford, E. Souhami, Arch Robb, Charles Moos, National Broadcasting Company.

Robert H. O'Brien, Ray Dias, S. Z. Cohen, Mort Weinbach, Omar Elder, American Broadcasting Company.

L. W. Lowman, Fred Ruegg, Columbia Broadcasting System.

Radio Station WOR of New York City is represented by Emanuel Dannett and Adolph J. Opfinger, who explain they are not taking

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part in the negotiations but request permission to attend as observers. President Petrillo asks Local 802 and the representatives of the networks whether they have any objections. There being none, this permission is granted.

President Petrillo states the Federation's position that the agreements relative to production of television film by the networks be continued on the same terms and conditions, pointing out that the basic formulas established by such agreements were arrived at with the producers prior to the networks' becoming parties to such agreements.

The difference between live and recorded programs is discussed. Also the matter of cues and bridges. There is also a discussion regarding a simulcast which is recorded and then played on radio after television, pre-recording for radio and television, transcriptions for use on television, and the live rate for one playing on each station on a network.

The broadcasters agree they will spend the same amount of money and ask to be permitted to use the musicians in cities of their own choosing.

There is a thorough discussion of all phases of broadcasting and televising.

The conference adjourns at 6:45 P. M.

Waldorf-Astoria Hotel
New York, N. Y.
February 16, 1954

The conference resumes at 2:00 P. M.

All present.

William Fitts also appears on behalf of CBS.

The position of the Federation is explained, and among the proposals of Locals 47 and 802 are live music on live shows and the elimination of bridges and cues.

President Petrillo makes a strong plea and points out the debt broadcasting owes to the musicians, calling their attention to the fact that in the beginning of radio the musicians worked for no pay whatsoever, just for the publicity, to help build the industry. He emphasizes that mechanization of music has eliminated the employment opportunities of many of our members, and it is the duty of the Federation to protect as far as possible the employment remaining.

Mr. Clifford of NBC explains the viewpoint of the broadcasting companies.

There is considerable discussion between the members of the Board and the representatives of the broadcasters.

The broadcasters ask further time to confer among themselves, and the conference adjourns at 3:45 P. M.

The Board goes into session with representatives of the locals present.

The broadcasting situation is discussed.

President Petrillo makes a report on the American Guild of Variety Artists' situation.

Robert H. Saunders, President of the Canadian National Exhibition, appears and requests permission to have Her Majesty's Irish Guards Band perform several non-competitive concert engagements in the United States, with the understanding there would be no television or radio broadcasting or recording in connection with such engagements.

On motion made and passed it is decided to grant such permission.

Messrs. Balaban and MacNamara, representing the International Telemeter Corporation, appear and explain the working of Telemeter, a device by which coins are deposited in an attachment to the television set and special programs are shown which could not be seen without payment. A full explanation of the device is made and the cooperation of the Federation is asked. Mr. Balaban is also President of Paramount Pictures Corporation.

The matter is left in the hands of the President.

The session adjourns at 5:30 P. M.

Waldorf-Astoria Hotel
New York, N. Y.
February 17, 1954

The conference resumes at 2:00 P. M.

All present.

Robert Kintner, President of ABC, appears and states they employ 161 musicians in five cities, and he requests a reduction of 30 men for the first three years of a five-year agreement, with the understanding they will be put back at the beginning of the fourth year of the contract.

Mr. Clifford, on behalf of the broadcasters, states they cannot accept the proposition of live musicians on live shows.

NBC and CBS agree on the existing number of staff employees. ABC claims a reduction is necessary for that company. ABC agrees to negotiate on an increase in scale on staff musicians.

The industry asks to be permitted to pre-record for one time on radio and television. They ask to change the royalty payments to a flat fee basis. They ask that they be permitted to pay the live broadcast scale instead of the transcription scale when they broadcast to different stations at different times.

The conference adjourns at 3:30 P. M. to resume at 8:00 P. M.

The Board goes into session with the representatives of the locals and they enter into a prolonged discussion with members of the Board regarding the proposals of the broadcasters.

The session adjourns at 5:30 P. M.

The conference resumes at 8:00 P. M.

The proposals of the networks are thoroughly discussed with their representatives. They are advised that permitting transcriptions to be made at the live broadcasting prices



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would result in lowering of scale for all transcriptions and cannot be permitted by the Federation.

The subject of live music on live shows is thoroughly discussed and the broadcasters claim this is impossible due to the additional cost.

President Petrillo again points out that it is necessary to come to an equitable agreement for the services of musicians.

The conference adjourns at 10:45 P. M.

Waldorf-Astoria Hotel
New York, N. Y.
February 18, 1954

The conference resumes at 2:00 P. M.

All present.

Messrs. Clifford Lowman and Pitts state further the position of the broadcasters.

The industry representatives again leave to go into caucus, and it is agreed to resume the conference at 9:00 P. M.

At 5:00 P. M. the Board goes into session with the representatives of the locals present.

There is a discussion on the proposition of live musicians on live shows. The representatives of Locals 47 and 802 insist on this proposal. The representatives of Locals 2, 4, 5, 6, 9, 10 and 161 are agreeable to waiving the proposal. The matter is thoroughly discussed. Locals 802 and 47 agree that they will abide by the decision of the majority of the locals involved.

The Board adjourns at 6:30 P. M. and reconvenes at 8:30 P. M.

The matter of live musicians on live shows is discussed.

On motion made and passed it is decided by the unanimous vote of the International Executive Board to waive this proposal.

The session adjourns and the conference resumes at 9:00 P. M.

There is a discussion on the number of staff musicians to be employed by ABC, which network again requests a reduction of 30 men for three years.

At various times throughout the evening, the representatives of the broadcasters withdraw for the purpose of conferring among themselves.

At 11:55 P. M. they again resume conference with the Board and offer an increase of 5 per cent for the first three years and 2½ per cent more for the last two years of a five-year contract. No change in any of the local working conditions or the local single engagements scales, which are to be included in the contract. Side letter agreement to be made on pre-recording.

President Petrillo announces the proposal of the Federation for an increase of 10 per cent for the first three years with an additional 10 per cent for the fourth and fifth years of a five-year contract.

The broadcasters again retire.

The conference resumes at 2:30 A. M.

The broadcasters make a proposal that they will agree to a 10 per cent increase for a contract of no more than three years and that there be no increase in local single engagement scales.

The entire matter is discussed.

The conference adjourns at 3:30 A. M.

Waldorf-Astoria Hotel
New York, N. Y.
February 19, 1954

The conference resumes at 3:00 P. M.

Dr. Frank Stanton, President of CBS, appears and makes a strong statement setting forth the position of that company and asks that the contract be for three years with a 10 per cent increase.

There is considerable discussion, and Mr. Kintner of ABC also states the position of his company and asks for a three-year contract with a 10 per cent increase. Mr. Clifford states the position of NBC as being in favor of a five-year contract with a 10 per cent increase for the first three years and a further 10 per cent increase for the last two years, provided there is a side letter agreement on pre-recording for television.

There is a discussion of the various items in the proposals of Locals 802 and 47.

The Board now goes into session with the representatives of the locals and discusses the various proposals.

Local 802 suggests that for itself a three-year contract would be more acceptable.

After a discussion, it is on motion made and passed unanimously decided to stand by the proposal for a contract for five years with a 10 per cent increase for the first three years and an additional 10 per cent increase for the fourth and fifth years.

The conference now resumes.

President Petrillo now states the position of the Federation in respect to the new agreement, namely, retroactive to February 1, 1954, an over-all increase for all staff employees of the networks of 10 per cent for the first three years with an additional 10 per cent increase for the last two years of a five-year contract. The number of staff musicians is to remain the same as under the present contract for ABC, as well as CBS and NBC on their owned and controlled stations. In respect to the request of the broadcasters for permission to pre-record programs on television, there is no mention to be made of this in the contract. This is to be covered in a supplemental letter stating in substance that this will be permitted by the Federation subject to withdrawal in case it develops that this practice acts detrimentally to the interests of members of the Federation.

NBC states they are willing to accept this proposal and consider

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that we have an agreement, but CBS and ABC still request a three-year contract.

The conference adjourns at 6:30 P. M.

The Board resumes its session with the representatives of the locals present.

The entire proposed agreement is fully discussed. The representatives of the locals retire and the Board goes into Executive session.

On motion made and passed it is unanimously decided that the President be authorized and empowered to conclude a labor agreement with the networks relating to the production of television film on the same terms and conditions as are contained in the Television Film Labor Agreement, dated March 30, 1951, or on such other terms and conditions as the President may deem in the best interests of the Federation and its members.

The subject of concluding agreements with American Broadcasting Company, Columbia Broadcasting System, Inc., and National Broadcasting Company, Inc., relating to live television and radio broadcasting is discussed.

Negotiations between representatives of such companies, the Federation, and locals of the Federation having jurisdiction in cities where such companies own and operate stations have been proceeding for the past several weeks. Authority has been vested in the President and the International Executive Board, by all affected locals, other than Locals 802 and 47, to conclude local agreements in their behalf. Locals 802 and 47 have agreed to abide by the decision of the majority of the other locals affected.

After full discussion, consideration and deliberation, the President and members of the Executive Committee, finding that the issues raised by the negotiations and that the possible consequences of action which might result from a failure to reach agreement are of universal importance and concern not only to the locals having jurisdiction in the cities whereat such companies own and operate radio and television stations, but to all locals and members of the Federation and to the Federation itself, and acting pursuant to the right and authority vested in them by the Constitution and By-laws of the Federation, issue the following order:

WHEREAS, Protracted negotiations between American Broadcasting Company, Columbia Broadcasting System, Inc., and National Broadcasting Company, Inc., and the Federation and its locals having jurisdiction in certain of the premises relating to live television and radio broadcasting have not yet resulted in agreement;

WHEREAS, The immediately affected locals, other than Locals 802 and 47, have vested authority in the President and the International Executive Board to conclude local agreements in their behalf, and Locals 802 and 47 have agreed to abide by the decision of the other affected locals in this regard;

WHEREAS, In the judgment of the President and of the members of the International Executive Board of the American Federation

of Musicians of the United States and Canada, it is the policy of the Federation that these negotiations be concluded by acceptance of the last proposals made by the aforesaid companies as set forth below, and it is the further judgment of the said President and the Board that an emergency exists by reason of the threatened refusal of Locals 802 and 47 to accept such proposals;

NOW, THEREFORE, pursuant to authority vested in them by the Constitution and By-laws of the said Federation, it is hereby by said President and International Executive Board, jointly and severally,

ORDERED, That the President be and he hereby is authorized and directed to conclude, execute and deliver an agreement with American Broadcasting Company, Columbia Broadcasting System, Inc., and National Broadcasting Company, Inc., in behalf of the Federation and of the Locals of the Federation having jurisdiction in the cities whereat said companies own and operate radio and/or television stations, relating to live radio and television broadcasting, renewing the provisions of the agreements between said companies and the Federation, dated March 16, 1951, and the agreements between said companies and said Locals which expired on January 31, 1954, except as follows:

1. The weekly salaries and overtime pay for all staff employees shall be increased by 10 per cent over present rates for the period February 1, 1954 - January 31, 1957, inclusive, and, if the term of such new agreements shall be more than three years, such salaries and overtime rates shall be increased by 10 per cent over the rates existing on January 31, 1957, for the remainder of the terms of such new agreements;

2. All single engagement rates of each affected Local shall remain unchanged for the term of such new agreements, except

(a) in the case of local commercial broadcasts in Los Angeles, single engagement rates shall be increased by 25 per cent over present rates, and the right of Local 47 to discuss with said companies an increase in trans-continental single engagement rates shall not be foreclosed;

(b) in the case of the agreement with said companies relating to Local 802, such changes in the present agreement as the President shall approve relating to non-staff conductors conducting staff musicians, use of recorded auditions for radio, rehearsal guarantees, and termination notices for single engagement men employed for 13 weeks or more, shall be incorporated in such new agreement;

3. Practices relating to remote musical radio broadcasts shall provide for the announcement, at the conclusion of each such remote broadcast, whether local or network, that such program is being presented through the courtesy of the American Federation of Musicians, James C. Petrillo, President.

4. The terms of such agreements shall be no less than three years, and no more than five years, as the President may agree upon with said companies.

