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MAY, 1955



MAN, MACHINE, MUSIC AND MUSICIANS

BY PRESIDENT JAMES C. PETRILLO

EDITOR'S NOTE: This is the second of three articles on the "Four M's"—Man, Machine, Music and Musicians. It describes how man and the machine grew up together over the centuries and how the relationship of man to the machine was often abused and sometimes turned to works of cooperation.

● As early as 3,500 B. C. man, music and machine jointly made history. The first machine of importance was the wheel. It rescued man as a beast of burden and gave him more time to invent more machines. In the wake of the wheel came the lyre which was equally important because it was an accompaniment to early history, which was first told in song and passed down through generations before written history was an accomplishment.

Today an orchestra of 100 men is a sizeable presentation. As early as 1,000 years before Christ, the Egyptians had single musical organizations numbering 600 persons. They also used a musical scale of whole steps and half steps, covering several octaves similar to our own.

A visit to the Metropolitan Museum of Art will reveal huge tombs of stone, 3,000 years old, brought from Egypt. The walls of these tombs are decorated with figures of singers and orchestra players of harps, lyres, lutes, flutes and sistrums (bell rattles).

The Assyrians of about the same date were even better musicians than the Egyptians, boasting wind, percussion and several stringed instruments. The Assyrians, it appears, had an advanced music appreciation because when

they made war upon the Egyptians and captured prisoners, they put to death all captives except those who could play music.

Through what the history books label the Copper-Bronze age in which man learned to make and use crude metal tools, his life was simple and communal. As he got better weapons to protect himself, he multiplied in numbers. Production for an increasing population became necessary. It was in this era that the man with the best spear or axe began to recruit fellow men as slave laborers. There sprung up a class of "employers" and feudal lords. And the musician came onto history's scene as a vagabond troubadour or as an entertaining slave attached to his master's staff.

The Roman Empire flowered and degenerated; as barbarians overran Europe, and the Turks invaded from the East. Then followed the dark ages, some 600 or 700 years in which no progress in machines or methods was recorded—largely because the ruling class was content with its feudal lot and the slaves had no incentive to invent new and better means of production.

In the early part of the 13th Century a "modern" type of rudder for sailing ships

was invented and man's horizon expanded through exploration and travel. This was a factor in awakening the then "civilization" from its stupor. Iron had become plentiful and spread into wider usage. Influenced by Christianity, slavery became less and less evident, particularly in the new society of artisans and craftsmen springing up in Europe.

Growth of Arts and Crafts

A revival of arts and crafts in the 15th Century led to the Renaissance, marking a change known as the era of man's self-expression. Printing became established and more people began to learn to read and write. New continents on the other side of the world were discovered. This period saw a radical improvement in the manufacture of textiles.

Above:

UNIVAC, monstrous machine manufactured by Remington Rand, practically does your thinking for you. The operator at the left feeds the problem into the machine, the man at the right adjusts a few dials and the biggest mathematical problems are solved in no time at all. It is claimed that without machines of this type the atomic age as we know it would not have been possible.

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There was a fundamental changeover in the spindle that made possible twisting together of cotton and wool fibers by the rotation of a wheel belted to a bobbin. This invention marked the beginnings of mechanization as we know it, and was to prove of tremendous significance in shaping history.

In the year 1300 Old World law said a musician could be beaten without redress because he was still the slave of the nobleman. His only chance for survival was to organize, so a century later the first roots of unionism were formed. Their "Locals" served three kinds of employment; as city trumpeters (fire watchers), as court musicians and as what today would correspond to church musicians. When the musician ceased to be a wanderer, his rights increased and his lot became more stable. The first orchestras on the Continent made their appearance around 1398.

First Unions Formed

The first "Industrial Revolution" came to flower in England in the late 14th Century. It followed the adoption of the Magna Charta in the early 13th Century, under which the nobility of England wrested from the king rights and privileges that soon after were held to apply to all Englishmen, regardless of their station in life.

In the centuries succeeding the Magna Charta, despite the economic tyranny of the upper classes, a significant number of determined men set themselves up as artisans and traders. These Englishmen banded together eventually in associations known as "guilds." They decided codes for each of the crafts, established craft standards and defined what constituted a journeyman and master and the rules governing each. Agreements were reached within the guilds to help control and stabilize the markets, apportion areas in which goods could be sold and to enforce guild decisions within guild ranks as well as upon non-members. It was during this period that court musicians made their first demands as a body to keep out competing musicians from other towns. This led to the first guild of trumpeters formed in London in the 16th Century. They were the first "unionists."

Beginning of the Machine Age

At about this time metal workers and weavers saw advantages to be gained from the so-called factory, where each person could be assigned a job best suited to his individual skill. Here we see the rudiments of mass production. The impact of this method on the worker was to be profound in the later centuries. Accepting employment as an unskilled or semiskilled hand permitted him no opportunity to learn the trade in its entirety and destined him to work for life on scant wages, forever at the mercy of the owners. These "production line" methods proved their value to the manufacturer and helped make him rich.

Musicians Create New Instruments

As the machine brought a new civilization during the first industrial revolution, music likewise flourished. Between 1681 and the

early 1700's, many new musical instruments—most of which survive today—came into use. The harpsichord, father of the piano, was born in that period, as were additional members of the violin family. Great composers of this period, like Beethoven, influenced the development of these instruments. And other great composers, like Chopin, were able to perfect their art because instruments like the piano were available.

It is this interrelation of music and musicians which sets him apart from his fellow men in the development of the age of automation. The weaver sacrificed his complete knowledge of the craft when he became a machine tender because it was no longer necessary for him to know all the steps of fabrication. Not so with the musician. He continued to create the music even after he or others, produced and improved the instruments on which he played. It was then unthinkable that he would ever create a machine that would curb his earnings or help to destroy him.

There were constant and rapid advances in the size and capacity of other machinery and in the industrialization of other fields of endeavor. The progress made by textiles alone, with the invention of the flying shuttle, the power loom and the Northrop loom to replace automatically empty shuttles, all placed added burdens on mining and metallurgy to furnish the materials and devise the processes to produce the desired machinery.

It was in this process that the workman began to lose his individuality and to respond to the bidding of the machine. Thousands, then millions, of machines, all turned by pulleys, produced products in the same pattern over and over. Creative genius waned before the demand for patterns and more patterns to feed the hungry machines. Productivity and progress supplanted the skilled individual. These were the seeds of automation.

I have read somewhere, that one of the early Greek philosophers in conversing with his followers speculated about the future destiny of mankind and forecast that men would be slaves of the necessary evil of work until the day when the shuttles would fly back and forth of themselves and the plectrum, untouched by human hands, would make the strings of the lyre resound.

What this ancient Greek philosopher failed to prophesy was that such a period in the era of man, along with creating happiness and leisure, might also serve to bring about idleness, hunger, and diminishing skills.

Since the beginning of time, the lot of man has been to labor and bring forth the fruits of labor—the home, the family and leisure to do those things he most wants to do. When any of these progressive steps in civilization are ignored, we are bound to pay the consequences. History is eloquent as to that.

First American Musicians

History also records that the sparking of industrialization in America came as the result of the flood of immigration to the New World, starting right after the American Revolution in the late 1700's. The North American

frontier required cheap, serviceable goods. Thus began the standardization of component parts of mass production. This demanded more and better machines. The early 1800's found sweat shops in the cities, breaker boys at the mines and bobbin girls in the mills, all exploited by those who owned the machines.

Among the early American pioneers were German musicians, who in 1860 in New York City formed the Aschenbroedel (Cinderella) Club, its members four years later incorporated the Musical Protective Union. The twenty-four men who founded this union denied that theirs was a "trade union"—they felt they were "artists" not "laborers."

The first union's stated purposes were "the cultivation of the art of music in all its branches, and the promotion of good feeling and friendly intercourse among the members of the profession, and the relief of such of their members as shall be unfortunate." By-laws of the new organization stated that a uniform rate of prices were to be charged by members; it also forbade members to work with non-members.

From the very first, these early unions were concerned with the true principles of unionism, with promoting good working conditions and high standards of work.

In common with growing union movements throughout the new country the idea of the musicians' union spread to prevent exploitation of the worker. In 1863, the Baltimore musicians formed an organization, and in 1864 the St. Louis instrumentalists followed New York's lead, forming their own Aschenbroedel Club. In 1886 many of the clubs joined together as the National League of Musicians, which in ten years numbered 101 local societies.

Federation of Musicians Formed

In 1896, nineteen of the Western local unions, angered by the attitude of the League, and saying that an organization which functioned like a trade union was a trade union went to the American Federation of Labor convention in Indianapolis and formed the American Federation of Musicians. Thus they marked a new era in the struggle for recognition in the United States.

The March of American Democracy, the development of a continent, the building of cities and the harnessing of nature and man to do the bidding of others resulted in the growth of a new frontier.

Until recent years one of the main characteristics of the American outlook was faith in progress. Sharing this faith were millions of individuals whose opportunities appeared unlimited. Thrift, hard work and the drive of private initiative were looked upon as the means through which wealth could be acquired.

During the late 19th and early 20th Centuries the lot of the musicians was favorable. Most communities had their band; theatres and restaurants had permanent orchestras; concert bands like the famed Sousa and Parkman organizations toured the country, winning adulation from a music-hungry public. Even

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ferryboats and beer gardens had their troupes of musicians. The American Federation of Musicians prospered. More locals joined each year and the membership of permanently employed musicians grew and grew, until at the turn of the century the membership of active musicians was well over 70,000 persons, all of whom earned their livelihood from music.

A Young Nation Grows

In this setting, competition meant that the ablest reached the top while at the same time the wants and needs of the public were served. Monopoly was to be feared but it was felt that economic law would adjust its relation to the common good. Even the most hardened critic agreed that by comparison with other countries, America was indeed a land of economic promise. With vast natural resources, an increasing population and expanding markets, a youthful country found neither time nor the need to question faith in the future.

Yet, since the beginning of our century, economic sailing has been rough for the working man. The catastrophe of men tossed overboard through displacement by the machine was overlooked in the beginning. Individuals were supposed to forge their own destinies.

The fact that an older worker had to take menial employment meant little to the young and eager who were sure there was always room at the top. Success or failure was a personal problem; it was not the concern of a new and bustling nation.

So busy were these early generations with building and production that they had little opportunity to consider the kind of social order which was growing up in their midst. So much time, money and research were devoted to physical sciences and to technical development that by comparison the relationships between men, including the problems of social, economic and political adjustment, were more or less neglected.

As an ancient and wise thinker put it: communities are first built by men so that they may live, but they continue only that men may live well. A nation in its youth may readily afford to spend with reckless abandon, but a sound maturity demands that the utilization of

resources, natural and human, be directed to the widest common good.

Progress Overshadows Danger Signals

Some critical voices were raised from time to time. Back in the '80's and '90's the farmers of the midwest formed the Populist Party which in its platform of 1892 denounced economic exploitation in the following words: "The fruits of toil of millions are boldly stolen to build colossal fortunes for the few, unprecedented in the history of mankind; and the possessors of these, in turn, despise the Republic and endanger liberty." But the Populist Party ideas were absorbed by two factors; the tremendous influx of hungry mouths due to immigration, and the return of prosperity to the nation.

Later, panic and depressions hit the farmers so hard that they formed Farmers' Unions and other great organizations. Vocal protestation at Washington, backed by threats of reprisal at the polls brought about controls and subsidies which left the farmers satisfied and generally prosperous except when upset by nature.

Organized labor in its early days was preoccupied with day-to-day disputes and the formation of unions of skilled workers. Engrossed in the problems of better working conditions, shorter hours and increased pay, the then young American Federation of Labor failed to foresee at the time the need for long-range social planning.

Theodore Roosevelt and Woodrow Wilson recognized the danger of "malefactors of great wealth" and directed legislation against corporate abuses. Yet to both, government was to concern itself mainly with the function of enforcing conditions under which free competition could thrive.

Accordingly, progressive legislation adopted during the first two decades of the 20th Century was designed primarily to eliminate abuses of the prevailing system without essentially challenging the underlying assumption of that system.

Many of our unions had their most stirring chapters in the early days of the 20th Century when they fought the battles of sweatshop wages and working conditions. But the impact of the machine age had not been fully realized at that time. Such terms as "technocracy" and "mechanization" were unknown.

The Phonograph Is Invented

In the midst of prosperity and plenty, few musicians looked upon the invention of the phonograph, first with its cylinders and then with its disks, as anything more than a household toy or an opportunity to obtain more work through recordings. If they could have foreseen the invention of the radio tube there might have been cause for apprehension, but that was all in the distant future.

During the 20th century boom, the nation had little time to take stock. Few periods in history have witnessed such dramatic transformation of an entire culture. Men spurred on by visions of wealth were forced into an unceasing drive towards greater building and production. In the midst of this transformation, the benefits of the machine age power were largely unquestioned. Warning signals appeared. Such industries as coal and textiles showed symptoms of trouble. The wide difference between agricultural and industrial

NOTICE TO MEMBERS

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

prices indicated a serious gap and unemployment was beginning to be felt.

Yet, high-level prosperity in the economic order caused these danger signals to be ignored. Economists assured the citizen that he was enjoying a permanently high standard of living. Industry turnover was great. A sense of insecurity about jobs had been rising for several years. Even in 1926, the unemployed were estimated at 1,500,000; by 1929 their numbers had swelled to nearer two millions. Sixteen major cities which in 1911 had spent \$1,500,000 on public charity were by 1928 spending \$20 millions annually. Still the machines ran and America's tremendous productive capacity filled the warehouses with unwanted goods, which a glutted nation had no wish to buy and the high wall of the Smoot-Hawley tariff prevented foreign nations from buying. At the first real threat of spreading unemployment the machine was blamed. The effect of invention upsetting equilibrium was no novelty. In the past, management had sometimes shown reluctance to scrap old equipment for new; more often labor feared the "immigration of iron men."

The deluge came in late October, 1929, when the stock market crashed. While business men were reading doom on the ticker tape, another kind of tape was beginning to spell disaster for the musicians. The machine had caught up with musicians. It was the sound track. This tiny magnetic strip on the edge of the celluloid movie film meant that music created by living men could now be recreated mechanically. Thus the musicians were the first victims of the electronic tube which has since opened the door to automation. The musicians, then and now, know it as "canned music."

The final article of this series, appearing next month, tells how the musicians' union found a partial answer to the age-old problem of technological displacement and gives the opinion of some informed observers on the effects of "automation."

INTERNATIONAL MUSICIAN

● The following item from a newspaper in Juarez, Mexico, indicates that musicians in other countries are also plagued by the encroachment of juke-boxes. In this instance, the unions are apparently more successful in getting positive action from governmental authorities than we in the United States or Canada.

Juarez, Mexico, March 29.

All juke-boxes in Juarez were silenced by Mayor Pedro N. Garcia of Juarez last week.

Unions representing musicians and singers had demanded that mechanical music be outlawed. According to unions, the juke-boxes replaced live musicians and set back culture.

REPORT OF DELEGATES TO THE AFL CONVENTION

BY C. L. BAGLEY
Vice-President, A. F. of M.

THE Seventy-third Annual Convention of the American Federation of Labor began its deliberations in the Embassy Room of the Ambassador Hotel at Los Angeles, California, at 10:00 A. M., September 20, 1954, with Thomas Ranford, President of the Los Angeles Central Labor Council as Temporary Chairman. For nearly an hour prior to that time, the assembling officers and delegates were entertained by a large orchestra (members of Local 47) which, through courtesy of Paramount Studios, was directed by Victor Young, noted moving picture conductor. Harry Sukman assisted with piano solos and Bob Landon was the vocalist.

With everyone standing, an invocation was pronounced by the Most Reverend Joseph T. McGucken, D. D., Auxiliary Bishop of the Roman Catholic Archdiocese of Los Angeles. Bob Landon sang "The Star-Spangled Banner," with the orchestra, and the audience joined in the ensemble.

Chairman Ranford introduced C. J. Haggerty, Secretary-Treasurer of the California State Federation, who addressed the Convention extending fraternal greetings and welcome to California on behalf of his organization. William J. Bassett, Secretary of the Los Angeles Central Labor Council and Assistant Secretary of the Convention, then introduced the following gentlemen who made welcoming speeches: Hon. Goodwin J. Knight, Governor of California; Norris Poulson, Mayor of Los Angeles; John Anson Ford, a Los Angeles County Supervisor; S. Ernest Roll, District Attorney; Eugene Biscailuz, Sheriff; Roger Arnesbergh, City Attorney; Otto K. Oleson, Postmaster; and other local officers and dignitaries.

Chairman Ranford then presented President George Meany with a gavel bearing the label of the United Carpenters and Joiners of America and made by one of its skilled workmen.

On taking charge of the Convention, President Meany, replying to the addresses of the former speakers, made a very forceful and interesting speech. This man has personality and grows in mental stature with the passage of time. I wish every one of our members and every American could have heard what he said. I cannot repeat his remarks but will give you his peroration as follows:

"And now just a little about politics. You know all about the LLPE and you know the importance of it. From time to time, however, you will hear people tell you that labor has no place in politics. You are working-men and you should leave politics to the politicians and the professionals. Well, I would like to point out—number one, that in 1881 when this organization was formed, they came up with

fourteen proposals, fourteen things they felt should be done for American workers in those days. Thirteen of those fourteen called for legislation—back in 1881.

"Well, how do you get legislation and stay out of politics and refrain from political action?

"We are not going to refrain from political action. We are not going to be the tail to the Democratic kite or the Republican kite. We are going ahead under Gompers' philosophy by any method by which we feel we can make progress which is legal to carry out the purpose for which we are organized. Just so long as they can place a right-to-work law on the statute books as an obstruction in our way to further progress, or a Taft-Hartley Act on the National statute books, then we have got to go into that field to protect ourselves. To those who say we shouldn't do this politically, how else? If we need legislation we need friendly legislators, and if we don't go into politics to the extent of trying to elect friendly legislators and defeat unfriendly legislators how else can we get action? We can get it by begging. We can beg for the crumbs, stay out of politics and say, 'Oh, please!'

"Well, to those who hold we shouldn't be in politics, let me just say we don't beg.

"So today we open this Convention dedicated to the American way of life, dedicated to an ever better day socially, economically and culturally for all the people of America. We like this system under which we live. We believe in it. We have no quarrel with the so-called profit system, no quarrel with the idea of a fair return on capital investment; no quarrel with the idea of enterprising men getting a return for their enterprise and their ingenuity. We merely say that we as workers want a fair share of the wealth that we help to produce and that we are organized and are going to continue to stay organized to get that fair share.

"Above all, we know that without this form of government, without a free government, we would not have the opportunity to join one with another in labor organizations to present our demands and our complaints and our problems and bring them to the bargaining table.

"So perhaps our first job so that we can carry out our objective is to preserve that system under which it is possible to keep trade unions alive. The American Federation of Labor has been dedicated to the principle of good citizenship and loyalty to country from the days of its inception. I don't think it is going to change and I don't think it is going to display any less its ardor and its adherence and its loyalty to this, the greatest nation on earth."

As reported by the Committee on Credentials the Convention was attended by 649 delegates.

The Fraternal Delegates from Great Britain and Canada were the following and later in the Convention they contributed splendid orations to the Proceedings:

British Trade Union Congress, James Gilroy Baty, Arthur E. Tiffin; Canadian Trades and Labor Congress, Vern Metheral.

In the order of their announcement our delegates were given places on committees as follows:

RULES AND ORDER OF BUSINESS, Frank B. Field; **LAWS**, Harry J. Steeper; **ADJUSTMENT**, Charles L. Bagley; **EDUCATION**, James C. Petrillo; **LEGISLATION**, Edward P. Ringius.

President James C. Petrillo was made Chairman of the Committee on Education. No other delegate from the American Federation of Musicians to my knowledge was ever Chairman of a Committee of the American Federation of Labor in Convention prior to this time. Needless to say, President Petrillo made a good job of it.

REPORT OF EXECUTIVE COUNCIL

This is contained in a brochure of 348 pages including the index. It contains the report of William F. Schnitzler, Secretary-Treasurer, and the Auditor. It tells of the plans and details of a new building for the AFL which is to be in Washington, D. C. Brother Schnitzler is a very able man.

The remainder of the report is encyclopedic in scope and a marvel of conciseness. Many subjects are considered. I do not pretend to mention them all. Problems are analyzed in a remarkable manner. From the text one learns that the fight against the Taft-Hartley bill still goes on without abatement; that wages, hours, conditions of all workers are constantly in mind; that State and Federal legislation is being carefully watched and combatted wherever necessary; the work of the legal department is set forth; it shows also that the prospects for an amalgamation of the AFL and CIO have been promoted by a tentative agreement which events since have indicated to be progressing; the Council strongly supported HR 9111 (Rep. Howell, N.J.), a bill to create a Federal Arts Commission, a subject in which musicians are interested as shown by Resolution No. 140 introduced at the A. F. of L. Convention in St. Louis by our Delegation and which was subsequently adopted. The whole report teems with activity and is well worth reading. The membership of the Federation is stated at 9,603,979.

(Continued on page thirty-four)

SYMPHONY AND OPERA

FOR SURVIVAL New Orleans has an "orchestra which refuses to die" and this one even antedates the famous Symphony of the Air. It is a story which dates back to May 10, 1954, when, in a less than promising atmosphere the former members of the New Orleans "Pops" Orchestra met in the hall of Local 174 to consider the future in general and the approaching summer season in particular. The old "pops" had been allowed to suffer a complete fadeout and it looked dark indeed ahead. The musicians, however, eager to stake out a claim before others, less attentive to their interests, could move in, assumed the legal name of the

Harry Levenson, conductor, Worcester Little Symphony



Crescent City Concerts Association and, with the consent of the local, pledged themselves to play on a cooperative basis, sharing equally in the gate receipts.

They needed \$15,000 to open up. But they didn't have \$15,000 nor anything like it. So they went to the city council, which voted them \$5,000 contingent upon their getting the other \$10,000 themselves. Then these New Orleans musicians started out tramping the streets and burning the telephone wires to raise the money. They have some curious tales to tell of the evasions, refusals and even insults both covert and outright, that they encountered in approaching some of the city's so-called music lovers. Others, however, went all-out to help them. They collected enough to be able to announce a season of pop concerts. They gambled on their salaries, hoping to make enough to average \$50 a week apiece.

The old Summer Pops organization let them have the tables, chairs and some music. The symphony lent them music stands and music. The public response completed the success of the venture.

CONDUCTORS The Duluth Symphony has reengaged Herman Herz as its conductor next season, this his sixth with the orchestra . . . Frieder Weissmann, director of the Scranton Philharmonic, will conduct *Der Rosenkavalier* at the Munich Opera Festival this summer . . . To succeed the late Arturo Casiglia, the Pacific Opera Company has appointed Constantine Callinicos of southern California as its new musical director . . . Vladimir Golschmann, conductor of the St. Louis Symphony, will retire at the end of the 1955-56 season, his twenty-fifth with the orchestra . . . Fritz Mahler's engagement as Musical Director of the Hartford Symphony has been extended for three additional years . . . West Virginia-born Everett Lee conducted Verdi's *La Travi-*

ata when it was presented by the New York City Opera Company April 17 . . . Joseph Hawthorne has been appointed conductor and musical director of the Toledo Orchestra for the 1955-56 season. For the past six years Mr. Hawthorne has been conductor of the Chattanooga Symphony.

FESTIVALS The Ann Arbor May Festival—its sixty-second—included performances of the Philadelphia Orchestra under Eugene Ormandy. Thor Johnson was guest conductor and Lester McCoy associate conductor of the University Choral Union of 325 voices . . . The Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, Massachusetts, through six week-ends from July 6 to August 14. The Shed concerts will include the nine symphonies, the *Missa Solemnis*, a concert performance of *Fidelio* (Act II) and concerts and overtures. Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor . . . The 1955 Ojai Festival, held from May 20 to May 22, will present the San Francisco Ballet, duo pianists Vera Appleton and Michael Field, cellist Joseph Schuster, violinist Eudice Shapiro, the Pomona College Glee Clubs and several young Southland singers. Conductors will be Igor Stravinsky, Robert Craft, and William Russell . . . The twenty-fifth annual Festival of American Music of the Eastman School of Music of the University of Rochester on May 16 and 17 will feature a full scale revival of Howard Hanson's opera *Merry Mount*. Dr. Hanson will conduct the work . . . A major production of the third Festival of the Creative Arts held by Brandeis University from June 7 to 11 will be Darius Milhaud's *Médée*, written in 1938. The composer will help prepare this U. S. premiere of his work . . . Stratford, Ontario, is getting ready for a musical festival this summer. Twenty-two concerts have been scheduled.

APPOINTMENT Donald L. Engle has been appointed manager of the Philadelphia Orchestra, replacing Dr. Harl McDonald, who died suddenly on March 30. Mr. Engle has been a member of the orchestra's staff since 1948 when he was engaged as press representative and program annotator. He was named an assistant manager in 1951. He has a master's degree from the Eastman School of Music, University of Rochester . . . William McKelvey Martin has been appointed new manager of the Cleveland Symphony Orchestra succeeding Carl J. Vosburgh, who died April 7.

FEEDER Harry Levenson, conductor of the Little Symphony Orchestra of Worcester, Massachusetts, writes that as a result of the training program in that town "we seldom have to import more than six or seven players for our regular Little Symphony Concerts." Approximately twenty-five members of the Youth Orchestra have graduated as mature players and have joined Local 143 of that city.

INTERNATIONAL MUSICIAN

APPEAL FOR LABOR'S LEAGUE FOR POLITICAL EDUCATION

By Thomas R. Nicastro, President,
Local 16, Newark, New Jersey

This is a very concise statement of the purposes of the League and its importance to members of the American Federation of Musicians and all other labor organizations.

The time has come when we must appeal to you once again for voluntary contributions for Labor's League for Political Education. The response in the past has been so poor that you can't help but wonder whether we care to help ourselves. It's true when you contribute your dollar it isn't quite the same as going into a store and buying an item which you are able to carry out of the place with you. Labor's League gives you no immediate tangible return for your money. Approaching this problem from a short range perspective we, in all probability, fail to see the benefits that can be derived from the L. L. P. E. However, from a long range point of view I am sure you will see the possibilities that can result from a strong and powerful L. L. P. E.

Patronage is a very popular word in our political structure. It's no secret that people are rewarded for their efforts on behalf of political figures and justly so. Well then—what is wrong with our having a strong Labor's League for Political Education that is equipped with the necessary funds that are

used to help elect people to office who are friendly to Labor's views? When this has been accomplished then we can expect our patronage in the form of favorable labor laws that will make it possible for you to earn a decent living in your chosen profession of music.

From time to time I have spoken to many of you who are concerned with your future. We have discussed the future of music at length and the one thing we always agreed upon was that legislative action could change the entire picture. Well then, let's pitch in members—help yourself by helping Labor's League for Political Education. Membership cards are available in the Secretary's office.

Before moving on permit me to leave you with a thought. At the present time eighteen states have adopted a "Right-to-Work" law. If this has no significance for you I suggest you contact us for literature dealing with this matter.

