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**JANUARY 1955** 

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MAME

# Affairs of the Federation

# Laws Which Restrict Union Activity

PRESIDENT PETRILLO AND SECRETARY OF LABOR JAMES P. MITCHELL EXCHANGE VIEWS ON SO-CALLED "RIGHT-TO-WORK" LAWS

On December 8, 1954, I sent the following telegram to Secretary of Labor James P. Mitchell, after reading his speech to the Convention of the Congress of Industrial Organizations in Los Angeles, California, on December 7:

YOUR SPEECH BEFORE THE CIO CONVENTION CONCERNING THE RIGHT-TOWORK LAWS IN SEVERAL STATES WAS TIMELY. WHILE I CANNOT SPEAK FOR THE ENTIRE LABOR MOVEMENT, I KNOW THEY REJOICE IN YOUR SPEECH. I CAN SPEAK FOR TWO HUNDRED AND FIFTY THOUSAND MUSICANS IN TELLING YOU THAT TO A MAN WE CONGRATULATE YOU, FIRST ON YOUR COURAGE AND SECONDLY ON YOUR FINE MESSAGE.

To this the Secretary of Labor replied on December 13 as follows:

"Dear Mr. Petrillo:

"It was deeply gratifying to have your telegram and your very kind comments on my recent statement on right-to-work laws. I am glad to know that you and your organization approve of it.

"With the thought that you might like to

have the full text of my address, I am enclosing a copy for your information."

Following you will find reprinted that portion of his speech which has to do with the right-to-work laws, which are certainly more dangerous than the Taft-Hartley law:

"And here is another front on which we need action.

"I believe that when employers and unions representing a majority of their employees agree on a union shop they should have the right to have one.

"Seventeen States, twelve of them in the South, have enacted laws which deprive unions and employers from making such agreements. They call these 'right-towork' laws, but that is not what they really are. Actually, these are laws which make it impossible for an employer to bargain collectively with a majority of his employees about the security of their union. Before I go on any further on this subject, I want to make this point crystal clear so that there will be no misunderstanding about it. I am not saying that the States do not have the right and the privilege to legislate in this area. They certainly do.

"However, I hope that the States which

have these laws will give them further consideration. If they do, I believe, they will find that these laws do more harm than good. In the first place, they do not create any jobs at all. In the second place, they result in undesirable and unnecessary limitations upon the freedom of working men and women and their employers to bargain collectively and agree upon conditions of work. Thirdly, they restrict union security and thereby undermine the basic strength of labor organizations.

"I oppose such laws categorically.

"There have been reports that some businessmen and other interests are forming national organizations to promote extension into new States of the so-called 'right-to-work' laws. These reports are most disquieting. I have also been disturbed to hear of organizations working on an individual State basis to promote the extension of these laws. As I have said many times, good relations between labor and management must be developed at the plant level. Certainly an organized effort by employers to promote State laws undermining union security is not conducive to harmonious working relations between employers and their employees."

# THE PRESIDENT ACTS ON RESOLUTIONS

The following actions were taken by President Petrillo on the resolutions below: Resolution No. 10 was referred to him by the Convention in 1952, and Resolution No. 17 by the Convention in 1954.

# RESOLUTION No. 10

WHEREAS, Present territories and jurisdictions granted to the various locals of the A. F. of M. by the Federation have in many instances outgrown their original boundaries as a result of increased population and rapid expansion of cities, towns and suburbs over the intervening years, and

WHEREAS, Locals who were originally given large areas in the early years of organizing the A. F. of M. have in certain cases found themselves with territories beyond successful policing geographically, due largely to fast growing conditions beyond their control, and

WHEREAS, As a result of this natural change in conditions over

the years, non-union activities have increased considerably in jurisdictions of several locals not able to cope with these changes occurring regularly in the musical field because of spread-out territories, and

WHEREAS, These non-union units and other resultant conditions are a constant threat to adjoining locals with smaller territories because it sets up a "no-man's" land between locals, especially where it is too far out for one local to police but is on the borderline of the adjoining local who cannot police that particular area because it is not located in their jurisdiction, and

WHEREAS, Many locals are now at a disadvantage in employment opportunities and proper policing of A. F. of M. policies because of limited territories and large memberships: therefore.

BE IT RESOLVED. That this Convention go on record as recommending that Traveling Representatives, or a committee appointed by the President, be authorized to make a study of and/or investigate all present jurisdictions of locals, requesting same for the purpose of reallocation or redistribution of their territories where legitimate facts and figures geographically and otherwise are presented by the locals concerned and which warrant such changes.

FURTHER, BE IT RESOLVED, That if this resolution is adopted by the Convention the International Executive Board be empowered to make these changes where necessary for the good of the Federation.

Thus resolution was referred to the Presi-

(Continued on page ten)

# IF MUSIC IS TO LIVE

By LEO CLUESMANN

T should be clear to everyone that in order to have music there must be a music profession-that is, a great body of men and women who make music their life work and who gain the means of livelihood through conveying to the public the results of their efforts. This musicianly body, while it may not en masse produce a deathless symphony or guarantee a Paderewski or Heifetz in every generation, does provide the grounding, the seed-bed, for virtuosi and composers. Vaughn Williams during his recent two-month tenure as professor of music at Cornell University, put it clearly enough: "It takes perhaps a thousand average musicians to produce one virtuoso." As in a pyramid, the "upper crust" appears because there is a broad base, and each level is inspired by the one above it.

This condition holds true in almost every human category. The scientist, Norbert Weiner, in a recent article in the Saturday Review, stated, "The scientist must live in a world where science is a career, where he has companions with whom to talk, and in contact with whom he may bring out his own seve. It may be true that 95 per cent of the really original scientific work is done by less than 5 per cent of the professional scientists, but the greater part of it would not be done at all if the other 95 per cent were not there and did not help create a high level of public scientific opinion."

This all is to say that, in the field of music, one cannot replace musicians by mechanized music and still expect in the long run to have music itself. For mechanized music does away

with the human element without which music is impossible. Recently a radio station manager out in Pasadena, California, boasting about running music (recorded) in his station "from sunrise to sunset" got a fair and square criticism from Ed Meikel of Altadena, whose letter, printed in the Pasadena Independent, merits serious thought. "I would like to ask Mr. Gill, as well as the owners of thousands of radio stations throughout the country," he writes. "What are you doing to nurture the child (music) on which you lean so heavily? Do you employ even one live musician?' A good farmer plows back into his soil plenty of good fertilizer to get continuing crops. Without it, his fields eventually go barren. Music is a dying profession, and the reason is the widespread use of mechanical music. Thousands of stations who subsist largely because they can use canned music refuse to allot even a dime to plow back enrichment into the soil. And of the small amount they pay out for recordings, only a negligible amount goes back to the musicians that create the music. In farm terms, this represents a teaspoonful of enrichment to an acre of ground."

What is to come of this wholesale deforestation of music? Simple statistics state that it takes hundreds of years to create forests which may be chopped down in a day, and that it takes generations of average musicians to create a great composer or virtuoso—generations which disk jockeys are blithely obliterating by the hour. Rachmaninoffs do not grow in the sterile soil of dawn-to-dark disk-

turners, nor prodigies take root in taperecording libraries.

So when sound movies come along and wipe out 20,000 jobs over night, when chain broadcastings cancel engagements in an infinity of radio stations, when juke boxes and wired music annul employment for musicians in restaurants, night clubs, and dance halls, when a thousand and one devices are gauged toward the mummification of music rather than toward its regeneration and revivification, it is high time sensible observers took action.

For surely, if there is cause for alarm in a whole army of unemployed in any walk of life, in the field of music the danger is doubly grave. For here is a field which cannot be made to bear fruit in a day, or even in a year or a score of years. We, with centuries of highly perfected art behind us, with traditions in which figure Stradivarius violins, Bach fugues, Wagnerian music dramas, chamber music. oratorios, symphonies, cannot revert to cigar-box-strung-banjos and canned Beethoven. The sight and living sound of symphony orchestraseand the great output of the ages are our right and our need. What dearth we shall have to face, therefore, if new talent is not constantly being trained and exercised. is a matter for solenin thought. It is about time our legislators realized that some method must be devised to offset a condition which is bound to result if the machine is not made to moderate its output and to turn back part of its proceeds to the nutriment and development of live musicians.

## THE PRESIDENT ACTS ON RESOLUTIONS

(Continued from page nine)

dent by the 1952 Convention. After studying this resolution and discussing it with the International Executive Board, it was decided to hold it for discussion at a meeting of the Traveling Representatives to be held at the 1953 Convention.

Due to the fact that I had to leave Montreal immediately after the Convention to attend the International Confederation of Free Trade Unions' Meeting in Stockholm, Sweden, no meeting of the Traveling Representatives was held. Therefore, it was laid over until the 1954 Convention.

At the Milwaukee Convention, I found, upon discussing the resolution with its introducers, that an error in punctuation had given a wrong impression of the intent of the resolution.

While it has been stated for many years that the original jurisdictional grant of a local cannot be changed, I will certainly give consideration to any such request made to this office by any local which feels an adjustment is vital to its existence.

# RESOLUTION No. 17

WHEREAS, The present age for retirement benefits from Social Security is sixty-five years, and

WHEREAS, The average life expectancy for males is sixty-seven years, leaving only two years to enjoy the benefits, which seems a very short time for those who have given the best years of their lives to the enjoyment and happiness of others, therefore.

others, therefore,
BE IT RESOLVED, That the
American Federation of Musicians
go on record as favoring a reduction in the retirement age to sixty
years. (This would permit our
members to retire when they are
still active, and with the privilege
of playing enough to keep them
young at heart.)

BE IT FURTHER RESOLVED.
That our President take the steps
necessary to have this matter
brought before the proper legislative bodies, other trades organizations and any other organizations
who may be interested in the movement.

This resolution. which was referred to the President, was in turn referred by me to President George Meany of the American Federation of Labor. His reply, which follows, is self-explanatory and is an interesting explanation of this resolution.

You can see from his letter what a difficult problem this is, as the cost of lowering the retirement age to sixty would be prohibitive.

However, I will continue to work on Social Security matters with the American Federation of Labor, through President Meany, from time to time, which obviates the necessity for this resolution.

#### AMERICAN FEDERATION OF LABOR

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

This will acknowledge your letter with which you sent me a copy of Resolution 17, which was referred to you by your Annual Convention which met in Milwaukee. This

(Continued on page thirteen)

INTERNATIONAL MUSICIAN

# AGVA SETTLEMENT REACHED!

An Agreement Has Been Reached Between the American Federation of Musicians and the American Guild of Variety Artists - - the Text of Which Will be Found at the End of the Following Article.

In October, 1953, I received a letter from the American Guild of Variety Artists terminating an agreement that had been in force since May 29, 1950. To this date no one knows why the agreement was abrogated, inasmuch as this organization only made unsubstantiated accusations. This controversy has lasted thirteen months. Just recently the Executive Secretary of AGVA called the President's office and spoke with Jack Ferentz, an assistant to the President, telling him that he was ready to capitulate and willing to come in. This was a far different person than the same man was when he sent me the letter cancelling the agreement some months ago.

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Two meetings were arranged at the office of our attorneys in New York and negotiations were carried on with Walter Murdoch, Executive Officer for Canada, and Jack Ferentz, both representing the Federation. From these meetings came the agreement printed below. You will find that the sixty-day-notice clause contained in the old agreement is now eliminated. We asked for a ten-year agreement without any cancellation clause. They thought it would be better to have a five-year agreement with the option of either side renewing the agreement for five additional years, which in effect means a ten-year agreement. If, they say, after five years they don't want five more years, but we do, then we have an agreement for five more years, and vice versa. We have a ten-year deal because the way we feel now, we will exercise our right of option for another five years.

The items enumerated in the following paragraph are contained in a separate letter agreement. Anyone desiring a copy of same may have it by writing the President. Every request of the American Federation of Musicians in these negotiations was granted including the withdrawal of all court cases brought by AGVA. They have also agreed not to discriminate against and to take back four of their representatives who cooperated with the American Federation of Musicians during the dispute. They also agreed not to discriminate against any of their members who resigned from AGVA to join the American Federation of Musicians if they chose to return to AGVA.

They were very foolish to abrogate this agreement in the first place, because you will notice as we go along, the agreements become tighter and tighter in favor of the American

Federation of Musicians. I have said many times that if we are right, we have nothing to fear. Honesty, decency and truth will always prevail, and these are things we had on our side during this fight.

The American Federation of Musicians did more to organize their organization from its inception than they did themselves. As far back as 1937 the Federation instructed all band leaders who sang, and vocalists with bands, that they had to join AGVA, and we helped them organize in many other ways. As the agreement reads now, band leaders and members of bands who sing or do M. C. work as well as play, belong in the jurisdiction of the American Federation of Musicians.

This controversy was not an easy one. It cost the Federation a great deal of time, money and aggravation in order to be alert for every move they might make to steal musicians who rightfully belong to the American Federation of Musicians. I would advise AGVA that they would do better to organize the sixty per cent of their field which is non-union rather than to steal the musicians who are already organized. It would be like the American Federation of Musicians trying to organize electricians when more than half the musicians were non-union. It seems to me our first duty would be to organize musicians and not

electricians if we were in the same position they are, and thank God we are not, as we are as well organized as any union in the labor movement.

AGVA's Executive Board passed a motion that all musicians who did not play in the pit in the theatre belonged to AGVA. There is no such thing as a pit musician as such. Symphony orchestras play on the stage. Theatre orchestras play on the stage. Dance orchestras play on the stage. The majority of our musicians work on the stage, so you can see how serious this controversy was. I hope that they have learned that the American Federation of Musicians will not tolerate any person or organization interfering with its jurisdiction, and we will always fight any organization which attempts to steal members who rightfully belong to us.

Right here I want to say that I cannot give too much credit to Walter Murdoch, our Executive Officer who led this fight in Canada, and who practically succeeded in breaking AGVA in that country. I am satisfied that his fighting ability and honesty have brought this organization to their senses and brought about the signing of this agreement. The newspaper stories, editorials and cartoons in the Canadian press concerning Walter Murdoch were absolutely brutal, but at no time did he cry for help or falter in his vigilant fight. He continued relentlessly to do his job one hundred per cent. He even risked losing the friendship of members of his own local, but he kept the membership informed of the true story at all times with the result that just a few days ago he was re-elected President of the Toronto local without opposition.

Walter Murdoch, in my opinion, in leading this fight to a successful conclusion has earned the right to be counted among the great labor leaders in the American Federation of Labor.

I want to give credit to Jack Ferentz, my assistant, who has also handled this matter since its inception in working hand in hand with Mr. Murdoch, as it comes within his department as assistant to the President.

I would also like to give my grateful thanks to President Tipaldi and Secretary Charette of the Montreal local; Provincial Officer Addison of the Hamilton, Ontario, local; President Horner of the London, Ontario, local; Secre-

(Continued on page thirty)

# Labor Honors its Own

William J. Harris, a member of the International Executive Board of the American Federation of Musicians and President of Local 147, Dallas, Texas, recently was given a testimonial dinner by state and local leaders of the American Federation of Labor in Houston, Texas. In fact, labor, civic and governmental leaders turned out 200 strong to honor him as former President of the Texas State Federation of Labor.

Tribute after tribute was rendered by speakers who included high officials of the State. A surprise for Harris was the presence of Leo Cluesmann, International Secretary, who flew to Houston to represent President Petrillo. Mr. Cluesmann paid high tribute to

his fellow musician for his contributions to the American Federation of Musicians and to labor as a whole.

Leroy M. Williams, President of the Texas State Federation of Labor and toastmaster for the banquet, read numerous telegrams and letters from all over the State praising Harris for his contributions to the labor movement and for his generous and faithful service to his community, his state and his nation. He also presented the guest of honor with a special resolution adopted by the Dallas city council commending their fellow member of the council.

Music was furnished by an orchestra consisting of members of Local 65, Houston.

JANUARY, 1955

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# SYMPHONY AND OPERA

Harry Farbman, assistant conductor, St. Louis Philharmonic

CONDUCTORS In the current month Howard Mitchell, conductor of the National Symphony, is in Europe directing two concerts in Belgium, two in the Netherlands and one in Greece . . . Max Rudolf, assistant manager and conductor of the Metropolitan Opera, made his first appearance as a symphonic conductor in America on December 5, when he conducted the Dallas Symphony Orchestra in that city . . . Harry Farbman. assistant conductor of the St. Louis Philharmonic, will direct the orchestra in the performance on February 18 and 19 of Mahler's Resurrection Symphony. Russell Gerhart is the orchestra's regular conductor . . . Bruno Walter was the conductor of the Chicago Symphony, when this orchestra presented the Resurrection Symphony on January 20 and 21 . . . The Boston Symphony is now the perfectly responding instrument of conductor Charles Munch. At the Newark concert on December 7 it was plain that here was another instance in American orchestral enterprise in which complete understanding had been established between members and conductor. This concert was one of a series made possible through the Griffith Music Foundation of Newark.

AMERICAN At a recent all-American program presented by the Minneapolis Symphony conducted by Antal Dorati, works by Schuman, Cowell, George, Creston and Copland were performed. The premiere on the program was Earl George's Concerto for Violin and Orchestra. Mr. George, a native of Milwaukee, is now living in Minneapolis . . . The world premiere of a new symphony by Philadelphian Vincent Persichetti, was presented by the Philadelphia Orchestra at its pair of concerts on December 17 and 18. It is his Fourth Symphony and is designated Opus 51 . . Alan Hovhaness has recently had works of his played by harmonicist John Sebastian, by a Stokowskiled symphony orchestra, by the Martha Gra-

ham ballet orchestra, by the Louisville Symphony and by the "Music in the Making" orchestra under David Broekman. Other works of his have been sung by Nell Tangeman in Town Hall, New York, and by the Collegiate Chorale in Carnegie Hall. Hovhaness was born of a Scottish mother and an Armenian father in Somerville, Massachusetts. March 8, 1911... The second of three Special Saturday Night concerts of the New York Philharmonic-Symphony, conducted by Andre Kostelanetz, was devoted to works by George Gershwin, with the pianist, Eugene List, as soloist.

AWARDS A total of \$5,000 will be awarded student composers by the Louisville Philharmonic Society in the second year of the Louisville Orchestra's commissioning project. Ten student works will be selected, each work receiving several playings by the Louisville Orchestra and each composer an award of \$500.00 . . . The Kosciuszko Foundation is offering a \$1,000 scholarship for a pianist between the ages of fifteen and twentyone, and another of the same denomination for a composer between seventeen and thirty. March 1 is the deadline. For further information address the Foundation at 15 East Sixtyfifth Street, New York.

NEW Ronald Balazs is a new member of the violin section of the Minneapolis Symphony Orchestra . . . A performance from manuscript of Eric Zeisl's Suite for Chamber Orchestra, Return of Ulysses, was the feature of the December concert of the Beach Cities Symphony Orchestra at Redondo Beach, California. Curtis Stearns, who founded the orchestra, is also its conductor.