5. The President is authorized to issue a letter to said companies

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modifying the existing practices relating to kinescopes of live television shows and permitting the pre-recording of such programs, such modification to be on a trial experimental basis under such terms and conditions as the said President may agree upon with said companies;

ORDERED, That no strike shall be instituted by any Local against said companies in connection with the subject matter of the aforesaid negotiations until further order of said President;

ORDERED, That the said President be and he hereby is vested with full authority to take any and all action necessary and appropriate to effectuate the purpose and intent of this order;

ORDERED, That the text of this order shall be communicated to all Locals having jurisdiction in the cities whereat said companies own and operate radio and/or television stations, and that the text of this order shall be printed in the next issue of "The International Musician";

ORDERED, That this Order shall become effective February 20, 1954, at 9:00 A. M.

Dated: New York, N. Y.

February 19, 1954

JAMES C. PETRILLO,
C. L. BAGLEY,
LEO CLUESMANN,
HARRY J. STEPER,
HERMAN D. KENIN,
GEORGE V. CLANCY,
STANLEY BALLARD,
WILLIAM J. HARRIS,
WALTER M. MURDOCH.

The President reports that the agreement with Republic Pictures Corporation, which asked to be listed as an independent, provides for the same number of men at a reduced number of hours, the musicians to receive \$5,200.00 per year for six hours per week. RKO, which is now also listed as independent, has agreed to three weeks' severance pay for 37 men and, while the studio is now idle, it will spend not less than \$10,000.00 on single pictures when made. They also agreed to an increase of 5 per cent in the wage scales from the date of expiration of the contract to the end of the interim agreement in addition to the severance pay.

The situation in connection with the other independents is also reported.

President Petrillo reports on the William Green Memorial Fund for which the A. F. of L. requests one cent per member per month for 12 months. He reports that the Federation gave one-half cent per member per month for 12 months.

President Petrillo reports that in accordance with the authorization of the International Executive Board at its meeting in Miami, the Federation has contributed \$500.00 to the National Housing Fund of the A. F. of L.

President Petrillo reports on the matter of a request for a donation for the Harry S. Truman Library, which was left in his hands at the Miami Board meeting. This building will cost in the neighborhood of \$1,750,000, and a number of labor unions have already contributed substantial amounts. The Feder-

ation has donated \$10,000 to this building.

President Petrillo mentions that Nicholas Schenck of MGM has always been very cooperative with the Federation and feels it would be a nice gesture in recognition and appreciation of his attitude if the Board would elect him an Honorary Member of the Federation.

On motion made and passed it is decided to confer Honorary Membership in the Federation upon Mr. Schenck and present him with a gold membership card.

The Treasurer reports that he had taken up the question of the status of Traveling Representative Kleinkauf in connection with the Retirement Plan with the United States Trust Company and states the conditions under which Brother Kleinkauf would come within the plan.

On motion made and passed it is decided to pay the expenses of two representatives of Locals 802 and 4, as well as the representatives of Locals 2, 5, 6, 9, 47 and 161, while attending the conferences with the broadcasting interests.

Executive Officer Murdoch calls to the attention of the Board the conditions of musicians performing in Bermuda, with the thought that the Federation might consider establishing a local on that island.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 7:15 P. M.

NOTE: After adjournment of the International Executive Board meeting, President Petrillo informed the Board and the locals involved by telegram that on February 22, 1954, CBS and ABC agreed to accept a five-year contract on the same terms and conditions as NBC.

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SOUTHERN CONFERENCE MEETING

The annual meeting of the Southern Conference of Locals will be held in the East Room of the Hotel Schroeder, Milwaukee, Wis., on Saturday and Sunday, June 12-13, 1954. Member locals are urged to send delegates.

STEVE E. GRUNHART,
Secretary-Treasurer.

WANTED TO LOCATE

Matty Cortese, member of Local 601, Daytona Beach, Fla.
Ronnie Orland, former member of Local 620, Joplin, Mo.

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

WANTED TO LOCATE

Robert England, former member of Local 448, Panama City, Fla.

Anyone knowing of his whereabouts is requested to advise Secretary G. B. McCulloch, Local 448, A. F. of M., 608 East Third St., Panama City, Fla.

WANTED TO LOCATE

Jim Robinson, member of Local 149, Toronto, Ont., Canada.

Anyone knowing of his whereabouts is asked to communicate with Ed. Charette, Secretary, Local 406, A. F. of M., 1440 St. Catherine St. W., Montreal 25, Que., Canada.

WANTED TO LOCATE

Roy Lawson, cowboy style guitar player. Carrying 1954 card from Local 381. Probably working somewhere in the Southwest. May be using the name Bernard Clark.

Anyone knowing his whereabouts please contact Milo A. Briggs, Secretary, Local 381, Box 1566, Casper, Wyoming.

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Jimmy Wilson, Berkeley, Calif., \$149.00.

Molina Agency, Hollywood, Calif., \$3,625.03.

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(Continued on page thirty-six)

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THE TEN key cities which were discussed last month are not the only possessors of planned opera seasons. We use the word "planned" because opera, real opera, never comes any other way. With singers, instrumentalists and dancers of the requisite ability, with scenery and costumes, with conductors and composers, with carpenters and scene shifters and stage hands, opera becomes something that no mere week or so of rehearsals can line up and no mere box office intake pay for.

Among the financial arrangements resorted to is the guarantor group—call them sponsors, "friends" or dues-paying members—who sign up for so much financial coverage. This is the procedure of the Pittsburgh Opera, Inc., the New York City Center, the Philadelphia La Scala Opera Company, the Allentown (Pennsylvania) Municipal Opera Company, the Fort Worth Civic Opera Association, the New England Opera Guild, the Newport News Operatic Society, the Jackson Opera Guild, the Portland Civic Opera Association, the St. Paul Civic Opera Company, and, of course, the Metropolitan Opera Company, with its Guild. The Cin-

cinnati Summer Opera benefits, along with three other art projects—the Symphony, the Taft Museum and the Art Museum—from a "United Fine Arts Fund," its money raised by means of a door-to-door canvass of the city. The Los Angeles Guild Opera Company is financed by private subscriptions and a grant from the Los Angeles County Board of Supervisors.

In some few instances, the city helps directly out of its tax allocations. In San Francisco a fraction of the tax rate is earmarked for the support of the opera company through the Publicity and Advertising Fund. New Orleans contributes a subsidy of from \$6,000 to \$8,000 annually to its Opera Association, though, unhappily, much of this is taken back again in the form of ticket taxes. The Buffalo Opera Workshop is sponsored partly by the City of Buffalo, via its Department of Parks, Division of Recreation, and its Board of Education. The Opera Guild of Greater Miami is aided by the local government, as well as by membership subscription.

But with these few companies, we have just about exhausted the list of sponsored operas. Several symphony orchestras, it is true, include

fully staged operas in their regular seasons. The San Antonio opera festival is a segment of that city's symphonic season; the Kansas City Philharmonic puts on an opera a year, as does the Indianapolis Symphony. The Berkshire Opera School is operated by the Boston Symphony.

Other musical enterprises sometimes lend a hand. Opera in Reading, Pennsylvania, grew out of that town's *Harmonie Maennerchor*. In Baltimore voice teachers *en masse* stand behind their Civic Opera. The St. Paul Summer combined ice-skating and pop concert presentations help finance that city's opera organization. Ballet productions at City Center, New York, assist in meeting overhead of the Center opera. But here again the list comes to an abrupt end.

More often than not those companies which seek to keep to the high standards of opera come straight against a wall of public unconcern. The Opera Guild in Montreal, founded by Pauline Donalda in 1943 for the purpose of cultivating opera in Canada on the highest possible basis, debated last season whether they would be able to continue at all. Some of the highest artistic work ever witnessed in that city

INTERNATIONAL MUSICIAN

was set against a continuously mounting deficit. An editorial in the local *Gazette* read: "It does seem a burning shame that shows can be thrown together over-night by going to New York and buying singers almost like packaged goods across the counter, bringing them here and sometimes even making money with them. High artistic effort like the Opera Guild's, on the other hand, all but starve or are rescued by a hair's breadth after each production."

The Montreal Opera Guild pulled through this crisis by that hair's breadth, and bravely presented *Boris Godunov* under Emil Cooper's direction on January 8th and 9th of this year. But the axe is still hanging over their head.

For twenty-two years Baltimore has put up a brave fight to keep opera a local project—and with a purpose. Before they had such an organization, it was necessary for the voice student who had completed his or her local training to turn to some other city to obtain practical experience. Now this experience is offered to these students right in Baltimore. Thus Baltimore sees to it that local singers get the principal as well as the secondary roles. The company has also encouraged local composers—has presented *Melody in I*, by Abram Moses, *The Willow Plate*, by Franz Bornsheim, *Swing Low*, by Emanuel Wad, and *The Captive*, by Gustav Strube, by localites. Through its fifty-member orchestra of professional players, it encourages local instrumentalists. Certainly it encourages audiences. This Baltimore Civic Opera Company, headed by Hugo R. Hoffman, with Rosa Ponselle as its supervising director, now has the local field to itself, since the Baltimore Opera Club has decided to discontinue sponsorship of visits to their city by the Metropolitan Opera Company of New York.

Another promoter of opera in Baltimore is the Peabody Conservatory of Music, through whose opera department a number of artists have been graduated to the Metropolitan.

Pittsburgh got its opera in 1939 after World War II, one of the few industrial towns to use its war-won money toward artistic fulfillment. With Richard Karp the leader, it has since produced twelve performances (two a month) of six different operas each season. In 1942, with the general reorganization of the Opera Society into a professional opera company, the orchestra set-up also underwent a change. An agreement

with the Pittsburgh Symphony Society was reached whereby that orchestra is used for the productions of the Pittsburgh Opera. To compensate the members for the loss of additional individual income, the contract conditions regarding scale and length of contract were improved.

Founded in 1920, the Philadelphia La Scala Opera Company may be numbered among the three oldest opera companies in the country. Since 1928 performances have been given at the Academy of Music, the capacity of which is less than three thousand. Hence, although the house is always sold out, the Company yet relies upon public and private financial subscriptions. The orchestra numbers from fifty-five to seventy members, depending on the orchestral demands of the opera.

A happy linking of University and civic forces in St. Louis has brought about three years of healthy activity to the Washington University Opera Theater. Sponsored by the twenty-five-year-old St. Louis Grand Opera Guild and implemented by the Music Department of Washing-

Carl Ebert, general director, Los Angeles' Guild Opera, and Wolfgang Martin, musical director for Spring production of "The Bartered Bride."



ton University, the Theater's purpose is to train gifted young singers of the St. Louis area while it offers entertainment to citizenry in general. In the past two seasons Guild scholarships have benefited twenty-eight young singers. This support of the Opera Theater is in line with the quarter century record of the Guild. In the early years of its existence it supported performances given under the direction of Laszlo Halasz. In 1947, it formed its own workshop, putting on, under the directorship of Stanley Chapple, rare works, works of sensitive import. In 1952 this workshop was suspended and its support and resources placed behind the Washington University Opera Theater.

Toronto is a city where the interest in opera, the desire to produce it and attend it, has come from within the community. The first opera festival was presented in 1950 as a Royal Conservatory School of Music venture. Later a group of civic-minded business men formed the Opera Festival Association to undertake the administration. However, in the five festivals so far given, the company has gone to the guarantors only once. At present it has a

Leigh Martinel, conductor and musical director, Baltimore Civic Opera Company



repertoire of twelve operas and has especial success with Menotti's *The Consul*. At the close of the fifth annual opera festival in Toronto March 6th, with a sold-out performance of *La Boheme*, indications were that opera is arriving at a decidedly healthy state in Toronto.

"Our penniless persistence won't wane," is the wry if worthy motto of opera lovers in Portland, Oregon. In the past few years they have presented ten productions, running the scale from Menotti to Verdi, to 100,000 listeners, which amounts to about a fifth of Portland's population. Gymnasiums, theaters and public parks have served as auditorium, and the City Park Bureau as well as Local 99 has backed the project. However, a performance of *La Traviata* last October 23, though it netted \$9,400, cost \$10,000 to produce. *Il Trovatore* presented with a forty-two-piece orchestra in the open air in Washington Park, realized some \$1,400—this applied to musicians' salaries. The Association's singing ranks are made up of a baritone who sells acoustical tile, a bass who is a hotel doorman, and a soprano who is an office worker—singers, in short, who sing because they have the urge, and who work days at other jobs because they must. The Association plans a Spring or Summer presentation of *Madame Butterfly*, their persistence never waning.