Reprinted from "Podium," the official journal of Local 16.

NOTICE TO MEMBERS

With 235,000 Americans slated to die of cancer this year, the American Federation of Musicians is endorsing fully the programs and aims of the American Cancer Society.

The American Cancer Society is the only major organization in this country that wages a three-point attack on cancer. Scientists aided by ACS funds are laboring to discover the cause and cure of cancer; doctors and experts are campaigning vigorously to educate the public about cancer, to the urgency for early diagnosis and immediate treatment; ACS volunteers go into the homes to render service to the victims of cancer.

The American Cancer Society provides leadership in the fight against a disease that eventually will strike one out of four Americans if present rates continue. As long as this terrible threat exists we must all lend our firm support to the American Cancer Society's program of cancer control. We urge all members of the American Federation of Musicians to participate in the American Cancer Society crusade in their communities and to give generously to the 1955 campaign.

Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies up to and including April 22, 1955. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 3—Indianapolis, Indiana
Cloyd Hinkle

Local 5—Detroit, Michigan
Town and Country Records, Inc.
Trophy Record Company
Spotlight Records

Local 6—San Francisco, California
Fulton Music Publishers

Local 10—Chicago, Illinois
Republic Record Corp.
C. J. Records Co.
Dash Records
Balkan Music Company (reinstatement)
Marcie Records
Blue Variety Music Productions

Local 11—Louisville, Kentucky
Joy Records

Local 20—Denver, Colorado
Burton Recordings, Ltd.

Local 24—Akron, Ohio
Richtone Record Company

Local 43—Buffalo, New York
Quinco Records

Local 47—Los Angeles, California
Mil-Jim Company
Value Records
Sacred Music Society (Reinstatement)
Marquee Records
Devco Records
Sierra Records

Local 77—Philadelphia, Pennsylvania
Abraham J. Golden

Local 78—Syracuse, New York
Premiere Records

Local 167—San Bernardino, California
Balance Records

Local 189—Stockton, California
San Joaquin Recording Company

Local 198—Providence, Rhode Island
Dean Parker, Inc.

Local 256—Birmingham, Alabama
Pennant Record Company

Local 308—Santa Barbara, California
Rhythm-Time Records

Local 586—Phoenix, Arizona
Arizona Recording Productions

Local 677—Honolulu, Hawaii
John DeMello

Local 688—Wichita Falls, Texas
K G A F

Local 802—New York, New York
Electra-Stratford Record Corp.
So Deaka Records
Big Records
Rel-A-Tone Institute
Box Office Records

Roneal Records
Viking
Doubleday & Company, Inc.
Edray Music Corp.
Rich Recording Corp.
Bridge Records
Blue Seal Records

CANCELLATIONS

Boston Records, Inc., Local 9
Big Time Records, Local 802
Blaze Recording, Local 47
Brand Records Co., Local 802
Emmett A. Carter, Local 2
Souvenir Record Co., Local 77
Republic Recording Co., Local 256
Prize Record Co., Local 5
Leo Leslie, Local 377
Vito Recording Co., Local 47
Cadillac Record Co., Local 802
Eagle Record Corp., Local 802
H & S Productions, Inc., Local 47
Murray Record Co., Local 802
Oceanic Records, Local 802
Ruby Records, Local 47
Mail-A-Record, Local 802
Trend Records, Local 47



● Once or twice a year practically every orchestra of major size and many of lesser proportions gather together bag and baggage—instruments, dress suits, scores, gin rummy decks, chess games, throat gargles and shaving sets—and board trains, buses and airplanes for a tour of cities nation-wise, section-wise, country-wise and even globe-wise. It is not wanderlust, not the spring fever, not a restless urge for change of scenery that sends them forth. A far more substantial reason lies behind this stupendous cavalcade: namely, budgets to be balanced. Not that tours are guaranteed to get orchestras out of the red. The costs of transportation have become so high—the books of the 1921 New York Philharmonic tour showed one week of travel expenses cost \$3,295.18 while this year railroad fares alone check up \$13,000 per week—that latterly the touring periods have been breaking, if lucky, just about even. The monetary advantage lies in the fact that, through lengthening the season by a matter of weeks and even months, tours tend to bring the incomes of the members up to year-round livable proportions.

Nor to be discounted, of course, is the satisfaction of ministering to audiences with fresh outlooks and unsatiated appetites. Tours, moreover, tend to breed new orchestras. Back in 1913 Cleveland was urged on to form its orchestra from the sting given its pride when a symphony orchestra from Minneapolis, a city but half its size and scarcely half its age, started visiting Cleveland. The Boston Symphony sprang full-grown from the lively imag-

ination and copious purse of Henry Lee Higginson, at least partly because he and other Bostonians had had the music of the Theodore Thomas Orchestra to feed on through a score of years. The Philadelphia Orchestra assumed shape from the void left after Thomas, taking up permanent conductorship of the Chicago Orchestra, ceased making periodic visits to the Quaker City.

Touring was developed by most orchestras as a serious business in the '20's and '30's, though a few took to the road much earlier. Particularly precocious in this regard were the Boston, Chicago, Philadelphia and Cincinnati orchestras which began touring activities respectively in 1882, 1891, 1900 and 1901. The St. Louis Symphony started out on the road in 1916, the Cleveland in 1918, the Los Angeles in 1919. The National Symphony began to give out-of-town concerts in 1931.

the Rochester Philharmonic in 1937, the New Orleans and Indianapolis symphonies around 1938, the Pittsburgh Symphony in 1939.

The Metropolitan Opera Company—we list it here for its orchestra which is of symphonic calibre—has the longest record of all. It started touring with the company's first season, that is, in 1883, and has been on the go ever since, gradually expanding its radius. In February of its first season it encountered a flood in Cincinnati. The San Francisco earthquake and fire caught it in 1906. Still, like the postmen of our nation, neither flood nor fire, nor yet the vagaries of human nature, have daunted it. On April 10, this year, the opera company—300 singers, dancers, musicians and technicians—left Grand Central Station for Cleveland, the first of sixteen stops in eleven states, to present, before their return, fifty-eight performances of thirteen operas.

Symphony Orchestras ON TOUR

Some orchestras may be considered primarily as touring units—for instance, the state orchestras of North Carolina, Vermont, Virginia and Arkansas. That these are in most cases at least partly supported by their states is clear evidence of the cultural values accruing therefrom. In 1943 the North Carolina State Legislature voted the North Carolina Symphony \$2,000, upping the allocation successively to \$15,000 and \$20,000 in 1949 and 1953. The Vermont Symphony was voted by the Legislature of that state into a state organization and received its first subsidy in 1941. In the current season this Legislature passed a bill appropriating \$10,000 "to sustain and encourage the Vermont Symphony." The Virginia Symphony, though as yet not state supported, manages, via a state-wide concert service, to travel not only among its own people but to eleven nearby states.

The pattern of these state orchestras is pretty constant. It includes buying two or more buses—the Virginia unit also has a trailer to transport its grand piano—arranging an itinerary as compatible as possible with the extra-orchestral activities of its members (home life, teaching, schooling, business affiliations and such) and then skimming miles on miles of country road, churning up mountains, facing spring freshets, combating wind and rain, snow and sleet, to bring music to isolated hamlets.

For towns supplying only small halls (with small platforms) the orchestras are often split up into thirty- or forty-piece units. Gastronomically, it is said, the orchestras fare very well indeed. Fried chicken, ham, freshly baked cakes, cream, bacon and fresh eggs are set before them lavishly by grateful ruralities.

It is often desirable, even from the point of view of major orchestras, to confine the touring radius to their own and surrounding states. This is made clear by a recent report of the Minneapolis Symphony: "In the early days of our history," it states, "the orchestra confined most of its touring to the state of Minnesota. The hope is that it again can approach this arrangement. There is a twofold reason for this. The feeling of the orchestral authorities is that the organization should do everything in its power to associate itself with the cultural life of the Twin Cities and Minnesota. In addition, since the cost of touring has advanced considerably the past few years, the expense of taking the orchestra on the far-flung trips it enjoyed before World War II has become so considerable that certain economies have to be exercised."

The Los Angeles Philharmonic thus confines itself largely to California cities, setting aside five weeks (out of a five and a half month season) as tour weeks and, over weekends, going to nearby cities. Its 1955-56 sea-

son will be approximately thirty-six out-of-town concerts exclusive of school concerts. The Chicago Orchestra in the past five seasons has tended to book its tour dates mostly in the Chicago metropolitan area, including, besides Illinois, Ohio, Wisconsin, Iowa and Michigan. The New Orleans Symphony plays some fifteen concerts in Louisiana, Mississippi, Alabama, Arkansas and Texas. The Portland Symphony goes to nearby Oregon towns. The Utah Symphony as well as giving adult concerts throughout the state puts on programs in public school auditoriums for thousands of boys and girls. The members of the Oklahoma City Symphony have most of them business affiliations outside of music and therefore no overnight trips are made by the orchestra, the tours being confined to the State and to southern Kansas and northern Texas. So far no trip has been greater than 250 miles.

In at least one lucky instance, industry has been responsible for widening the radius of touring orchestras. Since 1953 a cooperative arrangement between industry and music has sent the Pittsburgh Symphony off on new trails. The orchestra is "hired" by the Union Steelworkers of America, C.I.O., to play to workers in steel towns in the area. Communities thus far so serviced have been Brad-dock, McKeesport, Johnstown, Bethlehem, New Castle, Brackenridge, Weirton, Canton, Pitts-

OPPOSITE: Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, takes time out for a chat with the trainmen. BELOW: Musicians of the Metropolitan Opera Orchestra on its spring tour hold a brief rehearsal for offstage music.





Saul Goodman of the New York Philharmonic-Symphony packs his tympani.

burgh, Bethlehem, Scranton and Newark, New Jersey. Two policies rule these concerts: general admission (no reserved seats) and one ticket price, namely \$1.50.

Orchestras not directly under the sponsorship of state or industry arrange their itineraries, as is only natural, with a view to filling the halls every stop of their trip, whatever the size and category of the town. Some cities famous for their hospitality to out-of-town orchestras are visited annually by the favored group. Thus, Oberlin, Ohio, has heard the Cleveland Orchestra 120 times since that unit started its touring schedule in the 1918-1919 season. Newark, New Jersey, would count that season incomplete which did not hold one or more appearances of the New York Philharmonic-Symphony, the Philadelphia Orchestra and the Boston Symphony. Milwaukee stands host to the Chicago Orchestra in a regular ten-concert season—has been doing so for thirty years.

Orchestra itineraries are more noted, however, for sheer land coverage than for repeat proclivities. The Cleveland Orchestra's tour last November covered six cities in Michigan, Indiana and Ohio, and its February, 1955, tour, thirteen cities in New York, Massachusetts, New Jersey and Pennsylvania. The Detroit Symphony during January and part of February of this year performed thirty-three concerts in thirty cities of eight states, in a tour covering more than 6,500 miles and lasting thirty-one days. The Rochester Philharmonic's annual tour takes it to some fifteen cities ranging from Virginia to Canada and this year, in the most extensive tour of its

history, included the mid-west in its itinerary. The Cincinnati Symphony in 1954-55 toured in twenty-one cities in Ohio, Kentucky, Alabama, Georgia, Florida, South Carolina, North Carolina and Virginia, all mostly in the month of March. The 1953-54 tour of the St. Louis Symphony had as its itinerary Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Texas, Kansas, Missouri and Illinois. The Baltimore Symphony Orchestra undertakes two tours per season. The one last November 29 to December 7 covered eight cities in Pennsylvania, New York, Connecticut, Massachusetts and that in January 24-30 seven cities in Pennsylvania, West Virginia and Ohio. The Indianapolis Symphony tours an average of three weeks annually. During the 1955-56 season it will break in a new territory, since it is traveling southwest into Texas. The National Symphony Orchestra toured four weeks this past year in New England and the South.

Plans for the Pittsburgh Symphony next season call for two and one-half weeks of touring in the New York, northern Pennsylvania, Connecticut and New Hampshire territories. The tour of the Minneapolis Symphony in 1955-56 will cover a dozen states and involve more than 4,000 miles of travel. The Boston Symphony in its 1954-55 season visited seventeen key cities in the East. In the Autumn of the present year it will make a tour of the South, starting October 10 down the eastern seaboard and then heading toward New Orleans. Another Boston orchestra is scheduled to take to the road next season. Arthur Fiedler and the Boston Pops are to go on their

first transcontinental tour in January, February and March of 1956. The Philadelphia Orchestra in an "average" season plays 139 concerts in its thirty-week season, fifty-six of which are out of town—say, ten in New York, eight in Washington, six each in Baltimore, Ann Arbor and Worcester, and one or two in several other communities.

Awe-inspiring are totals of concerts through the years. The Cleveland Orchestra has given 1,435 concerts on tour, thirty-five of which have been based in Canada and five in Cuba. The remainder have taken the orchestra to twenty-five of the states. The Pittsburgh Symphony has toured 107 cities in the United States, three in Canada and one in Mexico City. In 1947-48 a ten-thousand mile tour of the San Francisco Orchestra comprised fifty-six concerts in fifty-six days with fifty-three cities visited. The Los Angeles Philharmonic adds up its tour dates to 590. The Philadelphia Orchestra has travelled more than 1,200,000 miles on concert tours, playing 1,983 concerts in 156 cities other than its own. The St. Louis Symphony has played 575 concerts in ninety-seven cities. The Boston Symphony has played approximately 2,389 concerts on tour in 114 cities. The Cincinnati has presented 1,147 concerts on tour, the Chicago around 1,000. The Indianapolis has played 250 cities in thirty-two states and Canada.

Since a symbolic as well as a box-office value attaches to concerts given in Carnegie Hall, practically all the major orchestras have appeared there during the course of the past twenty years. On March 6th of the current year, the Indianapolis Symphony gave a concert there through the cooperation of the "Sons of Indiana." The first Canadian symphony orchestra to be heard in Carnegie Hall was, curiously, one conducted by a woman. The Montreal Women's Symphony under its regular conductor, Ethel Stark, gave a concert there on October 22, 1947. The Philadelphia Orchestra and the Boston Symphony each present ten concerts per season there.

The orchestra which makes its home in Carnegie Hall, namely the New York Philharmonic-Symphony, is paradoxically one of the greatest troupers of all. If it didn't start out on its jaunts the year of its organization, that is, in 1842, it was because railroads were primitive affairs then, having been running only a dozen or so years. Since 1909, however, it has had a touring schedule. By 1912 the men were covering New England, New York State and the Middle West. A coast-to-coast tour in 1921 included sixty-five cities and set a record. The 1955 itinerary comprises thirty-one concerts given in twenty-nine cities in seventeen states and covering 9,594 miles. It includes thirteen cities never before visited by the orchestra: Lafayette, Indiana; Urbana, Illinois; Kansas City, Missouri; Topeka, Kansas; Albuquerque, New Mexico; Pasadena, Santa Barbara, and Fresno, California; Eugene and Corvallis, Oregon; Provo, Utah; Omaha, Nebraska, and Ames, Iowa. The longest hop is from Portland, Oregon, to Salt Lake City, Utah, a distance of 859 miles, the next from Topeka, Kansas, to Albuquerque, New Mexico—836 miles. The Philharmonic's Spring tour plus a four-week jaunt through Europe this coming Fall will have it virtually covering half the globe.

It was the New York Philharmonic—or at least one of its parent organizations—which started the European tour trend. This was in 1920 when the New York Symphony—the present orchestra resulted from a marriage between it and the Philharmonic—under its founder and leader Walter Damrosch toured Europe, the envy, for its financial stability, of every symphony organization on the Continent. And little wonder! Carnegie, Vanderbilt, Rockefeller and Morgan were all at one time or another its backers. As the full-fledged New York Philharmonic-Symphony, the orchestra will have crossed the Atlantic three times at the end of the summer of 1955, that is, in 1930 under Arturo Toscanini; in 1951, when it was invited to play at the Edinburgh Festival under the conductorships of Dimitri Mitropoulos and Bruno Walter; and now in the present year, 1955, when, at the end of the summer, it will return to Edinburgh for the Festival* and in the Fall tour the Continent with Mitropoulos and Guido Cantelli sharing the podium. After an opening concert in Vienna on September 12, the orchestra will fly to Brussels for a concert the following day; then from Brussels to West Berlin by plane for two concerts on September 15 and 16. From Berlin they will fly to Paris, then Geneva, then go by train to Berne, Basel and Zurich for four appearances in Switzerland. From Zurich the Philharmonic will travel to Italy with two concerts in Milan, then to Perugia, Rome and Naples, then eastward to play in Athens. The final concert will be given in London, October 5. A tour of four weeks with a total of twenty-six concerts in fifteen cities!

This European tour has been made possible with the support of the United States State Department through the auspices of the International Exchange Program which is admin-

* The orchestra will open with a week of concerts from September 5 through September 10 at the Edinburgh Festival, marking the final week of activities at this international event. Six concerts will be given with Mitropoulos, Cantelli and George Szell each conducting two concerts.

Rudolf Bing, Metropolitan General Manager, travels with the company to most of the sixteen cities in the United States and Canada which are visited on the opera company's spring tour.



istered by the American National Theatre and Academy, an organization chartered by Congress. A sponsorship of this nature proves the value of such a tour in increasing America's cultural prestige abroad.

Speak of culture and one thinks of Boston. Nor has this city's orchestra been behindhand in representing the United States in Europe. In 1952 it made a European tour under the auspices of the Congress of Cultural Freedom, during which time it played in Paris, the Hague, Amsterdam, Frankfurt, Berlin, Strasbourg, Metz, Bordeaux and London.

One of our major orchestras at this very writing is poised for a flight to Europe. On May 15 the Philadelphia Orchestra* will board a plane for its first European jaunt. (In 1949 it played twenty-eight concerts in ten cities of England and Scotland.) A "warm-up" concert will be given in Brussels on May 17, but the tour will open officially in Paris on May 19. Later the orchestra will present a unique United States Government supported cultural "Salute to France." Following will be concerts in the Netherlands, Spain, Portugal, Italy, Switzerland, Austria, Germany, Sweden and Finland, as well as further ones in France and Belgium.

The Orchestra of the Air (the former N.B.C. Symphony)—and our awed congratulations to it for its initiative and enterprise!—forges even further afield. On May 1st it left for a tour of the Far East, under the sponsorship of the International Exchange Program of the American National Theatre and Academy. Its seven-week tour began with five concerts in the Japanese cities of Tokyo, Nagoya, Osaka, Kobe, and Kyoto. Later stops will be Seoul, Taipei, Hong Kong, Manila and Honolulu, with additional concerts for American military personnel along the route. Walter Hendl and Thor Johnson are co-conductors of the Orchestra on this world-sweeping jaunt.

All this is the tale of touring as scanned over the shoulders of agents and managers, or from the plush-lined seats of auditoriums. What is the story of the tourists themselves—of the instrumentalists and managerial staffs of these orchestras? Under what conditions, for instance, do they travel?

* "The Philadelphia Orchestra travels more miles to play more concerts in more different cities to more listeners than any other symphony orchestra in the world."—From the Fiftieth Anniversary Booklet of the Philadelphia Orchestra.



William Bell, tuba player of the New York Philharmonic-Symphony, gets his touring wardrobe ready.



Practice time brings special problems for orchestras on tour. Jacob Krachmalnick, concert-master of the Philadelphia Orchestra, and Ierne Munroe, solo cellist, snatch a few minutes backstage before a concert.

The New York Philharmonic, when it pulled out of the Grand Central Station April 17 for its cross-country tour, counted six Pullman cars, one recreation car, one crew car, and one seventy-foot baggage car for carrying the instruments, a library of music, and other orchestral equipment. In addition to the 104 musicians, the accompanying personnel included two stage hands, two librarians, the orchestra personnel manager, a press representative, and an agent for the souvenir publication. Two managers of the orchestra and the orchestra's associate conductor, Franco Autori, will go with the two conductors who will share conducting responsibilities on the tour—Mitropoulos and Cantelli.

Along with the six trunks of music and the baggage car full of instrument cases especially built to protect the priceless contents, there will be twenty trunks for the orchestra's wardrobe of official afternoon and evening clothes. Personal items are allowed—within reason. There is, for instance, a bicycle belonging to violinist Leopold Busch, the orchestra's only Belgium-born musician. (An avid bicyclist, Busch pedals to Carnegie Hall and to the Stadium for concerts throughout the home seasons.) He plans extensive sight-seeing trips on his bicycle during the tour.

The Cincinnati Symphony's touring provisions lend another glimpse behind the scenes. In the old days the failure of the heating system in a baggage car one bitter cold day, caused six of the eight double-basses to crack, and the few hours before performance time in the concert town were spent in a frantic search for instruments to replace them while they were being repaired. The instruments are now carried in the orchestra's special tenton trailer truck. But crises can still develop. On one tour, the truck driver was literally lost in a fog on a long haul and the state police of three states were alerted to locate him and escort him to the concert hall.

How do members of the orchestra occupy themselves during trips? As for the New York Philharmonic, the musicians keep busy on the train playing chess, gin rummy, checkers, reading and practicing. Following each concert along the way the orchestra members usually manage to find a spot for a midnight snack before returning to their

special train that waits to carry them on to the next day's appearance. The departure hour varies from 12:45 to 4 A. M., and, with one or two exceptions, the major travelling is done by night, leaving the daytime free for the men to visit with friends and explore new cities.

Since the "living" quarters are largely the train, the usually impersonal Pullman cars take on before long an oddly domestic appearance. Many of the men take along coffee pots, particularly the Italians who love their coffee good and strong. Pictures are put up on the walls and many carry along a loaf of bread and cheese for a bite between meals or an early breakfast. Nylon shirts adorn the windows as they are hung to dry. The linen laundry for the Pullman Company makes a mountain in itself with 250 sheets a day. (Multiplied by thirty-five days, this makes 8,750, to say nothing of towels and pillow cases!) Sixty tons or 120,000 pounds of ice are required to cool the air-conditioned Pullman homes of the members, that is, the

eighty-eight roomettes and ten double bedrooms which are their living quarters for the thirty-five days of the trip.

The Cincinnati Symphony tour reports point out several difficulties arising from this custom of living in Pullman cars parked, often, miles from the auditoriums. Since dressing-rooms are not always available in concert halls, rental of a vacant store nearby is at times necessary. Sometimes even this is impossible. On at least one occasion the only solution was to bar the audience from the auditorium until concert time, and put it to use as a dressing-room.

The San Francisco Symphony in its 1947 tour recorded that the members who lived in six Pullman trains for two months ate box lunches and wore fake dickies to beat the laundry problem. Such contingencies are often more than balanced by special events along the way. The New York Philharmonic-Symphony, for instance, is being feted by students at Purdue University with a reception after the concert there. A "pool party"—an afternoon of swimming—is planned for Phoenix, Arizona. In Milwaukee the owners of the Schlitz Brewery are throwing a party for the orchestra members and guests at the Brown Bottle.

All touring orchestras do not fare as well as this. Take them for good and ill, theirs is a story of hasty meals and quick suit-changes, of endless bus rides and hurried taxi trips to concert halls; of minutes snatched for practice and hurried time-table consultations; of scanning oceans of strange faces in dimly lit concert halls and, daywise, running eyes over endless stretches of scenery. It is a time of fatigue, and, for some, of loneliness. But it is a time, too, for inspiration drawn from the eager, applauding audiences. And there is the satisfaction not only of extending one's own horizon to view greater heights and to encompass larger concepts, but also the inspiration at having lifted, if by ever so little, the cultural level of hundreds of thousands of listeners. There is no substitute for the live music such as can be dispensed only by touring symphony orchestras.

—Hope Stoddard.

Double-bass trunks on the move as the Philadelphia Orchestra leaves the Academy of Music for an out-of-town concert.



WHERE THEY ARE PLAYING . . .



EAST

Newport (Rhode Island) Jazz Festival plans to hold its second annual festival in that city from July 15 to 17.

The Toppers—the Vagabonds of Music—currently at the Irvinton Hotel, Essex, Conn. . . . Jeanie Cloutier (piano and songs) at the Latin Quarter in Fall River, Mass.

Anthony Francis and Orchestra moved into Club 802, Brooklyn, N. Y., for a return engagement . . . Pianist Billie Martin is appearing at the Wendover Farms, Poughkeepsie, N. Y.

The Johnny Dee Trio featured at the Holiday Inn, Elizabeth, N. J., until May 8 . . . Don Dane and his Orchestra are playing at the Cabin in the Sky Supper Club overlooking the Atlantic Ocean, Atlantic Highlands, N. J. . . . Ossie Walen and his Continental Orchestra have begun their seventh consecutive year at the Schwaebisches Alb, Warrenville, N. J.

Pat Dennis and his Orchestra are currently appearing at the "31 Bar" in Chester, Pa.

NEW YORK CITY

Pianist-composer Teri Josefovits opened at the Windsor Hotel in mid-April . . . Sol Yaged currently playing at the Metro-pole with his trio.

BOSTON

Sammie Davis, Jr. recently highlighted the Latin Quarter . . . Count Basie appeared at Storyville in mid-March . . . Oscar Peterson recently on location at the High Hat.

MIDWEST

The Gaytones (Marian and Carl Meyer) are presently engaged at the 2:30 Casino in Wickliffe, Ohio . . . Don Pablo and Orchestra, with vocalist Sheila Lane, perform in the Shalimar Room of the Commodore Perry Hotel in Toledo, Ohio . . . Hammond organist, Jenola Ackerman, is in her second year at the W. A. Lutz Rollarena, Bucyrus, Ohio.

Lois White, singing at the piano and celeste with Teddy Small at the Hammond organ, doing a return engagement in the Red Wood Room of the Hotel Elkhart, Elkhart, Ind.

Hammond organist Kay Leslie recently opened at the American Legion Post No. 84, Aurora, Ill., for an indefinite stay . . . Jack Medell and Band checked in at the Phillips Hotel in Kansas City, Mo., on April 18.

Helen Scott (organ, piano, vocals) doing a long-term engagement at the Elks Lodge No. 300, La Crosse, Wis.

Ralph Proctor and his Stroll-

ing Violins and Society Orchestra are booked for an indefinite return engagement at the Flame in Duluth, Minn.

SOUTH

O'Brien and Evans Duo are being held over indefinitely at the Hotel Chamberlin in Fort Monroe, Va.

Accordionist Ramoni and his Mambo Band are playing an extended run at the Roney Plaza Hotel in Miami Beach, Fla. . . . The Shays, an instrumental-vocal comedy duo, doing steady and single engagements in Miami Beach . . . Matty Long started his eighth month at the Miami Beach Broadmoor Hotel.

WEST

The Key-Aires (piano and Hammond organ duo) are playing an indefinite engagement at La Fiesta in Midland, Texas.

The Al Overend Orchestra is doing a return engagement at the Flame Restaurant in Phoenix, Arizona.

Hal Belfer has been signed to produce and direct the Riviera Shows in Las Vegas, Nev.