CURTAIN CALLS For its fourteenth season, the Miami Opera
Guild is presenting Lucia di Lammermoor and
The Barber of Seville . . . Six excerpts from
David Tainkin's opera, The Dybbuk, was
offered with full staging, scenery and costumes

by the New York City Opera Company, in a salute to New York's Yeshiva University on the twenty-sixth anniversary of its founding. Joseph Rosenstock conducted . . . The Portland Civic Opera Association reports a successful performance of The Barber of Seville as the second of the season's three operas. Salvatore Baccaloni was starred as Dr. Bartolo, Barbara Gibson as Rosina, Cesare Bardelli as Figaro, and Desire Ligeti as Basilio. Walter Richardson was the Count Almaviva. Ariel Rubstein conducted the performance. The third offering will be Puccini's Tosca scheduled for April 30, 1955. Besides this series. the Portland Civic Opera Association presents several performances of opera in English at the Washington Park open-air amphitheater during the Summer. These are free to the public . . . The Opera Guild of the Waukesha Symphony, formed last July, is now rehearsing for a performance of Smetana's comic opera, The Bartered Bride . . . On December 19, the Duluth Symphony presented Tchaikovsky's complete ballet, The Nutcracker, with Bob DeHaven as narrator. The script, written by Antal Dorati, Minneapolis Symphony conductor, and Bob DeHaven, has been made available to the Duluth orchestra . . . Beginning January 8, Newark, New Jersey, will hear the Salmaggi Grand Opera Company every Saturday night at the Newark Opera House. Cavalleria Rusticana and Pagliacci will be heard January 15 . . . Gian-Carlo Menotti's opera The Saint of Bleecker Street was premiered at the Broadway Theater, New York, on December 27.

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EDUCATIONAL The Florida Symphony Orchestra conducted by Frank Miller presents a three-month winter season of thirty-nine concerts and fifty-seven rehearsals. As a winter resort, it has brought to its ranks musicians of reputation from many Northern states, these to advance, as teachers, the younger generation's chances for fine masic education in the home town Orlando.

Twenty-one of the season's concerts are educational. In Orange County alone the Florida Symphony will play for some 20,000 school children in the 1955 season. In fact, every Orange County school child from the fourth grade through high school, white and colored, now gets to hear good orchestral music excellently performed. Instruments are demonstrated and orchestral procedure explained. Free string classes are sponsored in the public school system, and there is a Florida Symphony Student Orchestra. Conductor Frank Miller believes that eventually an American winter music festival can be built around the Florida Symphony Orchestra.

community Oneonta, New York, a city of 14,000 population located sixty miles from cities of any considerable size and approximately 200 and 300 miles respectively from the closest major symphony cities, Rochester and Boston, has long felt the need of a symphony orchestra. It is the home of Oneonta State Teachers College (enrollment 700) and Hartwick College (enrollment 600) but neither college nor the community sponsored its own symphony orchestra.

In January of last year John C. Worley, faculty member of Oneonta State College, former faculty member of the University of Bridgeport and first clarinettist of the Connecticut Symphony of Fairfield County, brought together enough interested parties to start the Oneonta Community Symphony. The debut concert (free) was played March 28, 1954, and a statement of plans was published on the program. "We have succeeded," stated Mr. Worley, "in spite of a rather mean Winter, poor driving conditions over mountainous roads on rehearsal nights, plus all the other usual new orchestra problems, including importation of bassoonists, French horn players, etc. Several of our own players drive from fifty to ninety miles round trip to attend weekly rehearsals."

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The orchestra in the current season is scheduling a three-concert series and also will play two children's concerts. Soloists from the college are featured in some of the concerts.

BEGINNINGS Two chamber orchestras have recently made their appearances in New York, both of which bid fair to make distinct contributions to the musical scene. The Phoenix Chamber Orchestra specializes in premieres and revivals, witness (at the concert at Metropolitan Museum of Art on December 19\*) the first performance of Gothic Concerto for Piano and Orchestra by Alec Templeton with the composer at the piano. This, a quieting and withal stimulating work, is not a concerto in the virtuoso sense but rather a conversation between piano and orchestra in the manner of the classic keyhoard masters. On the same evening the orchestra did good service in reviving works by Juan Crisostomo Arriaga, who was born in Bilboa, Spain, in 1806, and who died at the age of nineteen, since it presented his Sinfonia a Gran Orquesta for the first time in this country. The orchestra's conductor and founder, David Sackson, imparts his enthusiasm for these works, new and old, both to his men and to the audience members.

Another newly emerging chamber orchestra is the Theodore Thomas Orchestra which played its first New York concert (at Carnegie recital hall) on the fiftieth anniversary of the night of Theodore Thomas's death, January 4, 1905. Richard Schulze conducted and Theodora Schulze was soloist on recorder, oboe and harpsichord. This program constituted the first in a series of three concerts of baroque orchestral music. The other two will take place January 25 and February 10. It is the aim of this Theodore Thomas Orchestra to perpetuate the name of this great promoter of orchestral music in America.

DOCTORS' DEBUT With the imposing headline, "Doctors Make
Music History," Mildred Norton, columnist
on a Los Angeles newspaper, describes the
recent birth-throes of the Los Angeles Doctors'
Symphony: "Over the past twelve months,"
she says, "medical and musical history has
been quietly made here as some fourscore
medicos exercised their musical scales while
their patients exercised patience. Saturday
evening (November 27) proved the gestation
period to have been well worth the time
spent, when the Los Angeles Doctors' Symphony Orchestra made its maiden bow in
Philharmonic Auditorium before a substantial and frankly captivated audience."

She goes on to tell about the "genial but

authoritative baton of William van den Burg" testing the mettle of the eighty men who performed "not only with fine incision and surgical deftness but with an infectious enthusiasm that made the delivery so far from painful as to be unalloyed pleasure."

ANNIVERSARY In honor of its sevenlyfifth anniversary, in the 1955-56 season, the Boston Symphony Orchestra and its musical director, Charles Munch, together with the Serge Koussevitzky Music Foundation, have commissioned fifteen new works by leading contemporary composers. The eight American composers represented in the list are Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. During the past five years the orchestra has included almost thirty premieres in its repertoire . . . In a tribute honoring Jean Sibelius on his ninetieth birthday next year, musical organizations throughout the world are planning appropriate observances . . . The bicentennial of the birth of Mozart (the composer was born Jan. 27, 1756) will be observed in 1956 with orchestras featuring his works . . . The Metropolitan Opera Guild recently celebrated its twentieth anniversary. In these years it has given almost \$1,500,000 to the Metropolitan Opera Association.

#### THE PRESIDENT ACTS ON RESOLUTIONS

(Continued from page ten)

Resolution favored the lowering of the retirement age under Social Security to sixty years.

Similar proposals have been referred to the American Federation of Labor, on occasion, during the last several years. The proposal has considerable appeal, and I can understand that members of the Musicians' Union, now confronted with the tremendous problems of technological unemployment tending to curtail their employment opportunities, are particularly interested in such a suggestion.

We have never in the past made the lowering of the retirement age a part of our Social Security program. One of the main considerations in our decision in this respect is the added cost involved. As you know, the Social Security tax is now 4 per cent of the first \$4,200 in annual wages—half paid by the employer and half paid by the employee. Under the new bill passed by Congress, this tax will eventually be increased to 8 per cent, shared equally by employer and employee. This increase appears to be necessary in order to support the costs of the increased benefits for retired persons and for survivors of workers who have died, which we feel are so necessary and which I know your Federation has likewise always supported. The hard fact is that there is a limit to the amount of tax that can be placed on the earnings of those employed before they reach retirement age. It is estimated that to lower the retirement age from sixty-five to sixty would coat about 5 per cent of total payroll. Eventually, then, the payroll tax necessary to pay the benefits provided under Social Security would have to be about 13 per cent of payroli.

In passing, may I just comment on one reference in your Resolution. It states that the average life expectancy for males is sixtyseven years, "leaving only two years to enjoy the benefits, which seems a very short time for those who have given the best years of their lives to the enjoyment and happiness of others..." While it is true that the average life expectancy for males is sixty-seven years, the fact is that, for those who reach sixty-five years of age, the average expectancy is thirteen to fourteen years additional life in the case of males, and fifteen to sixteen years for women. So those musicians who do reach sixty-five years of age and retire can expect from fourteen to sixteen years of life on retirement—and I may say that all of us hope they all surpass the expectancy, as older musicians can bring a great deal of joy and happiness to all the rest of us.

We have given favorable consideration to the proposal to lower the retirement age to sixty years for women. This would not be nearly so costly as the proposal to lower the age for both men and women and would meet

a very special social need.

I do not want you to think that I am prejudging the proposal of your Federation. Perhaps your Federation would wish to introduce this or a similar resolution to the Convention of the American Federation of Labor, where it would be given full consideration for inclusion in the legislative program of the American Federation of Labor.

Sincerely and fraternally yours,

/s/ GEORGE MEANY,

President,
American Federation of Labor.

This was made possible through a grant from the Music Performance Trust Funds of the Recording Industry, obtained through Local 802.



Sioux Falls Municipal Band

• Dakota's only music for centuries was the beat of the Sioux Indian ceremonial drums and the songs of the Sioux as they rode over the wide prairies. Then in the 1850's the rollicking songs and fiddles of the river men, the chapel bells and little melodeons at the missions, and the United States army bands at the forts along the Missouri River began to offer motifs of a more modern sort.

After the Civil War when the United States army forts became centers of gayety and fashion, with the "surrey and fringe" crowd in attendance, music at Old Fort Sully was provided by the 11th Regiment Band. Its director—to give a modern note—was Achilles La Guardia, father of New York's late Mayor Fiorello. When the band played its final concert of the season, March, 1886, La Guardia, Sr., offered one of his own works, a concert polka, playing the cornet solo himself.

In the 80's the territory began to receive great waves of settlers—industrialists, farmers, musicians—from the East. By the time South Dakota became a State, in 1889, glee clubs, chamber music, orchestras and bands had been established in every larger city, and even in smaller villages bandstands had been erected for the summer concert series.

In 1889, Sioux Falls, largest city in the State, had two choral clubs, five or six orchestras and two brass bands. Small music stores in Sioux Falls and Huron were selling pianos, organs, flutes and guitars. One ambitious project of the era was the organization of a Conservatory of Music, the importation of instructors from the East and abroad and, as opening, a grand concert to which came just about everyone interested in music in the State.

It was G. Bie Ravndal, editor of a Norwegian newspaper and later consul to Beirut. Syria, who promoted the Minnehaha Manskor and became its first president. Carl Mannerud was its director. This Norwegian Singing Society later brought Norwegian singers of the Northwest into a united organization representing eleven societies, among them the Sioux Valley Singers and the Norse Glee Club. In June of the present year they all joined in the one-thousand-voiced chorus that featured the Norwegian Singers Association's International Meeting in Sioux Falls.



# MUSIC in SOUTH DAKOTA

The "afternoon musicale" habit was formed in 1892, when the Ladies Musical Society of "talented music teachers and matrons" began their annual concerts. It was their initiative which brought outstanding artists to the State during the 1800's and 1800's, among these Teresa Carreno, Ellen Beach Yaw (said to have the highest soprano voice in the world). Lillian Nordica wearing a Paris gown and a Claimond tiara, and Melba with her retinue of maids. It was Carreno who was most roundly applauded and longest remembered.

With the turn of the century, old-time minstrelsy came into flower. The boys coming back from the Spanish-American War found dozens of orchestras, barber shop quartets, mandolin clubs, glee clubs, high school chorales, a cappella choirs. The best bands of the United States began counting South Dakota in their itineraries: Sousa and Banda Rosa at the Mitchell Corn Palace; Creatore and Bellstadt at Sioux Falls. Today the State boasts hundreds of bands—civic bands, lodge bands, school bands—these exerting vast influence on the culture of the State. It is safe to say that no school boy or girl with a desire to play an instrument is denied either instrument or skilled instruction on it. Band and orchestra work, in short, is as much a part of the school curriculum as the study of mathematics or history.

There is a very close connection between school band enterprise and civic band enterprise. Says Russ Henegar, leader of the fa-mous Sioux Falls Municipal Band and Secretary of Local 114, Sioux Falls, "Cooperation between the local and schools is most important in maintaining a municipal band. Ardeen Foss, A.B.A., the solo clarinetist in our hand (he is a fine oboist, too!) is the director of our Washington High School Band, supervisor of instrumental music for all Sioux Falls public schools, assistant director of the municipal band, and a member of the board of directors of Local 114. Donald McCabe, our first horn, is assistant supervisor of the instrumental music in our grade schools: our first trombone, Harold Hoover, is director of the high school orchestra; Llovd Kreitzer, string bass, is instructor of instrumental music in the grades, and Ralph Tyler, flutist, also instructs strings and reeds in the grades. These men are all members of Local 114.'

Close cooperation between school and city is indeed of value if the Sioux Falls Municipal Band is any proof. The career of this hand is as fruitful as any in the whole country. Organized in 1919 under the direction of L. M. Coppens, it has been conducted now for twenty years by Mr. Henegar. The City of Sioux Falls supports it through its tax program. Each year over forty concerts are presented in four different parks, these free to the public and attended by residents within a radius of fifty miles. Also about six are presented each summer in surrounding towns in the trade area, these furnished through grants from the Music Performance Trust Funds. In order to keep up its high level of attainment the group rehearses the year round.

The band rooms and director's office, in the half-million-dollar city hall building, were planned in the original drawing of the structure some twenty years ago. The band's

library, valued at some \$10,000, is housed there in steel files. Mr. Henegar as director of the band is a full-time employee of the city, his title, "Director and Head of the Municipal Band Department." He was a former cornetist with John Philip Sousa and the Pat Conway Band, and a long-time member of the American Bandmasters' Association.

Mr. Henegar is also leader of the El Riad Shrine Band of Sioux Falls, one of the outstanding units of the Temple. Its present membership of sixty-five includes some of the leading instrumentalists of the State, and several who are band directors and school music instructors in their own right.

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Yankton has had a band almost continually since 1877, and periodically before that. In 1873 a band played for the first excursion train trip from Yankton to Sioux City, Iowa. In 1893 its Cement City Band went to the World's Fair in Chicago and then to Elkhart, Indiana, to perform at a G. A. R. grand encampment there. It was one of the members of the Yankton Band who succeeded in getting the first law passed by the State of South Dakota (the 1915 legislature) empowering cities and towns to levy and collect a tax for the purpose of furnishing musical concerts to the public. The present leader of the band is Josef Järolin.

The Huron Municipal Band (city-supported) which has been in operation for nearly fifty years, gives concerts from early spring until late fall in Campbell Park in a modern band shell. Paul Christensen, its director, is the president of Local 693, Huron.

The Mitchell Municipal Band (in part city-supported) plays its concerts on the band-stand on the Court House lawn during months of June, July and August. It also goes to eight or ten neighboring towns each summer as a good-will gesture on the part of the city. "The World's Only Corn Palace Band," which is the mouth-filling title of another of Mitchell's bands, is led by Joseph P. Tschetter, who happens also to be secretary of Local 773.

Most of the symphony orchestras of South Dakota are connected with the schools and colleges, but they are none the less both well instrumented and highly skilled.

The Augustana Town and Gown Symphony Orchestra has developed from a purely college orchestra to one combining both the musical talent of the community and of the student body of Augustana College. The conductor, Richard J. Guderyahn, a member of the music faculty at Augustana College, has pioneered for this symphony since 1927. The present personnel numbers sixty-five.

Lists are impersonal affairs, and we regret that we cannot insert between the lines of the following all the enthusiasm and enterprise which have gone into their development. They are the representative school orchestras and bands of South Dakota:

Sioux Falls College Band
Washington High School Orchestra
Washington High School Band
Cathedral High School Orchestra
Cathedral High School Band
Augustana College Band
Dell Rapids High School Band
Huron Senior High School Concert and
Marching Band

Huron Junior High School Band
Huron Grade School Band
Huron High School Orchestra
Huron Grade Orchestra
Huron College Band
South Dakota State College Band
Lyons Consolidated School Class C Orchestra

Yankton College Conservatory Orchestra University of South Dakota Orchestra Cresbard High School Band Madison Central High School Band

#### Passion Play

The mounting tourist traffic in South Dakota is attributable at least in part to the summer presentations there of the "Black Hills Passion Play," a production which originated—for those who bask in the aura of (Continued on page ticenty-six)

Right, top to bottom: Russ D. Honegar, director, Sloux Falls Municipal Band and Secrotory of Local 114; Paul Christenson, director, Huron Municipal Band and President of Local 693; Ardeen Fass, director, Washington High School Band,

Below: Augustana Town and Gown Symphony, Richard J. Guderyahn, conductor,











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# 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 new permitted to render service for these companies. This list, combined with these lists published in the International Musician menthly since June, 1954. contains the names of all companies up to and including December 21, 1954. De 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 5-Detroit, Mich. Kenn Records

Local 6-San Francisco, Calif. Viceroy Record Company

Local 10—Chicago, III. Roller Tone Record Company Will Mahoney

Local 24-Akron, Ohio Ross Records

Local 47-Los Angeles, Calif. The Abeles Company Corner Stone Productions Artists Music, Inc. Vava Records Flip Records, Inc. Vonna Productions, Inc. Liberty Records, Inc. Sound Publishing Co.
Fable Recording Studios Magnolia Records

Local 65-Houston, Toxas Trio Productions

Local 103-Columbus Ohio Shaffer Music Company

Local 174-New Orleans, La. Carnival Music Company

Local 248-Paterson, N. J. Cross Country Records

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# Television Companies That Have Signed Agreements with the A. F. of M.

The following companies have executed the Television Film Labor Agreement with the Federation and the Television Film Music Performance Trust Fund Agreement. This list does not include those companies which have signed the Television Film Jingle and Spot Announcement Agreements. Companies which have signed the Television Film Jingle and Spot Announcement Agreements will be published next menth.

National Broadcasting Company Columbia Broadcasting Company American Broadcasting Company alt Disney Productions, Inc. ZIV Television Programs, Inc. Desilu Productions, Inc. Revue Productions, Inc. (M.C.A.) Guild Films Studio Films, Inc. Cugat Enterprises, Inc. Guy Lombardo Films. Inc. Angel Auditions, Broadway Angels Bellevue Television Productions, Regd. Cinecraft Productions, Inc.

Fawn Productions, Inc. Flamingo Films Ralph Flanagan Orchestra Flying A Productions George Heid Productions Meridian Films Corporation
Mission Bell Film Productions, Inc. Record Toons, Inc. Mickey Rooney Enterprises Snader Telescriptions Corp. T-L Productions, Inc. Trans Video Corporation Arthur B. Weber Productions, Ltd. Town and Country Time



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IT'S IN THE NEWS!



Maurice Zbriger

cities in the Spring, under the has been a member of Local 406, auspices of the Norwegian Broad-Montreal, for thirty years. casting Corporation.

troduce it in 1956.

of Mozart (January 27, 1756) is in New York, November 21. On coming year after next. This is to November 27 the work was pergive everyone concerned sufficient formed by Milton Preves, solo vio-

THE LOST HAS BEEN FOUND In our September issue, we men- Saidenberg. tioned that during a concert by a consin, one of the players lost a debut in 1950 at Town Hall. hat which was part of his distinctive costume. We are pleased to \* After a concert tour of Eusay that evidently in response to this notice the hat was returned. violinist Leon Alcalay is returning On behalf of Local 8, Milwaukee, to America for a recital in Town we extend thanks.