Portland sings its operas in English. So does the Chautauqua Opera Association, a division of that half-school, half-summer-resort on Lake Chautauqua, New York, which has been attracting visitors for thirty-four years. Six or seven operas a season make up its schedule. In 1950 it presented the world premiere of Alfredo Bimboni's *In the Name of Culture*. A crowd of 160 opera personnel of the Chautauqua Institution gathered on August 24 last to honor its founder, Alfredo Valenti, who has also been its director for twenty-four years.

The Florentine Opera Company of Milwaukee, founded twenty-one years ago, was during seventeen of these years under the sponsorship of the Department of Municipal Recreation. Now on its own it presents four performances a season at the Pabst Theater. Aside from one or two guest soloists of Metropolitan Opera calibre which it engages as "box office attractions," its cast and orchestra are made up wholly of Milwaukeeans.

(Continued in the June Issue)

Alfredo Valenti, director, Chautauqua Opera Association



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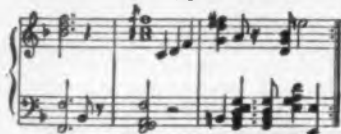
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Universal Enterprises Co., Inc.	Waynesburg		Wills, Tommy, Midwest Entertainment Service	522	Parkersburg	
Williamatos, Jimmie	RHODE ISLAND		Winkler, Neville	2246	Lowther, Harold H.	2752
Belleville	Pawtucket		Zeeman, Barney	226	WISCONSIN	
Matt, John	Providence		Ellis Amusement Co.	420	Fond Du Lac	
Jersey City	Bowen, Reggie	2179	Golden, Emanuel J.	2208	Dowland, L. E.	1167
Daniels, Howard J.	Winkler, Neville	2246	Hallam, Paul	1997	Madison	
Newark	REISLER & REIGHT		New Artist Service	2521	Stones, Leon H.	1474
Mandala, Frank	Shenandoah		Orchestra Service Bureau, Inc.	124	Milwaukee	
Paterson	Mikita, John	2751	Reisker & Reight	4291	Bethla, Nick Williams	5914
Joseph A. Clampron (New Jersey's Music Agency)	Waynesburg		SHENANDOAH		Schmidt, Frederick W., Jr.	601
NEW YORK	Triangle Amusement Co.	1427	Waynesburg		Stevens Point	
Albany	RHODE ISLAND		Triangle Amusement Co.	1427	Central State Music Association	507
Jack O'Meara Attractions	Pawtucket		Justynski, Vincent	2445	Temahawk	
Bob Snyder	Providence		Bowen, Reggie	2179	McClernon Amusement Co.	276
Auburn	Bowen, Reggie	2179	Winkler, Neville	2246	Watertown	
Dickman, Carl	Winkler, Neville	2246	Zeeman, Barney	226	Nielson's Entertainment Mart	2029
Buffalo	REISLER & REIGHT		Ellis Amusement Co.	420	CANADA	
Axelrod, Harry	Shenandoah		Golden, Emanuel J.	2208	Calgary, Alberta	
Empire Vaudeville Exchange	Mikita, John	2751	Hallam, Paul	1997	Simmons, G. A.	4090
Farrell, Itay J., Amusement Service	Waynesburg		New Artist Service	2521	Ottawa, Ontario	
Gibson, M. Marshall	Triangle Amusement Co.	1427	Orchestra Service Bureau, Inc.	124	Carrigan, Larry L.	4369
King, George, Productions	Justynski, Vincent	2445	Reisker & Reight	4291	Edmonton, Alberta	
Smith, Carlisle "Tick"	Bowen, Reggie	2179	REISLER & REIGHT		McKenzie, Blake (Prairie Concerts)	6100
Smith, Egbert G.	Winkler, Neville	2246	Zeeman, Barney	226	Toronto, Ontario	
Fort Plain	REISLER & REIGHT		Ellis Amusement Co.	420	Mitford, Bert, Agency	4001
Union Orchestra Service	Shenandoah		Golden, Emanuel J.	2208	Wetham, Katherine and Turnbull, Winnifred	4013
Lindenhurst	Mikita, John	2751	Hallam, Paul	1997	Montreal Artists Bureau, Michel Leroy	900
Fox, Frank W.	Waynesburg		New Artist Service	2521	Vancouver, B. C.	
New Rochelle	Triangle Amusement Co.	1427	Orchestra Service Bureau, Inc.	124	Gaylorde Enterprises	5540
Harris, Douglas	Justynski, Vincent	2445	Reisker & Reight	4291	L. Gaboriau	
New York City	Bowen, Reggie	2179	REISLER & REIGHT		R. J. Gaylorde	
Alexander, Morley	Winkler, Neville	2246	Zeeman, Barney	226	INTERNATIONAL MUSICIAN	
Allen Artists Bureau	REISLER & REIGHT		Ellis Amusement Co.	420		
Foch P. Allen	Shenandoah		Golden, Emanuel J.	2208		
Allied Entertainment Bureau, Inc.	Mikita, John	2751	Hallam, Paul	1997		
Baldwin, C. Paul	Waynesburg		New Artist Service	2521		
Berney, Paul L., Productions	Triangle Amusement Co.	1427	Orchestra Service Bureau, Inc.	124		
Berna, Harry B.	Justynski, Vincent	2445	Reisker & Reight	4291		
Brown, Harry	Bowen, Reggie	2179	REISLER & REIGHT			
Bryson, Arthur	Winkler, Neville	2246	Zeeman, Barney	226		

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Little Southern Restaurant, and Ralph Saliba Umbach, Bob
DOTHAN: Smith, Moss Colored Elk Lodge (Club), and O. B. Parslow, employer
FLORENCE: Valentine, Leroy
MOBILE: Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager
Cavalcade of Amusements Moore, R. E., Jr.
Williams, Harriet
MONTGOMERY: Club Flamingo, and Anell Singleton, Manager
Montgomery, W. T.
Perdue, Frank
NORTH PHENIX CITY: Bamboo Club, and W. T. "Bud" Thurmond
PHENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner.
French Casino, and Joe Sanfratello, Proprietor
PHENIX: 241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF: Sunnyside Lounge, and George Nacker
PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Hotz, Producer
Gaddis, Joe
Hosbor, John
Jones, Calvin B.
Kilgour, Leroy B.
Willett, R. Paul
Zanzibar Club, and Lew Klein
TUCSON: Griffin, Manly
Mitchell, Jimmy
Severs, Jerry
Williams, Marshall
YUMA: Buckler, Gray, Owner "345" Club, El Cajon

ARKANSAS

MYTHVILLE: Brown, Reg. Thomas J.
HOT SPRINGS: Hammon Oyster House, and Joe Jacobs
Pettis, L. C.
Smith, Dewey
HOT SPRINGS NATIONAL PARK: Mack, Bee
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Recc Saxon Price, Producer
Stewart, J. H.
Wecks, S. C.
MOBILE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. B., Robertson Rodeo, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
FINE BLUFF: Arkansas State College Casino, and A. R. D. Thompson
Johns, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.
TEXARKANA: Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE: Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA: Shecu, Aady
ANTIOCH: Village, and Wm. Lewis, Owner
ARTESIA: Carver, Ross

Keene, Gene (Eugene Schweichler)
AZUSA: Pease, Vance
Roose, Joe
BAKERSFIELD: Bakersfield Post 608, American Legion, and Emanuel Edwards
Conway, Stewart
Curtner, George
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BREKELY: Bur-Ton, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promoter
BEVERLY HILLS: Bert Gerwin Agency
Metasia, Paris
Khapody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE: Cressman, Harry E.
BURBANK: Elbow Room, and Roger Coughlin, Manager
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
Pango Pango Club
DECATO: Howard, George
DUNSMUIR: McGowan, J. B.
EL CERRITO: Johnson, Lloyd
EUREKA: Paradise Steak House, and O. H. Bass
Victory Club and Fred Hamilton, operator
York Club, and O. H. Bass
FONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Cannon, Joe
Valley Amusement Association, and Wm. B. Wagmon, Jr., President
GARVER: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
Babb, Kroger
Birwell Corp.
Hocage Room, Leonard Vanerson
California Productions, and Edward Kovacs
Confure Guild, and Arthur E. Teal, and S. Tex Rose
Encore Productions, Inc.
Federal Artists Corp.
Pinn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gayle, Tim
Gray, Lew, and Magic Record Company
Haymes, Dick
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Molina Agency
Morrow, Boris
National Booking Corporation
Patterson, Trent
Robitzsch, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Universal Light Opera Co., and Association
Vogue Records, and Johnny Ann, owner, and Bob Stevens, F. L. Harper
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Veaslie
LONG BEACH: Anderson, John Murray, and Silver Screen, Inc.
Backlin, Frank and Beatrice
Jack Lasky's Cafe, and Jack Lasky
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Veranoon, Assistant Director, May Hippo, Sec., Evelyn Rinsbert, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
McDougall, Owen
Sullivan, Dave, Crystal Ballrooms
Turner, Morley
LOS ANGELES: Aqua Parade, Inc., Buster (Clarence L.) Crabbe

Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Brisk Enterprises
Confure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusement, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Halfont, Nat
Henneghan, Charles
Grady, Michael
Marvell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabam
Moby, Evans
New Products Institute of America, and Joseph H. Schulte
Pierce, Pops
Royal Record Co.
Ryan, Ted
Villson, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Geyer, co-owners, and L. P. Stolts, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTEREY: Roberts Club, and A. M. Kelvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NEW HALL: T. J. Tinsley
N. HOLLYWOOD: Hat and Cane Supper Club, and Joe Wood and J. L. Pender, owners
Lohmuller, Bernard
OAKLAND: Arrow Club, and Joe Brook, Frank Merton and Joy Sheel, owners
Bill's Rodeo Cafe, and Wm. Matthews
Moore, Harry
Morkin, Roy
Pedroni, Frank
Trader Hora's, Fred Hora
OCEAN PARK: Frontier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OXNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Berne, Lee W., Lee Berne Club
Hall, Donald H.
PASADENA: Hazleton, Mabel
Ware, Carolyn E.
PITTSBURG: Delta Club, and Barbara Bliss
PERRIS: McCay, E. E., Owner Horse Folies of 1946
RICHMOND: Downbeat Club, and Johnnie Simmons
Jenkins, Freddie
SACRAMENTO: Casa Nellou, Nello Malerbi, Owner
Leingard, George
O'Connor, Grace
SAN DIEGO: Blues and Rhythm Attractions Agency
Brigham, Froebel Artor
Carnival Room, and Jack Millsbaugh
Cotton Club, Benny Curry and Otis Wimberly
Eddie's Cafe, and Eddy Dyer Hut, also known as Christian's Hut, and Aline Hudson and Shelter Island, Inc.
Logan, Manly Eldwood
Miller, Warren
Mitchell, John
Paso, Ray
Tricoli, Joseph, Operator Play-land
Walker R. Stutz Enterprises, and Walter R. Stutz
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO: Blue Angel
Brown, Willie H.
The Civic Light Opera Committee of San Francisco
Francis C. Moore, Chairman
Cable Car Village Club, and Barney DeSchan, owner
Champagne Supper Club, and Lorraine Balsacieri
Club Drift In, and Dan McCarthy
Desay, J. B.
For, Eddie
Giles, Norman
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph
SAN JOSE: Ariotto, Peter and Peggy
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Pat, Fred
SANTA BARBARA: Briggs, Don
Canfield Enterprises, Inc.
SANTA CRUZ: Santa Cruz Hotel, and John Righetti
SANTA MONICA: Hotel Chase, and Morris Steinbaum and O. M. Pat Harrison
Lake, Arthur, and Arthur (Dagwood) Lake Show
McRae, H. D.
SEASIDE: Corral Night Club, and Al Leroy
SHERMAN OAKS: Gilson, Lee
Kraft, Ozzie
SIGNAL HILL: Moeller, Al, Signal Hill
SOUTH GATE: Silver Hora Cafe, and Mr. Silver
STOCKTON: Sabet Macaroni Products, Fred Stagnaro
VENTURA: Cheney, Al and Lee
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