Pianist-organist Don Pietro is the current attraction at the Venetian Gardens in Pasadena, Calif. . . . Elayne Roberts heads a new combo that is winning a host of new friends for the Es-

quire Club in San Fernando, Calif.

CANADA

Jackie Lee was back keyboarding recently at the Seville Theatre in Montreal, Quebec . . . Frank Costi and his Mambo Band opened at the Copacabana in Montreal for an indefinite stay . . . Bix Belair, his trumpet and orchestra, are holding forth at the Bellevue Casino in Montreal after six years . . . The Continental in Montreal featuring Stan Wood and his twelve-piece orchestra, has switched to a dance hall policy . . . The Sylvain Trio, active in hotel work and social functions in Cornwall, Ontario, have a summer engagement at Union Hall, Coteau Station, Que.

Send advance information for this column to the International Musician, 39 Division St., Newark 2, N. J.

Left to right: LYNN WILLIS, just returned from over a six-month long engagement at the Surftrider in Honolulu, opened at the British Colonial in Nassau, N. Y., for an indefinite stay . . . SAMUEL L. STEIN formed a new trio and is doing club dates in leading hotels . . . Hammond organist ART EDINGER recently started his third year at Edward's Lounge in St. Louis, Mo. . . . The Harmonica Sweethearts (CASEY and NORMA GREBB) are currently playing dates in Chicago . . . DON GLASSER doing an extended tour.

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LOCAL HIGHLIGHTS



A plaque dedicating the Eau Claire Trades and Labor Council Hall to the memory of the late Palmer Anderson was unveiled at the hall on March 24. "Pump" Anderson was for a long time business agent for Local 345, Eau Claire, Wisconsin. Pointing to the plaque are his widow, Mrs. Anderson, and Fred Ginder, Jr., vice-president of the Trades and Labor Council and delegate of Local 345. The inscription reads "Palmer 'Pump' Anderson Memorial Hall, 1954."

MILFORD INSTALLATION

The annual Ladies Night banquet and installation of officers of Local 319, Milford, Massachusetts, was recently held at the Rock Garden with a full course Italian dinner served to 125 members and guests.

Invited guests from other locals were: President and Mrs. Frank Warner and Secretary-Treasurer and Mrs. Nicholas DiBuono from Local 246, Marlboro; President and Mrs. George Settergren and Secretary John Morrissey from Local 143, Worcester; and President and Mrs. Donald Patnaude and Secretary and Mrs. John Neyland from Local 343, Norwood.

John (Jack) Morrissey installed the local officers, all of whom were re-elected as follows: President and Business Agent Nicholas A. Narducci, Vice-President Larry A. Santoro, Secretary-Treasurer John E. Chapman, Sergeant-at-Arms Vincent (Bunny) Calabrese.

Executive Board Members William F. Chapman, Harold Falcone, Walter (Red) Greene, John Chiringhelli, and Julio G. Zorzi. Dinner-dance music was provided by Jason Tobias and his Maridor Orchestra.



The bowling team made up of members of Local 86, Youngstown, Ohio, is one of Youngstown's better teams. It is in first place in the Fellowship League, which is composed of teams from various business establishments and includes also a team composed of C.I.O. members. Front row, left to right: Ralph Marcovacchia, Jack Yarnell and Pat Barile. Second row: Bill Kopko, John Rodik, Herb Seelbach and Herb MacPherson, president and business agent for Local 86, Orly Vihelle, Al D'Orsi and Sam Caiky are not shown. Most of the team members are also better than average golfers and, with other members of Local 86, will form a golf league this summer.

INTERNATIONAL MUSICIAN



Jackie Gleason beams as Al Manuti (left), president of Local 802, New York City, is presented with a Chairman's Special Honor Plaque by the United Jewish Appeal for his leadership in the last two UJA campaigns as chairman of the Musicians' Division of UJA.

Left to right: Mr. Manuti, who has just accepted the UJA chairmanship again for 1955; Samuel Blitz, executive vice-president of the United Jewish Appeal; Jackie Gleason and Leon Barzin, director of music, of the New York City Ballet and now in his twenty-fifth season as permanent conductor of the National Orchestral Association.

Lauding the life-saving and life-sustaining work of the UJA agencies, Mr. Gleason praised the participation of Local 802 in the UJA campaign, the final objective of which is to raise the New York area's share of the national UJA goal of just under \$100,000,000 to sustain the work of the United Israel Appeal, the Joint Distribution Committee (including ORT), and New York Association for New Americans, as well as the local proportion of \$2,289,968 required this year by the National Jewish Welfare Board and \$1,624,350 by the American Jewish Congress.

FRUITFUL CAREER

Turner W. Gregg, Secretary of Local 554, Lexington, Kentucky, on his eightieth birthday, March 30, received congratulatory letters from all over the United States, including messages from President Petrillo, Vice-President Bagley, Secretary Cluesmann, and Treasurer Steeper.

It was an occasion for looking back over a rich and fruitful life of musical activity. Born at Bardstown, Kentucky, Mr. Gregg studied music in Louisville. Then for six seasons he directed a concert band twice daily during the summer months at Fontaine Ferry Park. For several years he was a violinist in Louisville theaters.

It was in 1913 that Prof. Gregg came to Lexington to conduct the orchestra at the old Colonial Theater, later leading and playing in orchestras at the Opera House, Ben Ali and Strand Theaters in the days of silent films. Two seasons were spent as a showboat musician on the Ohio and Mississippi Rivers. In 1903 he toured with the John Robinson Circus, then for twelve years he was leader of the Oleika Temple Shrine Band. In recent years he conducted the Lexington Musicians Association Band in concerts at Woodland Park. In 1935, he received a degree from Transylvania College.

Active in music still today, Mr. Gregg, on the occasion of his birthday, led the Oleika Temple Shrine Band as guest conductor. Band members presented him with a box of cigars.

QUARTER CENTURY OF SERVICE

On February 15 Local 277, Washington, Pennsylvania, at its annual dinner paid tribute to its secretary, Mrs. Ethel Blose Barr, who has held that office for twenty-five consecutive years.

In addition to the verbal tribute made to her at the dinner, the local presented Mrs. Barr with a beautiful twenty-one-inch television set.

HOSPITALITY BRINGS RETURNS

Because Local 123, Richmond, Virginia, in its get-together evening early this year was thoughtful enough to invite, among its friends and customers, a newspaper columnist (Norman Rowe), a newspaper photographer ("Pat" Patterson), they got a fine spread in the *Richmond Times Dispatch*. They also received nice comments from radio announcers (among them Harvey Hudson of WLEE) who also had been among those present. An idea worth passing on to other locals.

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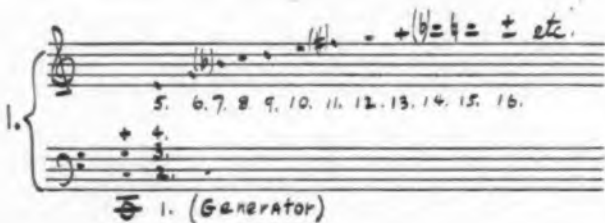
TRUMPET TALK
 by Dan Tetzlaff

Many players who have never heard "undertones" knowingly and in an isolated, clear, distinct manner, have nevertheless sensed them as part of the richer blend of sound and added sonority that comes only with pure intonation. It is comforting to know that science can identify and clarify these experiences.

Overtones

Overtones, also, are an important part of beautiful sound; so a knowledge of them is essential to understanding the scientific aspect of accurate intonation. *Tone color* is determined by the number of overtones present, and the *relative intensity* of those different overtones; but, overtones also support pure intonation. All musicians should memorize the fixed series of faint upper sounds that are generated by a *fundamental tone*, noting carefully:

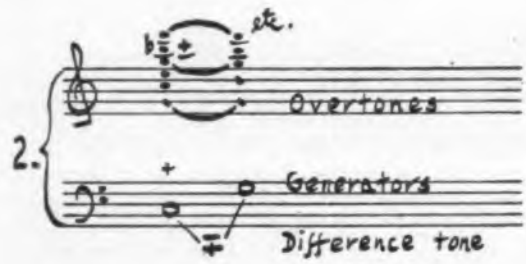
- (1.) the number assigned each overtone
- (2.) the interval distance between each overtone
- (3.) the relationship of the overtone series to scales and chords



5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.
 1. (Generator)

The overtones cannot normally be heard separately; however, they become very distinct with the aid of a resonator, which, when held up to the ear, acts like an "ear trumpet." Various size "bulbs" are fashioned to respond to (amplify) various frequencies.

Under conditions of exact intonation, the overtones generated by each note of an interval or chord will unite and combine energies. That reinforcement then creates several stronger, higher "partial tones" that add to the blend already noted with the lower combination tones.



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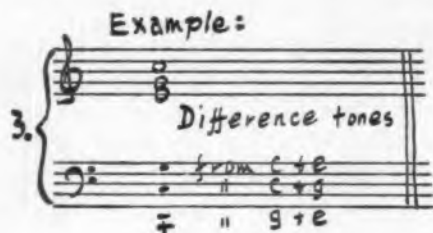


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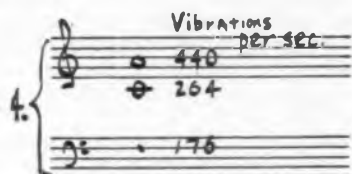
these experiments, players who are interested in better intonation can become familiar with more reasons for the pursuit of (a) a clear, full tone; (b) control of the vibrato; (c) accurate intervals within the chord.

For Advanced Players

Write out some three (or four or five) part brass chords. Analyze the next paragraph. Note on staff paper the possible *resultant tones* of your chords. Get a group of interested players to play and reproduce these in *actual sound*. The more players involved, the more "interesting" the problems of production (and of patience)—of course.



Two players can play this interval of a major sixth,



making sure they produce—and hear!—the resultant tone. What pitch is it? Here is how you figure it out.

Referring to figure 1, you will note that the interval of a major sixth is found between overtones 5 and 3. Just subtract 3 from 5. The result is 2; and the *resultant tone* is the same as the *second overtone* in the series—which is at the interval of a fifth lower than 3. Hence our *resultant tone* will be the note *f*, which is a fifth below the middle *c* that is the lower tone of our interval.

Actual frequencies can be computed similarly. Let the top tone *a* equal 440 vibrations per second. Let *x* stand for middle *c*. The product of the means equals the product of the extremes. 440 is to *x* as 5 is to 3. Then 5*x* equals 1320 and *x* equals 264. Thus middle *c* has the frequency of 264, and this we subtract from 440. The "difference" is 176, and the *difference tone (f)* has a frequency of 176 vibrations per second.

It is possible for all three of the above tones to be sounded by one player. Who will be the next brave man to try? Play the *a*, hum (sing) strongly the *c* at the same time. Nature will put in the low *f* for you—if your intonation is "right in the groove." This stunt was introduced over 100 years ago by the eminent composer Carl M. von Weber in his Horn Concertino. It is still quite a trick to perform. Even if you can't do it, at least now you know exactly what happens, and why.

The instrumentalist who has the time and opportunity to study physics and acoustics will find interesting and satisfying answers to many musical problems. Perhaps he will abandon belief in many of the "old saws or old wives' tales"; probably he will favor the idea that intonation is *not* exactly a matter of opinion, and that it is only *in tune* playing that really sounds "like more men."



Three Keyboards, Helena, Montana. Left to right: Howard Craig, Alfred Weber and Bill Seibold.

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TECHNIQUE

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by George Lawrence Stone

Many questions received recently. Some are answered here and some will appear in a later issue. Write your questions plainly, folks: that is, if you don't use a typewriter. I have a letter before me post-marked St. Pete, Feb. 14th, received via the *International Musician*, and, so help me, I can't even decipher the name. Write again, brother, whoever you are, and this time why don't you print it? I am curious to learn what you had in mind. If it was an invitation for the wife and me to spend six months or so at St. Pete with you at your expense, don't write. Telegraph!

Glissando Style

Answering F. W., Springfield, Ohio, the *glissando* is produced on a mallet-played instrument by sliding a mallet-head rapidly up or down across the natural bars of the instrument. (This is comparable to the *glissando* in piano playing, in which the nail of the thumb or possibly that of the third finger is drawn rapidly over the white keys.)

On the xylophone, the *glissando* is most effective when using full hard (vulcanized) rubber mallets. Here the *gliss* is at its best, and at one time composers wrote freely for it.

It is effective in a lesser degree on the vibraharp with hard mallets. With the yarn-wound mallets with which we do most of our playing today, the brilliance of the *gliss* is lost on both xylophone and vibes, and on the marimba as well. As an afterthought, the constant wiping of yarn-wound mallets across the bars of these instruments isn't conducive to long life of the mallets, either.

The Percussive Staccato Style

Another Ohioan asks how notes marked with the dots indicating *staccato* are expressed on the percussive instruments.

If you are fast enough and the music slow enough, you can get the shortened *staccato* effect on the vibes by applying the damper pedal. It is possible and occasionally practical to stop the tones of the marimba similarly, by a touch of a finger on the bars immediately after they have been struck. It is considered standard practice in certain cases to stop tympani tones in a like manner, with either a touch of a finger or of the palm of the hand.

But this is as far as we go, for the tone of the xylophone and that of the snare drum are essentially *staccato*. They have no appreciable resonance to shorten. Regardless of their notated value, the tones of the xylophone and snare drum could as well be expressed in thirty-second notes, for that is the way they sound.

There are those among us in percussion who, feeling that they

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sense the thought behind a figure containing staccato dotting, endeavor to express it by an ever-so-alight stress over the normal on the notes so dotted. It is second nature for a percussionist to "feel the music," and his automatic reaction to notes pointed up by such devices as the staccato dot is through his Number One medium of expression, gradation of power. I may be all wrong in this surmise, but I have had many fine conductors tell me that this could be within the realm of legitimate percussive technique.

How to Break in a Drumhead

From a Denver, Colo., member comes the question as to how to break in a new head for his snare drum.

A first quality factory tugged head needs but little breaking in. Of course, it must be of even thickness and of the right weight to match the style and size of your drum; and it must match the weight of your other head, too. You can get much fuller and more detailed information on these points from the literature of the various drum manufacturers and drumhead processors.

If the right head is selected and properly tensioned on your drum, the head itself will, within a short time, do most of its own breaking in by stretching into the proper conformation for best tone and playing qualities. Careful adjustment of your drumheads to weather conditions and constant playing on the drum will do the rest.

The above question suggests the following burlesque on the care of drumheads, recently dug up from the archives and which I reprint below for the edification (?) of any who may have had drumhead troubles in the past.

How to "Break in" a Drumhead

There are several standard methods of accomplishing this, but the following are among the ones most commonly used:

1. Loan your drum. Ten will get you twenty that it will come back with the head well broken in.
2. Tighten the heads up to the limit, then leave the drum in a hot room overnight. This is good for a double-header.
3. Use sharp pointed drumsticks. This is a dilly.
4. This is really it! Let some character who once shook hands with a guy who once shook hands with Krupa sit in and play a set for you while you dance with his girl friend. (This will not be a complete loss if you get the gal's telephone number.)
5. Spill a few drops of lemonade on the drumhead, sissie.
6. When a head needs retucking, don't give the job to a regular repair man—do it yourself.
7. Let the boys and gals scribble their names across the heads of your drums, and be sure they use fountain pens. These heads, when cut out, pasted together and hung on your bedroom wall, will serve as pleasant reminders of the wonderful places you have been and the wonderful people you have met.

Enjoyed a pleasant get-together with Billy Gladstone recently, with most of the time devoted to his demonstrating the way he holds his drumsticks. He has a marvelous pair of hands and a highly personalized style of holding, wielding and striking, which he tells me was inspired by a study of the hammer action in the pianoforte. A million people, more or less, have seen and heard this distinguished artist perform during the many years he presided over the "hardware department" of Erno Rapee's Radio City Music Hall Orchestra in New York.

But Billy is an inventor, too. I knew this in a general way, but I took it for granted that being a drummer, his inventions were limited to percussion. How wrong can one be? His inventions and patents are many and varied, ranging from such items as a keyring to an orange juice extractor, an illuminated conductor's baton and, among other things, a tongue depressor with an illuminated tip for use by throat doctors.

His latest invention, a gum rubber vacuum practice pad with an imbedded steel plate, all of which fits nicely over the batter head of the snare drum itself, is by far the best of its kind I've ever seen, even if I do make practice pads myself.

And the pay-off, as far as inventive genius is concerned, is in the fact that many of his ideas popped into Billy's head while presumably he was concentrating on his playing at Radio City Music Hall.

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MUSIC IN . . . VERMONT

Vermont, where cultural activities as well as work-a-day tasks come hard, has yet achieved a musical life of healthy promise.

VERMONT has more cows than it has people. Two-thirds of its area is covered with forest. Most of its population lives in small villages or on farms. Even counting in the larger towns of Burlington, Rutland and Brattleboro, it has a population of only 377,747, which is just about the size of the City of Portland, Oregon. Portland with the centralization and civic pride which engender musical interest has a symphony orchestra. But what of Vermont, stretching its forested and mountainous countryside all the way from Massachusetts to Canada? Vermont has a symphony orchestra, too. It has a symphony orchestra, moreover, which services the whole State, descends in a cavalcade of cars loaded with musicians and their paraphernalia on one town after another to give concerts—and this pretty much throughout the year.

This miracle came about through the peculiar fibre of Vermontereers' minds and through the advent of a man who could weave the fibre into the requisite pattern.

As for the fibre—it is tough, as well it might be. Everything in Vermont comes hard. Whether it's ridding a fifty-foot square field of boulders, boiling down gallons of maple water into drams of syrup, or wintering stock on the side of a frozen hill, elbow grease and sweat are the essential lubricants. "You can't get something for nothing" is a phrase the child absorbs along with his oatmeal.

Strong as it is, the fibre can be woven into something beautiful, and withal workable. From the cracker-barrel philosopher to the college professor at the State University, faith in forging ahead, in making something of oneself and of one's life is part of the Vermontereer's credo. Thus when Alan Carter hove into view over the musical horizon, any one holding up a finger to the winds of fortune might have detected a gust bringing seedlings of an extraordinary vitality.

This Alan Carter wasn't a Vermontereer either by birth or by training. It was in New York City that he started violin lessons at the age of six, and entered a juvenile orchestra at the age of seven. Europe put him through his adult orchestral paces—he played in the Cologne Symphony in Germany for a year and received conductorial and instrumental tutelage under famous instructors—but it was in New York City again that he organized the Westchester Quartette and founded the Cremona Quartette—this latter in 1934.

If Carter wasn't born or reared in Vermont, he still knew a good state when he saw it. Nerves frayed from trying to solve the problem of financing a string quartet, he made for Vermont in the late '30's, and found—a barn with amazing acoustics! "Just right for a concert hall!" he was heard to mutter. The owner—she happened to be Rockwell Kent's mother—told him with typical Vermont sanity that if

he wanted the barn for a concert hall he could most certainly have it, since it was just gathering dust sitting there unused.

So Carter fixed up the place, telegraphed his-quartet pals, and put on a series of chamber concerts there that Summer, thus clearing up simultaneously his own broken health and the quartet's finances.

Somehow at the end of that Summer, what with his marriage to Rockwell Kent's daughter, and his growing interest in Vermont as a field for musical development, the sidewalks of New York didn't beckon as they had before. He decided to stay in Vermont and form a symphony orchestra state-wide in its scope. The first concert took place at Rutland on January 8, 1936. The hall was jammed. Enthusiasm ran high. Carter had become irrevocably a Vermontereer, and Vermont had become a State with an orchestra.

Not that we herewith present our readers with a New York Philharmonic or a Boston Symphony. This Vermont orchestra of necessity took on the coloration of things Vermont. The determination, the ingenuity, the dogged persistency of the people are apparent in their orchestra. Thus we see a waitress pause enroute to a table, put down the main dish before her customer and disappear. Before it is time for him to ask for the pie we see her in the back of an old Ford truck chugging down the hill, one arm firmly encircling a harp. We

INTERNATIONAL MUSICIAN

see a red-shirted husky shunting down a telegraph pole in a blinding sleet storm, yelling last directions to a crew of repair men and shoving himself into the driver's seat of his jalopy alongside a violin case, ready for a sixty-mile drive through storm. A barber skims his razor neatly down the last snowy patch on his client's face, whispers a few hasty words to an assistant, and rushes for the door, trombone tucked under arm. A locomotive engineer pulls into the side tracking, reaches for a glittering horn standing in the corner and hops down into the snow. "Fine day for ducks and horn players," he shouts to the watchman, as he strides into the storm. A stenographer gives a last decisive jab to her typewriter, hoods it, and puts on her coat. "Wrap up those hands warm," someone calls to her. "I want to see them whizzing up the fingerboard of that cello tonight." This is what we see on concert night, as the musicians come through mud and slush, through snow and hurricane, from Woodstock, from Barre, from Burlington, from White River Junction.

The excitement and venturing is one thing. But what of the quality of the music itself? Outsiders did not have a chance to find out until 1939, the year of the World's Fair in New York. It was then that Representative Sam Ogden got up in the state assembly and introduced a bill asking for a thousand dollars to send the members of the orchestra to play a concert at the Fair. Then in Vermont where tailors put padlocked zippers on the pockets of private citizens and housewives save peelings and cores of apples to make a batch of jelly, the voice of the Average Man was heard saying, "Let's give them the money and let them have a real time for themselves!"

So they played at the World's Fair in 1939—to critics' acclaim! Olin Downes in *The New York Times* called them one of the "most important manifestations of American musical culture." In those days the orchestra, incidentally, was still a cooperative venture, run by a board selected by the orchestra itself. Carter got five shares of the profits.

In 1941 the orchestra was voted as a state organization by the Vermont Legislature and received its first subsidy. Its purpose was stated at the time: "to provide the State of Vermont with a fine symphony orchestra that will bring to the people of Vermont the best in orchestral musical literature and at nominal prices."

In its 1955 session the Vermont State Legislature passed a bill appropriating \$10,000 to sustain and encourage the success of the Vermont Symphony.

Because it belongs to the State in a legal as well as a sentimental sense, the Vermont State Symphony has come in for first mention in this review of music in the State. But it by no means is all the music Vermonters hear and enjoy. As in most rural states, Vermont has a comprehensive system of musical encouragement in the schools. A gigantic statewide high school music festival brings talent together once a year on a healthfully competitive basis. Outstanding conductors come year after year to conduct the festival rehearsals and concerts of the All-State Organization. For these festivals, which last for three days during National Music Week in May, the people of Burlington open their homes for the thousands of students participating.

Moving force throughout the twenty-seven years of operation of the festivals has been Adrian Holmes, director of the Burlington High School Band.

Devoted solely to instruction in and performance of music are the Marlboro School of Music and the Vermont Conservatory. The former, located just west of Brattleboro, was founded in 1951 by Rudolf Serkin, Adolph Busch and the Moyse Trio (Marcel, Louis and Blanche Moyse). It is entirely dedicated to ensemble work. The Vermont Conservatory located in Burlington, is particularly noted for its organization of the Vermont Oratorio Society, which includes both chorus (eighty-seven voices) and orchestra. Its purposes are to present great religious oratorios and to encourage the love of choral singing. Its musical director is Leroy David Ritter who is also the school's dean.

The Chamber Music Center at Bennington is a summer project devoted to informal music making on the Bennington College Campus for a two-week period from August 18 to September 1. Alan Carter is its director and its other faculty members are Robert Bloom, oboist, Max Pollikoff, violinist, Virginia de Blasiis, violinist, George Grossman, violist, and George Finckel, cellist. Mr. Carter figures also as chairman of the Music Department of Middlebury College.

At the University of Vermont, at Burlington, annual musical events include a Christmas concert by the University Choir and University Orchestra, a concert by the University Orchestra featuring American works, a Lenten season concert, and an opera production.

At St. Michael's College in Winooski, another music center in the State, the required Humanities Course includes study of and listening to music and the aspect of having one student in six take part at least once a week in such action as the Glee Club, choir, and AFROTC Band. The thirty-voice Glee Club



Opposite page: Vermont State Symphony Orchestra. Top to bottom: Leroy David Ritter, Dr. Joseph Lechnyr, Dr. Richard J. Stoehr. Below: Bill Wannemacher and his Orchestra.



made its first bow on November 16, 1954, under the directorship of John D. Donoghue. In its Golden Jubilee celebration next year the college expects to have a number of "golden voices" to give glow to the affair.

Professor emeritus of St. Michael's College, Dr. Richard J. Stoehr, is an Austrian composer who has counted Vermont his home since 1941. Previous to this year he taught at the Cincinnati Conservatory of Music and the Curtis Institute of Music, as well as at the Vienna Academy of Music from 1904 to 1939. Many of his compositions have been inspired by Vermont's Green Mountains and its Lake Champlain. His largest work, in fact, is his Vermont Suite for full orchestra. To mark his birthday last June the Vermont State Symphony gave an entire program of his works.

Before ever conductorial podiums, Beethoven chamber music or opera productions were heard of in Vermont, bands were holding forth on the village green. Over seventy-five years ago, for instance, the Rutland City Band was playing at the Rutland County Fair and in Depot Park (now a parking lot). Merchants and friends of the band used to support it. Then in 1912 a bill was introduced into the State Legislature making it lawful for municipalities to vote a tax to support bands. Today the band has a membership of approximately twenty-five and gives each year at least fifteen city-financed concerts.

Many fine school bands, as well as many excellent lodge and legion bands, must be omitted here, for lack of space. Among civic brass bands are the Burlington Military Band, the Barre City Band and the Newport City Band.

Contributing to the joy of living in Vermont are the usual quota of dance bands, some of which are described on page twenty-seven in the present issue.

But when we talk of bands (dance and concert), symphony orchestras, chamber groups and opera workshops, we have not yet pierced to the heart of music in Vermont. To do this we listen for the hired boy coming down the road playing "The Long, Long Trail" on his harmonica, to the country fiddler sawing away for the barn dance, to the sleighride party slipping into the old folk tunes as easily as the sled runners slip into the road's deep ruts:

Oh, where have you been, Billy Boy, Billy Boy?

Oh, where have you been, charming Billy? I have been to see my wife,

She's the joy of my life,

But she's a young thing and cannot leave her mother.

Here is the less publicized but quite as articulate music of Vermont, sounding from the hollowed hills, from the stamp-sized villages, from the forest cottages. Here is the music every Vermonter carries with him, on the tip of his tongue, and in the depths of his heart.

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GREEN MOUNTAIN STATE

Modern music finds a large place in Vermont. Outstanding in the Burlington area are the Four Dots (Tommy Stanziola, tenor sax and clarinet; Al Avakian, bass; Bill Keller, piano, vibes and vocals; Mike Martello, guitar) who appear nightly at the "Open Door." The unit contributes fine jazz and good dance music at many of the local niteries as well as performing their own radio shows.