★★ Maurice Zbriger is a composer of band works of which his native Canada is justly proud. In fact, many history making events have been the occasion of premieres of his works. His "Welcome to Canada" and "Bucking-ham" were two marchan during the recent trip of the Royal Family to Canada. His "North America Unity" praises closer American and Canadian association. His "Victoria Rifles of Canada," his "Maple Leaf" and his "Grenadier Guards" are dedicated to Canadian leading personalities. His "Liberation" glorifies the victorious landing of the Allies on European soil. His "Francois-Julien Brun" march was dedicated to La Garde Republicaine band which toured this country in 1953 and is now included in its reper-★★ Ole Windingstad, formerly toire. And most recently "Vincent conductor of the New Orleans Massey" march celebrated the ap-Symphony, will conduct a series pointment of a first Canadian-born of concerts in various Norwegian Governor General. Mr. Zbriger

★★ Theme and Variations for ★★ Darius Milhaud is now in viola and orchestra, composed by course of composing a new con- Alan Shulman in 1941 and recently certo for viola, this for William revised by him for solo viola and Primrose who is scheduled to in- string orchestra and harp, was performed by Joseph De Pasquale and the Zimbler Sinfonietta in

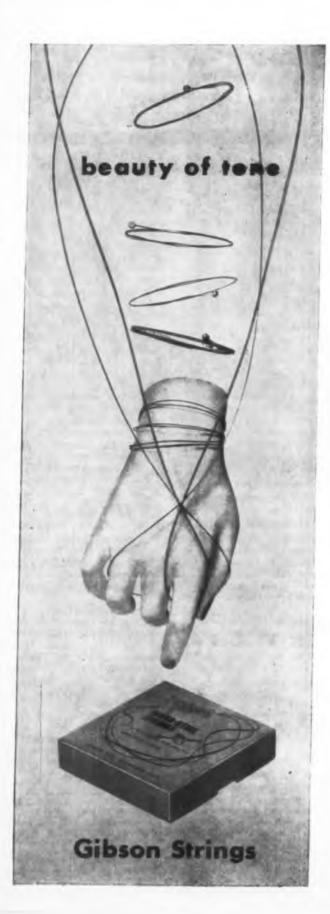
★★ The bicentennial of the birth Boston November 10 and again list of the Chicago Symphony, accompanied by members of that orchestra conducted by Daniel

Bavarian group at the Eagles Ball- \*\* Brooks Smith is the new room during the week of the accompanist of Jascha Heifetz. Convention in Milwaukee, Wis- Smith, a native of Texas, made his

> rope and recitals in Rio de Janeiro, Hall later this year.

and Film

AN



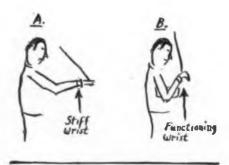


#### A PRACTICAL AID TO RIGHT ARM TEACHING

One of the favorite "horrible examples" of "old-fashioned" violin teaching is the teacher who used to put a book under his student's right arm for the student to hold while playing. Modern teachers are convinced that this was a bad procedure because they think its purpose was to prevent upper arm motion. Actually this was not the case. The book was put under the arm in order to teach the student to use the wrist while playing. As a matter of fact, this is one of the most effective methods for teaching wrist functioning to a beginner, and many players who do not learn to bend the wrist until after a year or two of study would be much better off if they had been forced to learn to use the wrist through the efficient book-under-the-arm method.

Of course the student should be told that modern bowing practice demands a smoothly functioning upper arm and that the book under the arm is merely a device to use for a few days to loosen up the wrist.

The following drawing shows how a high arm encourages a stiff wrist (A), and how a book under the arm encourages wrist functioning (B).



#### The Myth of Modern Technical Superiority

It should be mentioned in passing that the old book under the arm method did not eliminate upper arm functioning. It only brought about a more limited use of the upper arm than that which is fashionable today. The modern method results in a bigger tone and greater facility in the use of the whole bow but, as has been pointed out in this column, there is no method which has nothing but advantages. As a result of this bigger tone and easier large stroke, the modern violinist is less capable of bowing subtleties, while his leggiero and cantabile are more heavy-handed. These characteristics are suited to modern music but there is no question that we are less capable than, say, Sarasate of clear bell-like tone production such as old-timers remember. Of course Sarasate could not do a bang-up job of the Sibelius Concerto. But it is well to keep on an even keel and admit-

that we are not the "bestest" thing that ever happened in the history of violin playing. How many of us can play the nineteenth century repertoire with the necessary lightness, or Mozart in such a way as to end a recital with a bang? We have to use Mozart for the warm-up because, lacking qualities necessary for its proper performance, we cannot depend on a convincing performance for the climax of the recital. Outside of a few string quartets the Beethoven of our virtuosos is unprepossessing. The less said about Bach the better.

If we keep an open mind about the techniques of the past and the innovations of the future we shall leave the door open for improvements in technique and style. On the other hand, if we reject good ideas simply because they are "old-fashioned" or "new-fangled," things may get even worse than they are.

#### A Useful Vibrato Teaching Exercise

When a student's vibrato development lags behind his other technical achievements there is a simple way to impart the vibrato feeling to his fingers by means of a trill exercise:

Place the second finger on the D string while all the other fingers are off the string. No part of the left hand should touch the violin except the tip of the second finger and the tip of the thumb. When this position is attained, trill the third finger on the A string while the bow plays on the D string:



As soon as the third begins to trill, some sort of vibrato will be immediately heard from the second finger. After a few minutes of this practice, one can try trilling the second on the A string while the first vibrates on the D string and trilling the fourth for a third-finger vibrato. To develop a fourth-finger vibrato, trill the third on the A string while playing the fourth on the D.

After a few days of this practice one should then try to strike the trilling finger very lightly as though playing a harmonic, and follow this by not striking the trilling finger at all, only waving itwhich is approximately what happens in ordinary vibrato.

This exercise will not develop a vibrato in every case. However, in conjunction with other exercises it should prove very useful.

#### In the Mail

As a result of my article on sixths I received several interesting letters containing additional useful sixth fingerings involving extensions. The first one, below, comes from Joachim Chassman, Los Angeles, and is from the Glazounov concerto. The second comes from Hans Basserman, who is not a stranger to this column and who now lives in Winter Park, Florida. His example is from a Max Reger sonata, and presents a simple way of slurring two minor sixths which are a whole tone apart.



According to Benny Gill of Los Angeles, this column served to help G. J. Nardulli discover the whereabouts of his friend. M. Wilkomirski. In looking through the list of contributors of the best fingering solutions, he found his friend's name listed along with his own and learned that Wilkomirski now lives in Mission. Texas.









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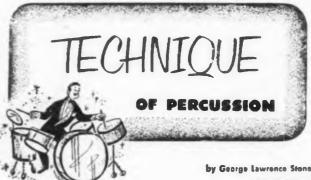
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#### Attack and Release

The precise instant at which to attack a roll (the drummer's long tone), when matched in ensemble to the long tones of other instruments, is a simple matter. It's in the drum part right in front of you. and somewhere in the offing there lurks a character giving you the beat with a baton. Thus you can't miss an attack. Or, let's put it this way: thus you shouldn't.

The release of a roll is another matter and not so clearly indicated. if indicated at all. Further, the drummer has a problem all his own. for while a wind player effects his release by just ceasing to blow and a string player, by lifting his bow, he, the drummer, is all messed up with the thirty-second notes by which he has been taught to produce said roll.

Answering the Louisiana instructor who brings up this question. the simplest method of explaining the release of untied rolls to the elementary pupil is through the mathematical breakdown of the rollto thirty-seconds. This is standard procedure in demonstrating rol: values to the beginner in sight-reading.

Here, at the normal playing tempo which the instructor has been careful to select for demonstration, the pupil finds he can "roll with the music"—that his normal speed of hand alternation in rolling synchronizes with the playing tempo. Thus he finds himself actually playing a passable roll using the exact number of thirty-secondindicated by the three-line abbreviation shown against the whole note directly below:

Written C

#### Release by Yardstick

Now using the thirty-second formula: a rolled whole note played at a fast tempo is or could be ended by a single tap (a light one) on its final quarter:

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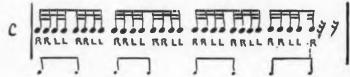
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At medium tempo, ended similarly on its final eighth:



Or at slow tempo, on its final sixteenth:

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(The release in the UNCOUNTED roll is accomplished by simultaneously lifting both sticks from the drumhead in approximately the same timing as shown above.)

I hasten to add that these yardstick measurements are presented solely for the purpose of elementary analysis. They represent only the beginning of a factor in roll production that reaches its musical maturity only after a long term of study, experience and judgment.

#### "Rolling With the Music"

Rolling in rhythm, when it can be done, is one of the accepted methods of rolling in ensemble. It is especially effective in simple binary measure, where it helps us to keep time and makes for an easy, effortless flow of hand alternation. But more often than not we find we cannot roll in rhythm because the playing tempo is too slow, too fast or too varied for us to follow. In such instances we throw the thirty-seconds out the window and play an uncounted roll—a roll to the duration of the notes in question, irrespective of the number of beats involved.

This is the finished roll of the expert, who must be prepared to roll in rhythm or against it at will, also to shift gears freely and unconsciously from one roll to the other. The uncounted roll is more flexible than the other and its release is more flexible, too, being accomplished by the simple simultaneous lifting of both sticks off the drumhead.

#### Good Old Buzz

Another instructor, this one from the hinterland, asks: "Should one teach the buzz roll to beginners?"

One shouldn't, but one can't do much about it, for the buzz is so easy to pick up, the dear souls fall into it like ducks taking to water, just when one is doing one's damnedest to get them to master the pure, two-beat roll first.

Don't for a minute think I am opposed to the buzz. Far from it, for I have lifted my voice and banged my typewriter in its behalf for years. Like so many others, I am convinced that it has its place in drumming and is an important tool of our trade, so to speak. But I feel that the two-beat comes first in elementary instruction, with the buzz coming later.

#### **Expensive Tomtoms**

A pit drummer from the far West tells me he has been getting wonderful tomtom effects, and to any pitch he desires, by beating with the butt ends of his drumsticks on his tympani heads, in dead centre. But—strange things have happened—these striking areas have softened and turned white. "Can the skins be wet and re-stretched?" he inquires. "I don't want to lose them."

If you have the kind of transparent heads that go with a first-class pair of kettles, brother, you already have lost them, so far as maximum tympani tone and playing qualities are concerned.

Tympani heads are of a finer texture and more sensitive to pounding than the extra thick white calf heads you find in tomtoms.

(Continued on page thirty-two)

## **Gretsch Spotlight**

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#### by Alfred Mayer

# Meet Maddalena Belfiore... Directone Accordion Artist

Maddalena Belfiore, an exclusive Directone Accordion Artist and protege of Pietro Frosini, reveals in her playing the profound musical understanding, awesome technique, crystal-clear phrasing, and sensitive feeling so characteristic of her former teacher. Like Frosini, this charming virtuoso is an exponent of the bellows shake technique. However, her style and arresting interpretive sense bear the stamp of great artistic individuality.

At several NAMM Conventions where Maddalena has been featured, her superb musicianship won resounding approval. At the New England Accordion Festival, in Boston, she gave several concerts which captured the admiration of accordion luminaries as well as the audience who attended. Solo and ensemble appearances have won Miss Belfiore many awards at the American Accordion Association's



TWO
BELLOWS
SHAKE
MANUALS

An authoritative book compiled and adited by Maddalena Belflore, and entitled "Freeini's System of Bellows Shake," presents a text which the accordion world has long

looked forward to.

This fine volume sums up Pietre Freeini's experience as the great master of this particular technique. It includes a locid explanation of the bollows shake; introductory, intermediate and advanced exercise and interesting biographical date on both Freeini and Miss Betflore.

Exclusive Directone Accordion Artist Maddalons Bolfiere was Fresini's protoge for a number of years. She was most qualified to Rnish the work from an incomplete manuscript which the late virtuese entrusted to her. An incomparable bellows shake accordionist in her own right, Miss Bolfiere proves to be an admirable editor as well. With scholarly understanding, the spirit of Freeini's original technique is clearly presented.

To propare the beginner with a basic knowledge of the bellews shake technique, Miss Belfore has recently written a new manuel, "lat Steps in Belfows Shake." This excellently prepared text illustrates the prepar playing positions, explains the bellows shake theroughly, describes how to master it, and includes agacially selected musical exercises which will aid development

"Its Steps in Ballows Shake" is a 35-page text which retails for \$1.25; "Fresini's System of Bellows Shake," on 80-page menuel, is priced at \$2.50. Both of Mins Bellows's books are published by Q. Pagani and Bro., Inc., 209 Bloocher \$1., New York 14 M. Y.



When she was only 13, Pietro Frosini accepted Maddalena as a pupil and influenced her tremendously as a musical mentor. Under him, her technique and musical perceptiveness grew rapidly.

Ambitious to develop her musical background further, she devoted vacations and weekends to study at New York's Juilliard School of Music, until she was able to attend full-time after completing high school.

At 17, the great potential of Maddalena's inspired playing became obvious at her debut before an enthusiastic Carnegie Hail audience, and during her successful tour of Italy. She returned home triumphantly and pursued a hectic artistic career which included her own radio program. She also appeared on many TV and radio shows such as the Bob Emery Small Fry Club, Arthur Godfrey's Talent Scouts, Video Varieties, and the U.N. Carníval.

Featured on two 10", 78 r.p.m. discs issued by Pagani Accordion Records. Maddalena Belflore's virtuosity and technique previde an inspiring musical interlude. One of the records features a Frosini composition, "Shake That Leg," backed by "Muchacha De Fuego" which Gaviani composed; the second recording, "Valse Diane," an original number by Miss Belflore, is teamed with Maccanelli's "Rita Polka."

In addition, Maddalena has been teaching since she was 14. Last year, the Belfiore Accordion Studios had a record enrollment of 65 puplis, who gave frequent local performances and annual concerts.

Although Maddalena Belfiore's talents are often featured on TV, radio and concert stages, she manages to find time to answer the great demand for appearances at women's clubs and social and civic functions. Arrangements for personal appearances by this unusually gifted accordionist, can be made by contacting the Directone Artist Dept., at Pancordion, Inc., 601 West 26th St., New York 1, N. Y.

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# guide to accordion playing



# BATES CHILIPPE

#### Doubling

Today, more and more pianists, particularly those who play club dates, are finding it imperative to double on the accordion. More than likely, they don't cherish the idea; they've spent years in training and practice on the piano, and all of a sudden they are thrust into a field about which they know nothing. The accordion becomes a means of survival and employment, but they turn to it with dubious interest. However, if the pianist would just apply a particle of the enthusiasm and study to the accordion that he has applied to the piano, he'd be amazed at the quick, easy results and progress.

#### Finger Weight

The basic difference between playing the accordion and the piano is the concept of weight in the fingers. We must always keep in mind that the accordion is a reed instrument and the piano is a percussion instrument. From the pianist's first lesson, he is trained to develop weight in the fingers: he must learn to play in a martellato manner: each finger must become an independent hammer. He learns to strike each piano key with weight. The amount of weight utilized will determine the intensity of the tone as well as the quality. In playing the accordion, it makes little difference what weight is applied to the keyboard. In other words, the accordion keyboard is not played with weight in the fingers (or should not be, at any rate). The dynamics and tone are controlled entirely by the left-hand wrist and its pressures on the bellows. This simple fact should be completely comprehended by the pianist before he plays a note.

Many pianists attempt to play pianistically on the accordion. The accordion key is much like the touch of an organ; it is fleeter in movement and must merely be depressed to sound. A feather-like touch will depress the key. (Of course, the individual springs under the keys can be adjusted for a more or less rapid action.) Ignorance of this fact causes too many pianists to give a deplorable performance on the accordion.

By the same token, most accordionists don't properly adjust to the piano because they don't have the proper weight in their fingers. They attempt to play piano with a feather-like touch and, consequently, they sound weak and effeminate.

To further confuse the issue, the material used for study on the accordion to develop velocity is the self-same material used on the piano! To name a few, we have Hanon, Czerny, Pischna. Schulte. Clementi, etc. These studies cannot hurt the accordionist. but frankly. I don't think they help him much either. What we need is study material specifically written for the accordion with its peculiar problems kept in mind. If one is to borrow anything from the piano, I'd advise the use of a few Bach works such as the Sketchbook, the Inventions and the Well Tempered Clavichord. Although the accordionist will have a lot of bother duplicating the exact pitch indicated, he at least

(Continued on page thirty-tico)

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# **CLOSING CHORD**

#### WILLIAM F. CURRAN

William F. Curran, board member of Local 103, Columbus, Ohio, passed away on November 25 at the age of fifty-three.

Mr. Curran joined Local 103 April 19, 1924, playing violin, clarinet and saxophone. In 1948 he became assistant to local president Robinson and in December of the same year was appointed to the position of business representative, serving in that capacity for two years. Then he was elected to the board of directors, which position he held until his death. He was a delegate to the last four national conventions as well as a member of the Tri-State Association.

He had played in many wellknown dance bands besides being a member of the Grotto and Shrine bands.

Surviving him are his wife, Phyllis, and his mother, Mrs. William F. Curran, Sr.

#### PALMER ANDERSON

Palmer Anderson, a charter member of Local 345, Eau Claire, Wisconsin, and its secretary for twenty-five years, died on October 4, following a short illness, at the age of sixty. Mr. Anderson was a drummer in the Liberty Band in 1922 and served in the 105th Cavalry Band from 1919 to 1927. In 1947 he attended the International Convention at Detroit as a delegate from Local 345.

#### **BORIS HAMBOURG**

Boris Hambourg, renowned cellist, passed away in Toronto, Canada, on November 24. Born in Voronesh, Russia, December 27, 1884, he settled in London with provincial elections. his parents in 1890. From 1898 to 1903 he was a pupil of Hugo JOHN J. FITZNER Becker (cello) and I. Knorr (composition) at the Hoch Conservatory in Frankfort. In June, 1903, he made his debut at the Tchaikovsky Festival in Pyrmont, thereafter touring Australia, New Zealand, Germany, Belgium, Holland. France and South America before making his American debut at Pittsburgh in 1910. That same year he settled in Toronto, Canada, where, in 1911, he, his father and his brother Jan founded the Hambourg Conservatory of Music (of Theater.

which Boris had been president since 1922) and a Concert Society. He had been deeply interested in the development of the House of Hambourg, which was founded in 1951 when the Hambourg Conservatory of Music was disbanded. He was also the organizer and cellist of the Pirani Trio (1944-47) and was the founder and president of the Toronto Music Lovers' Club. He had been an original member of the Hart House String Quartet which dissolved in 1945.

He was a member of Local 149, Toronto.

#### GEORGE RICHARDSON

Life member of Local 276, Sault Ste. Marie, Canada, and Local 593, Sault Ste. Marie, Michigan, George Richardson passed away suddenly on November 6. He had been the first secretary of Local 593 when, prior to World War 1. that local served a jurisdiction on both sides of the international border. Immigration regulations brought about the chartering of Local 276. Mr. Richardson, a clarinet player. was an active member of the Sou Concert Band, Sault Ste. Marie, Canada, and the Soo City Band. Sault Ste. Marie, Michigan. He had been bandmaster of the 227th Overseas Battalion C.E.F. Band during World War I, subsequently to be assigned to the post of bandmaster of the 58th Battalion C.E.F. serving in France. He had also served as bandmaster of the 51st Regiment Band, Sault Ste. Marie, Canada. For many years he played with the Orpheum Theatre Orchestra. Mr. Richardson had been Chief Returning Officer for the local constituency in a number of

After a six-month illness, John J. Fitzner passed away on November 12 at the age of seventy-three. He was president of Local 85, Schenectady, New York, from 1915 to 1932. During this period he attended most of the International Conventions.

Born in Germany in 1881, he came to this country in 1892. Mr. Fitzner was a trombonist in the Electric City Band and had played in the first orchestra at State



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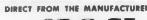
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# Man of Many Careers

John W. Green, who since 1949 has been general music director of MGM Studios, has been associated with many outstanding motion picture productions of recent years. Also as executive in charge of music for MGM Studios, he has been the producer of the MGM Concert Hall Series of Shorts, in which the MGM Symphony Orchestra appeared under his baton. The second of these shorts, The Merry Wives of Windsor Overture, won him his third Academy Award, this for the best onereel short of the year. His two other awards were won for "Easter Parade" and "An American in Paris." In 1948 he won an award for the



John W. Green

composition of the most outstanding dramatic music in radio for the "Man Called X" series.

Mr. Green has also had an extensive career as composer. During his senior year at Harvard, he had his first professional song hit, "Coquette," which is still, twenty-six years later, one of the standard songs. In 1930 he wrote "Body and Soul," which has remained one of the favorites in the popular music field. Other songs followed and have since become standards in the literature of American popular music.