COLORADO

DENVER: Bennell, Edward
Jones, Bill
JULESBURG: Cummins, Kenneth
MORRISON: Clarke, Al
TRINIDAD: El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT: Lusia, Edward
EAST HAMPTON: Hotel Gerrausaugus
EAST HAVEN: Carncvale, A. J.
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
Bisconti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph
NANTIC: McQuillan, Bob
Russell, Bud
POQUONNOC BRIDGE: Johnson, Samuel
STAMFORD: Glenn Acres Country Club and Charlie Lee, Pres., Mr. Soumerai, Sec. Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
Whewell, Arthur
WESTPORT: Goldman, Al and Marty

DELAWARE

DOVER: Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, Le Roy Rench, Commander
Williams, A. B.
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamoa, Edward
Murphy, Joseph
WILMINGTON: Allen, Sylvester
Burt, Mrs. Mary (Warren) Cooper, Mr. and Mrs. Alexander

FLORIDA

BRAEDENTON: Strong, Merie, Bernice and Ronald
CLEARWATER: Baroon, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howe
DANIA: Paradise Club, and Michael F. Slavin
DAYTONA BEACH: Bethune, Albert
Trade Winds Club, and Virgil (Vic) Summers
FLORENCE VILLAS: Don Laromere Lodge No. 1097, Gardick Richardson
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
PORT MYERS: Bailey, Bill--All Star Minstrels, Inc., and St Rubens
McCutcheon, Pat
JACKSONVILLE: Blane, Paul
Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Pays Club
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bica Managing-Agent
Forrest Jan, and Florida Amusements, Inc., and Ben J. Mary and Joel Spence, and Joe Allen
Jackson, Ovis
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates
KEY WEST: Club Mardi Gras, and A. G. Thomas, Employer
Regan, Margo
Weavers Cafe, Joseph Backs and Joseph Stabinski
LAKELAND: King, R. E.
MIAMI: Brooks, Sam
Club Jewel Box, Charles Nasio, owner, Danny Brown, president
Donaldson, Bill
Flame Club, and Frank Corbit, Owner
Prior, Bill (W. H. P. Corp.)
Robert Clay Hotel, and Fred T. Quinn, Manager, Nicholas Girard, Promoter
Smart, Paul D.
Talaras, Roman
36 Club, Tony Aboyouan, Employer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Gramo, and Irving Rivkin
Circus Bar, and Charles Bogas
Edward Hotel, and James Nathan, Manager
Fielding, Ed
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen, Owner-Manager
Lebnick, Max
Macomba Club
Mocamba Restaurant, and Jack Freidlander, Irving Miller, Max Lebnick, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Bernie Franzard
Straus, George
Weills, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
Club Surocco, Roy Baiden
El Patio Club, and Arthur Karst, Owner
Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
Fryor, D. S.
Redman, Arthur J.
Rhythm Club, and Arthur J. Redman, former Proprietor
ORMOND BEACH: Jul's Club, and Morgan Jul
PALM BEACH: Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney
PANAMA CITY: Daniela, Dr. E. H.
Orlia, Secretary
PENSACOLA: Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions

Miss Texas Club, and Richard Cooper, Owner and Prop.
Southland Restaurant, and J. Ollie Tidwell
MIAMI: Kent County Democratic Club, and Solomon Thomas, Chairman
STAREE: Camp Blanding Recreates Center
Goldman, Henry
STUART: Sumno, O. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Haanah
TAMPA: Brown, Sam
Carousal Club, and Abe Berthou, and Norman Kara, Employers
Merry-Go-Round Club, and Larry Ford
Rich, Don, and Jean Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp., Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Ballerina Club, and Bill Harris, Operator
Larocco, Harry L.
Parrish, Lillian P.
Pappo, Owner-Manager

GEORGIA

ALBANY: Guile Corporation
ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
Montgomery, J. Neal
Spencer, Peter
AUGUSTA: Baxter, Joe
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
Dawson, Robert H., and Caribe Lounge in Plaza Hotel
Ponter, Mr.
J. W. Neely, Jr.
Kirklund, Fred
Minick Attractions, Joe Minick
Revel, Bob
BRUNSWICK: Joe's Blue Room, and Earl Hill and W. Lee
Wigfall Cafe, and W. Lee
HINESVILLE: Plantation Club, S. C. Kinn and P. W. Taylor
MACON: Capitol Theatre
Lee, W. C.
Swaebe, Leslie
SAVANNAH: Hayes, Gus
Model Shows, Inc., and David Eddy, Owner, Charles Bernas, Manager
Palms Club, and Andrew Brady Thompson, Lawrence A., Jr.
ST. SIMONS ISLAND: Golden Isles Club, and Clayton Vance (Vancelette), Mgr., and Guale Corporation (Albany, Ga.)
THOMASVILLE: Club Thomas, and Terry Marzy, Operator
VIDALIA: Pal Amusement Co.
WAYCROSS: Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE: Crandall, Earl
Luchman, Jim
IDAHO FALLS: Griffiths, Larry, and Big Chief Corp., and Uptown Lounge
LEWISTON: Canner, Sam
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker
POCATELLO: Last Frontier Club, Stan Ivarka and Bob Cummins
Pullo, Dan
Reynolds, Bud
SPIRIT LAKE: Fireside Lodge, and R. E. Berg

ILLINOIS

BELLE VILLE: Davis, C. M.
BLOOMINGTON: McKinney, James R.
Thompson, Earl
CAIRO: Sergeant, Eli
CALUMET CITY: Mitchell, John

CHAMPAIGN:
Robinson, Bruce

CHICAGO:
Adams, Delmore and Eugene
Byrdson, Ray Marsh of the Dan
Rice 3-Ring Circus
Chicago Casino, and Harry
Weiss, Owner
Cole, Elsie, General Manager,
and Chicago Artists Bureau
Colombo's Theatre Restaurant,
Inc., Mrs. Ann Hughes,
Owner
Daniels, Jimmy
Donaldson, Bill
Elders, Clio
Evan, Jess
Fisc, Jack, Owner "Play Girls
of 1930," "Victory Pollin"
Gayle, Tim
Giles, Charlie
Hale, Walter, Promoter
Hill, George W.
Mackie, Robert, of Savoy Ball-
room
Majestik Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner
Moore, H. B.
Musars Concert Management,
and George Wickman
Music Bowl, and Jack Perez
and Louis Cappasola, Em-
ployees
Music Bowl (formerly China
Doll), and A. D. Blumenthal
Nob Hill Club, and Al Peason
O'Connor, Pat L., Pat L.
O'Connor, Inc.
Old Hickory Hotel Syndicate
Silhouette Club, and Joe Salento
Soozer, Harlan T.
Teichner, Charles A., of T. N.
T. Productions
Whitenside, J. Preston
Ziggie Casarobki, Owner

DECATUR:
Facco, James (Buster)

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

ELGIN:
Villa Olivia Country Club, and
Walter Wallace, Manager

FREEDRIFT:
Marabel, George

KANKAKEE:
Havener, Mrs. Theresa

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

LA SALLE:
Silver Congo Club, and
Tianey Cosgrove

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

MOUND CITY:
Club Winchester, and Betty
Gray and Buck Willingham

MT. VERNON:
Plantations Club, Archie M.
Haines, Owner

PERIN:
Candlelight Room, and Fred
Romano

PIORIA:
Davis, Oscar
Humane Animal Association
Rudolph, B. M.
Sinason, Eugene
Sreter, Paul
Thompson, Earl
Wagner, Lou

PRAIRIE VIEW:
Green Duck Tavern, and Mr.
and Mrs. Stillar

ROCKFORD:
Palmer House, Mr. Neil, Owner
Troadero Theatre Lounge
White Swan Corp.

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

SPRINGFIELD:
Foor, James (Buster)
Shrum, Cal
Terra Plaza, and Elmer Bartvo,
Employer

WASHINGTON:
Thompson, Earl

ZEGLAR:
Zeigler Nite Club, and Dwight
Allsup, and Jason Wilkas,
Owners

INDIANA

Lanzer, Bob and George
Levin's Supper Club, and Roy
D. Levin, Proprietor

MEDCH GROVE:
Mills, Bud

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

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

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

FORT WAYNE:
Brunnell, Emmett

GREENSBURG:
Club 46, Charles Holzhause,
Owner, and Operator

INDIANAPOLIS:
Benbow, William, and his All-
American Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Harris, Rupert
Koller, Rondo Skating Rink,
and Perry Flick, Operator
The Terrace Lounge and En-
gine and Alex Lazar, Owners
William C. Powell Agency

LAFAYETTE:
Club 57, Charles Gibson, Prop.

MUNCIE:
Bailey, Joseph

NEWCASTLE:
Harding, Stanley W.

RICHMOND:
Newcomer, Charles
Fuchter, H. H.

SOUTH BEND:
Charles E. Thompson Post 9733,
V.F.W., H. A. Johnson,
Commander
Childers, Art (also known as
Bob Cagney)
Palma Royale Ballroom, and
Eddie Mazur

SPENCERVILLE:
Kelly, George M. (Marquis)

SYCAMORE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.

CLINTON:
Abbe, Virgil

DENISON:
Larby Ballroom, and Curtis
Larby, Operator

DES MOINES:
Brookins, Tommy

MAHON:
Gibson, C. Rex

POWERSVILLE:
Dance Hall, and Henry Pan-
schull

SHINANDOAH:
Aspinwall, Hugh M. (Chick
Martin)

SPENCER:
Frees, Ned

VAIL:
Hollywood Circus Corp., and
Charles Jacobson

WATERLOO:
Stepico, Beatson L.

WOODBINE:
Donaldson, J. W. (Red) Drum-
mer, Manager

KANSAS

BREWSTER:
Whitewind Ballroom, G. M.
Diabel, Operator

COFFEYVILLE:
Ted Blake

DOG CITY:
Graham, Lyle

HOLCOMB:
Golden Key Club, and H. B.
Allen (also known as Bert
Talson, Bert Talson, Bert Allen)

KANSAS CITY:
White, J. Cordell

LIBERAL:
Liberal Chapter No. 17, Dis-
abled American Veterans, and
H. R. Allen

LOGAN:
Graham, Lyle

MANHATTAN:
Stuart, Ray

PATT:
Clemens, C. J.
Widly, L. W.

RUSSELL:
Russell Post 6240, VFW, Gus
Zercher, Dance Manager

SALINA:
Kern, John

TOPEKA:
Mid-West Sportsmen Association

WECHITA:
Aspinwall, Hugh M. (Chick
Martin)
Holiday, Art
Key Club, and/or G. W.
Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

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

LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Wolkow,
Owner

King, Victor
Spaulding, Preston

PADUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprie-
tor Club Plantation
Stars and Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner, Jack Tyson,
Manager

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

GONZALES:
Johas, Camille

LAKE CHARLES:
Village Bar Lounge, and
C. L. Barker, Owner
Lafayette
Madical Caravan
LeBlanc Corporation of
Louisiana
Veltin, Toby
Venables Cocktail Lounge

LEESVILLE:
Capell Brothers Circus

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

NATCHITOCHES:
Barton, Mrs. Pearl Jones

NEW ORLEANS:
Barker, Rand
Beras, Harry B., and National
Artists Guild
Callico, Caro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
Leblanc, Dudley J.

OPLOUSE:
Cedar Lane Club, and Milt
Delmas, Employer

SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

SPRINGHILL:
Casper, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould

PORT FAIRFIELD:
Paul's Arena, Gibby Seaborn

SACON:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasir-
sky, Proprietor
Byrd, Olive J.
Carter, Charles
Cos, M. L.
Forbes, Kenneth (skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
Jolly Post, and Armand
Moesinger, Prop.
LeBlanc Corporation of
Maryland
Perkins, Richard, of Associated
Enterprises
Weiss, Harry

BADENBURG:
Cassroads Restaurant, and
Sam Schankz

CHESAPEAKE BEACH:
Chesapeake Beach Park Ball-
room, and Alfred Watson,
Employer

CORAL HILLS:
Hilltop Restaurant, and The-
odore J. Schendel

CUMBERLAND:
Waingold, Louis

EASTON:
Hannab, John

FENWICK:
Kepick, Albert

HAGERSTOWN:
Bauer, Harry A.
Glen, David

HAVRE DE GRACE:
Bond, Norvel

OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner

SALISBURY:
Twin Lanterns, Elmer P.
Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
Murphy, Charles
Bensell, William

BLACKSTONE:
Sufano, Joseph

BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Brosnan, James J.
Crawford House Theatrical
Lounge
E. M. Low's Theatres
L. J. B. Productions, and Lou
Burdnick
Regency Corp., and Joseph B.
Weiser
Resnick, William
Sunbrock, Larry, and his Rodeo
Show
Walton, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouson

BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
Klug Midas Restaurant, Mutt
Stolzman, manager, and
Canal Enterprises, Inc.