Billed as "Vermont's Smoothest Dance Band," Bill Wannemacher and his Orchestra have been operating in Northern Vermont for the past five years. The personnel of the fourteen-piece group includes the following: Burt Sisco, Mike Martello, Stilly Millington, Bruce Bailey, Tempi Conner, Dick Perrier, Hank Bredenberg, Jack Hanna, Bill Wannemacher, Cy Ferland, Burnie Smyle, Jimmy Howley, Paul Stevens, Tony Aja. Bill Wannemacher also teaches instrumental music in the public school system of New York State.

"The Four" recently lost its outstanding musician, Mahlon "Tempi" Conner (formerly of the Bobby Byrne Band) who has been

signed with the Ralph Marterie Band as featured jazz trumpet soloist. This latter group has played at the Sombrero Night Club in Burlington for five years.

The "Hal Gregg Quartette" (Hal Bessett, bass; Wayne Barrows, piano; Hal Boutilier, sax; John Thomas, drums) known as the little band with the big show, provides diversified showmanship and musicianship based on public choice.

The "Chet Baker Quartet" has played weekly at the Club Rooms of the V.F.W. in Burlington for several years. Members include Chet Baker, bass; Don Hayden, tenor sax; Earl Hartigan, piano; Robert Evarts, drums.

Other prominent Vermont musicians who have made names in the jazz idiom are: pianist Johnny Williams, presently with the Stan Getz group; Ray Dorey, former vocalist with Benny Goodman and presently a member of the WRZA radio staff in Boston; Dick Kenney, trombonist and arranger with Stan Kenton and now with Woody Herman.

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VIOLINISTIC MISCHIEF

In every good orchestra we have what is known as the lighter side of the work—tricks and practical jokes which musicians play upon one another in a spirit of friendly fun. Everyone who has played in an orchestra, for example, is familiar with the humorist who suddenly starts counting measures in a loud whisper during a forty-measure rest. However at the thirty-fifth measure he says "thirty-six" and so on. This is apt to confuse an inexperienced player and cause him to enter alone on the thirty-ninth measure. This joke is particularly effective during a concert, when a solitary entrance is certain to call the conductor's attention to that player's enthusiasm and eagerness.

Another useful device for inducing wrong entrances is to raise the violin and bow suddenly and prematurely, thus causing no little confusion among those who are not counting measures, and even with those who are.

Tricks With the Violin

No less effective for general morale are tricks to be played on the violinist who leaves his seat for several minutes during a rehearsal or pit performance.

The simplest and best known is the removal of the violin and (or) bow. This is usually successful in preventing him from playing for a while—and if he has any experience he will go at once to the tympani, under which instrument his own is sure to be.

Another traditional trick is the insertion of pennies or other small, hard objects through the *f* hole of the violin. This transforms it suddenly into a kind of percussion instrument, and unless the score calls for this at the moment the violinist must sit very still until he can find time to remove said objects.

The oldest trick known is the mistuning of the violin. However, an experienced musician finding his instrument out of tune can usually retune it in a few seconds, thus rendering the trick ineffective. There are four ways known to prevent a rapid retuning which I shall list here in order of their comparative effectiveness:

1. *The Reverse Wind.* This consists in winding the strings backward on the pegs so that when the violinist turns the peg up the string goes down and *vice versa*. This will slow down the tuning somewhat.
2. *The Venetian Peg-Switch.* This is so-called because it was first tried in the Venice Opera in 1623 at a performance of Monteverdi's *Orfeo*. It consists in shifting strings from one peg to another so that when the player turns the E string peg he finds himself tuning the G string, and so on. This can be combined very effectively with the *Reverse Wind* (see above).
3. *The Gewandhaus Zwei Auf Eins.* This consists simply in winding two strings on the same peg. Despite its apparent simplicity this can cause more confusion than certain more complicated devices.

4. The fourth method is the most effective of all but it has the shortcoming of being misconstrued as an unfriendly act and so I shall not list it among these good-natured jokes.

The Mysteriously Knotted Bow Hair Trick

With respect to the bow there are many useful procedures, the most clever being the Mysterious Knotted Bow Hair Trick. This one I discovered through personal experience because it was once done to my bow hair when I left my seat in the orchestra pit to watch the stage performance during a twenty-minute orchestra break.

The operation requires skill and at least five minutes to perform.

1. One hair is removed from the bow and carefully knotted in several places. The ends of this knotted hair are then tied to the ends of another hair, which are still attached to the bow. If this is carefully done you have a bow hair which is no longer than the others, which looks like the others but which is full of knots. I am told that the expression on my face when I returned to the pit and found that I could only play bouncing bows was very interesting.

This trick was first tried at the Paris Opera in 1825 on M. Dulain, a pupil of Baillot, and was very effective because it interfered somewhat with M. Dulain's solo. The name of the man who tied the knots is not known to this day.

As I have pointed out earlier, there are many other worthwhile tricks of varying effectiveness but ones which have the drawback that for some reason they have been known to incite certain over-sensitive people to homicidal violence. They will therefore not be described in this column, since our chief aim is the fostering of camaraderie and good fellowship.

Mendelssohn Violin Concerto Fingering Problem

Best fingerings sent in to the following passage will be published in this column:



Nat Portnoff's Orchestra returns to the Homestead Hotel in Hot Springs, Virginia, in March. Members include Nat Portnoff, piano and leader; Al Pollick, drums (he joined the New Orleans Symphony in December); Bill Risser, saxophone; Marcel Franchise, bass; Louis DeSis, violin.

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IT'S IN THE NEWS!

★★ American pianist John Browning and Canadian violinist Betty-Jean Hagen were named April 11 as the winners of the sixteenth annual competition for the award of the Edgar M. Leventritt Foundation. John Browning, born in Denver, Colorado, is currently a student at Juilliard School of Music. Betty-Jean Hagen, a native of Edmonton, Alberta, Canada, is a graduate of the Royal Conservatory of Music in Toronto.



Adrian Helms
School Music Festival
(See page twenty-five)

★★ Frederic Tedesco, Maryland accordionist, teacher and composer, was recently judged the first place winner in an original accordion composition sponsored by the "World Accordion Review" magazine of London, England. The prize-winning selection, entitled "Nocturne," will be published in England, and there will be a public performance of it in London. The composer will also receive a cash award.

★★ As part of the celebration of the 200th anniversary of the birth of Mozart, the University of Illinois School of Music will bring Sir Thomas Beecham, conductor of the Royal Philharmonic Orchestra of London, England, to the campus as visiting lecturer and conductor.

★★ Richard Loucks' anthem, the 117th Psalm, has been chosen as the winning composition in the contest sponsored by the Choir of the First Methodist Church of Hollywood. Mr. Loucks is assistant professor of music at Pomona College.

★★ The United Temple Chorus announces its Ninth Annual Ernest

Bloch Award Competition for a work for three-part women's chorus, the text to be taken from or related to the Old Testament, with or without incidental solo. The award offers an honorarium of \$150.00, publication by the Mercury Music Corporation, and a premiere performance by the United Temple Chorus at their Spring Concert. Deadline for all entries is November 15, 1955. For information, write The United Temple Chorus, Box 84, Woodmere, New York.

★★ Claus Adam, former cellist of the New Music String Quartet, is joining the Juilliard Quartet, in place of Arthur Winograd, its original cellist. Mr. Winograd has resigned to devote himself to conducting.

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CLOSING CHORD



MARTIN SCHEIDECKER

Martin Scheidecker, charter member of Local 289, Dubuque, Iowa, believed to be the oldest band musician in the United States, passed away on March 16 after an illness of four months at the age of ninety-seven.

Mr. Scheidecker began his band activity in 1874 when he became a member of the Dubuque Julian Band, which was later known as the Dubuque Cornet Band and then the Dubuque Community Band. He was a master of the double B-flat bass tuba and appeared in over sixty consecutive Memorial Day parades. He was active in the band until about two years ago.

W. H. DAVISON

William H. (Ruby) Davison, eighty-three-year-old past president and life member of Local 223, Steubenville, Ohio, passed away on March 9. He had joined the local on October 6, 1902, this shortly after its charter was issued.

Music was his first love and he traveled throughout the area bringing entertainment to many at dances, county fairs and at the old Opera House in Steubenville. A trombone and bass horn player, Mr. Davison was one of the last remaining members of the old Patton Band, a musical organization in the Steubenville area during the late 1900's and 1920's. Also he was a member of the old Citizens Band, the Sixth Ward Band, and the American Legion Band.

When Local 223 celebrated its fiftieth anniversary last year, Mr. Davison was honored as being one of its oldest members.

MAYHEW LESTER LAKE

Mayhew Lester Lake, editor of music, arranger and pioneer composer of symphonic musical backgrounds for motion pictures, died March 16 after a brief illness at the age of seventy-five. He was a member of Local 802, New York City.

He played violin and piano in vaudeville while still in his teens. At the age of sixteen he joined the Boston Symphony, but later returned to the theatrical field.

In his sixty years as a musician he published more than 3,000 arrangements and compositions. For thirty-five years Mr. Lake was editor-in-chief of band and orchestral music for Carl Fischer, Inc., music publishers. He also taught orchestration at the New York University. He was author of several text books, including "The American Band Arranger." Among his musical works are "Evolution of Dixie," "Love Suite," "Indian Summer Suite," "Evolution of Yankee Doodle" and an opera, *Salem*.

PIETRO A. CIPOLLONE

Pietro A. Cipollone, a member of Local 77, Philadelphia, a teacher and composer, passed away January 26, 1955. Born October 21, 1889, in Tocco Casauria, Province of Chieti, Italy, he emigrated to the United States in 1913.

Through his organization of bands and the teaching of all instruments, he enjoyed wide esteem. He organized and directed bands in Hainmonton, New Jersey, Mt. Carmel, Pennsylvania, Tamaqua, Pennsylvania, and other cities. His compositions include an overture, symphonic marches, a serenade and military marches.

MARK S. MORE

Mark S. More, aged seventy-five, died at Ionia Hospital, Ionia, Michigan, on March 11.

Mr. More joined Local 103, Columbus, Ohio, June 11, 1916. As a trumpeter he played with numerous dance bands and was also a member of the Franklin Post No. 1 American Legion Band. He went on Local 103's retirement list October 7, 1931.

Surviving is his widow Georgia C. More.

(Continued on next page)

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CLOSING CHORD

(Continued from preceding page)



HARL McDONALD

Harl McDonald, manager of the Philadelphia Orchestra, a composer of serious music for more than twenty years, and a member of Local 77, Philadelphia, died on March 30 from the effects of a heart attack during the filming of a commercial motion picture on the stage of Princeton University's McCarter Theater. He was stricken just as he wheeled about from a piano for a close-up in which he was to speak into an overhead microphone while facing grinding cameras. He was fifty-five.

Dr. McDonald had been engaged in handling the Philadelphia Orchestra's affairs during one of its heaviest seasons, while at the same time perfecting plans for a four-week European tour of the orchestra.

A native of Boulder, Colorado, Dr. McDonald came to Philadelphia in 1924 to join the faculty of the Philadelphia Musical Academy. In 1926 he went to the University of Pennsylvania as a lecturer and later became head of the university's music department. In 1939, he took over the Philadelphia Orchestra management.

Previously, he taught at the Academie Tournefort, in Paris. Dr. McDonald began studying the piano at the age of four and composed his first score three years later. From 1917 to 1922 he studied at the University of Redlands, the University of Southern California, the University of Leipzig and later under private tutorage in Berlin. He had published more than one hundred musical scores.

C. E. FORDYCE

Clarinetist Charles E. Fordyce, sixty, died suddenly of a heart attack on March 13. He had served as President of Local 31, Hamilton, Ohio, for several years and

for the last thirteen years as its Secretary. He had attended fourteen conventions.

In 1945, Mr. Fordyce formed a musical group known as the "Rube Band" and performed with this organization at many functions.

DOMINIC MAURO

On November 1, Dominic Mauro, twenty-seven-year-old member of Local 107, Ashtabula, Ohio, and popular dance band musician (accordion and trumpet), was killed instantly in an automobile accident. He was returning to his home from Lakeside Hall in Ashtabula County after playing an engagement with Al Pape's Orchestra.

ALBERTUS E. SLACK

Albertus E. Slack, eighty-two, passed away December 16 in a Grand Rapids hospital after a long illness. He was a life member of Local 504, Battle Creek, Michigan.

WILLIAM J. FINK

William J. Fink, member of the Fink family of musicians and member of Local 154, Colorado Springs, Colorado, passed away recently at the age of eighty.

Mr. Fink was director of the Antlers Hotel Orchestra for twenty-six years; director of Fink's Orchestra, which played for many years at the Burns Theatre, now the Chief Theatre; directed Sunday concerts at Stratton Park; and for a number of years an orchestra at the Alta Vista Hotel. He was well known in the East, having played several seasons at the Hotel Rudolph in Atlantic City under James Fulton. He traveled for a time with the New England Opera Company. Before coming to Colorado Springs in 1900, he resided in Canton, Ohio, and became a charter member of the Thayer Band there.

SYDNEY R. GRIFFITH

Local 554, Lexington, prepared a memorial recently for its one-time president, Sydney R. Griffith, who departed this life February 22, 1955.

It states, in part: "In his death, the Lexington Musicians' Association lost a valued friend, a fine musician and good citizen who devoted most of his life to the advancement of music. As organizer and director of school bands, he started hundreds of young people on musical careers and among them won lasting friendships."

Mr. Griffith was president of Local 554 for eight years, during

which period he attended the International Conventions as a delegate from his local.

ALFRED TROYANO

Alfred Troyano, sixty-one, former secretary-business agent of Local 248, Paterson, New Jersey, passed away recently at his home after a long illness.

Mr. Troyano played the trumpet and saxophone in dance bands in his younger years. Shortly after Mr. Troyano became a member of Local 248, he was elected a member of the board of directors and subsequently was chosen as secretary and business agent, which position he held for fifteen years. In the days when vaudeville flourished and movie houses employed many musicians, he was instrumental in negotiating contracts with theater operators. He was made a life member of the local after suffering a stroke five years ago and was a director at the time of his death. Mr. Troyano also attended many conventions as a delegate.

HENRY WOELBER

Henry Woelber, eighty-one-year-old member of Local 9, Boston, Massachusetts, and veteran trombone player of the Boston Opera and symphony orchestras and of many Boston theaters, passed away on February 12.

Born in Monmouth, Illinois, Mr. Woelber first played in the town band and the village theater orchestra. His work with many theatrical and concert companies had taken him all over the United States and Canada, but the greater part of his life had been spent in Boston, playing in the orchestras of the Park, the Colonial, the old Keith, Tremont and Hollis Street theaters, and of the Boston Opera House. He had also contributed articles on music to various periodicals, including the *International Musician*. He was a member of the office staff of the Financial Secretary-Treasurer, Thomas F. Gamble.

Mr. Woelber had the distinction of being one of the few American-born musicians to play in the Boston Symphony Orchestra under Wilhelm Gericke. In 1934 he was appointed by Joseph P. Carney, the state ERA administrator, to organize the Emergency Relief Administration Music Project.

IRVING H. WEEKS

Irving H. Weeks, sixty-seven, life member of Local 594, Battle Creek, Michigan, died on March 30.

He was a member of the original orchestra which toured with the silent movie, "Birth of a Nation." After Mr. Weeks came to Battle Creek he played trombone with orchestras at both the Post and

Bijou theaters and was a member of the Kellogg Company Band.

DR. ALEXANDER LESLIE

Dr. Alexander Leslie, founder and music director of the Springfield Orchestra Association, died of a cerebral hemorrhage February 23, in Springfield Hospital. He was a member of Local 171, Springfield, Massachusetts.

Dr. Leslie, a 1934 New England Conservatory graduate who studied the violin under Louis Krasner, was schooled in conducting by the late Serge Koussevitzky and by Richard Burgin, present associate conductor and concert master of the Boston Symphony.

In 1938, he returned to his native town in Greenfield, Massachusetts, where he founded the Pioneer Valley Symphony, Young People's Symphony, and Music Center. After six years as director of these activities, Dr. Leslie came to Springfield where, in 1944, he founded the Springfield Orchestra Association.

To provide the community with complete musical availability, Dr. Leslie began the Springfield Symphony, Young People's Symphony, and Symphony Chorus, under the aegis of the Association. In only eleven seasons, Dr. Leslie lifted the three facets to admired and respected places in the community and music world at large.

He led the major orchestra to new heights. He stimulated musical interest and talent in youthful players through the junior symphony. He nurtured the chorus



to widespread renown for its performances of such works as Handel's *Messiah* and the Verdi and Berlioz *Requiems*, the last of which the chorus performed with the Boston Symphony at the Tanglewood Music Festival this past Summer.

Throughout his too-short career, Alexander Leslie worked tirelessly in the interests of music. He gave his life to its furtherance. Surviving are his widow, a son, and a daughter.

INTERNATIONAL MUSICIAN

TRAVELERS' GUIDE TO LIVE MUSIC



Top to bottom:

Ray Marks Orchestra appeared for the second consecutive season at Manoir du Lac, St. Gabriel de Brandon, Quebec, Canada: Romeo Cloutier, piano; Ray Marks, trumpet, sax, clarinet and vocals; Joe and Johnny Christie, sax and clarinet; Rene Savard, Spanish and Hawaiian guitars; Jacques Bertrand, trumpet; Claude Arcand, drums.

The Four Tones of Ogden, Utah, were organized in September, 1946, and now play at the Washiki Club in downtown Ogden. Left to right: Herb Hillier, drums; Jiggs Van Limburg, trumpet; Darrell B. Tillison, double bass; Budd W. Werkman, piano.

Colie Stoltz Orchestra, one of the foremost orchestras in Memphis, Tennessee, has been among the leading musical units of the South for twenty years.

Johnny Long and his Band of the Southland is another of Memphis' outstanding bands. Johnny was the leader of the first jazz concert at the Overton Park Shell in 1949 and has been requested to direct the jazz concert in the Summer of 1955.

We are glad to be able to include photographs of Colie Stoltz' Orchestra and Johnny Long's Band this month since lack of space forbade their inclusion among Tennessee bands in the February issue.



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Delegates' Report to the AFL Convention

(Continued from page nine)

RESOLUTIONS

Approximately 145 Resolutions and a considerable number of recommendations from the Executive Council were referred to committees and processed by the usual routine of the Convention.

ORATORY—MESSAGES

Many speakers—political, scientific, governmental and labor—were heard. Their utterances make up most of the printed pages of the proceedings. Among them, Omer Becu, President International Confederation of Free Trade Unions; Harold E. Stassen, Director of Foreign Operations Administration; James P. Mitchell, Secretary of Labor of the United States; David A. Morse, Director General of the ILO; Nelson A. Rockefeller, Under-Secretary Department of Health, Education and Welfare of the United States; Doctor Karl Gruber, Austrian Ambassador to the United States; J. Albert Woll, General Counsel for AFL and one of the attorneys for the American Federation of Musicians; Moshe Bitan, American Representative of Histadrut; Seeborn P. Collins, National Commander of the American Legion; Anne P. Kelsey, National President Federation of Women's Auxiliaries of Labor; J. Scott Milne, President International Labor Press; Hon. Luis Munoz Marin, Governor of Puerto Rico; Edmundo F. Nolasco, Executive Vice-President Federation of Free Workers, Philippine Islands; Irving Brown, Representative of AFL in Europe; and Major-General Melvin Maas, USMC, retired. Many telegrams were also received from widely scattered places.

HIGHLIGHT OF THE CONVENTION

The Honorable Dwight D. Eisenhower, President of the United States, addressed the Convention at 10:00 A. M., September 20th. A special program of music had been prepared by Thomas Ranford and William J. Bassett of the Los Angeles Central Labor Council, and John te Groen, President of our Local 47. A great orchestra conducted by David Rose, with Frances McCann, soprano, played a grand concert. After the President had been introduced, the National Anthem was rendered in a manner not to be forgotten. When it had finished, the President began his speech with the following words:

"President Meany and my fellow Americans: I hope you allow me to say first that when I hear any meeting or Convention, or a session of a Convention, open with a beautiful invocation and such a rendering of the 'Star-Spangled Banner,' you do something to the emotions of an old soldier's heart that leaves him a little bit speechless."

His speech was not long but was listened to with quiet attention. He reiterated his pledge to get away from the "union busting" provisions of the Taft-Hartley Act, explaining that the vote of the Senate had delayed the action; that he regretted this and would recommend again to the Congress that appropriate action be taken. I am sure this speech had appeared in the public press and I will not go into further detail. The President was enthusiastically received, and I am sure he was deeply impressed. President Meany made an eloquent and appropriate reply.

MEMORIAL OBSERVANCE

A list of twenty or more former officers and delegates who had passed away since the last Convention (including Mrs. William Green, widow of the late President of the AFL) was read. On the call for additional names not included in the list, our delegation announced the passing of Angelo Rex Riccardi, former member of the International Executive Board of AFM and long First Assistant to President Petrillo. For some reason unknown, his name does not appear in the proceedings of the Convention.

On the last day of the Convention, President Meany introduced a group of young Chinese soldiers who were prisoners in the Korean war. They were sent from slave labor camps in Communist China into the so-called Communist voluntary army that took part in the attack on South Koreans. They were inducted into the Army and at the conclusion of the negotiations it was made possible for them to decide for themselves whether they wanted to return to their home lands or whether they wanted to go in freedom to some other land. They decided not to go back to Communist China but went instead to Formosa and to freedom. One of them, Hu Shu-Kwang, addressed the Convention. He told of the various lies told to them by the Communists and the cruelties practised by them, also the lack of food. At the end of the address he stated:

INTERNATIONAL MUSICIAN

"I shall not burden you with the ordeal we went through during a period of three years in various points in Korea. I only wish to say that we were quartered in barbed wire camps of 500 men to a camp. We spent almost three years in them. The camps were not in communication with one another. In the end, when the final count was taken, 14,343 out of some 19,000 of us refused to be sent back. This works out to some 75 per cent. It seems to us that this is a measure of how the Communist tyranny in China is being regarded by the people. It gives the lie to those who say that Communism has come to stay in China.

"One of the American friends we met here said: 'Why, these boys reject Communism because they are Chinese.' Yes, we are Chinese, and Communism is anything but Chinese."

President Meany made an excellent response to the soldiers, closing with the statement . . . "there is no compromise between human decency and human brutality."

LABOR'S LEAGUE FOR POLITICAL EDUCATION

This organization is very much alive and is proceeding with plans which are being amplified. The Executive Council discussed this matter in its report and explanations were made on the floor of the Convention. Full statements were made concerning its revenue and expenditures.

TEMPORARY CHAIRMAN

A number of the Vice-Presidents of the AFL were from time to time called to preside over the Convention, including President James C. Petrillo. He understands what to do as a presiding officer and I need make no further comment except to say that this is the first time any delegate of the AFM ever presided over an AFL Convention.

ELECTION OF OFFICERS

All the officers were re-elected, including our James C. Petrillo as Twelfth Vice-President. Since the Convention there has been a vacancy in the Executive Council and I think he is now Eleventh Vice-President.

NEXT CONVENTION

The next Convention of the American Federation of Labor will be held in Chicago, Illinois, during September, 1955. The current Convention changed the Convention date from the third Monday to the third Thursday in September.

COURTESIES

Local Committees in Los Angeles furnished plenty of entertainment for the Delegates and their ladies and guests. Local 47 AFM of Los Angeles was very kind to our delegation. Every one of us appreciated the attention shown us by the local, and its officers and members have our sincere thanks for what they did.

ADJOURNMENT

Adjournment sine die was reached at 4:10 P. M., Monday, September 27, 1954, after the singing of "God Bless America" led by Vice-President William C. Doherty.

LOCAL HIGHLIGHTS

(Continued from page nineteen)

IN APPRECIATION

When Local 303, Lansing, Michigan, presented an evening of dance music through a grant from the Music Performance Trust Funds of the Recording Industry, they received the following letter of appreciation from Class Advisor Thelma Lamb, on behalf of the Okemos Consolidated School:

"The junior class of Okemos High School and Mrs. Kelly and I, class advisors, wish to express our sincere appreciation for the band provided by the cooperation of Local 303 of the American Federation of Musicians through a grant from the Music Performance Trust Funds of the Recording Industry for our all-high dance on Friday evening, February 11.

"We greatly enjoyed the music of Ed Berry and his Band and appreciated their courtesy and good spirit. Approximately two hundred students and guests made a capacity crowd for us. We heard many fine comments about the party.

"We are surely grateful to all of you who assisted us in having such an enjoyable party."

MAY, 1955

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CHANGES OF OFFICERS

Local 22, Sedalia, Mo.—President, Carson Meredith, 1100 So. Ohio. Phone 1878.

Local 112, Danville, Va.—President, William Marks, 702 Edwin Court. Phone 2816-M.

Local 161, Washington, D. C.—President, Sam Jack Kaufman, 1105 Sixteenth St. N. W., Zone 6.

Local 217, Jefferson City, Mo.—President, Clarence Mueller, 608 Washington. Secretary, Norman W. Kolar, Schott Road, Star Route No. 2.

Local 233, Wenatchee, Wash.—President, James Reema, Route 4, Oak St.
Local 295, Pocatello, Idaho—President, E. A. Lenroot, 1338 South Fourth St.

Local 395, Port Angeles, Wash.—President, Francis Brooks, 1033 East Ninth St.

Local 397, Grand Coulee, Wash.—President, Glen Thomas, Ephrata, Wash. Secretary, Bonita Borst, Grand Coulee, Wash.

Local 491, Virgin Islands, U. S. A.—Secretary, Albert Lewis, P. O. Box 1027, St. Thomas, V. I.

Local 498, Missoula, Mont.—Secretary, Robert E. Johnson, P. O. Box 576.

Local 575, Batavia, N. Y.—President, Joseph Rodon, 9 Williams St.

Local 686, Rapid City, S. D.—Secretary, Leo H. Stroh, 302 East St. Anne.

CHANGES IN ADDRESSES OF OFFICERS

Local 13, Troy, N. Y.—Secretary, Albert G. Lottridge, Rooms 220-221, Hotel Troy, Troy, N. Y.

Local 188, Butler, Pa.—President, Clyde A. Hartung, 311 Federal St.

Local 412, Idaho Falls, Idaho—Secretary, Emery R. Widowson, 176 West 19th St.

CHANGE OF CONFERENCE OFFICER

MID-WEST CONFERENCE

President George E. Murk, 32 Glenwood Ave., Minneapolis 3, Minn.

SOUTHERN CONFERENCE OF LOCALS MEETING

The annual meeting of the Southern Conference of Locals, will be held in the Ohio Room of the Statler Hotel, Cleveland, Ohio, Saturday and Sunday, June 4, 5. Opening session at 2:00 P. M., Saturday, June 4.

All locals within the jurisdiction of the conference are invited.

Steve E. Grunhart,
Secretary-Treasurer.

WANTED TO LOCATE

Herncir, Gusa, former member, Local 20, Denver, Colo.

Mayborn (Mayburn), Jerry, former member Local 806, West Palm Beach, Fla.

Nicolace, Alfonso, member Local 802, New York, N. Y.

Waiwaiole, Dick, member Local 6, San Francisco, Calif.