In 1932, on a commission from Paul Whiteman, Green composed his "Night Club Suite" which he performed in concert with Whiteman, with the New York Philharmonic, with the B.B.C. Orchestra in London and on the radio with the CBS Symphony.

His career as conductor began in the '30's, when he originated a series of programs on the Columbia Broadcasting System called the "In the Modern Manner Concerts." Also during the '30's Green's own orchestra began its record-breaking run at New York's Hotel St. Regis.

Over an extended period he was the featured conductor at the New York and Brooklyn Paramount Theatres and the State Theatre in Minneapolis. His radio career has included his co-starring with Fred Astaire and Jack Benny.

His career with MGM Studios began in 1942 when he came to Culver City, California, as composer-conductor.



Euphonium section of the Band of America. Left to right: Bandmaster Paul Lavalle; Guido Giosi, Egidio Morra and Nicola Gallucci.



The St. Margaret Council 74 Band, organized and directed by Ralph Gaspare, is comprised of thirty men, all of whom are members of Local 27, New Castle, Pennsylvania. The band participates in parades, colobration; and concerts in the vicinity of western Pennsylvania and eastern Ohio.

#### FESTIVAL OF BAND MUSIC

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At the first annual Festival of Concert Band Music held at the University of Illinois December 15 and 16, two evening programs were presented by the University of Illinois Concert Band. Director Mark H. Hindsley conducted most of the numbers, including the first performance of his complete transcription of Richard Strauss's Till Eulenspieged's Merry Pranks. Ralph Hermann conducted the first performance of his North Sea Overture and also his Concerto for Doubles.

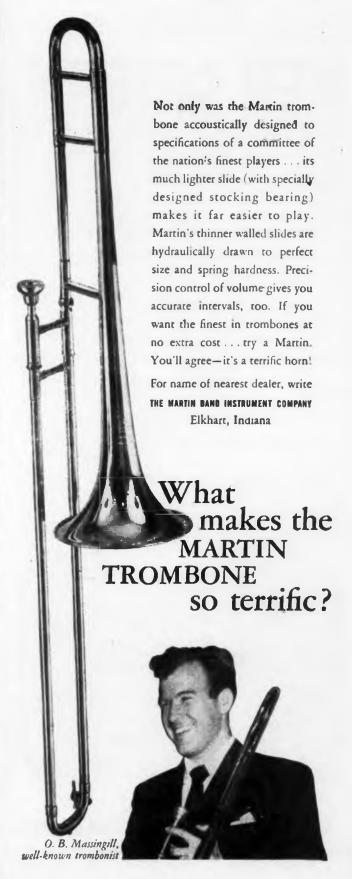
Edwin Franko Goldman conducted his Illinois March written especially for the University, and his March for Brasses. Professor A. Austin Harding, director emeritus of the Illinois bands and famous as the "father of the school band movement." conducted two numbers. Closing number of the second concert was "Academic Processional" composed by President Lloyd Morey of the University of Illinois.



Mechanicville (New York) City Band. Its conductor, Fred Amodeo, is also president of Local 318 of that city.



Chester (Pennsylvania) Elks Band shown on the new modern bandstand tanitracted by the City of Chester, its sound system the contribution of local 484. The band, made up entirely of Local 484 members, presents a for-week cancer season each summer. Thomas G. Lesson is the leader.



# Says KEN GRIFFIN

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# MUSIC IN SOUTH DAKOTA

(Continued from page fifteen)

history-in the Cappenberg Monastery at Luenen, Germany, in 1242. It is interesting to note that the transplanting to Spearfish. South Dakota, took place in 1942, just seven hundred years after the play's initiation.

This move was first contemplated, however, in 1932, when Josef Meier, a citizen of Luenen, listened to a speech by Adolf Hitler-one belittling Christian moralities and hailing a new "pagan" world. In Luenen, the presentation of the annual Passion Play was the proudest monument of the town. Through the ages monks of the Cappenberg Monastery had directed it and the monastery choirmasters had composed incidental music to it. The cast of villagers—the Meier family had for seven generations played the leading roles—lived their lives with this performance the crux of their existence. Josef Meier, listening to Hitler's speech, saw that shortly there would be no Passion Play at Luenen.

He told others of the cast of his presentiments. Some of them he convinced. Ten members of the cast accompanied him to the United States, their only luggage, hope—that and the script and musical score of the play. On the briefcase holding these latter, the customs inspec-

tor marked "no value" and let them pass.

For a while things looked dark indeed. They barnstormed all over the country with their battered scenery and their frayed costumes. Then one night at Spearfish, all at once the Message came through with breathtaking impact. It was as if the greatest actors the world had ever seen were enacting this, the greatest play. The audience sat like statues for two hours and a half, and then filed out in utter silence.

#### **Tourist Magnet**

One of the town's influential citizens went backstage. He told Josef Meier. "Spearfish needs a tourist attraction above the common run." He asked him, "Is there any sort of proposition we could make which would interest you?" Meier thought a while and then said, "I have been thinking that it is time the Luenen Passion Play had a permanent home."

Hundreds of thousands of summer travelers witness each season the performances of this Black Hills Passion Play (as it is now suitably called) in an amphitheater which seats 6,000. The stage is nearly three blocks long. The camels and other animals are kept at Meier's

The background music for this dramatization of the last seven days of Christ on earth opens with a fanfare and a motif from Wagner's Parsifal. Throughout the music is in keeping with the moods. Handel's "Hallelujah Chorus." rendered during the Ascen-

sion, is the concluding number.

Evident it is that, for all it is a sparsely populated State, South Dakota is responsive to music and aware of its high social and inspirational values. Whether it is the town band, the school choir, the college orchestra or a deeply moving Passion Play, the music is presented with all the facilities, all the skill and all the finesse of which -L. A. C. and H. E. S. the locality is capable.

South Dakota has its quota of very good dance bands. The State points with pride especially to Lawrence Welk, born in the Dakotas and maintaining his membership in Local 693, Huron. In fact, he gained his early experience as a single and in small combos playing around Strasburg, North Dakota, and Aberdeen, South Dakota. Last year Local 693 made him an Honorary Life Member as well as Jerry Burke, his organist and planist from the very early days.

El Riad Shrine Band, Russ D. Henegar, director





#### TELL YOUR COLUMNIST!

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A. D. Rowe. Secretary of Local 153, San Jose. California, had the forethought to invite columnist Dick Barrett ("Share it with Barrett" of the San Jose Evening News) to the local's banquet held early in December at Lou's Village. A racy column devoted to the doings at the banquet was the result. "When I parked my car the first person I saw, climbing out of the car next to mine." wrote Dick. "was Superior Judge W. W. Jacka, a member of the local. The judge is an old banjo player and I asked him if he'd had any professional engagements lately, since he is keeping up his membership. Not for thirty-two years, said the judge."

Dick goes on to describe the "roar of conversation" at the table, the lively discussions, and the annual competition, held after dinner. The combo led by Pete Porfido copped the \$5 prize sent by Will Sykes, a member who now lives near Spokane, and Pete will get his name on a plaque at the Union headquarters. Also the brothers saw a sound film of Harry Truman's appearance with James C. Petrillo at the Federation convention." Dick wound up his column with, "As they say in the weekly papers, a good time was had by all."



Fiftieth anniversary of Local 399. Back.row, left to right: J. Edward Smith.

Joseph Scott, Trustees: Semuel Fazzene. Joseph Berberie, Pete Roake,
Executive Board Members; Mike Ungar, Chairman of Banquet Committee;
from row: Ray Coreale, President; Chet Arthur, Secretary-Treasurer; William
E. Crater, Vice-President.

#### HALF-CENTURY MARK

On November 1, 1904, a charter was granted by the American Federation of Musicians to the professional musicians of most of Monmouth and Ocean Counties in New Jersey. The number given the new local was 399. In celebration of its fiftieth anniversary Local 399 on September 26 presented a banquet with a concert by the All Star Jazz Band. Also as part of the festivities the local on the night of September 24 gave for the general public a gala band concert and jazz concert, in Convention Hall, Asbury Park. Part of the expenses

(Continued on page twenty-eight)



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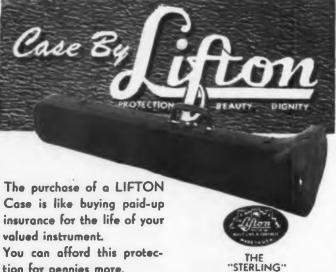
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# LOCAL HIGHLIGHTS

(Continued from page twenty-seven)

of this latter affair was paid for by the Music Performance Trust Fund of the Recording Industry.

This local is proud of its good relations through fifty years with the general public and employers of music, and looks forward to a continuance of its policy of protecting employment of its members, with due respect to the rights of employers.



Albert H. Weelson can without a doubt beast the langest spen of musical activity of any musician in the country. His career in music began ninety years ago when he participated as a drummer bey in the War Between the States. New 107 years old, he is the last surviving veteran of the Union Army. It was decided at the Convention in Milwaukee, Wisconsin. June, 1954, that he should be honored because of his long-continued participation in musical activities and because he has been the recipient of an award of honorary life membership in Locals 18 and 73, Duluth and Minneapolis, Minnesota,

Appropriately, therefore, the American Federation of Musicians has bestowed on him an Honorary Life Membership. The above photograph shows the plaque, suitably engraved, which was presented to him as a memento on this occasion.

#### FIFTIETH ANNIVERSARY

At the fiftieth anniversary celebration of Local 402, Yonkers, New York, attended by 400 members and guests, the guest speakers were International Secretary Leo Cluesmann, International Treasurer Harry J. Steeper and City Judge Martin J. Fay, who extended the felicitations of Mayor Kristensen, who was ill. Noting that only 5,000 of the 35,000 musicians in New York are employed. Judge Fiorillo expressed the view that the government should subsidize the musicians and other artists. Joseph N. White, President of Local 402, and Mr. Bauer, one of the charter members, also made speeches. Frank Commanday, chairman of the event, acted as master of ceremonies. A floral gift and letter of congratulations were received from President Petrillo, whom Mr. White referred to as "one of the greatest labor leaders this country has ever known."

21,

#### ANNIVERSARY DINNER

Local 172, East Liverpool. Ohio, held a dinner-dance celebrating its fifty-second anniversary on December 5 in the American Legion Home in Chester, West Virginia. Members and guests numbered 150.

Various after-dinner speakers and guests enlivened the dinner hour, among them James Ross, President of Local 172, Frank R. Craven, its Secretary, Hal Davis and Nicholas Hagarty, respectively President and Secretary of Local 60, Pittsburgh, Pennsylvania, Maurice Rothstein and Arthur H. Arbaugh, respectively President and Secretary of Local 223. Steubenville, Ohio.

The Del Monaco Quartet of Pittsburgh provided the music for the

dance which followed the dinner.

#### LOCAL PROVIDES

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Local 303. Lansing. Michigan, through its national executive committee was able to provide music for two important enterprises recently: the fifty-first annual state encampment of the senior veterans organization of the United Spanish War Veterans and Auxiliary held early in October and the all-high dance at Okemos (Michigan) High School. November 19. Earl Henry and his Band provided the music for the latter entertainment. The former event-it was the first time in ten years that Lansing has been the site of the state encampmentincluded a program of entertainment and dancing, with an orchestra playing throughout the evening.

#### NEWS NUGGETS

★★ The University of Colorado's Lamont School of Music, in Denver. is now offering a bachelor of music degree, with a major in accordion. All accordion majors are under the supervision of Robert Davine, an ardent advocate of the instrument.

★★ Kansas Wesleyan University announces its first annual Composition Contest for new choral works. A cash prize of \$200 will be awarded to the composer of the winning manuscript, which will be selected by Ingolf Dahl. Associate Professor of Music at the University of Southern California. The work will also be published. For further information address Arthur R. Custer, Chairman, Division of Fine Arts. Kansas Wesleyan University, Salina, Kansas.

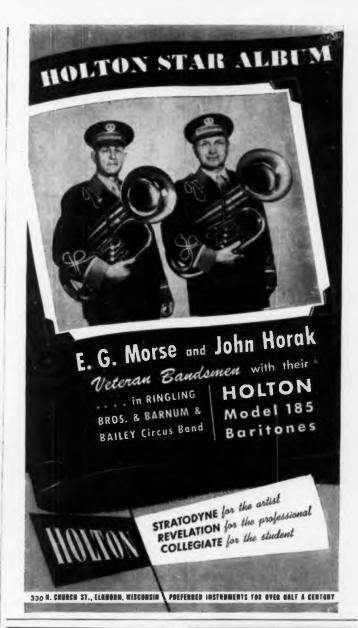
being offered under the auspices 12 noon. of the Board of Governors of the United States House of the Cite \* The observance of "A Cen-21, New York.



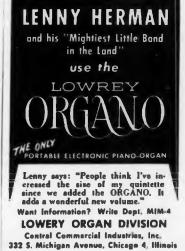
Sylvia Rabinoff, planist Benno Rabinoff, violinist

★★ Earle W. Brown, pianist, has just completed fifteen years of an unbroken six-night-a-week engagement at the Park Hotel, Plainfield, New Jersey. Just to round out his busy career, Brown (who is blind. ★★ An opportunity to study art but says this does not in the least or music in Paris during 1955-56 hamper his activities) coaches a is available to American graduate class in physical education at the students under the Woolley Fel-local Y.M.C.A., this, each Tuesday lowship program, four awards and Thursday from 11 A.M. to

Universitaire in Paris. These tennial of Music Instruction at Woolley Fellowships carry a sti- Yale" is currently being celebrated pend of \$1,000 each. The com- in New Haven, with a series of petition closes February 1, 1955. musical programs. The new music Applicants should apply to the headquarters, called Stoeckel Hall United States Student Department, —Gustave Jacob Stoeckel was the Institute of International Educa-"father" of music instruction at tion, 1 East 67th Street, New York the university-are also being occupied for the first time.







DONATE YOUR BLOOD TO THE RED CROSS



Executive Officer Walter M. Murdech, who led the fight in Canada where most of the fighting took place and who was mainly instrumental in bringing about the capitulation of AGVA

#### AGVA SETTLEMENT REACHED

(Continued from page eleven)

tary Williams of the Brandon, Manitoba, local; Secretary Morris of the Calgary, Alberta, local; Secretary Turner of the Edmonton, Alberta, local; President Belyea of the Halifax, N. S., local; Secretary Snowden of the Kingston, Ontario, local; Secretary Kuhn of the Kitchener, Ontario, local; Secretary Scott of the Niagara Falls, Ontario, local; Secretary Lytle of the Ottawa, Ontario, local; Secretary Searles of the Peterborough, Ontario, local; Secretary Black of the Port Arthur, Ontario, local; Secretary Rousseau of the Quebec City local; Secretary Rosson of the Regina, Saskatchewan, local; Secretary Knapp of the Saskatoon, Saskatchewan, local; Secretary Adams of the Windsor, Ontario, local; Secretary Hickmott of the Sault Ste. Marie. Ontario, local; Secretary Crabtree of the St. Catharines, Ontario, local; Secretary Bradle of the Stratford, Ontario, local; Secretary Harris of the Toronto, Ontario, local; Secretary Leach of the Vancouver, B. C., local; Secretary Drewrys of the Winnipeg, Manitoba, local; Secretary Butler of the Victoria, B. C., local; President Nickerson and Secretary Fischer of the Boston, Mass., local; President Hal Davis of the Pittsburgh, Pa., local; President Cappalli and Secretary Thompson of the Providence, R. I., local; Secretary Lowe of Local 274. Philadelphia, Pa.

These locals and officers at one time or another during this controversy hit head-on with AGVA, and believe me, they did more than hold their own. I am very proud of each and every one of them.

I could not conclude this article without giving my grateful appreciation to the International Executive Board for giving the President full power to act in protecting the rights of the American Federation of Musicians in this controversy as in all past controversies. If I had been hampered in any way by our Board, we would not have come to a successful conclusion-by that I mean in putting the proper men in the proper spots at the proper time, and spending the money of the Federation whenever it was deemed necessary to protect the interests of the American Federation of Musicians.

I wish and pray that in the not too distant future all locals will give their officers full

power to act, be sause in too many cases personal feelings for the President or the Secretary of a local preclude his receiving power to act, and the members do not realize that they are not fighting their President or Secretary, but they are obstructing the progress of their local.

One very important point I would like to make in connection with the signing of this agreement on the national level is that no local should make any agreements with AGVA at a local level without clearance first obtained from the President's office; and I would like the locals to keep in mind that the signing of this agreement with AGVA in no way indicates that the American Federation of Musicians has any intention of doing organizational work for AGVA. This agreement merely means that they can no longer raid our membership.

It is the duty of every local to see to it that this agreement is lived up to and to make sure that no musician who sings, acts, or performs in any way aside from playing his instrument, joins AGVA without first consulting the President's office.

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

November 15, 1954

Mr. James C. Petrillo American Federation of Musicians of the United States and Canada 570 Lexington Avenue New York, N. Y.

Dear Sir:

1. We hereby withdraw any and all notices heretofore given by us cancelling and terminating the agreement between us dated May 29, 1950, a copy of which is attached.

2. Said agreement of May 29, 1950, is hereby reinstated in all particulars except that paragraph "11" thereof is eliminated and in substitution therefor, it is agreed that the term of said agreement shall expire on December 31, 1959, with the option in either party to extend such term to and including December 31, 1964, by giving notice in writing to the other on or before December 1, 1959.

3. We warrant and represent that we have due authority to enter into this agreement in behalf of American Guild of Variety Artists.

Very truly yours,

#### AMERICAN GUILD OF VARIETY ARTISTS

By Jack Bright, President By Jack Irving National Administrative Secretary

Agreed to:

AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

By James C. Petrillo, **President** 

May 29, 1950

This is the agreement arrived at between the American Federation of Musicians and the

American Guild of Variety Artists resolving our dispute:

Mr. Gus Van, President American Guild of Variety Artists 1697 Broadway New York, N. Y.

Dear Mr. Van:

The proposals that follow are pursuant to your committee's visit with our International Executive Board, and also constitute counterproposals to those made to us in the letter from your organization dated November 1. As a basis for solving our current jurisdictional difficulties, the Federation proposes that

(1) Any jurisdictional dispute that may subsequently arise based on the interpretation of anything in this letter agreement should be resolved at the top levels of both organizations. No local branch of AGVA is permitted to determine for itself who should or should not belong to AGVA or the A. F. of M. All such questions should be resolved by the national AGVA and national A. F. of M. officers.

(2) Members of the American Federation of Musicians who perform as an act, and, during the course of that act do not play an instrument, will not be required or requested to resign from AGVA. This has reference to performers who may act as magicians one day and perform as musicians the next, etc. In either case, the activities of the individual are confined to the one classification—either performer or musician. This type of performer would be privileged to belong to both organizations, and to operate under the contracts of the respective organization having jurisdiction over the type of work being done at the moment.

(3) Instrumentalists, whose performance consists in the main of instrumental playing, and who may incidentally do some acting or m.c.'ing, belong in the jurisdiction of the A. F. of M. All band or orchestra leaders belong in the jurisdiction of the A. F. of M., including those who act as M.C.'s or vocalists, or give any other type of performance while acting as leaders of bands or orchestras. All instrumentalists, including cocktail units, accordionists, mouth organists, mandolinists, guitarists, xylophonists, zither players, etc., who play instrumentally exclusively, whether on stage, in a floor show, in the spotlight, or anywhere else, solo or with a group, shall not become members of AGVA, and must belong only to the A. F. of M.

(4) Actors whose performance consists mainly of acting, singing and dancing, etc., and who may incidentally, during a small portion of the act, play an instrument, properly helong in the jurisdiction of AGVA.