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Royal Restaurant (known as the
Riviera), William Andrade,
Proprietor

FITCHBURG:
Baldue, Henry

HAVERHILL:
Assat, Joe

HYANNIS:
Casa Madrid, and Pat Particelli

HOLYOKE:
Holyoke Theatre, Bernard W.

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

MILLERS FALLS:
Rhythm Inn, and R. M.
Thebault

MONSON:
Canegallo, Leo

NEW BEDFORD:
The Derby, and Henry Carreia,
Operator

NEWTON:
Thiffault, Dorothy (Miami
Chevalier)

SALEM:
Palcom's Ballroom, and George
and Mary Larkin

SHREWSBURY:
Veterans Council

WAYLAND:
Steck, Chauncey Depew

MICHIGAN

ANN ARBOR:
McLaughlin, Max

BATTLE CREEK:
Smith, David

DAY CITY:
Walker, Dr. Howard

DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Ed-
die'), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners
Bibb, Allen
Blake, David R.
Briggs, Edgar M.
Claybrook, Adolphus
Conners Lounge, and Joe Falk-
solo, Operator
Daniels, James M.
Dustin Steamship Company, N.
M. Conrass
Gay Social Club, and
Eric Scriven
Green, Goldiman
Hoffman, Sam
Johnson, Ivory
Kosman, Hyman
Misanado, Nonno
Payce, Edgar
Papadimas, Babie
Pyle, Howard D., and Sevey
Promotions
Robinson, Wm. H.
Thomas, Matthew B.

DOUGLASS:
Harding's Resort, and
George E. Harding

FREEDALE:
Club Plantation, and Doc
Washington

FLINT:
Flister Lounge, and Earl West

GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalco, Proprietor
Powers Theatre
Universal Artists, and
Phil Simon

LAWLAWN:
Old Mill Dance Hall, Ernest
Fortin, Owner

MUSKOGON HEIGHTS:
Griffin, James
Wilson, Leslie

PONTIAC:
Henry's Restaurant, and Charles
Henry

HTER LAKE:
Bendevous Bowl, and Bendev-
ous Inn (or Club), Gordon
J. "Burr" Miller

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farm, and Andrew
Sneed

WAYLAND:
Machlin's Dixie Inn, and
Wm. and Laura Mocklin

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannab, John

MANKATO:
Rathkeller, and Carl A.
Becker

MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvey

PIPESTONE:
Coopman, Marvin
Stolzman, Mr.

RED WING:
Red Wing Grill, Robert A.
Nybo, Operator

ROCHESTER:
Co. B., State Guard, and Alvin
Castello

SLAYTON:
E. E. Iverson
Iverson
Iverson
Greene, Henry

WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI:
El Rancho Club, and John
Weiley
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob

CLEVELAND:
Hardin, Drexel

GREENVILLE:
Pollard, Flennord

GULFPORT:
Plantation Manor, and Herman
Burger

HATTISBURG:
Jazzy Gray's (The Pines), and
Howard Homer Gray (Jazzy
Gray)

JACKSON:
Carpenter, Bob
Poni Richards, and Richard
K. Head, Employer
Royal Scotch House
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)

KOSCIUSKO:
Fisher, Jim S.

LELAND:
Lillo's Supper Club and Jimmy
Lillo

MERIDIAN:
Bishop, James B.

NATCHEZ:
Colonial Club, and Ollie
Korber

VICKSBURG:
Blue Room Nite Club, and
Tom Wiace

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill

CHILLICOTHE:
Haves, H. H.

FORT LEONARD WOOD:
Lawson, Sgt. Harry A.

GREENFIELD:
Gilbert, Paul and Paula (Raye)

INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner

JOPLIN:
Silver Dollar, Dick Mills, Man-
ager-Owner

KANSAS CITY:
Babbitt, William (Bill) H.
Cannon, L. E.
Esquire Productions, and Ken-
eth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye.
Zelma Rode Club, Emmett J.
Scott, Prop., Bill Christian,
Manager

MACON:
Morocco County Fair Association,
Mildred Sanford, Employer

NORTH KANSAS CITY:
Schult-Krocker Theatrical
Agency

OAKWOOD (HANNIBAL):
Club Bellevue, and Charles
Matlock

POPLAR BLUFFS:
Brow, Merle

ST. LOUIS:
Bartholm, Mac
Beaumont Cocktail Lounge, Ellis
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
co-owners

Caruth, James, Operator Oak
Rhumoggie, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
Chesterfield Bar, and Sam
D'Agostino, Sam
Griff, George
Haynes, Lillard
Markham, Doyle, and Tane
Town Ballroom
New Show Bar, and John V.
Green, Walter V. Lay
Nieberg, Sam
Shapiro, Mel
VERSAILLES:
Trade Winds Club, and Marvin
Buchanan, Jr.

MONTANA

ANACONDA:
Reno Club, and Mrs. Vidick,
Owner

BUTTE:
Carnival Room, and Chris
Martin, Employer
Webb, Ric

GREAT FALLS:
J. & A. Mullercade, and
James Austen

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dep.,
and Charles D. Davis

FREMONT:
Wes-Ann Club, and Tanya
June Barber

KEARNY:
Field, H. E.

LODGEPOLE:
American Legion, and Amer-
ican Legion Hall, and Helen
Spengel, Chairmen

MCCOOK:
Gayway Ballroom, and Jim
Cororan
Junior Chamber of Commerce
Richard Graver, President

OMAHA:
Louie's Market, and Louis
Paperny
Suchart, J. D.

PENDER:
Pender Post No. 55, American
Legion, and John P. Kai,
Dance Manager

SCOTTSSBLUFF:
Biggers Ballroom (Pavilion),
and Floyd Biggers and
Gene Purnell

NEVADA

LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Shamrock Hotel, and
Clem Malone
Stacey, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

PITTSBURG:
All-American Supper Club and
Casino, and Jim Thorpe

RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

PASIAN:
Zaks (Zachars), James

JACKSON:
Nelson, Eddy
Sheir, James

NEW JERSEY

ABECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.

ASBURY PARK:
Giltmore, James E.
Richardson, Harry

ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Chesbarn, Shelby
DeWaters
Spencer
Goodleman, Charles
Koster, Henry
Lockman, Harvey
Mack's Taverns, and Lawrence
McCall
Morocco Restaurant, G. Pam
and G. Dantzier, Operators
Olshon, Max
Pilgrim, Jacques

BLOOMFIELD:
Thompson, Post

CAMDEN:
Embassy Ballroom, and George
E. Chips (Geo. DeGerolamo)
Operator

CAPE MAY:
Anderson, Charles, Operator

CLIFTON:
August E. Buchner
Mike and Nick's Bar, and
Mike Olivieri, Owner

Operator Club
Bar
Safe Society
and Sam Bab
and Tuna
and John
W. Lay
and Maria
NA
Mrs. Vidick
d Chris
and
KA
r Fire Dep
avis
d Taya
and Am
and Rob
an
and Jim
Comm
President
Louis
i, Ameri
F. Kai
Pavilion),
and
A
d
I HIRE
IEY
ident, m
Inc.
Nathan
Lawren
G. Fam
person
operator
and
ician

EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
HOBOKEN:
Red Rose Inn, and Thomas
Monte, Employer
Sportsmen Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Quena, present Owner, and
G. Statiris (Grant) and
Bernie Levine, former Owners
LAKE HOPATCONG:
Dunham, Oscar
LAERWOOD:
Seldin, S. H.
LITTLE FERRY:
Monte Carlo, and Mickey Gerard
and George Sprague, Owners
Sarna, John
LODI:
Frisco Club, and Tony
Cortese, Employer
LONG BRANCH:
Hoover, Clifford
Kitty, Marvin
MCKEE CITY:
Turf Club, and Nellie M. Grace,
Owner
Rappaport, A., Owner The Blue
Room
Wright, Wilbur
MANAHAWKIN:
Jimmy's Tavern, and
Jimmy Mascola, Owner
MONTECLAIR:
Cos-Hay Corporation, and Thos.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
NEWARK:
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hay, Clarence
Harris, Earl
Holiday Corner, and Jerry
Foster, employer
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyd Manor, and Smokey Mc-
Allister
Mariano, Tom
"Panda," Daniel Straver
Pecos City, Olde Pecos City,
Inc., Philip Cortazzo and
Charles Politano
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Bollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.
NEW BRUNSWICK:
Audy's Hotel, and Harold Klein
Jack Elliot
NORTH ARLINGTON:
Petrucci, Andrew
ORTLEY:
Loyal Order of Moose Lodge
399, and Anthony Checchin,
employer
PASSAIC:
Tico Tico Club, and Gene Di-
Virgilio, owner
PATERSON:
Hatab, Sam
Fyatt, Joseph
Ventimiglia, Joseph
PENNSAUKEN:
Beller, Jack
PENNS GROVE:
Club Mucho, and Joe Rizzo,
Owner
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE:
Harrison, Bob
SPRING LAKE:
Broderick and Mrs. Josephine
Ward, Owner
SUMMIT:
Ahrons, Mitchell
TEANBECK:
Suglia, Mrs. Joseph
TRENTON:
Crossing Inn, and John Wyrick,
Employer
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David
WEST NEW YORK:
B'Nai B'rith Organization, and
Sam Natz, Employer, Harry
Boorstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager
NEW MEXICO
ALBUQUERQUE:
Halliday, Finn
LaLoma, Inc., and Margaret
Ricardi, Employer
Mary Green Attractions, Mary
Green and David Time, Pro-
moters

CLOVIS:
Deaton, J. Earl, Owner Plaza
Hotel
REYNOLDS:
Monte Carlo Gardens, Monte
Carlo Inn, Rubin Gonzalez
ROSELLE MOUNTAIN:
Russell, L. D.
RUDOLPH:
Davis, Denny W.
SANTA FE:
Emil's Night Club, and Emil
Mignardo, Owner
Valdes, Daniel T.
NEW YORK
ALBANY:
400 Casano, and Herman
Halpern, Proprietor
Johnson, Floyd
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards
Snider, Robert
States, Jonathan
AIDER CREEK:
Burke's Manor, and Harold A.
Burke
AUGULUS CREAM:
Auder, Nat
Young, Joshua P.
BINGHAMTON:
Paramount Lounge, and Joe
Darrigro, Owner
BRONX:
Alpha Inn, Pete Mancuso, Pro-
prietor and Carl Randford,
Manager
Atman, Martin
Club Delmar, Charles Marco-
lino and Vincent Delosino,
Employers
Jugarde, Jacques L.
Metro Anglers Social Club, and
Aaron Murray
Miller, Roy
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugarde
Perry Records, and Sam
Richman
Santoro, E. J.
Sisclair, Carlton (Carl Parker)
Williams, J. W.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Huckelbuck
Revue, Harry Dixon and
Elmo O'Beir
Hall, Edwin C.
Johnson, Clifford
Kingsborough Athletic Club,
George Chandler
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santarpio, Proprietor
Reade, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Steurer, Elliot
1024 Club, and Albert Fried
Thompson, Ernest
Villa Antique, Mr. P. Antuo,
Proprietor
Williams, Melvin
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Costanzo, Frank and Anthony
Harmoo, Lisa (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Art and Mildred
Ray's Bar-D, and Raymond C.
Demperio
Twentieth Century Theatre
DWINE CORNERS:
Riverside Hotel, Hilda Bear,
Owner
DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager
FAR ROCKAWAY, L. I.:
Town House Restaurant, and
Bernard Kurian, Proprietor
FERRISBURGH:
Gross American House, and
Hannah Gross, Owner
Pollack Hotel, and Elias Pol-
lack, Employer
Stier's Hotel, and Philip Stier,
Owner
FLICKERSBURGH:
Churs, Irene (Mrs.)
FRANKFORT:
Reile, Frank
Tyler, Lenay
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleight, Don
GLENS SPFY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer
GLENSWILD:
Glenwild Hotel and Country
Club, and Mick A. Lewis,
Employer
GRAND ISLAND:
Williams, Oasia V.
HUDSON:
Goldstein, Benny
Gutto, Samuel