Anyone knowing the whereabouts of the above is requested to communicate immediately with Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

The following ex-members of the Stan Kenton Orchestra: Edward Bert, trombone; Ray Borden, Saxophone; Robert Galbraith, Guitar; Mel Green, Saxophone; Dick Kenny, Trombone; Skip Layton, Trombone; William Leahy, Saxophone; Dave Matthews, Saxophone; Eddie Meyers, Saxophone; Jimmy Simms, Trombone; Miff Sines, Trumpet; Clyde Singleton, Bass; Joe Vernon, Drums; Marvin Weidler, Saxophone.

These musicians are asked to immediately contact Mr. Don Morris, Recording Representative, Local 47, A. F. of M., 817 North Vine St., Los Angeles 38, Calif.

WANTED TO LOCATE

Anthony Stacklek (Tony Stack), member of Local 379, Easton, Pa.

Anyone knowing of his whereabouts is requested to communicate immediately with President Wm. H. Seibel, Local 379, A. F. of M., 128 South Ninth St., Easton, Pa.

WARNING

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

ON NATIONAL UNFAIR LIST

VICTOR ZEMBRUSKI AND HIS POLISH POLKA BAND, Naugatuck, Conn.

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

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

DEATH ROLL

Battle Creek, Mich., Local 594—Irving H. Weeks, William Kellogg.

Bloomington, Ill., Local 102—John Barth, Joe Schneeberger

Boston, Mass., Local 9—J. C. Knapp, Constant P. Fish.

Colorado Springs, Colo., Local 154—Wm. J. Fink.

Chicago, Ill., Local 10—Al E. Copeland, Guy B. Junes, Fernando Pisapia, Ed M. McConnell, G. Theo. (Ted) Johnson, Harry J. Maxwell, James Sorriso, Warren F. Kennett, Lee O'Farrell, R. P. Whitney, Frank J. Novak, Jr.

Detroit, Mich., Local 5—Geo. F. Belinger, Lewis Bragg, Lawrence Otis Clark, Sr., Benny H. Kyte (Larry Paige), Isobel Stewart Root, Mary Elizabeth (Betty) Schmidt, Carl T. Stewart.

Dubuque, Iowa, Local 289—Martin Scheidecker.

Erie, Pa., Local 17—Mrs. Geo. A. Miller, Merle C. Quay.

Gloucester, Mass., Local 324—Everett Allen.

Hartford, Conn., Local 400—Albert D. Smith.

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Los Angeles, Calif., Local 47—Leo C. Bryant, Glen W. Cadwell, George Goldkette, Robert E. Gunn, Oscar A. Rinnan, Sam Saxon, Cecil L. Stover, Gene Zemsay.

Minneapolis, Minn., Local 73—John W. Cafarelli, John Gatscha.

Milwaukee, Wis., Local 8—Frank B. Fischer.

Missoula, Mont., Local 498—Leo J. Pauly.

Miami, Fla., Local 655—Stanley Kosow, Frank Novak, Jr.

Niagara Falls, N. Y., Local 106 — Harry Foster.

Pittsburgh, Pa., Local 60—Patrick T. Flynn.

Pittsfield, Mass., Local 109—Lester Thebodo.

Peoria, Ill., Local 26—L. May Gillette North.

Racine, Wis., Local 42—John Adamson, W. Floyd Jackson.

St. Paul, Minn., Local 30—Rud K. Stein, Russell W. Stein.

Springfield, Ill., Local 19—Edith Alderson.

San Francisco, Calif., Local 6 — Elena (Pinkey) Fontana, Mike J. Kochman, Harry Cohen.

Tulsa, Okla., Local 94—Leon Forrest Wells, Grady Locke, Harry Schwartz.

Wausau, Wis., Local 480—Paul H. Buntrock.

New York, N. Y., Local 802—Pasquale Del Balzo, Marion S. Defini, Albert E. Curtis, Michael Bogoyos.

INTERNATIONAL MUSICIAN

NEWS NUGGETS



★★ Sherman Frank, who has within the past few years been piano soloist with the National Symphony, Robin Hood Dell Orchestra and Philadelphia Orchestra, has been appointed musical director for the Atlanta Municipal Theater during the coming summer season. Mr. Frank has also gained recognition through his directorship of the musical shows for Oldsmobile and Cadillac. He comes to Atlanta after three years' association at the Starlight Theater in Kansas City, Missouri.

★★ Long before Chicago or San Francisco or Minneapolis enjoyed symphonic seasons, Brooklyn boasted a Theodore Thomas-led orchestra. Then, when Thomas left for Chicago in the late nineteenth century, its activities came to a halt and its artistic face turned Manhattan-ward. Now, after several abortive attempts, its looks as though it would again have a *bona-fide* orchestra, called, in memory of last century's group, the Brooklyn Philharmonia. This orchestra, organized under the artistic direction of Siegfried Landau, has its headquarters at the Brooklyn Academy of Music, and its initial bow was made at a Beethoven Festival May 3, 5 and 7.

★★ The Puerto Rican pianist, Jesus Maria Sanroma, has been awarded his third honorary academic degree—a Doctorate of Music by the University of Miami. Previously he received the honorary Doctor of Music degree from Boston College, awarded in 1949, and an honorary Doctor of Fine Arts degree, awarded by the University of Puerto Rico in 1950.

★★ Bohuslav Martinu will teach composition at the Curtis Institute next season.

Bookers' Licenses Revoked

| CALIFORNIA | | Pensacola | | Webster City | |
|--|------|--|------|---|------|
| Beverly Hills | | National Orchestra Syndicate | 3134 | Beightol, D. A. | 1230 |
| Gervis, Bert | 763 | St. Petersburg | | Bonsall, Jack | 1550 |
| National Booking Corp. | 2409 | Atkins, L. E. | 2691 | Continental Attractions | 506 |
| Hollywood | | West Palm Beach | | KANSAS | |
| Ainsworth-Box Agency | 2512 | Squire, Lawton N. | 3771 | Atchison | |
| Artists Corp. of America | 4244 | GEORGIA | | Gilmore, Ted | 448 |
| Dempster, Ann | 776 | Augusta | | Wichita | |
| Finn, Jay | 3977 | Minnick Attractions | 4842 | Midwest Orchestra Service | 118 |
| Federal Artists Corp. | 5091 | Joe Minnick | | KENTUCKY | |
| Fishman, Ed | 3557 | Neely, J. W., Jr. | 3224 | Paducah | |
| Herrings, Will | 3302 | ILLINOIS | | Vickers, Jimmie | 2611 |
| Lening, Evelyn, Agency | 741 | Dearborn | | Shreveport | |
| Montague, Percival S. | 1922 | Stocker, Ted | 2902 | Tompkins, Jasper | 2755 |
| Rinaldo, Ben, Agency, Inc. | 899 | Bloomington | | MAINE | |
| Skeels, Lloyd L. | 2010 | Four Star Entertainment Co. | 1024 | Kittery | |
| Taylor, Harry S., Agency | 262 | Janas, Peter | 3240 | New England Entertainment Bureau | 1588 |
| Los Angeles | | Wayne, Ted, Associated Services | 67 | MARYLAND | |
| Bonded Management Agency | 788 | Lutger, Ted | 1280 | Baltimore | |
| Bozung, Jack | 3074 | Centralia | | Associated Colored Orchestras | 1256 |
| Daniels, James J. | 4643 | Owen, Mart | 361 | Barton, Jack | 61 |
| Gustafson, Ted, Agency | 1565 | Chicago | | Dixon's Orchestra Attractions Corp. | 378 |
| Lara, Sidney | 1790 | Chicago Artists Bureau | 468 | Forty Club, Inc. | 1172 |
| McDaniels, R. F. | 4474 | Donaldson, Bill | 1341 | Nation-Wide Theatrical Agency | 3769 |
| Pollard, Otis E. | 3463 | Lewis, Mable Sanford | 2686 | MASSACHUSETTS | |
| Roberts, Harold William | 1905 | Ray, Ken, and Associates | 56 | Boston | |
| Smart, H. Jose | 5153 | Vagabond, Charles | 1582 | Baker, Robert R. J. | 2849 |
| Strauss Theatrical Productions | 1438 | Effingham | | Brudnick, Louis J. | 5873 |
| Young, Nate | 778 | Greuel, E. A. | 319 | Hub Theatrical Agency | 3698 |
| San Diego | | Joliet | | Gertrude Lagoulla | 3698 |
| Stutz, Walter R., Enterprises | 1275 | Universal Orchestra Co. | 1411 | Leonard, Lou, Theatrical Enterprises | 4131 |
| Willis & Hickman | 3919 | Devlyn, Frank | 582 | Shepherd, Buddy | 2456 |
| San Jose | | Kankakee | | Sullivan, J. A., Attractions | 150 |
| Fuller, Frank H. | 5895 | Johnson, Allan, Agency | 3231 | Danvers | |
| Hamilton, Jack | 1020 | Paramount Orchestra Service | 976 | Larkin, George | 2614 |
| COLORADO | | Wagner, Lou | 5794 | Hatfield | |
| Denver | | Russell, Paul | 999 | Newcomb, Emily L. | 1218 |
| Jones, William | 139 | Rockford | | Holyoke | |
| Grand Junction | | Harry G. Cave | 214 | Cahill, Robert J. | 2352 |
| Harvey, R. S. | 1857 | INDIANA | | Donahue, Charles B. | 1977 |
| Sterling | | Bloomington | | New Bedford | |
| Southwestern Orchestra Service | 2133 | Camll Artists Bureau | 3207 | Parmont Booking Office | 3495 |
| CONNECTICUT | | Evansville | 554 | Pittsfield | |
| Bridgeport | | Universal Orchestra Service | 554 | Bannick, Paul | 5944 |
| Ilex Orchestra Service | 1386 | Elliott Booking Co. | 75 | Marcella, N. | 307 |
| Bristol | | Ferguson Bros. Agency | 3158 | Salem | |
| Wilks, Stan | 4682 | Greater United Amusement Service | 3394 | Larkin, George J. | 3337 |
| Danbury | | Powell, William C. (Bill) | 4150 | Springfield | |
| Falzone Orchestra Bookings | 1037 | Hammond | | Hagan Theatrical Enterprises | 2806 |
| East Hartford | | Stern's Orchestra Service, Paul Stern | 3154 | MICHIGAN | |
| American Artist Association | 3469 | Kokomo | | Bridgeport | |
| Hartford | | Hoosier Orchestra Service | 256 | Hillman, Bill | 6099 |
| Doolittle, Don | 1850 | Knox | | Detroit | |
| McClusky, Thorp L. | 718 | Helms, Franky | 4554 | Austin, Shan (Amusement Booking Service) | 558 |
| New England Entertainment Bureau | 4580 | South Bend | | Benner, William R. | 395 |
| Vocal Letter Music Publishing & Recording Co. | 4193 | Redden, Earl J. | 281 | Colored Musicians & Entertainers Booking & Service Bureau | 1335 |
| Manchester | | United Orchestra Service of South Bend | 2263 | Detroit Artists Bureau, Inc. | 23 |
| Broderick, Russell | 4641 | IOWA | | Gladstone | |
| New Haven | | Council Bluffs | | Foster, Robert D. | 648 |
| William Madigan (Madigan Entertainment Service) | 821 | Continental Booking Service | 1413 | Grand Rapids | |
| New London | | Des Moines | | Seth, Don, Theatrical Attractions | 5238 |
| Thames Booking Agency (Donald Smitkin and Frederick J. Barber) | 5422 | Howard, Toussaint L. | 632 | Jacob Donald Beth | |
| Stratford | | Radio and Theatre Program Producers | 863 | Jackson | |
| Pickus, Albert M. | 1161 | Mason City | | Roach, Robert E. | 1942 |
| DISTRICT OF COLUMBIA | | Bierkamp, Kermit | 3078 | Kalamazoo | |
| Washington | | Red Oak | | Osborne Theatrical Booking Exchange | 2500 |
| Alliance Amusements, Inc. | 339 | Cox, Lee, Enterprises | 955 | Pontiac | |
| LaMarre, Jules | 323 | MINNESOTA | | Bowes, Arthur G. | 694 |
| FLORIDA | | St. Paul | | Fine Arts Producing Co. | 267 |
| Fort Lauderdale | | Clausen, Tomy | 4406 | MINNESOTA | |
| Chamberlin, Geo. H. | 4103 | Conlon, Thomas J. | 4356 | St. Paul | |
| Jacksonville | | Fleck, Ed. | 3194 | Winona | |
| Associated Artists, Inc. | 3263 | Raynell's Attractions | 2022 | Interstate Orchestra Exchange | |
| Earl Newberry | | Vlender, Lawrence A. | 4357 | L. Porter Jung | 626 |
| Foor, Sam, Enterprises | 3400 | INTERNATIONAL MUSICIAN | | Kramer Music Service | 356 |
| Miami | | | | | |
| Chrisman Productions | 1831 | | | | |
| Mason, Lee | 3858 | | | | |
| Steele Arrington, Inc. | 1451 | | | | |
| Miami Beach | | | | | |
| Interstate Theatrical Agency | 2914 | | | | |

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MAY, 1955

MISSISSIPPI

| | |
|-----------------------------------|------|
| Jackson | |
| Perry, T. G. | 3514 |
| Vicksburg | |
| Delta Orchestra Service | 2429 |
| MISSOURI | |
| Columbia | |
| Missouri Orchestra Service | 1735 |
| Kansas City | |
| Cox, Mrs. Evelyn S. | 633 |
| Drake, Tom | 354 |
| Municipal Booking Agency | 2151 |
| Southland Orchestra Service | 1180 |
| Stevens, V. Thompson | 275 |
| Wayne's Theatrical Exchange | 536 |
| North Kansas City | |
| Schulte-Krocker Theatrical Agency | 5956 |
| St. Louis | |
| Associated Orchestra Service | 1115 |
| Believe Music Service | 925 |
| Cooper, Ted | 233 |

MONTANA

| | |
|--|------|
| Butte | |
| J. B. C. Booking Service | 2044 |
| NEBRASKA | |
| Alliance | |
| Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker | 5420 |
| Lincoln | |
| Central Booking Service | 1056 |
| Omaha | |
| Amusement Service | 229 |
| George, Gabriel | 5126 |
| Swanson, Guy A., Midwest | |
| Booking Agency | 2033 |
| Tri-States Entertainment Service | 5124 |

NEVADA

| | |
|--------------|------|
| Lan Vegas | |
| Gordon, Ruth | 4833 |

NEW HAMPSHIRE

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|--|------|
| Manchester | |
| Knickerbocker Agency, Edw. F. Fitzgerald | 3574 |
| Lou Pratt Orchestra Service | 1061 |

NEW JERSEY

| | |
|---|------|
| Asbury Park | |
| Hagerman, Ray | 2424 |
| Atlantic City | |
| Universal Enterprises Co., Inc. | 703 |
| Williamatos, Jimmie | 1949 |
| Belleville | |
| Matt, John | 5483 |
| Jersey City | |
| Daniels, Howard J. | 4031 |
| Newark | |
| Mandala, Frank | 6526 |
| Paterson | |
| Joseph A. Clamprone (New Jersey's Music Agency) | 960 |

NEW YORK

| | |
|------------------------------------|------|
| Albany | |
| Jack O'Meara Attractions | 2816 |
| Bob Snyder | 1904 |
| Auburn | |
| Dickman, Carl | 502 |
| Buffalo | |
| Axelrod, Harry | 2202 |
| Empire Vaudeville Exchange | 530 |
| Farrell, Ray J., Amusement Service | 2275 |
| Gibson, M. Marshall | 238 |
| King, George, Productions | 1657 |
| Smith, Carlyle "Tick" | 549 |
| Smith, Egbert G. | 524 |
| Fort Plain | |
| Union Orchestra Service | 1539 |
| Lindsenhurst | |
| Fox, Frank W. | 1815 |
| New Rochelle | |
| Harris, Douglas | 2945 |
| New York City | |
| Alexander, Morley | 623 |
| Allied Entertainment Bureau, Inc. | 4698 |
| Baldwin, C. Paul | 2283 |
| Berney, Paul L., Productions | 3099 |
| Berns, Harry B. | 2238 |

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| Blue, Joe, Theatrical Agency | 3137 |
| Bradley Williams Entertainment Bureau, R. Bradley Williams | 1415 |
| Brown, Harry | 2625 |
| Bryson, Arthur | 2607 |
| Campbell, Norman E. | 2844 |
| Carlson, Ralph T. | 2266 |
| Chartrand, Wayne | 1530 |
| Coffee, Jack | 4252 |
| Continental Amusements | 1775 |
| Cooper, Ralph | 5233 |
| Crane, Ted | 217 |
| Croydon's Theatrical Agency | 297 |
| Cubamerica Music Corp. | 2840 |
| Curran, Tommy | 123 |
| Currie, Robert W. | 2595 |
| Dauscha, Billie | 2082 |
| Durand & Later | 425 |
| Edson, Robert H., Inc. | 647 |
| Eva Artists Assoc., Hi Steger | 2325 |
| Evans & Lee | 1894 |
| Finck, Jack, Agency | 2658 |
| Filamint Enterprises, Inc. | 99 |
| Galt, John R. | 2357 |
| Gill, Howard | 3013 |
| Gillman Artists | 1120 |
| Godfrey, George A. | 2132 |
| Greene, Beverly, Theatrical Agency | 500 |
| Grillenhausen, Wilber H. | 1648 |
| Harlem Musical Enterprises, Inc. | 3603 |
| Hart, Jack | 114 |
| Howard, Lu, Radio Productions | 3900 |
| Johnson, Don | 3444 |
| King, Gene, Theatrical Agency | 5225 |
| Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) | 2100 |
| Lila Theatrical Enterprises | 2287 |
| Lipskin, Jerry | 3434 |
| Lustman, J. Allan | 381 |
| Teddy McRae Theatrical Agency | 2352 |
| Mel Theatrical Enterprises | 1544 |
| Morales, Cruz | 1561 |
| National Entertainment Service | 849 |
| National Swing Club of America | 2322 |
| Navarro Theatrical Enterprises (Esther Navarro) | 2002 |
| Nat Nazario Management (Personal Mgr.) | 953 |
| Navarro Theatrical Enterprises (Esther Navarro) | 2002 |
| Parker & Ross | 292 |
| Pearl, Harry | 6 |
| Perch, Billy, Theatrical Enterprises | 1577 |
| Perry, Lou | 1025 |
| Rheingold, Sid, Agency | 3274 |
| Robinson, Thomas (Atlas Theatrical Agency) | 69 |
| Rogers and Ruggerio, Trizie | 1964 |
| Rogers, Rose Ruggerio | 3513 |
| Rogers, Max | 4098 |
| Romm, Gene | 2043 |
| Scanlon, Matt | 2541 |
| Shaw Theatrical Agency | 1195 |
| Sheridan, Kay | 1774 |
| Silvan Entertainment Bureau | 3224 |
| Singer, John | 3580 |
| Summers and Tennebaum | 1305 |
| Harry Weissman | 1801 |
| Talent Corporation of America, Times Square Artists Bureau | 4345 |
| Trent, Bob | 4195 |
| United Artists Management | 169 |
| Universal Amusement Enterprises | 8738 |
| Wells, Abbott | 1528 |
| White, Lew, Theatrical Enterprises | 1528 |
| ROCHESTER | |
| Barton, Lee | 924 |
| UTICA | |
| Niles, Benjamin E. | 5140 |
| NORTH CAROLINA | |
| Charlotte | |
| T. D. Kemp, Jr., Southern Attractions | 1237 |
| Pitmon, Earl | 1759 |
| GREENSBORO | |
| Trionan Amusement Co. | 487 |
| OHIO | |
| Akron | |
| Trapas, T. A. | 4214 |
| Cambridge | |
| Emery, W. H. | 164 |
| Celina | |
| Martin, Harold L. | 1492 |
| Cincinnati | |
| Anderson, Albert | 2956 |
| Carpenter, Richard | 83 |
| Fainey, Lee | 915 |
| Sive and Acomb | 891 |
| Cleveland | |
| Manuel Bros. Agency | 2566 |
| Columbus | |
| Askins, Lane | 465 |
| Dayton | |
| Hixon, Paul | 552 |
| Wills, Tommy, Midwest Entertainment Service | 882 |
| Elyria | |
| Jewell, A. W., (Dance Theatre, Inc.) | 4766 |

| | |
|--|------|
| Pomeroy | |
| Wildermuth, Ted | 3042 |
| Salem | |
| Gunesch, J. B. | 1217 |
| Staubenville | |
| Di Palma, Charles | 1169 |
| Teledo | |
| Tripoli, Joseph A., Entertainment Bureau | 5400 |
| OKLAHOMA | |
| Tulsa | |
| Connor, Louis W. | 2685 |
| OREGON | |
| Portland | |
| Fred Baker's Agency | 1560 |
| PENNSYLVANIA | |
| Allentown | |
| Bahr, Walter K. | 511 |
| Carbondale | |
| Battle, Marty | 330 |
| East McKeesport | |
| Ravella, Peter J. | 2053 |
| Hokendauqua | |
| Zeresh, John | 1237 |
| Jeannette | |
| Cruciann, Frank L. | 2105 |
| Lancaster | |
| Twitmire, Gil | 858 |
| Lebanon | |
| Zellers, Art | 544 |
| McKeesport | |
| Ace Reigh, Inc. | 1237 |
| Newcastle | |
| Thos. A. Natale (Natale Theatrical Agency) | 942 |
| Philadelphia | |
| Coopersmith, Joseph | 1511 |
| Creative Entertainment Bureau | 2402 |
| Dupree, Reese | 379 |
| Gould, Hal, Theatrical Agency | 5383 |
| Hammer, Godfrey | 2738 |
| Kesley's Theatrical Agency | 4636 |
| McDonald, Chris | 4269 |
| Mears, W. L. | 441 |
| Muller, George W. | 430 |
| National Theatrical Agency | 2537 |
| Orchestra Agency of Philadelphia | 2108 |
| Frice, Sammy, Entertainment Bureau | 3558 |
| Sepia Entertainment Bureau | 4448 |
| United Orchestra Service | 720 |
| Zeeman, Barney | 836 |
| Pittsburgh | |
| Ellis Amusement Co. | 480 |
| Golden, Emanuel J. | 2208 |
| Hallan, Paul | 1997 |
| New Artist Service | 2521 |
| Orchestra Service Bureau, Inc. | 124 |
| Reisker & Reight | 4391 |
| Shenandoah | |
| Mikita, John | 3751 |
| Waynesburg | |
| Triangle Amusement Co. | 1437 |
| RHODE ISLAND | |
| Pawtucket | |
| Justynski, Vincent | 2445 |
| Providence | |
| Bowen, Reggie | 2179 |
| Winkler, Neville | 3246 |
| SOUTH CAROLINA | |
| Beaufort | |
| Dilworth Attractions, Frank A. Dilworth, Jr. | 2979 |
| Charleston | |
| Folly Operating Co. | 15 |
| TENNESSEE | |
| Clarksville | |
| Harris, Wm. J., Jr. | 4053 |
| Nashville | |
| Southland Amusement Co., Dr. R. B. Jackson | 5115 |
| TEXAS | |
| Beaumont | |
| Bartlett, Charles | 2186 |
| Bejing | |
| Spotlight Band Booking Cooperative | 4181 |

| | |
|---|------|
| Dallas | |
| Beck, Jim | 1517 |
| Partis, Cal | 4346 |
| Southwestern Amusement Service | 233 |
| Watson, S. L. | 2397 |
| Windsor, Walter, Attractions | 1144 |
| Houston | |
| Orchestra Service of America | 151 |
| Kingsville | |
| Cole, Roy | 2466 |
| San Antonio | |
| Erwin, Joe | 328 |
| UTAH | |
| Salt Lake City | |
| Coast-to-Coast Agency | 2194 |
| Intermountain Theatrical Exchange | 983 |
| Schults Booking Agency | 2354 |
| VERMONT | |
| Barre | |
| Freeland, John | 1907 |
| VIRGINIA | |
| Richmond | |
| Hicks, Roy M. | 3299 |
| Hill, Lindley B. | 3990 |
| Roanoke | |
| Radio Artists Service | 1480 |
| WASHINGTON | |
| Bellingham | |
| Portias, George | 336 |
| Seattle | |
| Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh) | 207 |
| Field, Scott, Enterprises | 2393 |
| Harvison, R. S. & Assoc. | 2053 |
| Thomas, B. Miles | 1951 |
| Wheeler, Bob | 1221 |
| Spokane | |
| Lyndel Theatrical Agency, Lynn Lyndel | 6077 |
| WEST VIRGINIA | |
| Huntington | |
| Brewer, D. C. | 4532 |
| Kingwood | |
| Hartman, Harland, Attractions | 478 |
| Martinsburg | |
| Miller, George E., Jr. | 1129 |
| Parkersburg | |
| Lowther, Harold R. | 3753 |
| WISCONSIN | |
| Fond Du Lac | |
| Dowland, L. B. | 1187 |
| Madison | |
| Stone, Leon B. | 1474 |
| Milwaukee | |
| Bethla, Nick Williams | 5914 |
| Sheboygan | |
| Schmidt, Frederick W., Jr. | 601 |
| Stevens Point | |
| Central State Music Association | 507 |
| Tomahawk | |
| McClernon Amusement Co. | 276 |
| Watertown | |
| Nielsen's Entertainment Mart | 3039 |
| CANADA | |
| Calgary, Alberta | |
| Simmons, G. A. | 4090 |
| Ottawa, Ontario | |
| Carrigan, Larry L. | 4269 |
| Edmonton, Alberta | |
| McKenzie, Blake (Prairie Concerts) | 5106 |
| Toronto, Ontario | |
| Kudlets, Harold | 1657 |
| Mitford, Bert, Agency | 4004 |
| Whetham, Katherine and Turnbull, Winnifred | 4013 |
| Montreal, Quebec | |
| Artistes de Montreal, Reg'd. (Madame Albert Gosselin) | 63 |
| Montreal Artists Bureau, Michel Leroy | 900 |
| Vancouver, B. C. | |
| Gaylorde Enterprises, L. Gaboriau, R. J. Gaylorde | 5540 |

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Carlisle, Perry
Little Southern Restaurant, and Ralph Saliba
Umbeck, Bob

DOTHAN:
Colored Elks Lodge (Club), and O. B. Parfory, Employer
Smith, Mose

FLORENCE:
Valentine, Leroy

MOBILE:
Am Vets Club, Inc., Garret Van Answery, Commander, George Penth, Manager
Cavalade of Amusement
Moore, R. E., Jr.
Williams, Harriet

MONTGOMERY:
Club Flamingo, and Asell Singleton, Manager
Montgomery, W. T.
Perdue, Frank

NEWBERN:
Love, Mrs. Gloria D.