(5) In both of the above cases, the performers or musicians, as the case might be, must use the contracts issued by their respec-

tive organizations.

(6) Non-playing vocalists traveling with a band or orchestra belong in the jurisdiction of AGVA. However, singing musicians who are members of and play with a band or orchestra, shall not become members of AGVA, and must belong only to the A. F. of M.

(7) Members of the A. F. of M. who were constrained to resign from AGVA during the current dispute, and who are now determined to be rightfully belonging in the jurisdiction of AGVA pursuant to Paragraphs 1 and 8 of this letter, will be instructed to rejoin AGVA, and should not be required to pay a reinstatement fee.

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(8) In order to avoid endless controversy, both the A. F. of M. and AGVA agree that they will make every effort to review all acts whose jurisdiction is in controversy and to classify them as either belonging to one or the other organization, or both, and that after this is done, a classification will be issued to the act, attesting to the jurisdiction in which the act properly belongs.

(9) Concessions agreed to by the A. F. of M. and AGVA in this letter agreement are not to be construed as setting a precedent, nor

should they be considered as prejudicial to any rights the A. F. of M. or AGVA have with respect to their jurisdictions granted to them by the American Federation of Labor.

(10) You have assured and guaranteed us that your Executive Committee, which includes the President and Executive Secretary, has authority and power to enforce this agreement insofar as AGVA is concerned. We have your assurance also that you will keep strict control over your branches so that they do not take action on their own with respect to any provision of this agreement.

(11) This agreement may be terminated by either party giving the other sixty days' written notice of such termination.

These proposals are submitted in an honest effort to once and for all resolve this dispute. If these proposals meet with your approval, your signature indicating your approval at the bottom of this letter will constitute this a binding agreement.

Sincerely yours,

JAMES C. PETRILLO, President

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# **GUIDE TO ACCORDION PLAYING**

Continued from page twenty-two)

will get the development of musicianship particularly along reading lines. Of course, rhythmically, melodically, harmonically and from the standpoint of form these are excellent works with which to fill the student's mind.

#### **Arm Position**

Related to this weight problem in the fingers is the position of the right arm. A proper position should have the elbow up and the hand above the level of the keyboard.



Many players keep their elbows down in a lazy fashion. As long as one plays in a five-finger position, that isn't too bad; however, as soon as one starts to play an arpeggio or two the difficulties begin. For pianists the elbow-up position is particularly difficult to achieve. Many complain of backaches. If they would only spend some time and effort in developing a better hand position however—elevating the right elbow properly and adjusting the shoulder straps to a good, proper fit—these backaches and shoulder pains would disappear.

#### Weight of the Instrument

Another fact that plagues pianists is the weight of the instrument. A pianist ought to purchase his accordion with the same care and selectivity he uses in buying a piano. It might even be better to rent an instrument for a month or two until he finds out whether he is truly adaptable to the instrument. In the meantime, he can be picking up some pointers as to what he likes and doesn't like in an instrument. With this limited experience and the advice of a good teacher or a truly informed reliable dealer, he can then be prepared to select and purchase an instrument that really suits his needs.

# TECHNIQUE OF PERCUSSION

(Continued from page twenty-one)

They are not intended to be beaten upon by sharp or pointed drumsticks. They will, as you have said, soften and turn white when so beaten upon, and thereby lose the elasticity that produces the sonorous, tympani tone which you get only when all areas of the heads are under even tension.

You are lucky that you have not already put your sticks through these heads. It oftens happens that in punctuating some crashing climax in, say, a Wagnerian opera, a player will go through a tympani head using the regular padded felt hammers. Think of the chance you take when you use drumsticks!



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# WHERE THEY ARE PLAYING

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The Four Top Hatters, popular instrumental group, have been entertaining in the Eastern section for the last eight years. Making up the group are Chet Lonchinsky, accordion; Carmen Falconieri, trumpet; Benny Grimaldi, bass; Pat Vassallo, guitar.

The Cornstalker Orchestra is in demand along the Jersey Shore area for various social and square dance engagements. This versatile outfit is composed of Pete Roake, Stanley McIntosh, Ruth McIntosh, Jerry Christian, Tony Manfredi, and Ralph Caiazzo... The Martinets, a vocal

1. The Playboys (Nicky Piccirille, Jerry Fisher and Marty Barr) recently returned to the Chamberlin Hetel, Fort Monroe, Va.

- 2. Frank Sidney is currently playing for special parties in country clubs and hotels in Detroit and State of Michigan.
- 3. Orchestra leader Johnny Duke currently at the Hotel Statler, Buffale, N. Y.

and instrumental cocktail trio, are currently appearing at the Hampton House in Merchantville, N. J. The unit includes Vic Neilson, guitar and piano; Marty O'Conlon, accordion, clari-

4. Jules Mitro operates a society-type crew in and around San Antonio, Texas.

- 5. Hammond ergannt Lleyd Burry plays the Strathcons Rollerdrome, Toronto, Can.
- 6. Nat Brandwynne has an indefinite engagement at Walderf-Asteria, New York.
- 7. Low Forest is in his third year at the Carolina Hotel, Pinehurst, N. C.

net and leader; Marty Miller, bass...Johnny Lack (pianistvocalist) presently the attraction at Liberty Inn, Fords, N. J.... Don Dane and his Society Orchestra are playing at the Casino overlooking the Atlantic Ocean, Atlantic Highlands, N. J. The MAC Trio is signed for a

The MAC Trio is signed for a long engagement at the Luigis Supper Club in Niagara Falls, N. Y. The group has Mario A. Centofanti on electric guitar and mandolin, Paul Ianni on drums, and Lou Preuster on piano.

The Tony Luis Trio (Tony Luis on the keyboard, Ronny Andrews on bass and Hank Nanni on drums) features "intimate" jazz arrangements at the Rendezvous in Philadelphia, Pa... Mayo's in Philadelphia has the "Three Dukes and a Doll"

(Continued on page thirty-six)

# ALONG TIN PAN ALLEY

ALL OF YOU	Chappell
COUNT YOUR BLESSINGS	
DON'T LET THE KIDDYGEDDIN	Sherwin
FANNY	Cheppell
HALII BABA	
NEY THERE	
NOLD ME IN YOUR ARMS	
NOLD MY HAND	
NOME FOR THE HOLIDAYS	moon \$5
# I SIVE MY HEART TO YOU	Miller
III A LITTLE SPANISH TOWN	Falst
FRED YOU NOW	Millior
IT'S A WORAN'S WORLD	Robbins
ME GO, LOVER	

LONESOME POLECAT	eniddoß
MAMBO ITALIANO MISTER SAND MAN	
NAUGHTY LADY OF SHADY LANE	Paxtor
PAPA LOVES MAMBO	Shapiro-I
SH-BOOM	H & S
SILVER BELLS	Paramoun
SLEIGH RIDE	AANI
SMILE	Bourne
THIS OLD HOUSE	Hambler
WHEN I GROW TOO OLD TO DREAM	
WHERE CAN YOU BE	
WHITHER THOU GOEST	



Versatile Vince Perry Trio is performing in the Capri Restaurant, Hollywood, California. Group also does television and movie work. Left to right: Tino Perez, bass and Latin vocals; Vince Perry, drums and vocals; Johnny Vedrine, piano.



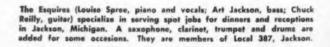


Parker Lee and The Boutonnieres play for convention dances and country clubs along Jersey Shore area. Personnel: Parker Lee, Rip Riopel, Pat Caprieni, Howard Bradley, Jerry O'Connor, Elwood Stenzel, Frank Hall, Mickey Belin, Charles Briggs, Jack Chayt, Fred Koenig, Derothy Hall.



"The Downbeats" (Jim Searl, trumpet; Everette Gorden, drums; Joe Goodall, tenor sax, and Dennis Bowen, piano) entertain at various clubs and for social functions in and around La Porte, Indiana. All are Local 421, La Porte, members.

Tony Pandy and The Trio recently celebrated their second year at the "Parisian Room" of The Old Town Hall in East Hartford, Connecticut, where they play six nights per week. Left to right: Tony Pandy, Mickey Milardo, Merrill Doucette and Jimmy Carrington.







Miles Werner's Orchestra is doing a steady engagement at the Fallsview Country Club in Ellenville, New York, Left to right: Relf Goldstein, piano; Bert Davis, bass; Walter Pattern, drums; Miles Werner, saxophone and leader; Teny Stevens, trumpet.



Hilley's Orchestra has served dancers in Akron, Ohio, and nearby territory



Joe Cubilla and the Continentals supply music for all occasions in the Norfolk, Virginia, area. Members include Charles Walker, tenor sax; Joe Cubilla, guitar; Will Decker, bass; Bob Swingle, drums; Virginia Lee, piano. All are members of local 125, Norfolk.



Ollie Page and his Orchestra have been at Armando's Restaurant in Danbury, Connecticut, for the last six years. Left to right: John Cappellane, Ollie Page, Frank Tokarchik and Rudy Antidormi. They are members of Local 87, Danbury.



laster and Mildred Sawyer have been at the Shalageco Country Club on the North Shore of Shawane Lake in Shawane County, Wisconsin, for one and a helf years. They are members of Local 300, New London, Wisconsin,



The Fred Denise Trio (Fred Denise, drums, vocals and loader; Al Granese, piane; Ray Santes, saxephone and clarinet) has been beeked at the Rancho Grande Hetel in Newburgh, New York, since June 26, 1954. They are members of Local 802, New York City.



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# Where They Are Playing

(Continued from page thirty-three)

(Chuck Fichera, trumpet; Leonard Judge, bass; Carmen Vitanza, accordion; Pauline Rye, combo drums) booked for five weeks the beginning of January . . . Pianist-vocalist Ethel White completed a thirteen-week stint at the Green Terrace" in Annville, Pa., on New Year's Day.

Eddie Conrad and his newly organized dance orchestra are doing one-nighters in and around New England schools and col-leges . . . The Tony Ferris En-semble — James O'Niel, piano; James Giblen, drums; freddy Gee, bass; Tony Ferris, doubling on vibes and clarinet - imparts the musical beat at the Coronado Hotel in Worcester, Mass.

#### NEW YORK CITY

Erroll Garner toplines at the Embers until January 29 . . . Sol Yaged is appearing at the Metropole with Jimmy McPartland's Dixieland Band Matty's Towncrest has the Three Townsmen (Riff Nordone, guitar and vocals; Tom Cioppa, accordion, vibes and vocals; Johnny Bock, drums and vocals) . . . The Peratin Family Orchestra have played at the Beekman Towers Hotel. Belmont Plaza; Riverside Plaza and the Tavern on the Green.

#### **MIDWEST**

Buddy Laine and his Whispering Music of Tomorrow are doing one-nighters throughout the Midwest.

Gladys Keyes, pianist and organist on location at the Casablanca Club in Canton, Ohio, has just added songstress Lillian Myers . . . Louis Joliet Hotel in Joliet, Ill., presents Marie Patri at the Hammond organ ... Ted Conway and his Chesterfield Trio are continuing at the Chesterfield Club in Waterloo, Iowa. Personnel comprises Jim Bentley, tenor sax, piano and vocals; Mason Shafer, drums; Ted Conway, leader, sax, clarinet, piano and

O'Brien and Evans Duo recently opened a return engagement at the College Inn Hotel, Flint, Mich.

The Jefferson Hotel in St. Louis, Mo. in playing host to Ben Arden, who started an eightweek date at this spot the end of December.

The six-piece Herb Jimmerson Combo performs around the Blackwell, Okla., territory. Making up the group are Herb Jimmerson, trumpet and vibes; Jerry Brown, tenor sax; Bobbie Weston, tenor sax; Jiggs Myers, bass: Gene Waltrip, piano; Sherrill Smith, drums.

#### CHICAGO

Members of the Sauter-Finegan Orchestra were the group which were chosen to play the premiere performance of "Concerto for Jazz Band and Symphony Orchestra" by Rolf Liebermann at the November 18 and 19 concerts of the Chicago Symphony Orchestra . . . Red Sanders is still going strong at the Club De Lisa after a three-year period . . . Don Glasser's Orchestra checked into the Melody Mill Ballroom for a single week beginning January 5 . . . Ken Griffin began an indefinite engagement at the Old Heidelberg on January 5... The Billy Taylor Trio began a fortnight at the Blue Note on January 5. The Dave Brubeck Quartet is due for an opening there January 19.

Ralph Flanagan and his Orchestra rounded out their twoweeker at the Roosevelt Hotel in New Orleans, La., on January 6 . . Don Reid's Orchestra gives forth with a lot of danceable sound at the Peabody Hotel in Memphis, Tenn. Will remain at this spot until the end of January.

Charlie Carroll (piano and songs) settled at Vick's Lounge and Bar. Miami, Fla., until January 13 ... Ray Abrams and his Orchestra doubling between the Raleigh and Sands Hotels in Miami Beach, Fla., for the season.

The Ernie Stewart Trio (Ernie Stewart, pianist-composer; Don Armando, drums; Max Gaber, bass) have been performing at the Sands in Las Vegas, Nev., for three consecutive years . . . Choreographer Hal Belfer does the show that opened December 22 at the Sands Hotel in Las Vegas. Belfer has just completed work on the Frankie Lane Connie Haines filmed TV series.

#### ALL OVER

The Tommy Dorsey Orchestra recently celebrated its twentieth year . . . Arthur Richardson. pianist and composer of "Too Fat Polka," has come up with a new melody called "Wind Song."

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Edward Merton Reed (Reid), member Local 353, Long Beach, Calif. T. Texas Tyler, former member Local 47, Los Angeles, Calif.

Clifford L. Woodward (alias Ray Bennett): violin, piano, drums. Age 53, height 6 feet, light blue eyes, light brown hair (perhaps grey). Formerly belonged to Chicago local, resided for

time in Detroit. Mich. Anyone knowing the whereabouts of the above is requested to immediately notify Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

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Babb. Kroger Birwell Corp. Bocage Room. Leonard OAKLAND: Vannerson
California Productions, and Edward Kovacs
Club 22 (Trocadero), and Sam Club 22 (Trocadero), and Sam Einstoss, Employer Coiffure Guild, and Arthur E. Teal, and S. Tex Rose Encore Productions, Inc. Federal Artists Corp. Finn. Jay, and Artists Personal Mgt. Ltd. Fishman. Edward J. Gaste. Tim

OROVILLE:
Rodgers, Edward T., Palm
Grove Ballroom
OXNARD: Fishman, Edward 1.
Gayle, Tim
Gray, Lew, and Magic Record Gray, Lew, and Graph Company Haymes Dick Kappa Records, Inc., Raymond L. Krauss Kolb, Clarence

Morros, Boris National Booking Corporation Patterson, Trent Robitschek, Kurt (Ken Robey) Six Bros. Circus, and George PERRIS:

RODIECTE AND ACCAM. E. E., Owner, Hors Folies of 1946

McCall Folies of 1946

Harry S. Taylor Agency Folies of 1946

Trocadero, and Sam Einstoss, Employer

Universal Light Opera Co., and Association

McCaw, E. E., Owner, Hors Folies of 1946

Folies of 1946

PITTSBURG:
Delta Club, and Barbara Bliss

RICHMOND:
Downbeat Club, and Johnnie

Downbeat Club, Simmons Jenkins, Preddie

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

SAN DIEGO: Blues and Rhythm Attractions Agency Brigham, Froebel Astor Carnival Room, and lack LONG BEACH: Anderson, John Murray, and Silver Screen, Inc. Backlin, Frank and Beatrice Jack Lasley's Cafe, and Jack Millspaugh otton Club, Benny Curry and Otis Wimberly
Crown Club and Wm. E. (Bill)
Wilson

pensiero Tricoli, Joseph, Operator, Play-

Washington, Nathan Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver

Blue Angel
Brown, Willie H.
Cable Car Village Club, and
Barney DeSenan, Owner
Cafe Society Uptown (now
known as Emanon Breakfast

Club)
Champagne Supper Club and
Mrs. Mildred Mosby
Club Drift In, and Dan
McCarthy
Deasy, J. B.

McCarrin,
Deasy, J. B.
Fox, Eddie
Giles, Norman
Oronato, Vincent
Pago Pago Club, and Laci Lay
man and Kellock Catering,

Smith, Craig, Pres., Artists
Booking Corp. (Hollywood
Calif.).
The Civic Light Opera Committee of San Francisco,
Francis C. Moore, Chairman
Waldo, Joseph
SAN JOSEI

AN JOSE: Ariotto, Peter and Peggy McAdoo, Mr. and Mrs. George Melody Club, Frank and There Oliver, Employers

Briggs, Don Canfield Enterprises, Inc.

Oliver, Employe Paz, Fred SANTA BARBARA:

Costello, Mario SANTA CRUZ:

Righetti, John SANTA MONICA:

Gilson, Lee Kraft, Ozzie SIGNAL HILL:

Ward, Jeff W. WINTERHAVEN:

Mueller, I. M.

Cummins, Kenneth

COLORADO

SEASIDE:
Corral Night Club, and
Al Leroy
SHERMAN OAKS:

FRANCISCO:

Jack Lastey's Cafe, and Jack Lastey
Long Beach Exposition, and D.
E. Kennedy, Pres., Hovace
Black. Director and General
Manager, James Vermazen.
Assistant Director, May Pilippo. Sec., Evalyn Rinehart,
Ass't. Office Mgr., Charles D.
Spangler, Public Relations and
Publicity Dept., George W.
Bradley, Advance Ticket Director.

Bradley, Advance Bicket Director.
McDougall, Owen
Spangler, Public Relations and
Turner, Morley
LOS ANGELES:
Aqua Pararle, Inc., Buster
(Clarence L.), Crabbe
Arizona-New Mesico Club,
Roger Rogers, Pres., and
Frank McDowell, Treasurer
Blue Light Ballroom, and
Bill Lory

Blue Light Ballros Bill Lory Brisk Enterprises Coiffure Guild, A.

Brisk Enterprises
Coffure Guild, Arthur E.
and S. Tex Rose
Coleman, Fred
Cotion Club, and Stanley
Amuseinents, Inc., and
Harold Stanley
Pallon, Arthur Arthur E. Teal

Harold Stanley
Dalton, Arthur
Edwards, Jannes, of James Edwards Productions
Fontaine, Don & Lon
Gradney, Michael
Halfont, Nate
Hennghan, Charles
Maxweil, Claude
Merry Widow Company, and
Eugene Harkeil, Raymond E.