ILION:
Wick, Paul
ITHACA:
Boad, Jack
JACKSON HEIGHTS:
Griffith, A. L., Jr.
LAKE MONTICELLO:
Belmont Hotel, and J. M.
Levant, Owner
LAKE PLACID:
Carriage Club, and C. B.
Southworth
LIMESTONE:
Sreak House, and Dave
Oppenheiser, Owner
LOCH SHILDEAKE:
Chester, Abe
Mardenfeld, Isadore, Jr., Retain
MALONE:
Club Restaurant, and Louis
Goldberg, Manager
MONTICELLO:
Congress Hotel, and Gene Zec
and Mr. Hoisig
MT. VERNON:
Bapkins, Harry, Proprietor,
Wagon Wheel Tavern
NEW YORK CITY:
Allegro Records, and Paul Finer
Alexander, Wm. D., and Am-
stated Producers of Negro
Music
Andu, John R. (Indonesian
Consul)
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Kazmar
Bamboo Room, and Joe Burn
Bearubi, Ben
Beverly Green Agency
Blue Note, and J. C. Clarke,
Employer, 227 Restaurant
Corp.
Broadway Hofbrau, Inc., and
Walter Kirsh, Owner
Broadway Swing Publications,
L. Frankel, Owner
Bruler, Jesse
Cafe La Mer, and Phil Rosen
Celman, Carl, and the Calman
Advertising Agency
Camera, Rocco
Canfield Productions, and Spi-
rie Canfield
Carce, Raymond
Castleholm Swedish Restaurant
and Henry Ziegler
Chanson, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Coffey, Jack
Cohen, Marty
Collectors' Items Recording Co.
Maurice Spivack and Kath-
erine Gregg
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Cook, David
Courtney, Robert
Crockett, Mr.
Cross, James
Crosen, Ken, and Ken Cros-
sen Associates
Crown Records, Inc.
Currie, Lou
Delta Productions, and Leonard
M. Burton
Dubois-Friedman Production
Corporation
Dubonnet Records, and Jerry
(Jerome) Lipskin
Dynamic Records, Ulysses Smith
85 Club, Kent Restaurant Corp.,
Anthony Kourtos and Joe
Russo
Fontaine, Lon & Don
Goldberg (Garrett), Samuel
Golden Gate Quartet
Goldstein, Robert
Granoff, Budd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Harris, Cathy
Heminsway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Insley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ductions
Kenay, Herbert C.
Kent Music Co., and Nick
Kentros
King, Gene
Knight, Raymond
Kutner, Jack and David
La Rue, James
Law, Jerry
Levy, John
Lee Leslie and his "Black-
birds"
Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McCaifrey, Neill
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Lupia
Meyers, Johnny

Milman, Mort
Montana, Pedro
Moody, Philip, and Youth
Movement to the Future
Organisation
Murray's
Nassau Symphony Orchestra,
Inc., Benjamin J. Fiedler
and Clinton P. Sheehy
Neill, William
Newman, Nathan
New Friends of Music, and
Horace Month
New York Civic Opera Com-
pany, Wm. Reutenman
New York Ice Fantasy Co.,
James Blizard and Henry
Robinson, Owners
Orpheus Record Co.
O'Shaughnessy, Meg
Fargas, Orlando
Fornetier, David
Phillips, Robert
Place, The, and Theodore
Costello, Manager
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Riley, Eugene
Robinson, Charles
Rogers, Harry, Owner "Price
Follies"
Rosen, Philip, Owner and Op-
erator Penthouse Restaurant
Sandy Hook S. S. Co., and
Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloper, Mrs.
Smalls, Tommy
South Sea, Inc., Abner J.
Rubin
Southern Recording Co., and
Rose Santos
Spotlite Club
Storrs Murray's Mahogany Club
Stromer, Heat, Jr.
Strouse, Irving
Summers and Tenenbaum
Sunbrook, Larry, and his Rodeo
Show
Talent Corp. of America,
Harry Weisman
Teddy McKee Theatrical
Agency, Inc.
Television Exposition Pro-
ductions, Inc., and Edward A.
Corney, President
Thomson, Sava and Valenti,
Incorporated
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Masonette
Social Club
Wanderman, George
Watercapers, Inc.
Wee and Leventhal, Inc.
Wellish, Samuel
Wildier Operating Company
Zaks (Zackers), James
NIAGARA FALLS:
Flora's Melody Bar, Joe and
Nick Florio, Proprietors
Greene, Willie
Kilment, Robert F.
NORWICH:
McLean, C. P.
OLD HILL:
Old Hill Restaurant, and Daniel
and Margaret Ferraro
PATCHOGUE:
Kay's Swing Club, Kay
Angello
RAQUETTE LAKE:
Antlers Hotel, Abe Weinstein,
Employer
ROCHESTER:
Boston Harbor Cafe, and Ms.
Consey, Proprietor
Quonset Inn, and Raymond J.
Moore
Valenti, Sam
Willows, and Milo Thomas,
Owner
ROME:
Maris, Al
SABATTIS:
Sabattis Club, and Mrs. Vera
V. Coleman
SARANAC LAKE:
Birches, The, Moss LaPountain,
Employer, C. Randall, Mgr.
Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur
Schnechtady
Edwards, M. C.
Fretto, Joseph
Ruidis Beach Nite Klub or Cow
Shed, and Magnus E.
Edwards, Manager
Silverman, Harry
SOUTH FALLSBURGH:
Seldin, S. H., Operator (Lake-
wood, N. J.), Grand View
Hotel
Silvers Hotel and Abraham
Silvers
SUFFERN:
Armitage, Walter, President,
County Theatre
SYLVAN LAKE:
Hill Top Lodge, and Paul
Wolfson, Manager

SYRACUSE:
Bagnoni's Fantasy Cafe, and
Frank Bagnoni, Employer
TANNERSVILLE:
Germano, Basil
UTICA:
Block, Jerry
Burke's Log Cabin, Nick Barke,
Owner
VALHALLA:
Twin Palms Restaurant, John
Masl, Proprietor
WATERTOWN:
Duffy's Tavern, Terrace Duffy
WATERVLIET:
Cortes, Rita, James H. Strauss
Shows
Kille, Lyman
WHITEHALL:
Jerry-Ann Chateau, and
Jerry Rumanin
WHITE PLAINS:
Brod, Mario
WOODRIDGE:
Almas Country Club, and
Max Shapiro
Waldorf Hotel, and Morris
Singer
YONKERS:
Babco, William
LONG ISLAND (New York)
ASTORIA:
Hirschler, Rose
Lobel, John
ATLANTIC BEACH:
Bel Aire Beach and Cabanna
Club (B. M. Management
Corp.), and Herbert Moosath,
President
Normandie Beach Club, Alexan-
der DeCicco
BAYSIDE:
Mirage Room, and Edward S.
Friedland
BELMORE:
Babco, William I.
GLENDALE:
Warga, Paul S.
MANHASSET:
Caro's Restaurant, and
Mark Caro
NORTH CAROLINA
BEAUFORT:
Markey, Charles
BURLINGTON:
Mayflower Dining Room, and
John Loy
CAROLINA BEACH:
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America
Edson E. Blackman, Jr.
Jones, M. P.
Karston, Joe
Southern Attractions, and
T. D. Kemp, Jr.
DURHAM:
Gordon, Douglas
FAYETTEVILLE:
Highland Bowl, and Walter
Wallace
Parker House of Music, and
S. A. Parker
GREENSBORO:
Fair Park Casino, and Irish
Horan
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.
GREENVILLE:
Hagan, William
Ruth, Therman
Wilson, Sylvester
HENDERSONVILLE:
Livingston, Buster
KINSTON:
Parker, David
RALEIGH:
Club Carlyle, Robert Carlyle
REIDSVILLE:
Ruth, Therman
WALLACE:
Strawberry Festival, Inc.
WILSON:
McCans, Roosevelt
McCann, Sam
McEachon, Sam
NORTH DAKOTA
BISMARCK:
Lefor Tavern and Ballroom,
Art and John Zesker,
Operators
DEVILS LAKE:
Beacon Club, Mrs. G. J.
Christianson
WARREN:
Wragg, Herbert, Jr.
OHIO
AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Namen, Robert
Pullman Cafe, George Sobrin,
Owner and Manager
Thomas, Nick
CANTON:
Huff, Lloyd

CINCINNATI:
All Star Boosters Club, and
James Alexander
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McPartridge,
Owner
Smith, James E.
Sunbrook, Larry, and his Rodeo
Show
Wallace, Dr. J. H.
CLEVELAND:
Atlas Attractions, and Ray
Grair
Beader, Harvey
Bondi, Andrew
Club Ebony, and M. C. Style,
Employer, and Phil Gory
Club Run-day-Voo, and U. S.
Dearing
Dixon, Forrest
Lindsay Skybar, and Phil Beah,
Owner
Lowry, Fred
Manual Book Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stats, E. J., and Circle Theatre
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walthers, Carl O.
COLUMBUS:
Ashkin, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Check, Pres.
Charles Block Post No. 157,
American Legion
Carter, Ingram
McDade, Phil
Malloy, William
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald
Turf Club, and Ralph Steven-
son, Proprietor
DAYTON:
Blue Angel, and Zimmer Ables,
Owner
Boucher, Roy D.
Daytona Club, and William
Carperter
McC. Club, and Wm. L. Jackson,
James Childs and Mr. Sones
Taylor, Earl
ELYRIA:
Dance Theatre, Inc., and A. W.
Jewell, President
EUCLEID:
Bado, Gerald
FINDLAY:
Wilson, Mr. and Mrs. Karl,
Operators Paradise Club
GERMANTOWN:
Beechwood Grove Club, and Mr.
Wilson
BobMar Roller Rink, and Mr.
and Mrs. Roscoe Yarger
LIMA:
Colored Elks Club, and Gus
Hall
PIQUA:
Sedgewick, Lee, Operator
PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner
SANDUSKY:
Egla Club
Mathews, S. D.
Salice, Henry
SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall
TOLEDO:
Barrett, W. E.
Club Tecumseh, and Joseph
Simoa, Operator
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Pina and Archie Miller
Nightingale, Homer
Trippodi, Joseph A., President
Italian Opera Association
VIENNA:
Hull, Russ
Russ Hall
YOUNGSTOWN:
Colony Night Club, and Floyd
Hayes
Summers, Virgil (Vic)
ZANESVILLE:
Clarendon Hotel, and Ralph
Janes, manager, and Old
Hickory Hotel Syndicate
Vener, Pierre
OKLAHOMA
ARDMORE:
George E. Anderson Post No.
85, American Legion, and
Floyd Loughridge
ENID:
Norris, Gene
HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager
MUSKOGEE:
Centre, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.
OKLAHOMA CITY:
Leonard's Club, and Leonard
Dunlap

Randolph, Taylor
Sims, Aaron
Southwestern Attractions, M. K.
Baldwin and Jack Swiger
OKLAHOMA
Masonic Hall (colored), and
Clyde Simmons
SHAWNEE
DeMarco, Frank
TULSA
Barns, Harry B.
Low's Cocktail Lounge, and
Classen Love
Williams, Cargile

OREGON

EUGENE
Granada Gardens, Shannon
Shaeffer, Owner
Weinstein, Archie, Commercial
Club
HERMISTON
Kewenig, Mrs. E. M.
LAKEVIEW
Baso, E. P.
PORTLAND
Acme Club Lounge, and A. W.
Deaton, Manager
McClendon's Rhythm Room, and
Wm. McClendon
Oscar Supper Club, and Fred
Baker
Yank Club of Oregon, Inc., and
R. C. Bartlett, President
BOGUE RIVER
Arnold, Ida Mae
SALEM
Lowe, Mr.
New Village Inn, and
Eddie Tetas
SHERIDAN
American Legion Post No. 75,
Melvin Aase

PENNSYLVANIA

ALTIQUIPPA
Guisa, Otto
ALLENTOWN
Hugo's and George Fidler and
Alexander Altieri, Prop.
BERWYN
Main Line Civic Light Opera
Co., Nat Burns, Director
BLAIRSVILLE
Italian Club, and Tom
Egposito, Manager
Moore Club, and A. P. Sundry,
Employer
BRADFORD
Maas, John
BRANDSVILLE
Vanderbilt Country Club, and
Terry McGovern, Employer
BRYN MAWR
K. P. Cafe, and George Papias
CARLEISLE
Grand View Hotel, and Arthur
Nyckich, Employer
CHESTER
Blue Heaven Room, Bob Legas,
Employer
DEVON
Jones, Maria
DONORA
Bedford, C. D.
ERIE
Pope Hotel, and Ernest Wright
EVELSON
King, Mr. and Mrs. Walter
FAIRMOUNT PARK
Riverside Inn, Inc., Samuel
Ostenberg, President
GLENOLDEN
Barnes, Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.)
HARRISBURG
Ickes, Robert N.
Knipple, Ollie, and Ollie
Knipple's Lounge
P. T. K. Fraternity of John
Harris High School, and
Robert Spiller, Chairman
Reves, William T.
Waters, R. N.
HAVERFORD
Fichtling, Ed
HAZLETON
Yanuzzi Restaurant, and
Angelo Yanuzzi