NORTH PHOENIX CITY:
Bamboo Club, and W. T. "Bud" Thornwood

PHOENIX CITY:
Cocacola Grove Nite Club, Perry T. Hatcher, Owner
French Casino, and Joe Sanfranzello, Proprietor

PHOENIX:
241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF:
Sunnyside Lounge, and George Nachard

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Hott, Producer
Gadis, Joe
Hosher, John
Jones, Calvin R.
Malouf, Leroy B.
Smith, Claude V., Sec.-Treas.
Artists Booking Corp. (Hollywood, Calif.), Phoenix. Aris. Willett, R. Paul
Zanibar Club, and Lew Klein

TUCSON:
Griffin, Manly
Hutton, Jim
Mitchell, Jimmy
Rio Rita Cocktail Lounge, Joe Grbach, Manager, Louise Bryce, Owner
Sears, Jerry
Williams, Marshall

ARKANSAS

LYTHVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Petus, L. W.
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. Reez Sazon Price, Producer
Stewart, J. M.
Webb, S. C.

MOBILE:
Taylor, Jack

MOUNTAIN HOME:
Robertson, T. B., Robertson Radeo, Inc.

NORTH LITTLE ROCK:
Corcoran Club, and Johnny Thomas, S. L. Kay, Co-owners

PINE BLUFF:
Arkansas State College Casino, and A. R. D. Thompson Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.

TEKAMARA:
Club Lawn Theatre, and Paul Ketchum, Owner and Operator

WALNUT RIDGE:
Howard Daniel Smith Post 4457 VFW, and B. D. Berrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy

ANTIOCH:
Village, and Wm. Lewis, Owner

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

AZUSA:
Francis, Vance
Rosen, Joe

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

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

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

BIG BEAR LAKE:
Cressman, Harry B.

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

CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator

COMPTON:
Vi-Loc Records

COUTLON, SAN BERNARDINO:
Keanison, Mrs. Ruth, Owner
Pango Pango Club

DECATO:
Howard, George

DUNSMUIR:
McGowan, J. B.

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

FAIRFIELD:
Guardhouse Tavern, and Walter Jarvis, Employer

FONTANA:
Soul Bros. Circus, Dorothy Anderson, Employer

FRESNO:
Plantation Club, and Joe Cannon
Valley Amusement Association, and Wm. B. Wagon, Jr., President

GARVY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Artists Booking Corp., and Craig Smith, Pres. (San Francisco, Calif.), Wilford Hobbs, Vice-Pres. (Dallas, Tex.), Claude V. Smith, Sec.-Treas. (Phoenix, Ariz.)
Babb, Kroger
Bircall Corp.
Bojage Room, Leonard Vanerson
California Productions, and Edward Kovacs
Club 22 (Troadero), and Sam Einatos, Pat Coleman, Turk Pujan, Employer
Confidure Guild, and Arthur E. Teal, and S. Tex Rose
Cunningham and Tarrin Agency, Rubin Tarrin and Ralph Cunningham
Ecore Productions, Inc.
Federal Artists Corp.
Fish, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gayle, Tim
Gray, Lew, and Magic Record Company
Kapps Records, Inc., Raymond L. Kraus
Kolb, Clarence
Morson, Boris
National Booking Corporation
Patterson, Trent
Robitchek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Royal Room, and Irving King, Mr. Thelma King, Bob King, Employers
Troadero, and Sam Einatos, Employer
Universal Light Opera Co., and Association
Vogue Records, and Johnny Ast, Owner, and Bob Stevens, F. L. Harper
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable

LONG BEACH:
Anderson, John Murray, and Silver Screen, Inc.
Backlia, Frank and Beatrice

Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Keasney, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Phillips, Sec., Evelyn Rindhart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
McDougall, Owen
Sullivan, Dave

LOS ANGELES:
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer
Blue Light Ballroom, and Bill Iory
Brush Enterprises
Confidure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Red
Cotton Club, and Stanley Amusement, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Grady, Michael
Halford, Ned
Heenaghan, Charles
Maxwell, Claude
Merry Widow Company, and Eugene Hasbani, Raymond E. Mauro
Mitose Recording Co., and Was Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Moody, Evann
New Products Institute of America, and Joseph H. Schulte
Pierce, Pops
Royal Record Co.
Ryan, Ted
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. P. Stots, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wishire Bowl

LOS GATOS:
Fuller, Frank

MARIN CITY:
Pichino, Louis

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

NEVADA CITY:
National Club, and Al Irby, Employer

NEWHALL:
Cramer, Terry, Tex

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

OAKLAND:
Anrow Club, and Joe Bronk, Owner
Frank Meriona and Joy Shest, Owners
Bill's Ronda Cafe, and Wm. Matthews
Moore, Harry
Morkin, Roy
Pedroni, Frank

OCEAN PARK:
Frontier Club, and Robert Moran

OENARD:
McMillan, Tom, Owner, Town House

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

PARADISE:
Hastoria, Mabel
Ware, Carolyn E.
Zebra Room, Lou Warner, Employer

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

PITTSBURG:
Della Club, and Barbara Bliss

RICHMOND:
Downbeat Club, and Johnnie Simmons
Jenkins, Freddie

SACRAMENTO:
Casa Nellis, Nello Maserbi, Owner
Leigang, George
O'Connor, Grace

SAN DIEGO:
Blues and Rhythm Attractions Agency
Brigham, Prosel Astor
Carnival Room, and Jack Millspaugh

Cotton Club, Benny Curry and Otis Wimberly
Crown Club and Wm. E. (Bill) Wilson
Hudson, Aline
Lee, Robert E., Advertising Agency
Logan, Manly Eldwood
Low Frontier Cafe, and Eugene O. Hicks
Miller, Warren
Mitchell, John
Paseo, Ray
Rancho Cafe and Frank Bonpensiero
Tricoli, Joseph, Operator, Playland
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cable Car Village Club, and Barney DeSena, Owner
Casa Society Uptown (now known as Emmon Breakfast Club)
Champagne Supper Club and Mrs. Mildred Mooby
Club Drift In, and Dan McCarthy
Deary, J. B.
Post, Eddie
Giles, Norman
Oronato, Vincent
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.
Paradise Gardens, and John A. Gentry and William Carthen Reed, Joe, and W. C. Rogers and Chase Co.
Say When Club, and G. J. Nieman
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising
Smith, Craig, Pres., Artius Booking Corp. (Hollywood, Calif.)
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Waldo, Joseph
SANTA ANITA:
Ariotto, Peter and Peggy
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Pat, Fred

SAN LEANDRO:
Little Club, and Wm. Martin and Jesse Younger

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

SANTA CRUZ:
Righetti, John

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

SEASIDE:
Corral Night Club, and Al Leroy

SHERMAN OAKS:
Gillon, Lee
Kraft, Ozzie

SIGNAL HILL:
Moeller, Al, Signal Hill

SOUTH GATE:
Ramona Club, Sal DeSimon, Owner
Silver Hora Cafe, and Mr. Silver
Stonet Macaroni Products, Fred Stagnaro

VAN NUYS:
Lehr, Raynor

VENTURA:
Cheney, Al and Len

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Bennell, Edward
Jones, Bill
Turk Club and Bill Meyers, Manager
Joseph Stabinski

JULESBURG:
Cummins, Kenneth

LAMAR:
Main Cafe, and Robert Dunn, Prop.

MORRISON:
Clark, Al

TRINIDAD:
El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT:
Lusia, Edward

EAST HAMPTON:
Hotel Gerramannus

EAST HAVEN:
Caravale, A. J.

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madigan Entertainment Service

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

NIANTIC:
McQuillan, Bob
Russell, Bud

POQUONNOC BRIDGE:
Johnson, Samuel

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

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

WESTPORT:
Goldman, Al and Marty

DELAWARE

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

ELLENDALE:
Heavy's Chicken Shack, and Isaac Jarmon

GEORGETOWN:
Gravel Hill Inn, and Preston Mitchens, Proprietor

MILFORD:
Fountain, John
NEW CASTLE:
Lamon, Edward
Murphy, Joseph

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

FLORIDA

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

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howie

DANIA:
Paradise Club, and Michael P. Slavia

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

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

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

PORT MYERS:
Bailer, Bill—All Star Minstrels, Inc., and Si Rubens
McCutcheon, Pat

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

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

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

KEY WEST:
Club Mardi Gras, and A. G. Thomas, Employer
Habana Madrid
Regan, Margie
Weavers Cafe, Joseph Bucks and Joseph Stabinski

LAKELAND:
King, R. E.

MIAMI:
Brooks, Sam
Club Jewel Box, Charles Nasio, Owner, Danny Browne, President
Donaldson, Bill
Flame Club, and Frank Corbit, Owner
Florida State Theatres, Inc., and Harry Botwick, Manager of Olympia Theatre
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Tallava, Ramon
36 Club, and Tony Aboyoua, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant

Caldwell, Max
Ches Parce, Mickey Grasso, and Irving Rivkin
Circus Bar, and Charles Bogas
Copa City, Murray Weinger, Lou Chesler and Fannie Herman
Edwards Hotel, and Julius Nathan, Manager
Friedling, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen, Owner-Manager
Lebnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lebnick, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Ponaciana Hotel, and Bernie Fraustander
Rosevelt Theatre
Scott, Sandy
Straus, George
George Von Birgelen Ice Show, and George Arnold
Wright, Charles

ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surrocco, and Ray Buisden Fryor, D. S.
Redman, Arthur J.
Sudbrook, Larry, and his Rodeo Show, and Sudbrook Speed-

ORMOND BEACH:
Jul's Club, and Morgan Jul

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

PANAMA CITY:
Daniels, Dr. E. R.

PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alex (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
Williams, Kent

QUINCY:
Moore, Reg

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

SARASOTA:
Miller, Fred

SMYRNA:
Kent County Democratic Club, and Solomon Thomas, Chairman

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hazzard

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

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

WEST PALM BEACH:
Ballerna Club, and Bill Harris, Operator
Larocco, Harry L.
Parrish, Lillian F.
1001 Club, Catherine Sommers, Operator

GEORGIA

ALBANY:
Guale Corporation
Lemac Supper Club, and Gordon Leonard, Employer,
Robert A. McGarrity, Owner

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

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
Foster, Mr.
Kirkland, Fred
Minnick Attractions, Joe Min-
nick
J. W. Neely, Jr.
Reed, Bob
BUNSWICK:
Joe's Blue Room, and Earl Hill
and W. Lee
Oglethorpe Hotel, Jack Ander-
son, General Manager
Wigfall's Cafe, and W. Lee
HINESVILLE:
Plantation Club, S. C. Klam and
F. W. Taylor
MACON:
Capitol Theatre
Lee, W. C.
Swabe, Leslie
SAVANNAH:
Caravan Club, Nick C. Alex-
ander, Employer
Hayer, Gus
Model Shows, Inc., and David
Endy, Owner, Charles Barnes,
Manager
Thompson, Lawrence A., Jr.
ST. SIMONS ISLAND:
Golden Isles Club, and Clayton
Vance (Vancelette), Mgr.,
and Guale Corporation
(Albany, Ga.)
THOMASVILLE:
Club Thomas, and Terry
Hazy, Operator
VALDOSTA:
Dre, J. D.
VIDALIA:
Pal Amusements Co.
WYACROSS:
Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse
IDAHO FALLS:
Griffith, Larry, and Big Chief
Corp., and Uptown Lounge
LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.
MOUNTAIN HOME:
Club Alibi and Mr. J. T. Jeffers,
Owner and Operator
Gem Cafe, and Mr. J. T. Jeffers,
Owner and Operator
POCATELLO:
Beck, Rulon
Cummins, Bob
Hvarka, Stan
Pullos, Dan
Reynolds, Bud
SPIRIT LAKE:
Fireside Lodge, and R. E. Berg

ILLINOIS

BELLEVIEW:
Anderson, F. D.
Davis, C. M.
BLOOMINGTON:
McKinney, James R.
Thompson, Earl
CAIRO:
Sergent, Eli
CALUMET CITY:
Mitchell, John
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore and Eugene
Beige Room, and Phillip Mano
feld
Brydon, Ray Marsh of the Dan
Rice 3-Ring Circus
Cadillac Bob's Toast of the
Town
Chance Records, Inc., Ewart G
Abner, Jr., Pres.
Chicago Casino, and Harry
Weiss, Owner
Cole, Elsie, General Manager,
and Chicago Artists Bureau
Colosimo's Theatre Restaurant,
Inc., Mrs. Ann Hughes,
Owner
Daniels, Jimmy
Donaldson, Bill
Elders, Cleo
Evans, Jepp
Fine, Jack, Owner "Play Girls
of 1938," "Victory Follies"
Gayle, Tim
Glen, Charlie
Hale, Walter, Promoter
Hill, George W.
Knob Hill Club, and Al Fenston
Mackie, Robert, of Savoy Ball-
room
Majestic Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency
Mocambo Club, Turin Acevedo,
Owner
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner
Moore, H. B.
Munars Concert Management,
and George Wildeman
Music Bowl, and Jack Peretz
and Louis Cappanola, Em-
ployers
Music Bowl (formerly China
Doll), and A. D. Blumenthal

Nob Hill Club, and Al Fenston
O'Connor, Pat L., Pat L. O'Con-
nor, Inc.
Silhouette Club, and Joe Saletta
Stoner, Harlan T.
Teicher, Charles A., of
F. N. T. Productions
Whiteside, J. Preston
Ziggie's Gridiron Lounge, and
Ziggie Czaboski, Owner
DECATUR:
Fagen, James (Buster)
EAST ST. LOUIS:
Davis, C. M.
Plydium, and Stuart Tambor,
Employer, and Johnny Per-
kins, Owner
FREEPORT:
Eastwood Inn, Ralph Isely,
Owner, Roger Mummert,
Operator
Marabel, George
GULFPORT:
Sunset Night Club, and Ferris
Shambour
KANAWAKE:
Havener, Mrs. Theresa
LA GRANGE:
Hart-Van Recording Co., and
H. L. Hartman
MOLINE:
Anlier's Inn, and Francis
Weaver, Owner
MOUND CITY:
Club Winchester, and Betty
Gray and Buck Willingham
MT. VERNON:
Plantation Club, Archie M.
Haines, Owner
NORTHBROOK:
Villa Venace, Albert Bouche,
Employer
PEKIN:
Candlelight Room, and Fred
Romane
PEORIA:
Humane Animal Association
Lassiter's Gourmet, and Albert
C. Lassiter
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou
PRAIRIE VIEW:
Green Duck Tavern, and Mr.
and Mrs. Stiller
ROCKFORD:
Marino, Lawrence
ROCK ISLAND:
Barnes, Al
Greyhound Club, and
Tom Davelis
SPRINGFIELD:
Face, James (Buster)
Shrum, Cal
SPIRIT LAKE:
Terra Plaza, and Elmer Bartolo,
Employer
WASHINGTON:
Thompson, Earl
ZEIGLAR:
Zeiglar Nite Club, and Dwight
Allsup, and Jason Wilkas,
Owners

INDIANA

ANDERSON:
Lanace, Bob and George
Levitt's Supper Club, and Roy
D. Levitt, Proprietor
BEECH GROVE:
Mills, Bud
CENTERVILLE:
Hagen-Wallace Circus, and
Frank Martin, Owner
EAST CHICAGO:
Barnes, Tiny Jim
East Chicago American Enter-
prises, and James Dawkins
ELWOOD:
Yankee Club, and Charles
Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
FORT WAYNE:
Brummet, Emmett
GARY:
Johnson, Kenneth
GREENSBURG:
Club 46, Charles Holzhouse,
Owner and Operator
INDIANAPOLIS:
Bell, Richard
Benbow, William, and his All-
American Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Lazar, Eugene and Alex
Roller Rondo Skating Rink,
and Perry Plick, Operator
Sno-Bar, and Charles Walker
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SOUTH BEND:
Childers, Art (also known as
Bob Cagney)

Charles E. Thompson Post 9733,
V.F.W. H. A. Johnson,
Commander
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises
IOWA
CARROLL:
Brown Derby and Mabel Brown
CLARION:
Miller, J. L.
CLINTON:
Abbe, Virgil
DENISON:
Larby Ballroom, and Curtis
Larby, Operator
DES MOINES:
Brookins, Tommy
HARLAN:
Gibson, C. Rex
POWERSVILLE:
Dance Hall, and Henry Pat-
ter
SHEVANDOAM:
Aspinwall, Hugh M. (Chick
Martin)
SPENCER:
Free, Ned
VAIL:
Hollywood Circus Corp., and
Charles Jacobson
WATERLOO:
Stepco, Benton L.
WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager
KANSAS
BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
HOLCOMB:
Golden Key Club, and H. R.
Allen (also known as Bert
Talon, Bert Talon, Bert Allen)
KANSAS CITY:
White, J. Cordell
LIBERAL:
Liberal Chapter No. 17, Dis-
abled American Veterans, and
H. R. Allen
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
PRATT:
Clemons, C. J.
Wiemly, L. W.
RUSSELL:
Russell Post 6240, VFW, Gus
Zercher, Dance Manager
SALINA:
Brown, Harry E.
Kera, John
TOPEKA:
Mid-West Sportsmen Association
WICHITA:
Aspinwall, Hugh M. (Chick
Martin)
Holiday, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.
HOPKINSVILLE:
Club Skylark, Louis B. Dabney
and Edward Babbage
LEXINGTON:
Harper, A. C.
Rankin Enterprises, and Pres-
ton P. Rankin
LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Woolens,
Owner
King, Victor
Spaulding, Preston
PADUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprie-
tor, Club Plantation
Stars and Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner, Jack Tyson,
Manager
Weil, R. L.
BROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer
CONZALE:
Johns, Camille
LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby
Venables Cocktail Lounge
LAKE CHARLES:
Village Bar Lounge, and
C. L. Barker, Owner
LESLIEVILLE:
Capell Brothers Circus
MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son

NATCHITOCHE:
Burton, Mrs. Pearl Jones
NEW ORLEANS:
Barker, Brad
Beran, Harry B., and National
Artists Guild
Callico, Ciro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Monroe, George
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SHREVEPORT:
Reeves, Harry A.
Roppolo, Angelo
Stewart, Willie
SPRINGHILL:
Capers, C. L.
MAINE
BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould
PORT FAIRFIELD:
Paul's Arena, Gibby Seaborn
SACO:
Gordon, Nick
MARYLAND
BALTIMORE:
Blue Danube, and Wm. Kasar-
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 Moe-
singer, Prop.
LeBlanc Corporation of Maryland
Bernie Lit Theatrical Agency
(formerly Playboy Talent
Agency)
Perkins, Richard, of Associated
Enterprises
Weiss, Harry
CORAL HILLS:
Hilltop Restaurant, and Theo-
dore J. Schendel
CUMBERLAND:
Waingold, Louis
EASTON:
Hannaah, John
FENWICK:
Repich, Albert
HAGERSTOWN:
Bauer, Harry A.
Glas, David
HAYVE DE GRACE:
Bond, Norvel
NORTH BEACH:
Alta Hotel, Mr. and Mrs. Larry
Hines, Owners, Bernard Men-
del, former manager
OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach
MASSACHUSETTS
AMHERST:
Murphy, Charles
Russell, William
BLACKSTONE:
Stefano, Joseph
BOSTON:
Ada Bullock's (also known as
The Coral Room), Ada Carlos,
Employer
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlwaine, President
Brosnahan, James J.
Coral Room (also known as Ada
Bullock's), Ada Carlos, em-
ployer
Crawford House Theatrical
Lounge
Hargood Concerts, and Harry
Goodman
Harriott, Eric
L. J. B. Productions, and Lou
Brunick
E. M. Low's Theatres
Regency Corp., and Joseph R.
Weiser
Sunbrook, Larry, and his Rodro
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Arczowski, and Casual
Enterprises, Inc.
CAMBRIDGE:
Salveto, Joseph

FALL RIVER:
Andrade, William
FITCHBURG:
Bould, Henry
HAVERHILL:
Assas, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Kane, John
HYANNIS:
Casa Madrid, and Pat Particelli
Stolzmann, Mr.
LOWELL:
Carney, John F., Amusement
Company
Francis X. Crowe
MILLERS FALLS:
Rhythm Inn, and R. M. Tha-
bault and James Del Nigro,
Jr.
MONSON:
Canegallo, Leo
NEW BEDFORD:
The Derby, and Henry Correia,
Operator
NEWTON:
Thidault, Dorothy (Mimi
Chevalier)
SALEM:
Larkin, George and Mary
SHREWSBURY:
Veterans Council
TEWKSBURY:
White Rock Club, Inc., Rocco
DePaquale, John Connolly,
Employers
WAYLAND:
Steele, Chauncey Depey
MICHIGAN
ANN ARBOR:
McLaughlin, Max
BATTLE CREEK:
Smith, David
BAY CITY:
Walker, Dr. Howard
BRIGHTON:
Blue Lantern, Rex Charles
(Rex C. Esmond), Employer
CRYSTAL:
Palladium Ballroom, M. R.
Winkelman, Owner
DETROIT:
Adler, Casper
Bel Aire (formerly Lee 'N Ed-
die's), and Al Wellman, Ralph
Wellman, Philip Flax, Sam
and Louis Bernstein, Owners
Bibb, Allen
Blake, David B.
Briggs, Edgar M.
Burgundy Records, Inc., and
Art Sutton, General Mgr.
Claybrook, Adolphus
Club 49er, and Oscar Pruitt
Connors Lounge, and Joe Pallas-
solo, Operator
Daniels, James M.
Dustin Steamship Company,
N. M. Constant
Gay Social Club, and Eric
Scriven
Green, Goldman
Harris, Percy N. (Bud)
Hoffman, Sam
Johnson, Ivory
Kosmas, Hyman
Mimando, Nono
Papadimas, Babis
Payne, Edgar
Pyle, Howard D., and Savoy
Promotions
Robinson, Wm. H.
Thomas, Matthew B.
Zakon, A. J.
DOUGLASS:
Harding's Resort, and
George E. Harding
FERRDALE:
Club Plantation, and Doc
Washington
FLINT:
Barnes, Jimmy
Grover, Tiff
Platter Lounge, and Earl West
HERNDON:
Club Chez-Ami, Anthony
Scalice, Proprietor
Powers Theatre
Universal Artists and Phil Simon
KAWKAWILLI:
Old Mill Dance Hall, Ernest
Fortin, Owner
MUSKOGON HEIGHTS:
Griffen, James
Wilson, Leslie
PONTIAC:
Henry's Restaurant, and Charles
Henry
SISTER LAKES:
Rendezvous Bowl, and Rendez-
vous Inn (for Club), Gordon
J. "Buzz" Miller
TRAVERSE CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew
Sneed
WAYLAND:
Macklin's Dixie Inn, and Wm
and Laura Macklin
MINNESOTA
DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hannaah, John

HARMONY:
Niagara Ballroom and Manford
Carson, Operator
MANKATO:
Rathkeller, and Carl A. Becker
MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
PIPETONE:
Coopman, Marvin
Stolzmann, Mr.
RED WING:
Red Wing Grill, Robert A.
Nylso, Operator
ROBBINSDALE:
Crystal Point Terrace
ROCHESTER:
Co. B., State Guard, and Alvin
Costello
SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson
ST. PAUL:
Flame Bar, and Henry Greene
WINONA:
Interstate Orchestra Service, and
L. Porter Jung
MISSISSIPPI
BILOXI:
Joyce, Harry, Owner, Pilot
House Night Club
Ralph, Lloyd
Westley, John (John W. Rainey)
CLEVELAND:
Hardin, Drenel
GREENVILLE:
Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman
Burger
HATTIESBURG:
Jazzy Gray's (The Pines), and
Howard Homer Gray (Jazzy
Gray)
JACKSON:
Carpenter, Bob
Poor Richards, and Richard K.
Head, Employer
Smith, C. C., Operator, Robbs-
ons Bros. Circus (Pine Bluff,
Ark.)
KOSCIUSKO:
Fisher, Jim S.
LELAND:
Lillo's Supper Club and Jimmy
Lillo
MERIDIAN:
Bishop, James E.
NATCHEZ:
Colonial Club, and Ollie Koerber
VICKSBURG:
Blue Room Nite Club, and
Tom Wance
MISSOURI
BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
CLAYTON:
Anderson, F. D.
PORT LEONARD WOOD:
Lashon, Sgt. Harry A.
INDEPENDENCE:
Allen's Bar, and Harry Allan
Casino Drive Inn, J. W. John-
son, Owner
JOPLIN:
Silver Dollar
KANSAS CITY:
Am-Vets and Bill Davis, Com-
mander
Babbitt, William H. (Bill)
Canton, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager
MACON:
Macon County Fair Association,
Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocker Theatrical
Agency
OAKWOOD (HANNIBAL):
Club Belvedere, and Charles
Matlock
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
All American Speed Derby, and
King Brady
Barnholtz, Mac
Beaumont Cocktail Lounge, Ellis
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
Co-owners
Caruth, James, Operator, Club
Rhamboogie, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
Chestfield Bar, and Sam Baker
D'Agostino, Sam
Graft, George
Marham, Doyle, and Time
Towa Ballroom

New Show Bar, and John W. Green, Walter V. Log Niberg, Sam Shapiro, Mel VERMILLES: Trade Winds Club, and Marion Buchanan, Jr.