Mauro Miltone Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabam
Mosby, Esvan
Now Products Institute of
America, and Joseph H
Schulte
Pierce, Pops War Perkins

Schulte Pierce, Pops Royal Record Co. Ryan, Ted Ryan, Ted Villion. Andre Vogel, Mr. Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-Owners, and L. F. Stotz,

Agent Welcome Records, Recording Studio, and Rusty Welcome Williams, Cargile

Roberts Club, and A. M. Kolvas, Owner NEVADA CITY: Naturnal Club, and Al Irby, Employer NEWHALL:

NEWHALL:
Tetty Tetty WOOD:
Hat and Cane Supper Club, and
Joe Wood and J. L. Pender,
Owners:
Lohmuller, Bernard
O. Mia McKinney
O. Mac McKinney
O. Mac McKinney

OLANO BEACH:
Fire Pit, and Darrel Wilson and
O. Mac McKinney O. Mac McKinney
SLAND:
Frow Club, and Joe Bronk,
Frank Merton and Joy Sheet,

TOCKTON: Sunset Macaroni Products, Pred Stagnaro VAN NUYS:

Arrow Merion and Joy Junes, Owners Hill's Rondesu Cafe, and Wm. Marthews Moore. Harry Morkin, Roy Pedrons. Frank Trader Horn's, Fred Horn OCEAN PARK:
Frontier Club. and Robert Moran Lehr, Raynor VENTURA: Chency, Al and Lee VICTORVILLE: George Air Force Base WATSONVILLE:

McMillan. Tom, Owner, Town

McMillan, Tom, Owner, Town House
PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Hall, Donald H.
PASADENA:
Hazelton, Mabel
Ware, Carolyn E DENVER: Bennell, Edward Jones, Bill Turf Club and Bill Bayers, Manager JULESBURG:

LAMAR:
Main Cafe, and Robert Duna,
Prop. McCaw, E. E., Owner, Horse Follies of 1946 MORRISON:

CONNECTICUT BRIDGEPORT Lunin, Edward
EAST HAMPTON:

BAST HAVEN Carnevale, A. J. HARTPORD: Dubinsky, Frank NEW HAVEN: NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Andreoli, Harold
Bisconti, Anthony, Jr.
Marino, Mike Wilson
Hudson, Aline
Logan, Manly Eldwood
Lost Prontier Cafe, and Eugene
O. Hicks Williams, Joseph IANTIC: McQuillan, Bob Miller, Warren Mirchell, John Passo. Ray Rancho Cafe and Frank Bom-Rusell, Bud POQUONNOCK BRIDGE: POQUONNOCK BRIDGE: Johnson, Samuel STAMPORD: Glens Acres Country Club and Charlie Blue, Pres., Mr. Sou-mers, Sec.-Treas. STONINGTON: Hangar Restaurant and Club, and Herbert Pearson Whewell, Arthur WESTPORT: Goldman, Al and Marty

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

Pago rago undo check 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 Sherman and Shore Advertising Agency FLORIDA BRADENTOWN: Strong, Merle, Beraice and Ronald CLEARWATER: CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Pay
Howse
DANIA:
Paradise Club, and Michael F.
Slavin
DAYTONA BEACH:
Bethune: Albert
Trade Winds Club, and Virgil
(Vic) Summers
DELAND:
Club Aloba and E. C. Phillips,
Owner
FLORENCE VILLA-Agency
Smith, Craig, Pres., Artists
Booking Corp. (Hollywood,

Owner
FLORENCE VILLA:
Dan Laramore Lodge No. 1097,
Garfield Richardson
PORT MEFKERS:
Bailey, Bill—All Star Minstrels,
Inc., and Si Rubens
McCutcheon, Pat
GULP BREEZE:
Two Spot Clul
Hangah

Lake, Arthur, and Arthur (Dag-wood) Lake Show McRae, H. D. SEASIDE: Surf Club, and Ernest W. Wright, Operator HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus JACKSONVILLE:

ACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Florida Food and Home Show,
and Duval Retail Grocers Association, and C. E. Winter,
President; Paul Ben, Managing-Agent
Forrest Inn, and Florida Amusements, Inc., and Ben J., Mary
and Joel Spector, and Joe
Allen
Jackson, Otia

Allen Jackson, Otia Newberry, Earl, and Associated Artista, Inc. Zumpt Huff Associates Zumpt Hu KEY WEST:

EY WEST: Club Mardi Gras, and A. G. Thomas, Employer Habana Madrid

MIAMI: Club Jewel Box, Charles Nasio, Owner, Danny Brown, President Donaldson, Bill
Flame Club, and Frank Corbit. Owner
Prior, Bill (W. H. P. Corp.)
Robert Clay Hotel, and Pred.
Quinn, Manager, Nicholas
Girard, Promoter
Smart, Paul D. TRINIDAD: El Moro Club, and Pete Langoni Talavera, Ramon 36 Club, and Tony Aboyoun,

Employer
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Parec, Mickey Grasso, and
Irving Rivkin

Nathan, Manager Pielding, Ed Friedlander, Jack Haddon Hall Hotel Harrison, Ben Island Club, and Sam Cohen, Owner-Manager Conser-snanger
Leshnick, Man
Macomba Claush Irving Miller.
Max Leshnick, and Michael
Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poincians Hotel, and Bernie
Frassrand
Roosevelt Theatre
Scott, Sandy
Siraus, George
Weills, Charles
OBLANDO:
Club Cabana, and Elmer and Lerbnick, Man ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners Club Surrocco, and Ray Bainden Fryor, D. S. Redman, Arthur J. 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

Circus Bar, and Charles Bogan Edwards Hotel, and Julius

Orlin, Secretary PANAMA CITY: Daniels, Dr. E. R. PENSACOLA: ENSACOLA:
Hodges, Earl, of the Top Hat
Dance Club
Keeling, Alec (also known as
A. Scott), and National Orchestra Syndicate and American Booking Company, and
Alexander Attractions
Miss Texas Club, and Richard
Cooper, Owner and Prop.
Southland Restaurant, and
J. Ollie Tidwell
Williams, Kent
UNINCY:

OUINCY: QUINCY:
Monroe, Reg
SARASOTA:
Colony Restaurant, and Fred
Muller, Manager

ST. PETERSBURGE iro's, and John A. Davis, Employer

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

STARKE:
Gamp Blanding Recreation
Center
Goldman, Henry

Sutton, G. W.
TALLAHASSEE:
Gainer Patio, and Henry Gaines,
Owner
Two Spot Club, Caleb E.
Hannah

TAMPA: AMPA:
Brown, Russ
Carousel Club, and Abe Burkow,
and Norman Kara, Employers
Merry-Go-Round Club, and Larry Ford Rich, Don and Jean Williams, Herman

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

WEST PALM BEACH: Ballerina Club, and Bill Harris.

Operator Larocco, Harry L. Parrish, Lillian P.

### GEORGIA

Thomas, Employer
Habana Madrid
Regan, Margo
Weavers Cate, Joseph Bucks and Joseph Stabinski
LAKELAND:
King, R. E.
MIAMI:

ALBANY:
Guale Corporation
ATLANTA:
Greater Atlanta Moonlight Opera
Co., Howard C. Jacoby,
Manager
Spencer, Perry Spencer, 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 Minnick
J. W. Neely, Jr.
Revel, Boo
BRUNSWICK: BRUNSWICK

Joe's Blue Room, and Earl Hill and W. Lee Wigfalls Cafe, and W. Lee

HINESVILLE:
Plantation Club, S. C. Kless as
F. W. Taylor

COEUR C'ALENE: Green Duck Tavern, and Mr. and Mrs. Stiller

ROCK ISLAND: Crandall, Earl Lachman, Jesse IDAHO FALLS: Griffiths, Larry, and Big Chief Corp., and Uptown Lounge LEWISTON: LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.
Vin Villa, and Fred Walker
MOUNTAIN HOMB:
Club Alibi and Mr. J. T. Jeffress,
Owner and Operator
Gem Cafe, and Mr. J. T. Jeffress,
Owner and Operator
Owner and Operator
POCATELLO:
Book Business Tom Davelis
SOUTH BELOIT:
Derby, and Henry Piazas,
Owner and Operator
SPRINGFIELD: Employers:
Employers:
WASHINGTON:
Thompson, Earl
ZEIGLAR:
Zeiglar Nite Club, and Dwight
Allsup, and Jason Wilkas,
Owners Beck, Rulon Cummins, Bob Hvarks, Stan Pullos, Dan Pullos, Dan Reynolds, Bus SPIRIT LAKE: Fireside Lodge, and R. E. Berg ILLINOIS

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy
D. Levitt, Proprietor
BECH GROVE: Anderson, F. D. Davis, C. M. BLOOMINGTON: McKinney, James R.
Thompson, Earl
CAIRO: Mills, Bud
CENTERVILLES
Hagen-Wallace Circus, and
Frank Martin, Owner
EAST CHICAGO: Sergent, Bli CALUMET CITY CHAMPAIGN: Robinson, Bennie CHICAGO:
Adams, Delmore and Eugene
Beige Room, and Philip Mane
field Seld Brydon, Ray March of the Dan Rice 3-Ring Circus Cadillac Bob's Toset of the Town Chicago Casino, and Harry Weisi, Cowner Cole, Else, General Manager, and Chicago Artists Bureau Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Brummel, Emmett GARY: Johnson, Kenneth Daniels, Jimmy Donaldson, Bill Elders, Cleo Evans, Jeep Fine, Jack, Owner 'Play Girla of 1938,' "Victory Follies' Evans, leep Gayle, Tim Cayle, 11m Glen, Charlie Hale, Walter, Promoter Hill, George W. Knob Hill Club, and Al Penston Machie, Robert, of Savoy Ballroom Majestic Record Co. Mason, Leroy
Mal, Stanley
Mays, Chester
Mickey Weinstein Theatrical Agency Monte Carlo Lounge, Mrs. Ann onte Carlo Lounge, ser. Hughes, Owner oore, H. B. usarts Concert Management,

and George Wildeman
Music Bowl, and Jack Perets
and Louis Cappanola, Employers

Malic Bowl (formerly China
Usll), and A. D. Blumenthal
Nob Hill Club, and Al Feaston
O'Connor, Pat L., Pat L. O'Connot, Inc.
Silhouette Club, and ette Club, and Joe Saletta CARROLL: Silhouette Club, and Joe Saletta Stoner, Harlan T. Teichner, Charles A., of T. N. T. Productions Whiteside, I. Presson Ziggie's Gridiron Lounge, and Ziggie Caarobski, Owner

SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)
SPENCER:
Free, Ned GULFPORT:
Sunset Night Club, and Farris
Shambour
EANKAKEE:
Havener, Mrs. Theress
La GRANGE:
Hart-Van Recording Co., and
H. L. Hartman VAIL:
Hollywood Circus Corp., and
Charles Jacobsen
WATERLOO:
Steptoe, Benton L.
WOODBINE:
Danceland, J. W. (Red) Brummer, Manager MOLINE Antier's Inn, and Francis Anter's Inn, and Prancis
Weaver, Owner
MOUND CITY:
Club Winchester, and Betty
Gray and Buch Willingham
MT. VERNON:
Plantation Club, Archie M.
Haines, Owner KANSAS

PEKIN: Candlelight Buom, and Fred

Wagner, Lou PRAIRIE VIEW:

Barnes, Al Greyhound Club, and

PRINGFIELD:
Face, James (Buster)
Shrum, Cal
Terra Plaza, and Elmer Bartolo,

INDIANA

BREWSTED:
Whirtwind Ballroom, G. M.
Dinkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
HOLCOMB:
Club, and H. HOLCOMB:
Golden Key Club, and H. R.
Allen (also known as Bert
Talon, Bart Talon, Bert Allen)
KANSAS CITY: White, J. Cordell Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen LOGAN: Graham, Lyk Stuart, Ray PRATT: PRATT:
Clements, C. J.
Wisby, L. W.
RUSSELL:
Russell Post 6240, VFW, Gue
Zercher, Dance Manager
SALINA:
Brown, Harry E. West Sportsmen Association Aspinwall, Hugh M. (Chick Martin) WICHITA Holiday, Art Key Club, and/or G. W. Moore

# KENTUCKY

BOWLING GREEN: Rountree, Upton Taylor, Roy D. LEXINGTON: EEXINGTON:
Harper, A. C.
Rankin Enterprises, and Preston P. Rankin
LOUISVILLE:
Marphy, C.
Rankin
LOUISVILLE:
Response Chester
Response Chest BAST CHICAGO:
Barnes, Tiny Jim
East Chicago American Enterprises, and James Dewisse
ELWOOD:
Yankee Club, and Charles
Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
FORT WAYNE!
Research Emmett LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Wooleme,
Owner
King, Victor
Spauiding. Preston
PADUCAH!
Vickers, Jimmie RICHMOND:
Golden Horseshoe, and Mrs.
Plora Hudson, Operator

Johnson, Kenneth
GREENSBURG:
Club 46, Charles Holzhouse,
Owner and Operator
INDIANAPOLIS:
Benbow, William, and his AllAmerican Brownskin Models
Carter, A. Lloyu
Dickerson, Matthew
Jonaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Lazar, Eugene and Alex
Roller Rondo Shating Rink,
and Perry Flick, Operator
Sho-Bar, and Charles Walker
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNICIE: LOUISIANA
ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor, Club Plantation
Stars and Bara Club (also known
as Brass Hats Club), A. R.
Conley, Owner, Jack Tyson,
Manager
Weil, R. L.
CROWN BY CROWLEY Young Men's Progressive Club, and J. L. Buchanan, Employer GONZALES: Camille LAPAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby
Venables Cocktail Lounge LAKE CHARLES:
Village Bar Lounge, and
C. L. Barker, Owner RICHMOND: Newcomer, Charles Puckett, H. H. SOUTH BEND: Childers, Art (also known as Bob Cagney) Palass Royale Ballroom, and LRESVILLB:
Capell Brothers Circus
MONROE:
Club DeLicia, Robert Hill Eddie Makar Charles E. Thompson Post 9733, V.F.W., H. A. Johnson, Keith, Jessie Thompson, Son NATCHITOCHES: Burton, Mrs. Pearl Jones NEW ORLEANS: Sarker, Rang B., and National Artists Guild Callico, Ciro Dog House, and Grace Martinez, Owner Gibert, Julie Hurricane, The, Percy Stovall LeBlanc, Dudley J. Monnie, George OPELOUSAS:
Cedar Lane Club, and Milt Delmas, Employer

SHREVEPORT

Reeves, Harry A. Ropollo, Angelo Stewart, Willie

# Commander SPENCERVILLE: Kelly, George M. (Marquin) SYRACUSE: Waco Amusement Enterprises IOWA

Club 52, Char MUNCIE: Bailey, Joseph NEWCASTLE:

Harding, Stanley W. RICHMOND:

Brown Derby and Mabel Brown CLARION!
Miller, J. L.
CLINTON:
Abbs. Vic. CLINTON:
Abbr, Virgil
DENISON:
Larby Ballroom, and Cartia
Larby, Operator
DES MOINES:
Brookins, Tommy Playdium, and Smart Tambor, Employer, and Johany Per-kins, Owner POWERSVILLE POWERSVILLE

Dance Hall, and Henry Port

schull

Capers, C. L. MAINE

BIDDEFORD:
Old Orchard Beach Playbouse,
and Edward Could
FORT PAIRFIELD:
Paul's Arena, Gibby Seaborne
MILPORD: irchmere lan, and Charles Anastos, Prop. SACO: Gordon, Nick

# MARYLAND

BALTIMORB:
Blue Danube, and Wm. Kmarshy, Proprietor
Byrd, Olive J.
Carrer, Charles
Cox, M. L.
Porbes, Kenneth (Shin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner. Proprietor, Heary Epitein,
Owner
Greber, Ben
Jolly Post, and Armand Moesinger, Prop.
LeBlan Corporation of Maryland
Perkins, Richard, of Associated
Enterprises
Wess, Harry
CORAL HILLS:
Hilltop Restaurant, and Theodore I Schendel Hiltop Restaurant, and Theo-dore J. Schendel CUMBERLAND: Waingold, Louis EASTON: Hannah, John FENWICK: Repich, Albert HAGERSTOWN: Bauer, Harry A. Glam, David HAVRE DE GRACE: Bond, Norvel Belmont, Lou, Gay Ninettes Club, and Henry Epstein Gay Nineties Club, Lou Bel-moot, Prop., Henry Epstein, moot, Pro Owner SALISBURY: Twin Lantern, Elm Dashiell, Operator TURNERS STATION: tern. Elmer B

# homas, Dr. Joseph H., Edge-water Beach MASSACHUSETTS

Murphy, Charles Russell, William MACESTONE: Stefano, Joseph OSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President Brosnahan, James J. Crawford House Theatrical Lounge Hargood Concerts, and Harry

Goodman
L. J. B. Productions, and Lou
Brudnick
E. M. Loew's Theatres
Regency Corp., and Joseph R.
Weisser
Sunbrock, Larry, and his Rodeo
Show Show Waldron, Billy Walker, Julian Younger Citizens Coordinating Committee, and George

Mouzon BUZZARDS BAY BUZZAROS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Arenovski, and Canal
Enterprises, Inc.
CAMBRINGS: Salvato, Joseph FALL RIVER: Royal Restaurant (known as the Riviera), William Andrade,

Bolduc, Henry HAVERHILL Theatre, Bernard W. Levy HYANNIS:

HYANNIS:
Cass Madrid, and Pat Particelli
LOWELL:
Carney, John F., Amusement
Company
Prancis X. Crowe
MILLERS PALLS: Rhythm Inn, and R. M.
Thabeault MONSON:

Canegallo, Leo
NEW BEDFORD:
The Derby, and Henry Correia,
Operator
NEWTON:

Thiffault, Dorothy (Mimi Chevalier) SALEM: Larkin, George and Mary SHREWSBURY: Veterans Council WAYLAND: Steele, Chauncey Depew

MICHIGAN

zolo, Operator
Daniels, James M.
Dustin Steamship Company,

Club Plantation, and Doc

Washington FLINT:

Lawson, Al UTICA:

Johnson. EASTON: Hannah, John HARMONY:

Carson, Operator MANKATO:

(A) ring Hill Farms, and Andrew

WAYLAND: Macklin's Dixie Inn, and Wm. and Laura Macklin

MINNESOTA DETROIT LAKES:

Niagara Ballroom and Mantord Carson, Operator

MISSISSIPPI

BILOXI:

CLEVELAND: Hardin, Drezel

Pollard, Flenord

CREENVILLE

Burger

ANN ARBOR: McLaughlin, Ma BATTLE CREEK: Gray) BATTLE CREEK:
Smith, David
BAY CITY:
Walther, Dr. Howard
BRIGHTON:
Blue Lantern, Ren Charles
(Ren C. Emmond), Employer
CRYSTAL:
Palladuum Ballroom, and M. B.
Winkleman, Owner
DETZOIT:
Adler, Caeser
Rel Aue (formerly Lee 'N Ed-Carpenter, Bob Poor Richards, and Richard K. Head, Employer Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Bluff, Ark.)

KOSCIUSKO:

Fisher, Jim S.

LELAND: AND: llo's Supper Club and Jimmy Lillo Adler, Caeser
Bel Aire (formerly Lee 'N Edder's), and Al Wellman, Ralph
Wellman, Philip Flax, Sam
and Louis Bernstein, Owners
Bibb, Allen
Blake, David R.
Briggs, Edgar M.
Claybrook, Adolphus
Club 49er, and Oscar Pruitt
Conners Lounge, and Joe Pallazzolo. Operator MERIDIAN Sam NATCHEZ:

NATCHEZ: Colonial Club, and Ollie Koerber VICKSBURG: Blue Room Nite Club, and Tom Wince MISSOURI BOONEVILLE: Bowden, Rivers Williams, Bill Danners, James W.
Dustin Steamship Company,
N. M. Constans
Gay Social Club, and Eric
Serven
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Kosman, Hymnan
Minando, Nono
Papadimas, Babis
Payne, Edgar
Pyle, Howard D., and Savoy
Promotions
Robinson, Wm. H.
Thomas, Matthew B.
DOUGLAS:
Harding's Resort, and
George E. Harding
FERNDALE:
Club Plantation, and Doc Am. Vets and Bill Davis, Commander
Babbit, William H. (Bill)
Canton, L. R.
Esquire Productions, and Kenneth Yates, and Bobby Henshaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager
AACON FLINT:
Barnes, Jimmy
Platter Lounge, and Earl West
GRAND RAPIDS: GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalice, Proprietor
Powers Theatre
Universal Artists and Phil Simon
RAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner
MUSKEGON HEIGHTS:
Griffen lames MACON

HATTIESBURG:

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

MACON
Macon County Fair Association,
Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocker Theatrical

Griffen, James
Wilson, Leslie
PONTIAC:
Henry's Restaurant, and Charles OAKWOOD (HANNIBAL): Club Belvedere, and Mattlock POPLAR BLUFFS:

Henry 1 Revisal and Rendez-y SISTER LAKES: Rendezvous Bowl, and Rendez-yous Inn (or Club), Gordon J. "Buzz" Miller TRAVERSE CITY: Brown, Merle All American Speed Derby and King Brady, Promoter, Steve

King Brady, Promoter, Steve Kelly
Barnheitz, Mac
Beaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James,
Caruth and Fred Guinyard,
Co-owners
Caruth, James, Operator, Club
Rhumboogte, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
Chesterfield Bar, and Sam Baker
D'Agostino, Sam
Graff, George
Markham, Doyle, and Tune
Town Ballroom
New Show Bar, and John W.
Green, Walter V. Lay
Nieberg, Sam
Shapiro, Mel

Shapiro, Mel VERSAILLES: Trade Winds Club, and Marion Buchanan, Ir.