JOHNSTOWN
Boers and Saddle Club, and
Ewert Allen
The Club 12, and Barrell
Haeberg
KINGSTON
Johns, Robert
LANCASTER
Freed, Murray
Samuels, John Parke
LANSDOWN
Ricardo's Hotel and Cafe, and
Richard Arturo
LEWISTOWN
Temple Theatre, and
Carl E. Temple
LUZERN
Fogarty's Club, and Mrs.
Jeanne Fogarty
MIDDLETOWN
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.
MIDLAND
Mason, Bill

NANTICOKE
Hamilton's Night Club, and
Jack Hamilton, Owner
Carroll, Harold
Chaves, Chick
NEW CASTLE
Natalie, Tommy
OIL CITY
Friendship League of America,
and A. L. Nelson
PHILADELPHIA
Allen, Jimmy
Associated Artists Bureau
Bilcove Hotel, and Wm. Chav,
Operator
Buback, Carl P.
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPrez, Rizzo
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Luis Colastanano, Manager
Finlay, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiebel, Alexander
PITTSBURGH
Fichtin, Thomas
Matthews, Lee A., and New
Artist Service
Oasis Club, and Joe DeFran-
cisco, Owner
Bright, C. H.
Sala, Joseph M., Owner, El
Chico Cafe
POTTSTOWN
Schmoyer, Mrs. Irma
SCRANTON
McDonough, Frank
SHENANDOA
Mikita, John
SLATINGTON
Flick, Walter H.
STRAFFORD
Poinette, Walter
TANNERSVILLE
Tuffel, Adolph
UNIONTOWN
Polish Radio Club, and Joseph
A. Zelas
UPPER MERION
Wallace, Jerry
WASHINGTON
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward
WEST CHESTER
202 Musical Bar, and Joseph A.
Barone, owner (Glenolden,
Pa.) and Michael Iezzi,
co-owner
WILLIAMSPORT
Pinella, James
WILKES-BARRE
Kahan, Samuel
WORTHINGTON
Conwell, I. R.
YORK
Dar-vis, William Lopes

SOUTH CAROLINA
CHESTER
Mack's Old Time Minstrels,
and Harry Mack
CHARLESTON
Hampton Supper Club and
John Ballasikas
COLUMBIA
Block C Club, University of
South Carolina
FLORENCE
City Recreation Commission,
and James C. Putnam
GREENVILLE
Forest Hills Supper Club, R. K.
and Mary Richey, lessees, J.
K. Mosely, and Sue Ellison,
former Owner and Manager
Harlem Theatre, Joe Gibson
MARIETTA
"Bring on the Girls," and
Don Meadows, Owner
MOULTREYVILLE
Wurthmann, George W., Jr. (ed
the Pavilion, Lake of Palms,
South Carolina)
MYRTLE BEACH
Hewlett, Ralph J.
SPARTANBURG
Holcome, H. C.
UNION
Dale Bros. Circus

SOUTH DAKOTA
LANE
Rainbow Ballroom, and Andrew
Pflaum, Employer
SIOUX FALLS
Mataya, Irene

TENNESSEE
CLARKSVILLE
Harris, William
HUMBOLDT
Ballard, Egbert
JOHNSON CITY
Burton, Theodore J.

KNOXVILLE
Cavalero on Ice, John J.
Deaton
Grecal Enterprises (also known
as Disc Recording Co.)
Henderson, John
MEMPHIS
Goodenough, Johnny
NASHVILLE
Brentwood Dinner Club, and H.
L. Waxman, Owner
Cocount Lounge Club, and
Mrs. Pearl Hunter
Coats, Alexander
Fessie, Bill
Grady's Dinner Club, and
Grady Floss, Owner
Hayes, Billie and Floyd, Club
Zanibar
Jackson, Dr. R. B.
Nocturnal Club, and John
Porter Roberts, operator

TEXAS

AMARILLO
Mays, Willie B.
AUSTIN
El Morocco
Von, Tony
Williams, James
Williams, Mark, Promoter
BEAUBONT
Bishop, E. W.
BOLING
Paile, Isaac A., Manager Spot-
light Band Booking Cooper-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
BRENNAN
The Myerville Hall, Johnny
Grabarscheck, Manager
BROWNWOOD
Junior Chamber of Commerce,
and R. N. Leggett and Chas.
D. Wright
CORPUS CHRISTI
Kirk, Edwin
DALLAS
Beck, Jim, Agency
Embassy Club, Helen Ashew,
and James L. Dixon, Sr., en-
owners
Lee, Don, Owner of Script and
Score Productions and Oper-
ator of "Sawdust and Swing-
time"
Liatnik (Scrippy Lynn), Owner
of Script and Score Pro-
ductions and Operator of
"Sawdust and Swingtime"
May, Oscar P. and Harry B.
Morgan, J. C.
DENISON
Club Rendezvous
EL PASO
Bowden, Ricardo
Marin, Coyal J.
Williams, Bill
Walker, C. P.
FORT WORTH
Clemons, James E.
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Inn
Snyder, Chas.
Stripling, Howard
GALVESTON
Evans, Bob
Shiro, Charles
GONZALES
Dailey Bros. Circus
GRAND PRAIRIE
Club Bagdad, R. P. Bridges and
Marion Teague, Operators
HENDERSON
Wright, Robert
HOUSTON
Coats, Paul
Jettson, Oscar
McMullen, E. L.
Revis, Bouldia
Singletary, J. A.
World Amusements, Inc., The-
A. Wood, President
LEVELLAND
Cullins, Dee
LONGVIEW
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer
Ryan, A. L.
MEXIA
Payne, M. D.
ODESSA
The Rose Club, and Mrs. Har-
vey Keller, Bill Grant and
Andy Rice, Jr.
PALESTINE
Earl, J. W.
Griggs, Samuel
Greene, Charles
PARIS
Ros-Da-Voo, and Frederick J.
Merkle, Employer
PORT ARTHUR
Demland, William
SAN ANGELO
Specialty Productions, Nelson
Scott and Wallace Kelton
SAN ANTONIO
Forrest, Thomas
Leathy, J. W. (Lee), Rockin'
M Dude Ranch Club
Obledo, F. J.

ROCKIN' M Dude Ranch Club,
and J. W. (Lee) Leathy
VALASCO
Paile, Isaac A., Manager Spot-
light Band Booking Cooper-
ative (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
WICHITA FALLS
Dibbles, Nick
Johnson, Thurmon
Whately, Mike
UTAH
SALT LAKE CITY
Velvet Club, and M. S. Suther-
land, employer
VERMONT
RUTLAND
Rock Hotel, and Mrs. Estelle
Duffie, Employer
VIRGINIA
ALEXANDRIA
Commonwealth Club, Joseph
Burko, and Seymour Spelman
BUNYA VISTA
Rockbridge Theatre
DANVILLE
Fuller, J. H.
EXMORE
Downing, J. Edward
HAMPTON
Mazy, Terry
LIGHTFOOT
Yorkie's Tavern and
Chauncy Batchelor
LYNCHBURG
Bailey, Clarence A.
MARTINSVILLE
Hutchens, M. E.
NEWPORT NEWS
Isaac Burton
McClain, B.
Terry's Supper Club
NORFOLK
Big Traxx Dinner, Percy
Simon, Proprietor
Cashvan, Irwin
Meyer, Morris
Rohanna, George
Wintree, Leonard
FORTSMOUTH
Rountree, G. T.
RICHMOND
American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black
SUFFOLK
Clark, W. H.
VIRGINIA BEACH
Bass, Milton
Melody Inn (formerly Harry's
The Spot), formerly L. Siner,
Ir., Employer
Surf Club, and Paul Fox
White, William A.
WILLIAMSBURG
Log Cabin Beach, and W. H.
(Pats) Jackson

WASHINGTON
SEATTLE
Grove, Sirles
Harverson, B. S.
SPOKANE
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA
CHARLESTON
Club Congo, Paul Daley, Owner
El Patro Boat Club, and Charles
Gold, Sol
Hochman, John Price, Pres.
CHARD TOWN
Orchard Inn, and Mrs. Sylvia
Bishop
HUNTINGTON
Brewer, D. C.
INSTITUTE
Hawkins, Charles
LOGAN
Coats, A. I.
MARTINSBURG
Miller, George E.
MORGANTOWN
Niner, Leonard
WELLSBURG
Club 67 and Mrs. Shirley
Davies, Manager
WHEELING
Mardi Gras

WASHINGTON
Bass, Milton
Melody Inn (formerly Harry's
The Spot), formerly L. Siner,
Ir., Employer
Surf Club, and Paul Fox
White, William A.
WILLIAMSBURG
Log Cabin Beach, and W. H.
(Pats) Jackson
WASHINGTON
Grove, Sirles
Harverson, B. S.
SPOKANE
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA
CHARLESTON
Club Congo, Paul Daley, Owner
El Patro Boat Club, and Charles
Gold, Sol
Hochman, John Price, Pres.
CHARD TOWN
Orchard Inn, and Mrs. Sylvia
Bishop
HUNTINGTON
Brewer, D. C.
INSTITUTE
Hawkins, Charles
LOGAN
Coats, A. I.
MARTINSBURG
Miller, George E.
MORGANTOWN
Niner, Leonard
WELLSBURG
Club 67 and Mrs. Shirley
Davies, Manager
WHEELING
Mardi Gras

WISCONSIN
BEAR CREEK
Schwacker, Leroy
BOWLER
Reinbe, Mr. and Mrs.
GREEN BAY
Galt, Erwin
Franklin, Allen
Prestley, Charles W.
GREENVILLE
Reed, Jimmie
HAYWARD
The Chicago Inn, and Mr.
Louis O. Runner, Owner
and Operator
HURLEY
Club Francis, and James Francis
Fontecchlo, Mrs. Elcy, Club
Pesta

LA CROIXE
Tooke, Thomas, and Little
Dandy Tavern
MARSHFIELD
Unovon Bar, and Eddie Arnett
MILWAUKEE
Bethis, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Gentilli, Nick
Maniaci, Vince
Rizzo, Jack D.
Singer's Rendezvous, and Joe
Sorci, Frank Balistreri and
Peter Orlando
The Rendezvous Ballroom, and
Ray Howard, Owner
Weinberger, A. J.
NEOPIT
American Legion, Sam Dick-
son, Vice-Commander
RACINE
Miller, Jerry
SHINELANDER
Kendall, Mr., Manager Holly
Wood Lodge
ROSHOLT
Alavickas, Edward
SHEBOYGAN
Scilia, N.
SUN PRAIRIE
Hulstizer, Herb, Tropical
Gardens
Tropical Gardens, and Herb
Hulstizer
TOMAH
Veterans of Foreign Wars

WYOMING
CASPER
S & M Enterprises, and Syl-
vester Hill
CHEYENNE
Shy-Aan Nite Club, and Hazel
Kline, Manager
DUBOIS
Rustic Pine Tavern, and
Bob Harter
EVANSTON
Jolly Roger Nite Club, and Joe
D. Wheeler, Owner and
Manager
ROCK SPRINGS
Smoke House Lounge, Del E.
James, Employer

DISTRICT OF COLUMBIA
WASHINGTON
Adelman, Ben
Alvin, Ray C.
Ancher, Pat
Cabana Club, and Jack Staples
Celebrity Club, and Lewis Clark
China Clipper, Sam Wong,
Owner
Clare's Musical Bar, and Jean
Clare
Club Afrique, and Charles
Liburd, employer
Club Cimmarron, and Lloyd
Von Blaine and Cornelius R.
Potter
Club Ellington (D. E. Corp.),
and Herb Sachs, President
D. E. Corporation, and Herb
Sachs
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hochman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
3 Ring Circus
Kirach, Fred
Manfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Robinson, Robert L.
Romany Room, Mr. Weintraub,
operator, and Wm. Siron,
Manager
Ross, Thomas N.
Rumpus Rooms, and Elmer
Cooke, Owner
Smith, I. A.
Spring Road Cafe, and
Casimer Zera
T. & W. Corporation, Al
Simonds, Paul Maus
Walters, Alfred
Wong, Hing

CANADA ALBERTA
CALGARY
Port Brinbois Chapter of the
Empire Order Daughters of
the Empire
Simmons, Gordon A.
EDMONTON
Eckerton, Frank J. C.