MONTANA

BUTTE: Finlay Hotel, C. Pat Egan, Manager Webb, Ric GLENDIVIE: Montana Inn, and Milton Golch, Owner GREAT FALLS: J. A. Hollerstadt, and James Austin MILES CITY: Dodson, Bill

NEBRASKA

ALEXANDRIA: Alexandria Volunteer Fire Dept. and Charles D. Davis FREMONT: We-Ann Club, and Tanya Jean Barber ELKHART: Field, H. E. LODGEPOLE: American Legion, and American Legion Hall, and Robert Sprengel, Chairman McCOOK: Gayway Ballroom, and Jim Corcoran Junior Chamber of Commerce, Richard Gruver, President OMAHA: Louie's Market, and Louis Pappery Sackner, J. D. PENDER: Pender Post No. 55, American Legion, and John P. Kai, Dance Manager

NEVADA

LAS VEGAS: Gordon, Ruth Holsinger, Ruby Lawrence, Robert D. Patis Club, and Max Statner, Sid Slater, Joe Cohen Ray's Cafe Smokey, Milo E. Warner, A. H. LOVELOCK: Fischer, Harry PITTMAN: All-American Super Club and Casino, and Jim Thorpe Reno: Blackman, Mrs. Mary Twomey, Don

NEW HAMPSHIRE

FABIAN: Zaks, James (Zachers) JACOBSON: Nelson, Eddy Shevir, James

NEW JERSEY

AMERSON: Hart, Charles, President, and Eastern Mardi Gras, Inc. ASBURY PARK: Gilmore, James E. Harbison, Harry ATLANTIC CITY: Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brodigan, Manager, Charles Randall, Prop. Bobbia, Abe Casper, Joe Chestman, Shelby Dentzler, G. Fessa, G. Gondekman, Charles Koster, Henry Little Brown Jug, and Frank A. Irby, Operator Lockman, Harvey Oshon, Max Pilgrim, Jacques Steele, Larry, and Larry Steele's Smart Affairs Yacht Club, and Nat Goldburg BAYONNE: Club 21 BLOOMFIELD: Thompson, Pat BRIGANTINE: Brigantine Hotel Corp., and David Josephson, Owner BURLINGTON: American Legion Home and Oscar Hutton, Chairman CAMDEN: Embassy Ballroom, and George E. Chipe (Geo. DeGervasio), Operator CAPE MAY: Anderson, Charles, Operator CLEFTON: August E. Buchner Mike and Nick's Bar, and Mike Oliveri, Owner EAST ORANGE: Hutchins, William

EAST RUTHERFORD: Club 159, and Angelo Pucci, Owner ELIZABETH: Castro, V. FOSTY CLUB: Bell Club, and Lillian Newbauer, Pres. GARWOOD: Scandia Hall, John Fernandes, Owner HOBOKEN: Red Rose Inn, and Thomas Monto, Employer Sportsmen Bar and Grill JERSEY CITY: Bonito, Benjamin Barco, Ferruccio Triumph Records, and Gerry Quann, present Owner, and G. Satriis (Grant) and Bernice Levic, former Owners LAKE HOPATCONG: Dunham, Oscar LAKEWOOD: Seldin, E. H. LITTLE FERRY: Scarce, John LODI: Prince Club, and Tony Cortese LONG BRANCH: Hoover, Clifford Kitz, Mervin Rappoport, A., Owner, The Blue Room Wright Wilbur MCKEE CITY: Turf Club, and Nellie M. Grace, Owner MONTCLAIR: Cos-Hay Corporation, and Thos. Haynes, and James Costello MORRISTOWN: Richard's Tavern, and Raymond E. Richard, Proprietor MT. HOLLY: Shinn, Harry NEWARK: Beadle, Janet Circus Bar and Nicholas Forts, M. Cool, Manager Coleman, Melvin Graham, Alfred Hall, Emory Harris, Earl Hays, Clarence Holiday Corner, and Jerry Foster, Employer Johnson, Robert Jones, Carl W. Kline, Terri Levine, Joseph Lloyd Manor, and Smokey McAllister Mariano, Tom "Panda," Daniel Straver Pecos City Old Pecos City, Inc., Philip Cortazzo and Charles Politano Powell, Ted Prestwood, William Red Mirro, and Nicholas Grande, Proprietor Robinson, Eugene Simmons, Charles Tacher, Frank Wilson, Leroy Zaccardi, Jack, Gelanti A. A. NEW BRUNSWICK: Andy's Hotel, and Harold Klein Jack Kikel NORTH ARLINGTON: Petruzzi, Andrew ORANGE: Cook, Wm. (Bill) ORTLEY: Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer PASSAIC: Tito Club, and Gene DiVirgilio, Owner PATERSON: Club Elena, and Joseph Hausar Hatsh, Sam Pysit, Joseph Ventimiglia, Joseph PENNSAUKEN: Beller, Jack PENNS GROVE: Club Mucha, and Joe Rizzo, Owner PLAINFIELD: McGowan, Daniel Nathanson, Joe SOMERVILLE: Three Towers Inn, and Raymond Tyler Harrison, Bob SOUTH RIVER: Capitol Lounge, Samuel Nisimoff, Prop. Polka Dot, Samuel Polkowitz, Prop. SPRING LAKE: Broadacre and Mrs. Josephine Ward, Owner SUMMIT: Abrons, Mitchell TANGEB: Saglin, Mrs. Joseph UNION CITY: Busacchino, Anthony P. Torch Club, and Philip Masteliani, Employer VAUX HALL: Carillo, Manuel E. VINELAND: Gross, David

WEST NEW YORK: B'Nai B'rith Organization, and Sam Wass, Employer, Harry Boornstein, President WILLIAMSTOWN: Talk of the Town Cafe, and Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE: Mary Green Attractions, Mary Green and David Time, Promoters Holiday, Fina Lakoma, Inc., and Margaret Ricardi, Employer White, Parnell CLOVIS: Deaton, J. Earl, Owner, Plaza Hotel HOBBS: Devonian Supper Club, and Pete Srafacz, Employer, and Mr. Carson REYNOSA: Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales ROSWELL: Russell, L. D. RUIDOSO: Davis, Denny W., SANTA FE: Emil's Night Club, and Emil Mignardo, Owner Valdes, Daniel T.

NEW YORK

ALBANY: Johnson, Floyd Cos-Hay Corporation, and Thos. Haynes, and James Costello ALBANY: Richard's Tavern, and Raymond E. Richard, Proprietor ALDIE CREEK: Burke's Manor, and Harold A. Burke AMSTERDAM: Peter Schuyler Hotel, and Lynn M. Cool, Manager AUSABLE CHAMPS: Andler, Nat Young, Joshua F. BINGHAMTON: Stover, Bill BRONX: Aloha Inn, Pete Mancuso, Proprietor and Carl Rainford, Manager Club Delmar, Charles Marcotino and Vincent DeLoia, Employers Jugarden, Jacques I. Katz, Murray Miles, Joe J. Sinclair, Carlton (Carl Parker) Williams, J. W. BROOKLYN: Bechtels, Lionel Borriello, Carmino Bryan, Albert Eah, Jimmy Glicks, Promoters of Hachtbeek Revue, Harry Dixon and Elmo Obey Hall, Edwin C. Johnston, Clifford Morris, Philip Rosenberg, Paul Rosman, Gus, Hollywood Cafe Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke Securer, Eliot Sussman, Alex 1024 Club, and Albert Friend Thompson, Ernest Williams, Melvin Zaslav, Jack BUFFALO: Bourne, Edward Calato, Joe and Teddy Cosmano, Frank and Anthony Harmono, Lissa (Mrs. Rosemary Humphrey) Jackson, William Nelson, Art and Mildred Ray's Bar-D, and Raymond C. Demperio Sportstowne Bar, and Vern Stevenson, and Mr. and Mrs. Les Simon Twentieth Century Theatre DRYDEN: Dryden Hotel, and Anthony Vavra, Manager FAR ROCKAWAY, L. I.: Town House Restaurant, and Bernard Kurland, Proprietor FERRISDALE: Gross American Home, and Hannah Gross, Owner Polack Hotel, and Elias Polack, Employer Sier's Hotel, and Philip Stitt, Owner FLEISCHMANN: Churs, Irene (Mrs.) FRANKFORT: Seitz, Frank Tyler, Lenay

GLENS FALLS: Gottlieb, Ralph Newman, Sam, and Met Records King, Gene Knight, Raymond La Rue, James Lastfogel Theatrical Agency, Dan T. Lastfogel Law, Jerry LeBow, Carl Levy, John Lew Leslie and his "Blackbirds" Little Gypsy, Inc., and Rose Hirschler and John Lobel Manhattan Recording Corp., and Walter H. Brown, Jr. Manning, Sam Markham, Dewey (Pigment) Mayo, Melvin E. McMahon, Jess Metro Coat and Suit Co., and Joseph Lupia Meyers, Johnny Millman, Mort Montanex, Pedro Moody, Philip, and Youth Monument to the Future Organization Murray's Navarro Theatrical Enterprises and Esther Navarro Neill, William New York Civic Opera Company, Wm. Reutemann New York Ice Fantasy Co., James Blizard and Henry Robinson, Owners Orpheus Record Co. Pargas, Orlando Penacho, Reverend Andre Phillips, Robert Platz, The, and Theodore Costello, Manager Quality Records, Bill Lackenbauer, Pres., Harry Smith, Vice-Pres. Rain Queen, Inc. Regan, Jack Ricks, James (leader of The Ravens) Riley, Eugene Robinson, Charles Robinson, Clarence Rogers, Harry, Owner, "Prisco Follies" Rosen, Phil Rosen, Philip, Owner and Operator Penhouse Restaurant Sandy Hook S. S. Co., and Charles Gardner Sawdust Trail, and Sid Silvers Schwartz, Mrs. Morris Shaw Theatrical Agency Singer, John Sloyer, Mrs. Small, Tommy Southland Recording Co., and Roy Sano South Seas, Inc., Abner J. Rubien Spottite Club Steve Murray's Mahogany Club Strouse, Irving Stump & Stumpy (Harold Crommer and James Cross) Sunbrock, Larry, and his Rodeo Show Tackman, Wm. H. Talent Corp. of America, Harry Weissman Teddy McKee Theatrical Agency, Inc. Television Exposition Productions, Inc., and Edward A. Cornex, President United Artists Management Variety Entertainers, Inc., and Herbert Rubin Venus Star Social Club, and Paul Eastington, Manager Walker, Aubrey, Masonette Social Club Watercampers, Inc. Wee and Leventhal, Inc. Wellish, Samuel Wilder Operating Company Zakon, A. J. Zaks (Zachers), James

GREENWICH: Glenwood Hotel and Country Club, and Mack A. Lewis, Employer GRAND ISLAND: Williams, Osian V. GREENWOOD LAKE: Mountain Lakes Inn, and Charles Patigari, Employer HARTSDALE: Flier, Samuel HUBBORN: Goldstein, Benny Gatto, Samuel HURLEYVILLE: Butler Lodge, and Pincus Cohen, Employer ILLION: Wick, Phil ITHACA: Bond, Jack JACKSON HEIGHTS: Griffith, A. J., Jr. LAKE LUZERNE: Munch, Svend A. LAKE PLACID: Carriage Club, and C. B. Southworth LIMESTONE: Steak House, and Dave Oppenheim, Owner LOCH SHILLADEL: Chester, Abe Jewel Hotel, and Michael Steinberg and Hyman Weinstein, Props. Mardenfeld, Isadore, Jr., Estate LONG BEACH: Rusty, and Sal Rocco MALDEN: Club Restaurant, and Louis Goldberg, Manager MT. VERNON: Rapkin, Harry NEW YORK CITY: A-40 Recording Co., and Thomas Yoseloff Alexander, Wm. D., and Associated Producers of Negro Music Allgood Records, and Paul Piner Andro, John B. (Indonesian Consul) Arnold, Sheila Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Kuzmar Bachelor House Bambino Brothers, and Joe Burn Bender, Milton Benrubi, Ben Beverly Green Agency Bradley Williams Entertainment Bureau Broadway Hofbrau, Inc., and Walter Kirsh, Owner Broadway Spring Publications, L. Frankel, Owner Browne, Bridget Bruley, Jesse Camera, Bocco Castleholm Swedish Restaurant, and Henry Ziegler Catala, Estabena Chasman, Inc., Monte Gardner and Mr. Rodriguez Charles, Marvin, and Knights of Magic Coffery, Jack Cohen, Harry "Come and Get It" Company Common Cause, Inc., and Mrs. A. Papp Cook, David Ralph Cooper Agency Courtney, Robert Crochert, Mr. Cross, James Michael Croydon Theatrical Agency Currie, Lou Democratic Club, and Antonio T. Rasmus Derby Records, and Larry Newton Dubonnet Records, and Jerry (Jerome) Lipkin Dynamic Records, Ulysses Smith 85 Club, Kent Restaurant Corp., Anthony Kourtos and Joe Russo Fontaine, Lon & Don E. M. Gluckman, Sport Films Library, Inc., and North American Television Productions, Inc. Goldberg (Garrett), Samuel Golden Gate Quartet Goldstein, Robert Gordon, Mrs. Margaret Grandof, Budd Gray, Lew, and Magic Record Company Gross, Gerald, of United Artists Management Hello Paree, Inc., and Wm. L. Taub, Pres. Home's Famous Hippodrome Circus, Arthur and Hyman Sturman Isakoy, William

ROCHESTER: Quonset Inn, and Raymond J. Moore Valenti, Sam Willers, and Milo Thomas, Owner ROME: Marks, Al

SARATOGA SPRINGS: Clark, Stevens and Arthur White Sulphur Springs Hotel, and Frank Summa, Employer SCHEENCTADY: Edwards, M. C. Pretto, Joseph Ruddy Beach Nice Klub of Our Shed, and Magnus E. Edwards, Manager Silverman, Harry SOUTH FALLSBURGH: Seldin, S. H., Operator (Lakewood, N. J.), Grand View Hotel SUFFERN: Armitage, Walter, President, County Theatre SYRACUSE: Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer TANNERSVILLE: Gussano, Basil UTICA: Block, Jerry Burke's Log Cabin, Nick Bursh, Owner VALHALLA: Twin Palms Restaurant, John Maui, Proprietor WALDEN: Fireplace Restaurant, Warren Gould and Robert Gould WATERBURY: Duffy's Tavern, Tertance Duffy WATERVILLE: Cortes, Rita, James E. Strom Show K. Lyman Whitehall Jerry-Anns Chateau, and Jerry Rumania WHITE PLAINS: Brod, Marie WOODBRIDGE: Waldorf Hotel, and Morris Singer WURTEBORO: Mamakating Park Inn, Samuel Bliss, Owner YONKERS: Baber, William Sinclair, Carl

LONG ISLAND (New York)

ASTORIA: Hirschler, Rose Lobel, John ATLANTIC BEACH: Bel Aire Beach and Cabana Club (B. M. Management Corp.), and Herbert Monash, President Normandic Beach Club, Alexander DeCicco BAYSHORE: Moore, James J. BAYSIDE: Mirage Loom, and Edward S. Friedland BELMORE: Baber, William J. COPIAQUE: Enaco Corporation HEMPSTEAD: Surf Club MANHASSET: Caro's Restaurant, and Mark Caro SAYVILLE: Sayville Hotel and Beach Club, Edward A. Horowitz, Owner, Sam Kalb, Manager WOODSIDE: New 22 Club, Andy Camizzi, Employer

NORTH CAROLINA

BEAUFORT: Markey, Charles BURLINGTON: Mayflower Dining Room, and John Loy CAROLINA BEACH: Stokes, Gene CHARLOTTE: Amusement Corp. of America Edison E. Blackman, Jr. Hal-Mark Distributing Co., Inc., and Sidney Pastner Jones, M. P. Karston, Joe Southern Attractions, and T. D. Kemp, Jr. DURHAM: Gordon, Douglas FAYETTEVILLE: Parker House of Music, and S. A. Parker GREENBORO: Fair Park Casino, and Irish Horan Ward, Robert Wargarten, E., of Sporting Events, Inc. GREENVILLE: Hagan, William Ruth, Theresa Wilson, Sylvester

NIAGARA FALLS: Greene, Willie Klines, Robert P. Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props. OLEAN: Old Mill Restaurant, and Daniel and Margaret Ferraro NORWICH: McLean, C. F. OXFORD: Oxford Inn and Mrs. Frances Curanin, Employer PATCHOGUE: Kay's Swing Club, Kay Angeloro RAQUETTE LAKE: Antlers Hotel, Abe Weinstein, Employer ROCHESTER: Quonset Inn, and Raymond J. Moore Valenti, Sam Willers, and Milo Thomas, Owner ROME: Marks, Al

SARATOGA SPRINGS: Sabattis Club, and Mrs. Vera V. Coleman SARANAC LAKE: Birches, The, Most LaFontaine Employer, C. Randall, Mgr. Douglas Grill SARATOGA SPRINGS: Clark, Stevens and Arthur White Sulphur Springs Hotel, and Frank Summa, Employer SCHEENCTADY: Edwards, M. C. Pretto, Joseph Ruddy Beach Nice Klub of Our Shed, and Magnus E. Edwards, Manager Silverman, Harry SOUTH FALLSBURGH: Seldin, S. H., Operator (Lakewood, N. J.), Grand View Hotel SUFFERN: Armitage, Walter, President, County Theatre SYRACUSE: Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer TANNERSVILLE: Gussano, Basil UTICA: Block, Jerry Burke's Log Cabin, Nick Bursh, Owner VALHALLA: Twin Palms Restaurant, John Maui, Proprietor WALDEN: Fireplace Restaurant, Warren Gould and Robert Gould WATERBURY: Duffy's Tavern, Tertance Duffy WATERVILLE: Cortes, Rita, James E. Strom Show K. Lyman Whitehall Jerry-Anns Chateau, and Jerry Rumania WHITE PLAINS: Brod, Marie WOODBRIDGE: Waldorf Hotel, and Morris Singer WURTEBORO: Mamakating Park Inn, Samuel Bliss, Owner YONKERS: Baber, William Sinclair, Carl

LONG ISLAND (New York)

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NORTH CAROLINA

BEAUFORT: Markey, Charles BURLINGTON: Mayflower Dining Room, and John Loy CAROLINA BEACH: Stokes, Gene CHARLOTTE: Amusement Corp. of America Edison E. Blackman, Jr. Hal-Mark Distributing Co., Inc., and Sidney Pastner Jones, M. P. Karston, Joe Southern Attractions, and T. D. Kemp, Jr. DURHAM: Gordon, Douglas FAYETTEVILLE: Parker House of Music, and S. A. Parker GREENBORO: Fair Park Casino, and Irish Horan Ward, Robert Wargarten, E., of Sporting Events, Inc. GREENVILLE: Hagan, William Ruth, Theresa Wilson, Sylvester

BENDERSONVILLE:
Livingston, Buster

KINSTON:
Hines, Jimmie
Parker, David

MAXTON:
Dunn's Auto Sales and
Jack Dunn

RALEIGH:
Club Carlyle, Robert Carlyle

REIDSVILLE:
Rub, Theresa

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

BISMARCK:
Dome Nite Club and Lee K.
Andrews (Buckey)

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

DICKINSON:
Zehner, Art and John

WARREN:
Wragg, Herbert, Jr.

WHITE EARTH:
Poncho's Ballroom, and P. W.
Royce, Operator

OHIO

AKRON:
Baoford, Doyle
Buddies Club, and Alfred
Scrutnings, Operator
Nansen, Robert
Pullman Cafe, George Subrin,
Owner and Manager
Thomas, Nick

CANTON:
Huff, Lloyd

CINCINNATI:
Alexander, James
All Star Boosters Club, and
James Alexander
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Meadows, Burnest
McFarridge, James
Smith, James B.
Sunbrock, Larry, and his Radio
Show

CLEVELAND:
Atlas Attractions, and Roy Grant
Bender, Harvey
Bonds, Andrew
Club Roa-day-Voo, and U. S.
Dearing
Club Trinidad, and Lenny Adelman
Diaz Grill, and Lenny Adelman
Dizon, Forrest
Gleason's Bar of Music, W. A.
Gleason, Prop.
Lindsay Skaybar, Phil Bush,
Owner

LOWRY, Fred
Manhattan Lounge Co., and
Lenny Adelman
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, E. J., and Circle Theatre
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walthers, Carl O.
Whisper Room, Reno Pizarro,
Employer

COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Cheek, President
Charles Bloce Post No. 157,
American Legion
Carter, Ingram
Malloy, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald
Turf Club, and Ralph Steverson,
Proprietor

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

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

EUCLED:
Rado, Gerald

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

GERMANTOWN:
Bechwood Grove Club, and Mr.
Wilson
Rohrer 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.
Reece, Owner

BANDUSKY:
Eagles Club
Mathews, S. D.
Salice, Henry

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

STUBENVILLE:
Hawkins, Fritz

TOLEDO:
Barnett, W. E.
Durham, Henry (Hank)
LaCana Del Rio Music Publishing
Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Finn and Archie Miller
Nightingale, Homer
Rutkowski, Ted, T. A. R. Re-
cording Company
Tripodi, Joseph A., President,
Italian Opera Association

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Freeman, Dusty
Summers, Virgil (Vic)

ZANESVILLE:
Venner, Pierre

OKLAHOMA

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

ENID:
Norris, Gene

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

MUSKOGEE:
Gutire, John A., Manager Rodco
Show, connected with Grand
National of Muskogee, Okla.

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

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Beras, Harry B.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile

OREGON

EUGENE:
Graanda Gardens, Shaanon
Shaeffer, Owner
Weinstein, Archie, Commercial
Club

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

HERMISTON:
Rosenberg, Mrs. R. M.

LAKESIDE:
Bates, E. P.

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

ROGUE RIVER:
Arnold, Ida Mae

ROSBURG:
Duffy, R. J.

SALEM:
Lope, Mr.

SHERIDAN:
American Legion Post No. 75,
Melvin Ages

PENNSYLVANIA

ALIQUIPPA:
Guinn, Otis

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

BEWYD:
Main Line Civic Light Opera
Co., Nat. Buras, Director

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

BRABURN:
Mazur, John

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

CARRISLE:
Grand View Hotel, and Arthur
Nydyck, Employer

CHESTER:
Blue Heaven Room, Bob Lager,
Employer

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

ERIE:
Hamilton, Margaret

EVERSON:
King, Mr. and Mrs. Walter

FAIRMOUNT PARK:
Fairview Inn, Inc., Samuel
Ottensberg, President

GLENOLD:
Barone, Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.)

HARRISBURG:
Jakes, Robert N.
Kaipple, Ollie, and Ollie
Kaipple's Lounge
Melody Inn Supper Club,
Mildred A. Shultz, Employer
P. T. K. Fraternity of John
Harris High School, and
Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.

HAVENFORD:
Fielding, Ed.

JOHNSTOWN:
Boots and Saddle Club, and
Everett Allen
The Club 12, and Burrell
Hasegrig

KINGSTON:
Johns, Robert

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

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

LEWISTOWN:
Temple, Carl E.

LUZEBUR:
Fogarty's Club, and Mrs.
Fogarty

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

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Associated Artists Bureau
Biklore Hotel, and Wm. Clore,
Operator
Boots, Tubby
Bubeck, Carl P.
Click Cavalade on Ice, John J.
Chateau Crillon, and Edmund
Mancini
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuFrece, Reese
Erlanger Ballroom
Gordon, Mrs. Margaret
Loyal Order of Moose, Lodge
No. 54, and George Aten,
Secretary
Manava, Benjamin P.
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Luis Colantunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
Ukrainian Junior League, Branch
52, and Helen Strait, Sec.
Victoria Melnick, Chairman of
Music
Warwick, Lee W.

PHOENIXVILLE:
Melody Bar, and George A. Mole

PITTSBURGH:
Picklin, Thomas
Matthews, Lee Ann, and New
Artus Service
Oasis Club, and Joe DeFran-
cisco, Owner
Reight, C. H.
Sala, Joseph M., Owner, El
Chico Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

SLATINGTON:
McDonough, Frank

STRAFFORD:
Flick, Walter H.

STRASSBURG:
Poinsette, Walter

TANNERSVILLE:
Toffel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

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

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

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, I. R.

YORK:
Daniels, William Lopes

RHODE ISLAND

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

SOUTH CAROLINA

CHARLESTON:
Hampton Supper Club and
John Ballavikas
Kline, George H.,
Chester:
Mack's Old Time Minstrels,
and Harry Mack

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 Rickey, Lessee, J.
K. Moseley, and Sue Ellison,
former Owner and Manager
Harlem Theatre, and Joe
Gibson

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

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

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcombe, H. C.

UNION:
Dale Bros. Circus

SOUTH DAKOTA

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

TENNESSEE

CLARKSVILLE:
Harris, William

HUMBOLDT:
Ballard, Egbert

JOHNSON CITY:
Burton, Theodore J.

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

MEMPHIS:
Goodenough, Johnny

NASHVILLE:
Brentwood Dinner Club, and H.
L. Waxman, Owner
Caruthers, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs.
Pearl Hunter
Course, Alexander
Davis, Oscar
Fessie, Bill
Grady's Dinner Club, and
Grady Ploos, Owner
Hayes, Billie and Floyd, Club
Zantibar
Jackson, Dr. R. B.
Roberts, John Porter

PARIS:
Cavette, Eugene

TEXAS

AMARILLO:
Carter, Percy
Mays, Willie B.

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

BEAUMONT:
Bishop, E. W.

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

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

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

DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Ashew,
and James L. Dizon, Sr., Co-
owners
Hobbs, Willford, Vice-President,
Artists Booking Corp. (Holly-
wood, Calif.)

Lee, Don, Owner of Script and
Score Productions and Opera-
tor of "Sawdust and Swing-
time"
Linskie (Shippy Lynn), Owner
of Script and Score Produc-
tions and Operator of "Saw-
dust and Swingtime"
May, Oscar P. and Harry E.
Morgan, J. C.

DENISON:
Club Rendezvous

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

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

GALVESTON:
Evans, Bob
Shiro, Charles

GONZALES:
Daley Bros. Circus

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

HENDERSON:
Wright, Robert

HOUSTON:
Coats, Paul
Jettson, Oscar
McMullen, E. L.
Revis, Bouldin
Singletery, J. A.
World Amusements, Inc., Thos.
A. Wood, President

LEVELAND:
Collins, Dee

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

MEXIA:
Payne, M. D.

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

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

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

PORT ANTHUR:
Demland, William

SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton

SAN ANTONIO:
Forrest, Thomas
Leathy, J. W. (Lee), Rockin' M
Dude Beach Club
Obledo, P. J.
Rockin' M Dude Ranch Club,
and J. W. (Lee) Leathy

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

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

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

UTAH

SALT LAKE CITY:
Sutherland, M. P.

VERMONT

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

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMOR:
Downing, J. Edward

HAMPTON:
Mancy, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

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

NORFOLK:
Big Traxx Diner, Percy Sison,
Proprietor
Cahaba, Lewis
Meyer, Morris
Rohanna, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and
J. Harriet Williams

PORTSMOUTH:
Rountree, G. T.

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

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton
Fox, Paul J., Jim and Charles
Melody Inn (formerly Harry's
The Spot), Harry L. Sizer, Jr.,
Employer
White, William A.

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

WASHINGTON

SEATTLE:
Grove, Sirless
Harverson, E. S.

SPOKANE:
Lydel, Jimmy (James Delagel)

WEST VIRGINIA

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

CHARLES TOWN:
Bishop, Mrs. Sylvia

GRAFTON:
Fraternel Order of Elks

HUNTINGTON:
Breuer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MARTINSBURG:
Miller, George E.

MORGANTOWN:
Niner, Leonard

WHEELING:
Club 67 and Mrs. Shirley Davies,
Manager
Mardi Gras

WISCONSIN

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

BEAR CREEK:
Schwackler, Leroy

BOWLER:
Reinke, Mr. and Mrs.

BROWN BAY:
Franklin, Allen
Galt, Erwin
Prestley, Charles W.

GREENVILLE:
Reed, Jimmie

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

HURLEY:
Club Francis, and James Francis
Fontecchio, Mrs. Elzey, Club
Fiesta

LA CROSSE:
Flamingo Club and Baby Dolan
Madison:
J & J Bar, and James D. Lon-
barbo, Owner

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Fun House Lounge, and Ray
Howard
Gentilli, Nick
Goor, Seymour
Maniaci, Vince
Rio Club, and Samuel Douglas,
Manager, Vernon D. Bell,
Owner
Rizzo, Jack D.
Ron de Voo Ballroom, and
Ray Howard
Ronnie's Lounge, and Romie
Silverman, Employer
Singers Rendezvous, and Joe
Soroc, Frank Balistreri and
Peter Orlando
Suber, Bill
Tie Fan Alley, Tom Bruno,
Operator
Weinberger, A. J.

NEOPHI:
American Legion, Sam Dickson,
Vice-Commander

OWEN:
Merry O' Gardens, and
H. Bender, Operator

SACINE:
Miller, Jerry

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

BOSSOLTI:
Abavich, Edward

SHREYOGANI:
Sicilia, N.