MANKATO:
Rathskeller, and Carl A. Becker
MINNEAPOLIS:
International Food and Home International Food and Shows
Northwest Vaudeville Attractions, and C. A. McEvoy
PIPESTONE:
Coopman, Marvin
Stolzmann, Mr.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator
ROBBINSDALE:
Crystal Point Terrace
BOCHESTER: ANACONDA: Reno Club, and Mrs. Vidich. Owner MONTANA Owner
BAINVILLE:
State Line Club, and Emil
Christianson, Manager ROCHESTER:
Co. B., State Guard, and Alvin
Costello GLENDIVE: Montana Inn, and Milton Goice. Owner
GREAT FALLS:
J. & A. Rollercade, and
James Austin SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud

NEBRASKA WINONA: Interstate Orchestra Service, and L. Porter Jung ALEXANDRIA:
Alexandria Volunteer Fire Dept.
and Charles D. Davis
FREMONT:
Wet-Ann Club, and Tanya
June Barber
FREMENEY! ILLUXI: Joyce, Harry, Owner, Pilot House Night Club Ralph, Lloyd Wesley, John (John W. Rainey) Field, H. E. LODGEPOLE American Legion, and American Legion Hall, and Robert Sprengel, Chairman McCOOK: Gayway Ballroom, and Jim Corcoran GULFFORT: Plantation Manor, and Herman Junior Chamber of Comm Richard Gruver, Presiden

MO

DECATUR: Facen, James (Buster)

RAST ST. LOUIS

PREEPORT: Marabel, George

OMAHA: Louie's Market, and Louis chart. J. D. PENDER: Pender Post No. 55, American Legion, and John F. Kai, Dance Manager NEVADA LAS VEGASI warner, A. H. Pischer, Harry PITTMAN: American Supper Club and Blackman, Mrs. Mary Iwomey, Don NEW HAMPSHIRE Zaks. James (Zackers) JACKSON: Eddy Nelson, Eddy NEW JERSEY ABSECON:
Him Charles, President, and
Eastern Mardi Gras, Inc.
ASBURY PARK: ASSERT PARK:
(olmore, James E.
Richardson, Harry
ATLANTIC CITY: bobbins. Abe casper, Joe theatham, Shelbey tooslleman, Charles Koster, Henry
Little Brown Jug, and Frank A.
Irby, Operator
Lockman, Harvey
Marocco Restnurant, G. Passa,
and G. Dantzler, Operators
Gibton Mar. Globon, Max Filgrim, Jacques Scele, Larry Yacht Club, and Nate Goldberg BLOOMFIELD: Thompson, Putt BAYONNE:

K.

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BIRLINGTON:
Ancrean Legion Home and
An Hutton, Chairman
CAMDEN:
Smill Ballroom, and George
Chips (Geo. DeGerolamor, Anderson Charles, Operator CHFTON: August E. Buchner Mise and Nick's Bar, and Mike Olivieri, Owner EAST ORANGE: Hutchins, William EAST RUTHERFORD: Clue 199, and America Pace

9, and Angelo Pucci, Bell Club, and Lillian New Nuer, Pres. ROBOKEN: Red Rose Inn, and Thomas Monto, Employer Nuortsmen Bar and Grill JESSEY CITY! and Lillian New-

JERSEY CITY:

Bontto, Benjamin

Burco, Perruccio

Trumph Records, and Gerry

Quenc, present Owner, and G.

Statiris (Grant) and Bernie

Levine, former Owners

LASE HOPATCONG:

Landhum Cores.

LAKEWOOD: seldin, S. H. LITTLE FERRY: LODI: Certeze, Tony LONG BRANCH: Hoover, Clifford
Kitay, Marvin
Rappaport, A., Owner, The Blue Room Wright, Wilbur McREE CITY: Turf Club, and Nellie M. Grace, Wilbur

MUNTCLAIR: Cos-Hay Corporation, and Thos. Haynes, and James Costello MORRISTOWN:

Richard's Tavern, and Raymond Richard. Proprietor Beadle, Janet Circus Bar and Nicholas Forte,

Owner
Coleman, Melvin
Graham, Alfred
Hall, Emory
Harris, Earl Harris, Earl Hays, Clarence Holiday Corner, and Jerry Poster, Employer

Johnson, Robert Jones, Carl V Kline, Terri Levine, Joseph Lloyds Manor, and Smokey McAllister

Lloyd: Manor, and Mariano, Tom Mariano, Tom Panda, "Daniel Straver Pecos City, Olde Peons City, Inc., Philip Corrazzo and Charles Politano Presiwood, William Red Mirror, and Nicholas Grande, Proprietor Rollison, Eugene Simmons, Charles Tucker, Frank Wilson, Leroy Zaracardi, Jack. Gajanti A. A. NEW BRUNSWICK: Andy's Hotel. and Harold Klein Jack Ellel NORTH ABLINGTON: Petruzzi, Andrew Petruzzi, Andrew ORANGE: Conk, Wm. (Bill)

Cont. Wm. Bill ORTLEY: Loyal Order of Moose Lodge 1994 and Anthony Checchia, Employer PASSAIC: PASSAIC:
Tico Tico Club, and Gene
PATERSON:

Hatab, Sam Pyatt, Joseph Ventimiglia, Joseph PENNSAUKEN: Beller, Jack
PENNS GROVE:
Club Muches and Joe Rizzo, PLAINFIELD

McGowan, June Nathanson, Joe SOMERVILLE:
Three Lowers Inn. and Raymond Tyler Harrison, Bob SPRING LAKE:
Broadacres and Mr. Josephine Ward, Owner SUMMIT: Ahrons, Micc.
TEANECK:

TEANEAN
Sugha Mrs. Joseph
TRENTON
Catillac Club, and Jonny Pana,
Union
Crossing Inn, and John Wyrick
UNION CITY:
Torch Club, and Philip Mastellain, Employer
VAUX HALL:
Carillo, Manuel R.
VINELAND
Green, David

WEST NEW YORK:

WEST NEW YORK:
B'Nai Brith Organization, and
Sain Nate. Limployer, Harry
Enerstein, President
WILLIAMSTOWN:
Life of the Town Late, and
head Pippo, Manager

NEW MEXICO

ALBUQUERQUE:

Mary Green Attractions, Mary
Green and David Time, ProGlenwild H moters
Halliday, Fino
LaLoma, Inc., and Margaret
Ricardi, Employe
White, Parnell
CLOVIS:

Watte: Fartice Country, Plaza Hotel HOBBS:
Detonian Supper Club and Pete Straface, Employer REYNOSA.
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales ROSWELL:
RUSSELL, L. D. RUIDOSO:

may W. SANTA FE: Emil's Night Club, and Emil Mignardo, Owner Valdes, Daniel T.

**NEW YORK** ALBANY: Johnson, Floyd O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards Snyder, Rober MALONE: Club Restaurant, and Louis Goldberg, Manager MT. VERNON: Rapkin, Harty NEW YORK CITY: States, Jonathan
ALDER CREEK:
Burke's Manor, and Harold A. AUSABLE CHASM: Antler, Nat Young, Joshua F. BINGHAMTON. Stover, Bill BRONX; RONX: Aloha Inn, Pete Mancuso, Pro-prietor and Carl Raniford, Manager Atman, Martin Manager
Atman, Martin
Club Delmar, Charles Marcelino and Vincent Delostia,
Employers
Jugarden, Jacques 1.
Katz, Murray

Metro Anglers Social Club, and Aaron Murray Miller, Joe New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugarden Perry Records, and Sam Richman Santoro, E. J. Sinclair, Carlton (Carl Parker) Williams, J. W. BROOKLYN; Aurelia Court, Inc. Borriello, Carmino Bryan, Albert Ferdianad's Restaurant, and Mr. Ferdinand Globe Promoter of Hucklebuck Revue, Harry Dinon and Elmo Obey Hall, Edwin C. Johnston, Clifford Kingsborough Athletic Club, George Chandler Morris, Philip Ocean Grotto Restaurant, and Albert Santarpio, Proprietor Reade, Michael Rosenberg, Paul Rosman, Gus, Hollywood Cafe Steurer, Eliot Sussman, Alex 1024 Club, and Albert Priend Thompson, Ernest Villa Antique, Mr. P. Antico, Proprietor Williams, Melvin Zaslow, Jack BUFFALO: Bourne, Edward Caline, and John Steurer, Edward Caline, and John Steurer, Williams, Melvin Zaslow, Jack BUFFALO: Bourne, Edward Caline, and John Steurer, Edward Caline, and John Steurer, Edward Caline, Leath and John Steurer, Edward Caline, Leath BUFFALO:
Bourne. Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Harmon. 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
Bernand Kurland, Proprieto
FRRNDALE: FERNDALE:

Gross American House, and
Hannah Gross, Owner

Pollack Hotel, and Elias Pollack, Employee

Stier's Hotel, and Philip Stier, Owner FLEISCHMANNS: Churs, Irene (Mrs.) - FRANKFORT: Reite, Frank Tyler, Lenny GLENS FALLS: Glen Acres Hotel and Country Club, Jack W. Rosen, Em-Glenwild Hotel and Country Club, and Mack A. Lewis, Employer GRAND ISLAND: Williams, Ossian V HUDSON: Goldstein, Benny Gutto, Samuel ILION: Wick, Phil Bond, Jack JACKSON HEIGHTS: Griffith, A. J., Jr LAKE LUZERNE: LAKE LUZERNE:
Munck, Svend A
LAKE PLACID:
Carriage Club, and C. B.
Southworth
LIMESTONE:
Steak House, and Dave Oppenheim. Owner
LOCH SHELDRAKE:
Chause Abp Chester, Abe Jewel Hotel, and Michael Stein-berg and Hyman Weinstein.

Metro Anglers Social Club, and

Props.
Mardenfeld, Isadore, Jr., Estate
LONG BEACH:
Rusty's, and Sal Rocco
MALONE: A-440 Recording Co., and Thomas Yoseloff Alexander, Wm. D., and Asso-ciated Producers of Negro Music Allegro Records, and Paul Piner Andu, John R. (Indonesian Consul) Consul)
Arnold, Sheila
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Karzemar
Barmhoo Room, and Joe Burn
Renrubi, Ben

Beverly Green Agency
Blue Note, and J. C. Clarke,
Employer, 227 Restaurant Corp. Bradley Williams Entertainment Bureau
Broadway Hofbran, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner Broadway Swing Publications,
L. Frankel, Owner
Browne, Bridget
Braley, Iesse
Cafe La Mer, and Phil Rosen
Calman, Carl, and the Calman
Advertising Agency
Camera, Rocco
Carne, Raymond
Castleholm Swedish Restmurant,
and Henry Ziegler
Chanson, Inc., Monte Gardner
and Mr. Rodrigues
Charles, Marvin, and Knights
of Magic
Offery, Jack
Cohen, Marvin, and Knights
of Magic
Coffery, Jack
Cohen, Marvin, and Knights
of Magic
Coffery, Isens Recording Co.,
Maurice Spivak and Katherine Gregg
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Cook, David
Ralph Cooper Agency
Courtney, Robert
Crochert, Mr.
Cross, James
Crossen, Ken, and Ken Crossen
Associates
Michael Croydon Theatrical
Agency
Currie, Lou

Associate
Michael Croydon Theatrical
Agency
Currie, Lou
Delta Productions, and Leonard
M. Burton
Derby Records, and Larry
Newton
Dubois-Friedman Production
Corporation
Dubois-Friedman Production
Dubois-Friedman Production
Dubois-Friedman Production
Corporation
Dynamic Records, Ulysses Smith
85 Club, Kent Restaurant Corp.,
Anthony Kourtos and Joe
Russo
Fontaine, Lon & Don
Fraternity House, and John Pica
Goldberg Garrett), Samuel
Goldder Gare Quartet
Gorddon, Mrs. Margaret
Granoff, Budd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Heminway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Insley, William
Jonson, Donald E.
Kaye-Martin, Kaye-Martin Productions
ductions

Kaye-Martin, Kaye-Martin Productions
Kenny, Herbert C.
Kent Music Co., and Nick
Kentros
Kessler, Sum, and Met Records
King, Gene
Knight, Raymond
La Rue, James
Lastfogel Theatrical Agency,
Dan T. Lastfogel
Law, Jerry
LeBow, Carl
Levy, John

Dan T. Lastogel
Law, Jerry
LeBow. Carl
Levy, John
Levy, Lebys, Inc., and Rose
Hirschler and John Lobel
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Markham, Jewey (Pigmeat)
Mayo, Melvin E.
McCuffrey, Neill
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Lupia
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Lupia
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Hupia
McMahon, Jess
Morth Mey May
Millman, Mort
Mogle, Wm, & Assoc.
Montanez, Pedro
Mondy, Philip, and Youth
Monument to the Future
Organization
Murray's
Nassau Symphony Orchestra,
Inc., Beniamin J. Fiedler
and Clinton P. Sheehy
Nasarro Theatrical Enterprises
and Esther Navarro
Neill, William
New Friends of Music, and
Hortense Monath
New York Ice Fantasy Co.,
James Birzard and Henry
Robinson, Owners
Orpheus Record Co.
Ottend Restaurant, Inc.
Pargas, Orlando

Ostend Restaurant, Inc.
Pargas, Orlando
Parmentier, David
Phillips, Robert
Place, The, and Theodore
Costello, Manager
Prince, Hughte
Rain Queen, Inc.
Regan, Jack

Ricks, James (leader of The Ravens)
Riley, Eugene
Robinson, Charles
Rogers, Harry, Owner, "Prisco
Rogers, Harry, Owner, "Prisco
Rogers, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and
Charles Gardner
Sawdust Trail, and Sid Silvers
Schwarzt, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J.
Robien
South Seas, Inc., Abner J.
Robien
South Seas, Inc., Abner J.
Rubien
South Seas, Inc., Abner J.
Rubien
Strowe, Irving
Sunbrock, Larry, and his Rodes
Show
Tackman, William H., and
Tackman, William H., and
BELMORE:
Ribers, Woodden Silvers
Singer (Ne Silvers
Singer, John
Slivers
Silvers
Silvers Ricks, James (leader of The

Strouse, Irving
Sunbrock, Larry, and his Rodeo
Show
Tackman, William H., and
Domino Club, and Gloria
Palast Corporation
Talent Corp. of America,
Harry Wessman
Teddy McKae Theatrical
Agency, Inc.
Television Exposition Productions. Inc., and Edward A.
Cornez, President
Thomson, Sava and Valenti,
Incorporated
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Wanderman, George
Watercapers, Inc.,
Wee and Leventhal, Inc.
Welish, Samuel
Wilder Operating Company
Zaks (Zackers), James
NIAGARA FALLS:
Greene, Willie
Kliment, Robert F.
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory,
Props.
NORWICH:
McLean, C. F.
OLEAN:

NORWICH:
MCLean, C. F.
OLEAN:
Old Mill Restaurant, and Daniel
and Margaret Ferraro
PATCHOGUE:
Kay's Swing Club, Kay
Angeloro
RAQUETTE LAKE:
Antlers Hotel, Abe Weinstein,
Employee

ROCHESTER: ROCHESTER:
Boston Harbor Cafe, and Mr.
Casey
Quonset Inn, and Raymond J.
Moore
Valenti, Sam
Willows, and Milo Thomas,
Owner
ROCKAWAY PARK
Wilher, Lepnard

ROCKAWAY PARE
Wilher, Leonard
ROME:
Marks, Al
SABATTIS:
Sabattis Club, and Mrs. Verna
V. Coleman
V. Coleman
SARANAC LARE:
Birchet, The, Mose LaFountain,
Employer, C. Randall, Mgr.
Durgans Grill
SABATOGA SPRINGS:
Clark, Stevens and Arthur

NORTH DAKOT

SALATOGA SPRINGS: Clark, Stevens and Arthur White Sulphur Springa Hotel, and Fraak Summa. Employer SCHENECTADY: Edwards, M. C. Fretto, Joseph Rudds Beach Nite Klub or Cow Shed, and Magnus E. Ed-wards, Manager Silverman, Harr. Silverman, Harry SOUTH FALLSBURGH:

Seldin, S. H., Operator (Lake-wood, N. J.), Grand View SUFFERN:

SUFFERN:
Armitage, Walter, President,
County Theatre
SYRACUSE:
BAROZZI'S Fantasy Cafe, and
Frank Bagozzi, Employer
TANNNERSVILLE: Germano, Basil

Block, Jerry Burke's Log Cabin, Nick Burke, Owner VALHALLA: Twin Palms Restaurant, John Masi, Proprietor

WATERTOWN: Duffy's Tavern, Terrance Duffy WATERVLIET: Cortes, Rita, James E. Strates Shows

WHITEHALL: Jerry-Anns Chateau, and Jerry Rumania WHITE PLAINS:

WOODBRIDGE: Walderf Hotel, and Morris Signer YONKERS: Babner, William Sinclair, Carl

> LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John
ATLANTIC BEACH:
Bel Aire Beach and Cabanna
Club (B. M. Management
Corp.), and Herbert Monath,
President
Normandie Beach Club, Alexander DeCicco
BAYSHORE:

BAYSHORE: Moore, James J. BAYSIDE: Mitage Room, and Edward S. Friedland BELMORE: Babner, William J. Babner, W Warga, Paul S. MANHASSET: Caro's Restaurant, and Mark Caro SAYVILLE:

AYVILLE: Sayville Hotel and Beach Club, Edward A. Horowitz, Owner, Sam Kalb, Manager

NORTH CAROLINA BEAUFORT: Markey, Charles
BURLINGTON:
Musflower Dining Room, and
John Loy
CAROLINA BEACH: CAROLINA BEACH:
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Jones, M.P.
Karston, Joe
Southern Attractions, and
T. D. Kemp, fr.
DURHAM:
Gordon, Douglas
PAYETTEVILLE:
Parker House of Musse, and PAYETTEVILLE:
Parker House of Music, and S. A. Parker
GREENSBORO:
Pair Park Casino, and Irish Horan
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.
GREENVILLE:
Marker William

Hagans, William Ruth, Thermon Wilson, Sylvester HENDERSONVILLE: Livingston, Buster KINSTON: Hines, Jimmie Parker, David MAXTON: Dunn's Auto Sales and Jack Dunn RALEIGH:
Club Carlyle, Robert Carlyle REIDSVILLE:
Ruth, Theres

NORTH DAKOTA

BISMARCK: BISMARCK:
Dome Nite Club and Lee K.
Andrews (Buckey)
Lefor Tavern and Ballroom, Art
and John Zenker. Operators
DEVILS LAKE:
Beacon Club, Mrs. G. J.
Christians and Salvanors Christianson WARREN:

Wragg, Herbert, Ir. OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Namen, Robert
Pullman Cafe, George Subrin,
Owner and Manager
Thomas, Nick
CANTON:
Huff, Lloyd AKRON: CINCINNATI: Alexander, James
All Star Boosters Club, and
James Alexander
Anderson, Albert
Bayless, H. W.
Charles, Mr. Alberta
Meadows, Burnest
Smith, James B. Smith, James R. Sunbrock, Larry, and bis Rodes Wallace, Dr. J. H. Wonder Bar, James McPatridge, Owner

Ath. Attractions, and Ray Grain Bender, Harvey

Bonds, Andrew
Club Ebony, and M. C. Styls,
Employer, and Phil Gary
Club Ron-day-Voo, and U. S.
Dearing
Dison, Forrest

Club Ron-day-Voo, and U. S.
Character, Owner
Weinstein, Archie, Commercial
Club Dearing
Dinon, Forrest
Linduny Skybar, Phil Baab.
Owner
Lowry, Fred
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, E. J., and Circle Theatre
Tucher's Blue Grass Club, and
A. J. Tucher, Owner
Waltbers, Carl O.
COLUMBUS:
Askins, William Tucker's Blue Grass Club, and A. J. Tucker, Owner Walthers, Carl O. COLUMBUS:
Askina, William Bell, Edward Beta Nu Bldg. Association, and Mrs. Emerson Cheek, President Charles Bloce Post No. 157.
American Legion Carter, Ingram Mallory, William McLudec, Phil Paul D. Robinson Fire Fighter Post 567, and Captain G. W. NcDonald Turf Club, and Ralph Stevenson, Proposition. Poot 567, and Captain G. W. Lope, Mr. McDonald urif Club, and Ralph Stevenson, Proprietor Melvin Mel DAYTON Angel, and Zimmer Ablon, Owner
Boucher, Roy D.
Carrousel Teen Club, Inc., and
Guinn. Ott. Dale Stevens Davigas Club, and William Rec Club, and Wm. L. Jackson, James Childs and Mr. Scone Taylor, Earl ELYRIA Dance Theatre, Inc., and A. W. Jewell, President Dance Theatre, Inc., and A. W. Jewell, President
BUCLID:
Rado, Gerald
FINDLAY:
Wilson, Mr. and Mrs. Karl,
Operators, Paradiae Club
GERMANTOWN:
Beeckwood Grove Club, and Mrs.
Wilson
RoMar Roller Rink, and Mrs.
and Mrs. Roscoe Yarger
Lima:
Buckwood Grove Club, and Mrs.
Roscoe Yarger
Lima:
Buckwood Grove Club, and Mrs.
Roscoe Yarger
Employer
RESTER:
Blue Heaven
Rom, Bob Lager,
Employer

Wilson
RoMar Roller Rink, and Mr.
and Mrs. Roscoe Yarger
LIMA: ed Elks Club, and Gus Hall PIQUA: Sedgewick, Lee, Operator PROCTORVILLE: Plantation Club, and Paul D. Reese, Owner &ANDUSKY: Eagles Club Mathews, S. D. Sallee, Henry Sallee, Henry Jackson, Lawrence Terrace Gardens, and H. J.