BRITISH COLUMBIA
VANCOUVER
Gaylord Enterprises, and L.
Carrigan, Manager
H. Singer and Co. Enterprises,
and H. Singer
Stars of Harlem Revue, and R.
Lyle Baker and Joseph Koven
Attractions, Operators
ONTARIO
CHATHAM
Taylor, Dan
COBourg
International Ice Revue, Bob
White, Jerry Bayfield and J.
J. Walsh
GALT
Duval, T. J. "Dubby"
GRAVENHURST
Summer Gardens, and James
Webb
GUELPH
Naval Veterans Association, and
Louis C. Janke, President
HAMILTON
Nutting, M. R., Pres. Merrish
Bros. Circus (Circus Pro-
ductions, Ltd.)
HASTINGS
Bauman, George, and Riverbush
Pavilion
LONDON
Merrick Bros. Circus (Circus
Productions, Ltd.), and R.
N. Nutting, President
SOUTH SHORE
MUSSELMAN'S LAKE
Gleade Pavilion, Ted Biny-
ham
NEW TORONTO
Leslie, George
OTTAWA
Parker, Hugh
OWEN SOUND
Thomas, Howard M. (Doc)
PORT ARTHUR
Curtin, M.
TORONTO
Ambassador and Monogram
Records, Messrs. Darwya
and Sokoloff
Habler, Peter
Keaten, Bob
Langbord, Karl
Local Union 1452, CIO Bus-
Workers Organizing Com-
mittee
Miqueloa, V.
Mittford, Bert
Radio Station CHUM
Weiham, Katherine
Weinberg, Simon
WEST TORONTO
Ugo's Italian Restaurant
WINCHESTER
Bilow, Hillarie

QUEBEC
DRUMMONDVILLE
Grenik, Marshall
FARNHAM
Martin's Hotel, and S. Tomot,
Owner
MONTREAL
Association des Concerts Clas-
siques, Mrs. Edward Bloch,
and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSocin
Artistique
Coulombe, Charles
Daoust, Hubert and Raymond
Domaine de Brandon, and
Gaston Bacon, Proprietor
Edmond, Roger
Gypsy Cafe
Haskett, Don (Martin York)
Lustier, Pierre
Norbert, Henri
Sunbrock, Larry, and his Rods
Show
Vic's Restaurant
POINTE-CLAIRE
Oliver, William
THREE RIVERS
Station CHLN
St. Maurice Club
QUEBEC
Sunbrock, Larry, and his Rods
Show
QUEBEC CITY
LaChance, Mr.

SASKATCHEWAN
REGINA
Judith Enterprises, and
G. W. Haddad
CUBA
HAVANA
Sans Souci, M. Tria
ALASKA
ANCHORAGE
Copper, Keith
FAIRBANKS
Casa Blanca, and A. G. Mc-
don
Glen A. Elder (Glen Alvin)
Johnson, John W.
Silver Dollar Bar, and R. B.
Krize, Proprietor
Swing Club, and Benny Johnson
The Flamingo Club, John Harris
and George Walton, Prop.

INTERNATIONAL MUSICIAN

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

OAK RIDGE:
Van Brundt, Stanley, Orchestra

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

PATERSON:
American Legion Band,
B. Sellitti, leader
Paterson Symphonic Band and
F. Panatieri, leader
St. Michael's Grove

ROCHELLE PARK:
Swiss Chabot

WANAMASSA:
Stage Coach and Lou Vaccaro

NEW MEXICO

ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

BUIDOSO:
Javus Bar

NEW YORK

BINGHAMTON:
Regni, Al, Orchestra

BRONX:
Albion Inn, Pete Mancuso
Proprietor and Carl Ranford,
Manager
Revolving Bar, and Mr. Alexander, Prop.

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

BUFFALO:
Hall, Art
Jesse Clipper Post No. 430,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILLS:
Jones, Stevie, and his Orchestra

COHUES:
Sports Arena, and Charles Gupitli

COLLEGE POINT, L. I.:
Muehler's Hall

ELMIRA:
Hollywood Restaurant

INDICOTT:
The Casino

PISHKILLS:
Cavacini's Farm Restaurant,
Edw. and Daniel Cavacini,
Managers

GENEVA:
Atom Bar

NARBISSVILLE:
Choceman, Virgil

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

JEFFERSON VALLEY:
Nino's Italian Cuisine

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

KINGSTON:
Kilmer, Paul, and his Orchestra (Lester Marka)

MAMARONECK:
Seven Pines Restaurant

MICHANICVILLE:
Cole, Harold

MOHAWK:
Hurdic, Leslie, and Vinnyards Dance Hall

MT. VERNON:
Hartley Hotel

NEW YORK CITY:
Civic Drama Guild of New York
Club Company of America
(Aach Recordings)
Embassy Club, and Martin Nake,
Vice-Pres., East 57th St.,
Amusement Corp.
Master Record Co., and Irving N. Berman
Mowles, Crus
Richman, William L.
Solidaires (Eddy Gold and Jerry Isacson)
Traemer's Restaurant
Willis, Stanley

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

OLEAN:
Wheel Restaurant

RAVENA:
VFW Ravens Band

ROCHESTER:
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHENECTADY:
Polish Community Home
(PNA Hall)
Top Hats Orchestra

SYRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio, and Salvatore Corvise, leader, Frank Picarra, Angelo Picarra

Ventura's Restaurant, and Rufus Ventura

VALAITE:
Maria Glynn High School
Auditorium

VESTAL:
Vestal American Legion Post 89

OHIO

AKRON:
German-American Club
Ghent Road Inn

ALLIANCE:
Leaning Grange Hall

AUSTINBURG:
Jewel's Dance Hall

CANTON:
Palace Theatre

CINCINNATI:
Cincinnati Country Club
Copper Stallion Restaurant, and Mr. and Mrs. Claude Jackson
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club

COLUMBUS:
Fraternel Order of Eagles,
Acree 257

DATTON:
The Ring, Maura Paul, Op.

EAST PALMISTINE:
Moore Club

ELYRIA:
Palladium Ballroom

GENEVA:
Blue Bird Orchestra, and Larry Parks
Municipal Building

HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club

IRONTON:
Club Riviera

JEFFERSON:
Larko's Circle I. Beach

LIMA:
Billger, Lucille

MARSHILLON:
VFW

MILON:
Andy's, Ralph Arberman Mgr.

PIEPONT:
Lake Danny, Orchestra

RAVENNA:
Ravenna Theatre

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

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

YOUNGSTOWN:
Shamrock Grill Night Club,
and Joe Spitzer

CARBONDALE:
Loftus Playground Drum Corps,
and Max Levine, President

CENTERPORT:
Centerport Band

CLARK'S SPRING:
Schmidt Hotel, and Mr. Harris,
owner, Mr. Kilgore, Mgr.

FALLSTON:
Brady's Run Hotel
Valley Hotel

FORD CITY:
Atlantic City Inn

FRACKVILLE:
American Legion Post No. 101

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

NEW CASTLE:
Gables Hotel, and
Frank Giammarino

NEW BRITGTON:
Brady's Run Hotel

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Dupree, Hiram

PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Passarelli, Props.

READING:
Baer, Stephen S., Orchestra

ROCHESTER:
Loyal Order of Moose No. 331

ROULETTE:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maine Fire Co.

SIGEL:
Sigel Hotel, and Mrs. Tillie
Newhouse, Owner

SUNBURY:
Shamokin Dam Fire Co.

WILKINSBURG:
Lunt, Grace

YORK:
14 Karat Room, Gene Spangler,
Prop.
Reliance Cafe, Robert Klinck,
Prop.

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

CHARLESTON:
Five O'Clock Club, and
Mose Sabel

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar

NASHVILLE:
Hippodrome Roller Rink

TEXAS

CORPUS CHRISTI:
Brown, Bobby, and his Band
Santana, Jimmie
The Lighthouse
Tinan, T., and his Band

FORT WORTH:
Crystal Springs Pavilion, H. E.
Cunningham

FORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Benson, Jimmie

SAN ANTONIO:
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

WASHINGTON

SEATTLE:
Tuasdo Club, C. Butte, Owner

WEST VIRGINIA

CHARLESTON:
Sawoy Club, "Flop" Thompson
and Louie Risk, Operators

FAIRMONT:
Amvets, Post No. 1
Firenze Inn, and John Boyce
Gay Spot, and Adda Davis and
Howard Weekly
West End Tavern, and
A. B. Ulam

KEYSTONE:
Calloway, Franklin

WISCONSIN

APPLETON:
Kocher's Hall

ARKANSAW:
Arkansas Recreation Dance
Hall, George W. Bauer,
Manager

AVOCA:
Avoca Community Hall

BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Parfrey

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Miller, Earl, Orchestra
Pechman, Harley
Sid Earl, Orchestra

BROOKFIELD:
Log Cabin Cafe, and Ball Room

COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator

CUSTER:
North Star Ballroom, and John
Beinbeck
Truda, Mrs.

DURAND:
Weiss Orchestra

EAST DEPERE:
Northeastern Wisconsin Fair
Association

EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and
John Stoen, Manager

GERMAN TOWN:
Town Bowl Cafe, Bowling
Alleys and Restaurant, Mr.
Buchner, Owner and Manager

NORTH FREEDOM:
American Legion Hall

MANITOWOC:
Herb's Bar, and Herbert
Duvalie, Owner

MENASHA:
Trader's Tavern, and Herb
Trader, Owner

DISTRICT OF COLUMBIA

WASHINGTON:
Club Nightingale
National Area (America on
Wheels)
Rustic Cabin
Star Dust Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert H. Miller, Jr.
Wells, Jack

HAWAII

HONOLULU:
Kewalo Inn
49th State Recording Co.

CANADA

BRITISH COLUMBIA

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

BRANDON:
Palladium Dance Hall

ONTARIO

AYR:
Ayr Community Centre
Hayseed Orchestra

BRANTFORD:
Silver Hill Dance Hall

CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Prop.

MEXICO

MEXICO CITY:
Maria, Pablo, and his Tropic
Orchestra

KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie

NIAGARA FALLS:
Radio Station CHVC, Howard
Bedford, President

OWEN SOUND:
Scott, Wally, and his Orchestra

ST. CATHARINES:
Polish Hall
Polish Legion Hall

SARNIA:
Polish Hall
Polymer Cafeteria

TORONTO:
Columbus Hall
Echo Recording Co., and
Clement Hambourg
Crest Theatre
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
Mittord, Bert
Three Hundred Club

WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager
Pellow, Ross, and Royal Va-
bonde Orchestra

QUEBEC

BERTHIER:
Chateau Berthelet

BERTHIERVILLE:
Manoir Berthier, and Bruce
Cady, Manager

GRANBY:
Windsor Hotel

MONTREAL:
Gagnon, L.
Gaubert, O.
Gypsy Cafe
Mexico Cafe
Moderne Hotel

QUEBEC:
Canadian and American Book-
ing Agency

SHERBROOKE:
Sherbrooke Arena

ST. JEROME:
Maurice Hotel, and Mrs. Blom,
Prop.

MISCELLANEOUS

Capell Brothers Circus
Kryl, Bohumir and his Symphon-
Orchestra
Marvin, Eddie
Wells, Jack

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AT LIBERTY—Tenor Sax and Clarinet player; read or fake; would like weekend jobs in metropolitan area. Will also travel if necessary. Call evenings after 6:00 P. M. Burt Charles Baidowsky, 1025 Alders St., Bronx 59, N. Y. Phone KI 2-0368.

AT LIBERTY—Trumpet, experienced all types of dance work; will travel. Eldon Engle, 732 Atwater Ave., Bloomington, Ind.

AT LIBERTY—Guitarist, electric, wishes to form (or join) small combo. Read, fake, solo, part singing; willing to rehearse, has car, will travel. Sanford Grossberg, 16 Brighton, 7 Walk, Brooklyn 35. Phone DE 2-1731.

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