SUM FRAMIE:
Hahnizer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hahnizer

TOMAS:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Bywater Hill

CHEYENNE:
Kline, Hazel

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

Chase Clipper, Sam Wong, Owner

Cher's Musical Bar, and Jean Clore

Club Afrique, and Charles Liburd, Employer

Club Cimmeron, and Lloyd Van Blaine and Cornelius R. Powell

Club Trinidad, Harry Gordon and Jennie Whalen

Cosmopolitan Room of the Windsor-Park Hotel

D. E. Corporation, Herb Sachs, President

Dykes Stockade, and John Dykes, Owner

duVal, Anne

Five O'Clock Club, and Jack Staples, Owner

Gold, Sol

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

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

Kirsch, Fred

La Comere Restaurant, and W. S. Holt

Little Dutch Tavern, and El Brookman, Employer

Loren, Frederick

Mansfield, Emanuel

Moore, Frank, Owner, Star Dust Club

Murray, Lewis, and Lou and Alex Club, and Club Bengal

Perruso's Restaurant, and Vito Perruso, Employer

Purple Iris, Chris D. Cassino and Joseph Cannon

CANADA ALBERTA

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

Simmons, Gordon A.

EDMONTON:
Eckersley, 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 B. Lyle Baker and Joseph Kowan

Attractions, Operators

NOVA SCOTIA

GLACE BAY:
McDonald, Marry

ONTARIO

CHATHAM:
Taylor, Don

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

GALT:
Duval, T. J. (Dubby)

GRAVENHURST:
Webb, James

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

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

MARTINGO:
Beaman, George, and Riverside Pavilion

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

SOUTH SHORE:
MUSSELMAN'S LAKE:
Glendale Pavilion, Ted Bingham

NEW TORONTO:
Leslie, George

OTTAWA:
Parker, Hugh

OWEN SOUND:
Bajoy Beach Pavilion, and Eddie Sargent, Employer

Thomas, Howard M. (Doc)

PORT ARTHUR:
Curtis, M.

TORONTO:
Ambassador and Monogram
Roads Messrs. Darwyn and Sokolod

Hobler, Peter

Keaton, Bob

Langford, Karl

Local Union 1452, CIO Steel Workers Organizing Committee

Misquelin, V.

Midford, Bert

Radio Station CHUM

Weinberg, Simon

Wetham, Katherine

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Bilow, Hilliare

QUEBEC

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

DRUMMONDVILLE:
Grenik, Marshall

GRAND:
Ritz Hotel, and Mr. Fontaine, Owner

HULL:
Waters, Gilbert, Promoter

HUNTINGDON:
Peters, Hank

MAGOG:
Chateau DuLac, and Robert Vaillancourt, Owner

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufr

"Auberger du Cap" and Rene Deschamps, Owner

Auger, Henry

Berius, Maurice, and LaSociete Artistique

Candell, Spizzini

Carmel, Andre

Casino Francaise, Camille Laurin, Owner

Coulombe, Charles

Daoust, Hubert and Raymond Emont, Roger

Haskett, Don (Martin York)

Luiser, Pierre

Pappas, Charles

Sunbrock, Larry, and his Rodeo Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo Show

QUEBEC CITY:
LeChance, Mr.

ST. EMILE:
Moote Carlo Hotel, and Rene Lord

SHAWINIGAN FALLS:
Social Club, Paul Laferriere, Prop.

THREE RIVERS:
St. Maurice Club

Station CHLN

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Souci, M. Triny

ALASKA

ANCHORAGE:
Copper, Keith

Opper House Club, and Bill Brown and L. D. McElroy, Owners

FAIRBANKS:
Breuer, Warren

Casa Blanca, and A. G. Muldown

Country Club, and Thornton R. Wright, Employer

Glen A. Elder (Glen Alvin)

Grayson, Phil

Johnson, John W.

HAWAII

HONOLULU:
KENNOLU, Mrs. Ruth, Owner

Pango Pango Club

Thomas Puna Lake

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

SOUTH AMERICA

BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abernathy, George

Alberts, Joe

Al-Dean Circus, F. D. Freeland

All American Speed Derby, and King Brady, Promoter

Anderson, Albert

Andros, George D.

Anthea, John

Arneti, Eddie

Arwood, Ross

Aulger, J. H.

Aulger Bros. Stock Co.

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

Ball, Ray, Owner, All Star Hit Parade

Baugh, Mrs. Mary

N. Edward Beck, Employer, Rhapsody on Ice

Blumenfeld, Nate

Bologhino, Dominick

Bolner, Norman

Bosserman, Herbert (Tiny)

Brandhorst, E.

Braunstein, B. Frank

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

Brydon, Ray Marsh, of the Dan Rice 3 Ring Circus

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

Buras, L. L., and Partners

Bur-Ton, John

Capell Brothers Circus

Carlson, Ernest

Carroll, Sam

Charles, Mrs. Alberta

Cheney, Al and Lee

Chew, J. H.

Collins, Dee

Conway, Stewart

Cooper, Morton

Dale Bros. Circus

Davis, Clarence

DeLys, William

Deviller, Donald

DiCarlo, Jack

Drake, Jack B.

Duris, Roland

Eckhart, Robert

Edwards, James, of Janet Edwards Productions

Frehan, Gordon F.

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

Field, Scott

Finklesine, Harry

Foreest, Thomas

Fox, Jesse Lee

Freich, Joe C.

Friendship League of America, and A. L. Nelson

Garnes, C. M.

George van Biggelen Ice Show, and George Arnold

Gibbs, Charles

Goldberg (Garrett), Samuel

Goodenough, Jobany

Gould, Hal

Grayson, Phil

Gutrie, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.

Hall, Mr.

Hewlett, Ralph J.

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

Hollander, Frank, D. C. Restaurant Corp.

Horan, Irish

Horn, O. B.

Hoskins, Jack

Howard LeRoy

Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak

Huga, James

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

Jarrett, W. C.

Johnson, Sandy

Johnson, Clifford

Jones, Charles

Kay, Bert

Kelton, Wallace

Kent, Jack

Kimball, Dude (or Romaine)

Kirk, Edwin

Kline, Hazel

Kosman, Hyman

Larson, Norman J.

Law, Edward

Leveson, Charles

Levin, Harry

Low Leslie and his "Blackbirds"

Mach, Bee

Magee, Floyd

Magna, Roy

Mann, Paul

Markham, Dewey (Pigmeat)

Mathews, John

Maurice, Ralph

McCarthy, E. J.

McCaw, E. E., Owner, Horse Polices of 1946

McGowan, Everett

Meeks, D. C.

Merry Widow Company, Eugene Haskell, Raymond E. Manning and Ralph Parness, Managers

Miller, George E., Jr., former Bookers License 1129

Ken Miller Productions, and Ken Miller

Miquelon, V.

Montalvo, Santos

Nelson, A. L.

New York Ice Fantasy Co., Sam Chalfant, James Blizzard and Henry Robinson, Owners

Olsen, Buddy

Osborn, Theodore

O'Toole, J. T., Promoter

Otto, Jim

Ouellette, Louis

Pappas, Charles

Patterson, Charles

Peth, Iron N.

Pfau, William H.

Pinter, Frank

Pope, Marion

Rainey, John W.

Rayburn, Charles

Rayfield, Jerry

Rea, John

Reed, Murray

Reid, R. R.

Rhapsody on Ice, and N. Edm Beck, Employer

Roberts, Harry E. (Hap Roberts or Doc Mel Roy)

Robertson, T. E., Robertson Rods

Rodgers, Edw. T.

Rogers, C. D.

Ross, Hal J., Enterprises

Salzman, Arthur (Art Henry)

Sargent, Selwyn G.

Scott, Nelson

Shuster, Harold

Shuster, H. H.

Singer, Leo, Singer's Midguts Six Brothers Circus, and George McCall

Bert Smith Revue

Smith, Ora T.

Specialty Productions

Stevens Bros. Circus, and Robert A. Stevens, Manager

Stone, Louis, Promoter

Stover, Bill (also of Binghamton, N. Y.)

Stover, William

Straus, George

Stump & Stumpy (Harold Cromer and James Cross)

Summerlin, Jerry (Murre)

Summers, Virgil (Vic)

Sunbrock, Larry, and his Rodeo Show

Tabar, Jacob W.

Taylor, R. J.

Thomas, Mac

Thomas, Ward

Travers, Albert A.

Walters, Alfred

Walner, Marie, Promoter

Ward, W. W.

Watson, N. C.

Wells, Charles

Wesley, John

White, Robert

Williams, Bill

Williams, Cargile

Williams, Frederick

Wilson, Ray

Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Cargyle, Lee and his Orchestra

McGe, Money

Parke, Arnold

ARIZONA

DOUGLAS:
Top Hat Club

PHOENIX:
Prateral Order of Eagles Lodge, Aerie 2957

Plantation Ballroom

TUCSON:
El Tanquer Bar

Gerrard, Edward Barron

ARKANSAS

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

CALIFORNIA

BAKERSFIELD:
Jurez Salon, and George Benton

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Cressman, Harry E.

CARDIFF:
Beeson Inn, and Mike Mousas

HOLLYWOOD:
Norris, Jorge

IONE:
Watts, Don, Orchestra

JACKSON:
Watts, Don, Orchestra

LAKE COUNTY:
Cobb Mountain Lodge, Mr. Montmarquet, Prop.

LONG BEACH:
Cinderella Ballroom, John A. Barley and Jack P. Merrick, Proprietors

Tabone, Sam

Workman, Dale C.

LOS ANGELES:
Fosse Enterprises, and Million Dollar Theatre and Mayan Theatre

NATIONAL CITY:
National City Maytime Band

OCEANSIDE:
Town House Cafe, and James Cuzens, Owner

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

PITTSBURG:
Berzie's Club

Lirenia, Bennie (Tiny)

PORT CHICAGO:
Bungalow Cafe

RICHMOND:
Galloway, Kenneth, Orchestra

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
Blach and Tan Cafe

Carl's Cafe

Cobra Cafe, and Jerome O'Connor, Owner

La Bamba Cafe

Spanish Village No. 2, and Belas Sanchez

Town and Country Hotel

SAN FRANCISCO:
Precitas, Carl (also known as Anthony Carle)

Jones, Cliff

Niel, Noel

SAN LUIS OBISPO:
Seaton, Don

TULARE:
T D E S Hall

UKIAH:
Forest Club

Vichy Springs

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

COLORADO

ASPEN:
Lalli, Mario

DENVER:
Prateral Order of Eagles, Aerie 2633

LOVELAND:
Westgate Ballroom

RIFLE:
Wilcy, Island

CONNECTICUT

DANIELSON:
Pine House

HARTFORD:
Buck's Tavern, Frank S. DeLucco, Prop.

MOOSUP:
Americas Legion Club 91

NAUGATUCK:
Zembruksi, Victor-Polish

Polka Band

NORWICH:
Polish Veteran's Club

Wonder Bar, and Roger A. Bernier, Owner

SOUTH LYME:
Colton's Restaurant

DELAWARE

WILMINGTON:
Brandywine Post No. 12, American Legion

Cousin Lee and his Hill Billy Band

FLORIDA

CLEARWATER:
Crystal Bay

Flynn's Inn

Sea Horse Grill and Bar

CLEARWATER BEACH:
Sandbar

DAYTONA BEACH:
Maruniqua Club

Taboo Club, and Maurice Wagner, Owner

DELAND:
Lake Berraford Yacht Club

PORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Driscoll

JACKSONVILLE:
Standor Bar and Cocktail Lounge

KEY WEST:
Cabana Bar

Cecil's Bar

Dowatowner Club

Duffy's Tavern, and Mr. Stan Owner

Jack and Bonnie's

La Conchs Hotel

Sloppy Joe's

Starlight Bar

INTERNATIONAL MUSICIAN

MIAMI BEACH:
Fried, Ervin
PARKER:
Fuller's Bar
PENSACOLA:
Sork Club, and F. L. Doggett,
Owner
ST. ANDREW:
Muttie's Tavern
MINNESOTA:
"400" Club
TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, Owner and
Manager
Grand Oregon, Oscar Loon,
Manager
WINTER PARK:
Park Avenue Bar, and Albert
Kausch

GEORGIA

Macon:
Jay, A. Wingate
Lowe, Al
Weather, Jim
Savannah:
Shamrock Club, and Gene A.
Dean, Owner and Operator

IDAHO

BOISE:
Emerald Club
Simmons, Mr. and Mrs. James
L. (Known as Chico and
Connie)
Lewiston:
Bollinger Hotel, and Spurmanns
Club
MOUNTAIN HOME:
Hi-Way 30 Club
TWIN FALLS:
Radin Rendezvous
Weiser:
Sportsman Club, and P. L. Bar-
ton and Musty Braun, Owners

ILLINOIS

BEECHER:
Beecher Community Hall and
surrounding grounds
CAIRO:
The Spot, Al Dennis, Prop.
CHICAGO:
Kryl, Bohemir, and his Sym-
phony Orchestra
Sanczyk, Casimir, Orchestra
CHICAGO HEIGHTS:
Swing Bar
DANVILLE:
Knight, Willis
DARMSTADT:
Sinn's Inn, and Sylvester Sinn,
Operator
EAST ST. LOUIS:
Sportsman's Night Club
FAIRFIELD:
Eagles Club
GALESBURG:
Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 2
JACKSONVILLE:
Chalet Tavern, in the Illianois
Hotel
MARISSA:
Triefenbach Brothers Orchestra
MT. VERNON:
Jei Tavern, and Frank Bond
NASHVILLE:
Smith, Arthur
OLIVE BRANCH:
41 Club, and Harold Babb
ONEIDA:
Rova Amvet Hall
PEORIA:
Mecca Restaurant, and Gladys
and Joe Giacyszki, Mgrs.
SCHILLER:
Andy's Place, and Andy Kryger
STERLING:
Bowman, John E.
Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill
LAFAYETTE:
Bartley, Willie, Orchestra
Flamingo Ballroom, Millard
Sweat, Owner and Manager.
INDIANAPOLIS:
Udell Club, and Hardy
Edwards, Owner
KISHAWAKA:
VFW Post 360
SOUTH BEND:
Bendix Post 284, American
Legion
Chain O'Lakes Conversation
Club
D. F. V. German Club
Downtown Cafe, and Richard
Cogan and Glen Lutz,
Owners
PNA Group B3 (Polish National
Alliance)
St. Joe Valley Boat Club, and
Bob Zed, Manager

IOWA

BOONE:
Miner's Hall
CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
DUBUQUE:
Hanten Family Orchestra
(formerly Ray Hanten Orches-
tra of Key West, Iowa)
FILLMORE:
Fillmore School Hall
PEOSTA:
Peosta Hall
SIOUX CITY:
Eagles Lodge Club
ZWINGLI:
Zwingle Hall

KANSAS

MANHATTAN:
Fraternl Order of the Eagles
Lodge, Azrie No. 2468
TOPEKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Vineyard Dance Pavilion
SALINA:
Rainbow Gardens Club, and
Leonard J. Johnson
Wagon Wheel Club, and
Wayne Wise
Woodman Hall, and Kirk Van
Clef
WICHITA:
Silver Moon

KENTUCKY

BOWLING GREEN:
Jackman, Joe L.
Wade, Goldie G.
PADUCAH:
Copa Cabana Club, and Red
Thrasher, Proprietor
Hopper's 400 Club, and James
Hopper

LOUISIANA

LEESVILLE:
Capell Brothers Circus
NEW ORLEANS:
Five O'Clock Club
Forie, Frank
418 Bar and Lounge, and
Al Bresnahan, Prop.
Fun Bar
Happy Landing Club
Opera House Bar
Treasure Chest Lounge
SHREVEPORT:
Capitol Theatre
Majestic Theatre
Sread Theatre

MAINE

Lewiston:
Patriotic Club
WATERVILLE:
Jefferson Hotel, and Mr. Shiro,
Owner and Manager

MARYLAND

BALTIMORE:
Knovics, Nolan F. (Amma
Music Corp.)
BLADENSBURG:
Bladensburg Areas (America
on Wheels)
EASTON:
Startt, Lou, and his Orchestra
FREDERICK:
Fraternl Order of Eagles
Local Order of Moose
MASSACHUSETTS

BOSTON:
Brown Derby, Mr. Ginsburg,
Prop.
CHICOPEE:
Palais D'Or Social and Civic
Club
FALL RIVER:
Duffe Theatre
GARDNER:
Florence Rangers Band
Hollywood-Wakefield Band
HOLYOKE:
Walek's Inn
LYNN:
Pickfair Cafe, Rinaldo Chero-
riani, Prop.
METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll and Gagnon,
Owners and Managers
NEW BEDFORD:
Polka, The, and Louis Gerston,
Owner
SHIRLEY:
Rice's Cafe, and Albert Rice
SPENCER:
Spencer Fair, and Bernard
Reardon
WEST WARREN:
Quabog Hotel, Ernest Drow-
dell, Operator
WORCESTER:
Gedymia, Walter
Rio Restaurant
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

ALCONAC:
Sid's Place
INTERLOCHEN:
National Music Camp
ISHPEMING:
Congress Bar, and Guido
Bonetti, Proprietor
MARQUETTE:
Johnston, Martin M.
NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi

MINNESOTA

DEER RIVER:
Hi-Hat Club
MINNEAPOLIS:
Milkes, C. C.
Twin City Amusement Co., and
Frank W. Patterson
ST. PAUL:
Berk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSISSIPPI

VICKSBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Club Matinee
Conita, Lou, Orchestra
El Capitan Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and
Leonard (Mell-O-Lane) Rob-
inson
LOUISIANA:
Rollins, Tommy, Orchestra
POPPIAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

NEBRASKA

ALLIANCE:
Eagles Club, Clyde Watryne,
Manager
GURLEY:
American Legion Hall, Harold
Lesig, Manager
KEARNEY:
Fraternl Order of Eagles
KIMBALL:
Service Men's Center
LINCOLN:
Arena Roller Skating Club
Dance-Mor
Royal Grove
Sunset Party House
LISCO:
American Legion Hall, Ronnie
Spears, Manager
OMAHA:
Famous Bar, and Max
Delrough, Proprietor
Marsh, Al
Melody Ballroom
SIDNEY:
American Legion
City Auditorium
Silver Dollar, Aubrey Haines,
Manager

NEVADA

ELY:
Little Casino Bar, and
Frank Pace

NEW HAMPSHIRE

DORCHESTER:
Colby's Orchestra, Myron Colby,
Leader
PITTSFIELD:
Pittsfield Community Band.
George Proeze, Leader
WARNER:
Flinders' Orchestra, Hugh
Flinders, Leader

NEW JERSEY

ATLANTIC CITY:
Bogatin Cafe
Mossman Cafe
Surf Bar
BAYONNE:
Sonny's Hall, and Sonny
Montez
Stark, John and his Orchestra
CAMDEN:
Polish-American Citizens Club
St. Lucius Choir of St. Joseph's
Parish
CLIFTON:
Boeckmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
EAST PATERSON:
Gold Star Inn
ELIZABETH:
Reilly's Lounge, and John
Reilly
Twin Cities Arena, William
Schmitz, Manager
FAIRVIEW:
Dian, Lenay

HACKENSACK:
Manciani's Concert Band,
M. Manciani, Leader
HACKETTSTOWN:
Hackettstown Fireman's Band
JERSEY CITY:
Band Box Agency, Vince Gia-
cinto, Director
MAPLEWOOD:
Maplewood Theatre
MONTCLAIR:
Montclair Theatre
NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
NEWARK:
House of Brides
Palm House
NEW BRUNSWICK:
Carlano, John
Krug, George S.
OAK RIDGE:
Van Bruudt, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
H. Baron, Leader
PATERSON:
American Legion Band,
B. Sellitti, Leader
Pateron Symphonie Band
St. Michaels Grove
ROCHELLE PARK:
Swiss Chalet
SOUTH RIVER:
Saunders, Lee, Orchestra, Leo
Mosen, Leader

NEW MEXICO

ANAPRA:
Suzalad Club
CARLSBAD:
Lobby Club
CLOVIS:
Williamson Amusement Agency,
Howard Williamson
RUIDOSO:
Davis Bar

NEW YORK

BRONX:
Alpha Inn, Pete Mancuso, Propri-
etor, and Carl Ranford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.
BROOKLYN:
All Ireland Ballroom, Mrs.
Paddy Griffin and Mr.
Patrick Gillespie
BUFFALO:
Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL:
Jones, Steve, and his Orchestra
COHOES:
Sports Arena, and Charles Gup-
til
COLLEGE POINT, L. I.
Muehler's Hall
ELMIRA:
Hollywood Restaurant
ENDICOTT:
The Casino
FISKEVILLE:
Cavaciani's Farm Restaurant,
Edw. and Daniel Cavaciani,
Managers
GENEVA:
Atom Bar
HARRISVILLE:
Cheesman, Virgil
HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor
KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre
KINGSTON:
Kilmer, Paul, and his Orches-
tra (Lester Marks)
MAMARONECK:
Seven Pines Restaurant
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hurdie, Leslie, and Vineyards
Dance Hall
MT. VERNON:
Hartley Hotel
NEW YORK CITY:
Disc Company of America
(Arch Recordings)
Norman King Enterprises, and
Norman King
Manor Record Co., and Irving
M. Berman
Morales, Gus
Paramount Theatrical Agency
and A. & B. Dow
Richman, William L.
Solidaires (Eddy Gold and Jerry
Isacson)
Willis, Stanley
NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Prop.
OLEAN:
Wheel Restaurant
RAVENA:
VFW Ravena Band
RICHMOND HILL, L. I.
Four Aces Cafe, and James
Gomez, Manager

ROCHESTER:
Loew's Rochester Theatre, and
Lester Pollack
Mack, Henry, and City Hall
Cafe, and Wheel Cafe
SALAMANCA:
Lime Lake Grill
State Restaurant
SCHENECTADY:
Top Hat Orchestra
SYRACUSE:
Miller, Gene
UTICA:
Russell Ross Trio (Salvatore
Coriale, leader, and Frank
Picarro)
VALATHI:
Martin Glynna High School
Auditorium
VESTAL:
Vestal American Legion Post 69
YORKTOWN HEIGHTS:
Chalet Restaurant, and Eric
Mier, Prop.

NORTH CAROLINA

ASHEVILLE:
Propec, Fitzbough Lee
KINSTON:
Parber, David
WILMINGTON:
Village Bar, and E. A. Lehto,
Owner

OHIO

ALLIANCE:
Lexington Grange Hall
AUSTINBURG:
Jewel's Dance Hall
CANTON:
Palace Theatre
CINCINNATI:
Cincinnati Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club
DAYTON:
The Ring, Maura Paul, Operate
ELYRIA:
Palladium Ballroom
GENEVA:
Blue Bird Orchestra, and Larry
Parls
Municipal Building
HARRISBURG:
Hubba-Hubba Night Club
JEFFERSON:
Larko's Circle L Raach
LIMA:
Allen County Fair Board, and
Allen County Agricultural
Assoc.
Bilger, Lucille
MASSILLON:
VFW
MILON:
Andy's, Ralph Ackerman, Mgr.
NEW LYME:
Fawn Ballroom
PIERCE:
Lake, Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner
TOLEDO:
Blue Heaven Night Club
VAN WERT:
B. P. O. Elks
Underwood, Don, and his
Orchestra
WAPAKONETA:
Veterans of Foreign Wars
YOUNGSTOWN:
Shamrock Grill Night Club,
and Joe Stuphar

OKLAHOMA

OKLAHOMA CITY:
Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hugbis, Jimmy, Orchestra
Orwig, William, Booking Agent
Palladium Ballroom, and Irvin
Parker
GRANTS PASS:
Fruit Dale Grange
SAMS VALLEY:
Sams Valley Grange, Mr. Peffley,
Grange Master

OREGON

AMBRIDGE:
Loyal Order of Moose No. 77
VFW Post 165
ANNVILLE:
Washington Band
ASHLAND:
Eagles Club
VFW Home Association,
Post 7654
BADEN:
Byerdale Hotel
BEAVER FALLS:
Sportsman's Bar, and Rhythm
Room
VFW Post No. 48
White Township Inn

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77
VFW Post 165
ANNVILLE:
Washington Band
ASHLAND:
Eagles Club
VFW Home Association,
Post 7654
BADEN:
Byerdale Hotel
BEAVER FALLS:
Sportsman's Bar, and Rhythm
Room
VFW Post No. 48
White Township Inn

BIG RON:
Big Ron War Memorial
Gymnasium
BRADPOD:
Ivan's Roller Rink, and John
Evan
BUTLER:
Shatford
CARBONDALE:
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and Max Levine, President
CENTERPORT:
Centerport Band
CLARIFON:
Schmidt Hotel, and Mr. Harris,
Owner, Mr. Kilgore, Mgr.
FALLSTON:
Valley Hotel
FORD CITY:
Atlantic City Inn
FREEDOM:
Sully's Inn
GIBARDVILLE:
St. Vincent's Church Hall
LATROBE:
White Eagle
LEBANON:
Mt. Zion Fire Company and
Gravels
LEHIGHTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Prop.
NEW KENSINGTON:
Gable Inn
PHILADELPHIA:
Allen, James, Orchestra
Horsemen Allen Enterprises
Dupree, Hiram
PITTSBURGH:
Club 22
New Penn Inn, Louis, Abis and
Jim Passarella, Proprietors
READING:
Boer, 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 Dani Fire Co.
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Frazier Township Fire Hall
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Polka Bar
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RHODE ISLAND

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Orchestra
WOONSOCKET:
Jacob, Valmore

TENNESSEE

BRISTOL:
Knights of Templar
NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Wilton Club
CORPUS CHRISTI:
Brown, Bobby, and his Band
The Lighthouse
Santikos, Jimmie
Tiana, T., and his Band
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Cunningham
GALVESTON:
Sons of Herman Hall
PORT ARTHUR:
DeGrasse, Lenore
SAN ANGELO:
Club Acapulco
SAN ANTONIO:
Hancock, Buddy, and his
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Rodriguez, Oscar

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Davis, Prop., Jas. Davis,
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Heath, Robert
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Victory Supper Club

WASHINGTON

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Tusado Club, C. Batten, Owner

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Marshall, Leader

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McLane, Jack, Orchestra

BUSCOBEL:
Miller, Earl, Orchestra
Pechham, Harley
Sid Earl Orchestra

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Galvin, Operator

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Truda, Mrs.

DUBAND:
Weiss Orchestra

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Trader's Tavern, and Herb
Trader, Owner

MILWAUKEE:
Moede, Mel, Band

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Lavery, Proprietor

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MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

*Name.....
FIRST MIDDLE LAST

New Address:
Street and No.

City..... Zone..... State.....

Local No. Date.....

Phone:..... Instrument..... Card No.....

*If new name, show former name here:
.....

Old Address:
Street and No.

City..... Zone..... State.....

PLEASE TYPE OR PRINT PLAINLY

NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Leo Cluesmann, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

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