STRUBENVILLE Hawkins, OLEDON
Barnett, W. E.
Durham, Heary (Hank)
LaCase Del Rio Music Publishing Co., and Don B. Owens,
Jr., Secretary
National Arhletic Club, Roy
Pinn and Archie Miller TOLEDO Pinn and Archie Miller
Nightingale, Homer
Ruthowski, Ted, T. A. B. Recording Company
Tripodi, Joseph A., President,
Italian Opera Association
VIENNA

VIENNA:
Hull, Russ
WARREN:
Wragg, Herbert, Jr.
YOUNGSTOWN:
Freeman, Dusty
Summers, Virgil (Vic)
ZANESVILLE:
Vannes Bires enner, Pierre

## OKLAHOMA

ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Loughridge Physic Longistrage
BNID:
Norria, Gene
RUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager
RUSCOERI:
Guise, John A., Manager Rodoo
Show, connected with Grand
National of Mushogee, Okla.
OKLAHOMA CITY:
Leonard's Club, and Leonard
Luning
Randolph, Taylor
Simms. Anno. Randolph, 127-2 Simms, Aaron Southwestern Attractions, M. K. Boldman and Jack Swiger OKMULGER nic Hall (colored), and Calvin Simi DeMarco, Frank TULSA:
Beras, Harry B.
Love's Cochtail Louage, and
Clarence Love
Williams, Cargile

OREGON

Davis, Russeh Davis, Samuel Dupree, Hiram K. DuPree, Reese

Stanley, Frank Stiefel, Alexander

McDonough, F SHENANDOAH: Mikita, John SLATINGTON:

Poinsette, Walter TANNERSVILLE:

Toffel, Adoph

Lee, Edward WEST CHESTER:

OWDER WILEES-BARRE

Kahan, Samuel WILLIAMSPORT:

Pinella, James WORTHINGTON:

Coawell, J. R. YORK:

Stiefel, Alexander Uhranian Junior League, Branch 52, and Helen Strait, Sec., Victoria Melnick, Chairman of Music

Mrs. Irma

Frank

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko
WASHINGTON:
Atbens, Pete, Manager Wash
ington Cocktail Lounge

202 Musical Bar, and Joseph A. Barone, Owner (Glenolden, Pa.), and Michael lexxi, Co-

MARTINALDI:
Marty de Joe Agency
Pirates' Den, and Sue Walker
HERMISTON:
Rosenberg, Mrs. R. M.
LARESIDE: GARIBALDI:

merican Legion Post No. 75, Melvin Agee

# PENNSYLVANIA

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

BERWYN:
March BERWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director
BLAIRSVILLE:
Moose Club, and A. P. Sundry,
STRAFPORD:
STRAFPORD: Employer BRAEBURN: Martin Jones, Martin DONORA: Bedford, C. D. Bedford, C. D.
ERIE:
Hamilton, Margaret
Pope Hotel, and Ernest Wright
EVERSON:
King, Mr. and Mrs. Walter
PAIRMOUNT PARK: Riverside Inn. Inc., Samuel Ottenberg, President GLENOLDEN:

Barone, Joseph A., Owner, 202 Musical Bar (West

HARRISBURG:

Ickes, Robert N.
Knipple, Ollie, and Ollie
Knipple's Lounge
P. T. K. Frateraity of John
Harris High School, and
Robert Spither, Chairman
Reever, William T.
Waters, B. N.
LAYEBERAD.

POHNSTOWN:
Boots and Saddle Club, and

Everett Allen
The Club 12, and Burrell

Freed, Murray Samuels, John Parker Sunset Carson's Ranch, a Sunset (Michael) Carson

LANSPORD:
Richardo's Hotel and Cafe,
and Richard Attuso

MANTICOER:
Hamilton's Night Club, and
Jack Hamilton, Owner
NEW CASTLE:
Natale, Tommy

Allen, Jimmy Associated Artists Bureau Bilclore Hotel, and Wm. Clore,

Chester, Pa.)

MAVERFORD

Haselrig

KINGSTON:

Johns, Rober

Temple

MEADVILLE:

Noll, Carl Power, Donald W. Simmons, Al., Jr. MIDLAND: Mason, Bill

PHILADELPHIA:

Operator Boots, Tubby Bubeck, Carl P. Click Club

# Daniels, William Lopez RHODE ISLAND

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

# SOUTH CAROLINA

CHARLESTON:
Hampton Supper Club and
John Ballankas
CHESTER!
Mack's Old Tyme Ministrels,
and Herry 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, Leasees, J.
K. Mosely, and Sue Ellinon,
former Owner and Manager
Harlem Theatre, and Joe
Gibson
Malistra.

MARIETTA:
"Bring on the Girls," and
10on Meadors, Owner
MOULTRIEVILLE: Wurthmann, George W., jr. (of the Pavilion, tile of Palms, South Carolina) MYRTLE BEACH: Hewlers Policy Hewlett, Ralph J. SPARTANBURG:

LEWISTOWN: Temple Theatre, and Carl E. nbe, H. C. UNION: Dale Bros. Circus

# SOUTH DAKOTA

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

# TENNESSEE.

OIL CITY:

Friendship League of America, and A. L. Nelson

PHILADER BRIAN-ENOXVILLE: Cavalcade on ke, John J. Cavalcade on Ice, John J.
Denton
Grecal Enterprises (also known
as Dinie Recording Co.)
Henderson, John

NASAV ALE: ASseV.LLE: Brentwood Dinner Club, and H. L. Wasman, Owner Carrethers, Harold Chavez, Chick Coconut Lounge Club, and Mrs. DuPrec, Reese
Erlanger Ballroom
Gordon, Mrs, Margaret
Loyal Order of Moone, Lodge
No. 54, and George Aten,
Secretary
Managos, Benjamin P.
Mclody Records, Inc.
Moortalvo, Santos
Muzzan, Joseph
Philadelpha Lub. Company, and
Luis Colantuano, Manager
Prinkly, Harry Pearl Hunter Coure, Alexander Fessie, Bill Courte, Network
Fessie, Bill
Grady's Dinner Club, and
Grady Ploss, Owner
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.
Roberts, John Porter
PARIS:
Cavette, Eugene Luis Colantunno, Manager Pinsky, Harry Raymond, Don G., of Creative Entertainment Bureau

TEXA8

TEXAS

AMARILLO:
Carter, Percy
Mays, Willie B.
AUSTIN:
El Morrocco
Flamingo Cochtail Lounge and
E. M. Funk
Von, Tony
Williams, James
Williams, Mark, Promoter
BEAUMONT!
BISDOD. E. W. Warwick, Lee W.
PHOENIXVILLE:
Melody Bar, and George A. Mole
PITTSBURGH:
Elablication PITTSBURGH:
Fichlin, Thomas
Matthews, Lee
Arrist Service
Oaisi Club, and Joe DeFrancisco, Owner
Reight, C. H.
Sala, Joseph M., Owner, El
Chico Cafe
POTTSTOWN:
Schmoner, Mrs. Irma Bishop, E. W. BOLING: LING:
ails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

ment Co.)
BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright CORPUS CHRISTI:

Kirk, Edwin

DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Askew,
and James L. Dixon, Sr., Co-

and James L. Dixon, Sr., Coowners
Hobbe, Wilford, Vice- President,
Artists Booking Corp. (Hollywood, Calif.)
Lee, Don, Owner of Script and
Score Productions and Operator of "Sawdust and Swingtime"
Linskie (Skippy Lynn), Owner
of Script and Score Productions and Operator of "Sawdust and Swingzime"
May, Oscar P. and Harry E.
Morgan, J. C.
DENISON:
Club Rendexvous
EL PASO:

Club Rendeavous
EL PASO:
Bowden, Rivers
Gateway Lodge No. 855
Kelly, Evereit (Rusty)
Marin, Coyal J.
Walker, C. P.
Williams, Bill
FORT WORTH:
Clemone, lames F.

Clemons, James E. Famous Door, and Joe Earl, Famous Door, and Joe Earl,
Operator
Florence, P. A., Jr.
Jeukins, J. W., and Parrish Ion
Snyder, Chic
Stripling, Howard
GALVESTON:
SPORANE:
Lyndel I

Evans, Bob Shiro, Charles GONZALES: GONZALES:
Dailey Bros. Circus
GRAND FRAIRLE:
Club Bagdad, R. P. Bridges and
Mirian Teague, Operators
HENDERSON:
Weight, Robert
HOUSTON:
Coats. Part

HOUSTON:
Coats, Paul
letson, Oscar
McMullen, E. L.
Revis, Bouldin
Singletery, J. A.
World Amsarments, Inc., Thos.
LEYELLAND:
WE Googe E.
MATENSBULG:
Miller, George E.

Collins, Dec lub 26 (formerly Rendezvous Club), and B. D. Holiman, Employer yan, A. L. Payne, M. D. ODESSA: MEXIA: ODESSA:
The Rose Club, and Mrs. Harvey Kellar, Bill Grant and Andy Rice, Jr.
PALESTINE:

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

PARIS: Ron-Da-Voo, and Frederick J. Merkle, Employer PORT ARTHUR: Demland, William

SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelton SAN ANTONIO: Porrest, Thomas Leathy, J. W. (Lee), Rockin' M Dude Ranch Club

Obledo, F. J.
Rockin' M Dude Ranch Club,
and J. W. (Lee) Leathy
VALASCO:
Fails, lisac A., Manager Spotlight Band Booking Cooperative (Spoulight Bands Booking and Orchestra Management Co.) LA CROSSE:
Flamingo Club and Ruby Dolan
Mill Manager
Bethin, Nich Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggro, Jerome
Gentilli, Nich
Manianci, Vince
Rio Club, and Samuel Douglas,
Manager, Verson D. Bell,
Owner
Rizzo, Jack D.
Ron de Voo Ballroom, and
Ray Howard
Singers Rendezvous, and Joe
Sorce, Frank Balistrieri and
Peter Orlando
Weinberger, A. J.
NEOPITI

WACO: Cooper, Morton Dibbles, C. Johnson, Thurmon Whatley, Mike

# UTAH

AICHMOND: American Legion Pou Black, Oscar Knight, Allen, Jr. SUFFOLK: Clark, W. H. VIRGINIA BEACH:

Grove, Sirless Harvison, R. S. SPOKANE:

Bishop, Mrs. Sylvia

Miller, George E. MORGANTOWN:

Manager WHEELING:

Mardi Gras

BEAR CREEK: Schwacler, Leroy

GREENVILLE: Reed. Jimmie

William A. WILLIAMSBURG:

WASHINGTON

WEST VIRGINIA

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

Niner, Leonard
WELLSBURG:
Club 67 and Mrs. Shirley Davies,

WISCONSIN

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

BOWLER:
Reinke, Mr. and Mrs.
GREEN BAY:
Pranklin, Allen
Galst, Erwin
Peasley, Charles W.

SALT LARE CITY: Sutherland, M. F.

# VERMONT

BUTLAND: rLAND: rock Hotel, and Mrs. Estelle Duffie, Employer

H. Bender, Operator

RACINE:
Miller, Jerry

CHINGLANDER:
Kendall, Mr., Manager, Holly
Wood Lodge VIRGINIA ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spelman
BUENA VISTA:
Rockbridge Theatre
DANVILLE: ROSHOLT: Akavickas, Edward SHEBOYGAN: Fuller, J. H. Sicilia, N. Stun PRAIRIE:
Hulsizer, Herb. Tropical
Gardens
Tropical Gardens, and Herb
Hulsizer Downing, J. Edward HAMPTON: Maxey, Terry LYNCHBURG: Bailey, Clarence A.
MARTINSVILLE: TOMAH: Veterans of Foreign Wars Hutchens, M. E. NEWPORT NEWS: Numbolt News:
Issac Burton
McClain, Super Club
NoBFOLK:
Big Treek Diner, Percy Simon,
Proprietor
Cashvan, Irwin
Meyer, Mortin
Bohanna, Gorge
Winfree, Leonard
PETERSBURG:
Williams
PORTSMOUTH:
Rountree, G. T.
RICHMOND:
American Legion Post No. 151
Black, Oscar WYOMING

LA CROSSE: Flamingo Club and Ruby Dolan

American Legion, Sam Dicken-son, Vice-Commander OWEN:

WEN: Merry Ol' Gardens, and H. Bender, Operator

CASPER: S & M Enterprises, and Sylvester Hill CHEYENNE: EVANSTON: Jolly Roger Nite Club, and Joe D. Wheeler, Owner and Manager ROCE SPRINGS: Smoke House Lounge, Del K. James, Employer

# DISTRICT OF COLUMBIA

WASHINGTON: Adelman, Ben Alvis, Ray C. Alvis, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
Celebrity Club, and Lewis Clark
Cherry Foundation
Center and Rev. Robert T.
Cherry, Pres., and Oscar IRGINIA BEACH:
Bass, Milton
Pox, Paul J., Jim and Charles
Melody Inn (formerly Harry's
The Spot), Harry L. Sizer, Jr.,
Employer
Marry M. Millom. A. Russell China Clipper, Sam Wong, Log Cabin Beach, and W. H.
(Fats) Jackson Owner Clore's Musical Bar, and Jean Lyndel, Jimmy (James Delagel)

Clore's Musical Bar, and Jean Clore's Musical Bar, and Jean Clore Club Cimmarron, and Lloyd Von Blaine and Cornelius R. Powell
Club Trimidad, Harry Gordon and Jennie Whales
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 Cold, Sol Hoberman, John Price, Pres. Gold, Sol Hoberman, John Price, Washington Aviation Co. Hoffman, Edward F., Hoffman's

Hoffman, Edward F., Tournam,
3 Ring Circus
Kirsch, Fred
Little Dutch Tavern, and El
Brookman, Employer
Loren, Frederick
Mansfeld, Emanuel
Moore, Frank, Owner, Stat Dust
Club
Moure, Ewis, and Lou and

CAL

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Moore, Frank, Owner, Star Duticulub
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassimus
and Joseph Cannon
Robinson, Robert L.
Romany Room, Mr. Weintraub.
Operator, and Wm. Biron,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Rustic Cabina, and Bert Mother,
Operator
Smith, J. A.
Spring Road Cafe, and
Casimer Zera
Th. W. Corporation, Al

Spring Road Cale, and
Casimer Zera
T. & W. Corporation. Al
Simonds, Paul Mann
Walters, Alfred
Wilson, John
Wong, Hing

HURLEY: Club Francis, and James Francis Pontecchio, Mrs. Elcey, Club Fiesta INTERNATIONAL MUSICIAN

#### CANADA ALBERTA

CALGARY: Fort Brishois Chapter of the Imperial Order Daughters of the Empire • Summons, Gordon A. EDMONTON: Fekersley, Frank J. C.

### BRITISH COLUMBIA

VANCOUVER:
Gavlorde Enterprises, and L. Carrigan, Manager

I. Singer and Co. Enterprises, and H. Singer and H. Singer tars of Harlem Revue, and B. Lyle Baker and Joseph Kowan Attractions, Operators

#### NOVA SCOTIA

GLACE BAY: McDonald, Marty

CHATHAM:

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Motley.

HAL

Jean

#### ONTARIO

CHATHAM:
Taylor, Dan
COBOURG:
International Ice Revue, Robt.
White, Jerry Rayfield and J.
J. Walsh Duval. T. J. (Dubby)
GRAVENHURST: Webb, James
GUELPH:
Naval Veterans Association, and
Louis C. Janke, President
HAMILTON:

N: M. R., Pres., Merrick Circus (Circus Produc-

George, and Riverside LONDON:

Merrick Bros. Circus (Circ Productions, Ltd.), and M. I Nutting, President SOUTH SIQUE,
MUSSELMAN'S LARE:
(dendale Pavilion, Ted Bingham
NEW TORONTO:

Oliver, William

Thomas, Boward M. (Doc)
PORT ARTHUR:
Curtin M.

Currin, M.
TOKONTO:
Ambassador and Monogram
Records, Messrs. Darwyn
and Sokoloff

and Sokolom Habler, Peter Kesten, Bob Langbord, Karl Local Union 1452, CIO Steel Workers Organizing Com-

mittee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Weinberg, Simon
Weiham, Katherine
WEST TORONTO:
Ugo's Italian Restaurant
WINCHESTER:
Bilow. Hilliane

#### QUEBEC

CHICOUTIMI:
Chicoutimi Coliseum, Ltd., Herbert Roland, Manager
DRUMMONDVILLE: Grenik, Marshall GRANBY: Ritz Hotel, and Mr. Fontaine, Owner HUNTINGDON:

HUNTINGDON:
Peters, Hanh
MONTREAL:
Association des Concerts Classiques, Mrs. Edward Bloum,
and Antoine Dufor
"Auberge du Capi" and Rene
Deschamps, Owner
Auger, Henry
Bernau, Maurice, and LaSociete
Artistique
Canfield, Spizzie

Artistique
Carifield, Spizzac
Carmel, Andre
Coulombe, Charles
Daoust, Hubert and Raymond
Emond, Roger
Gyjssy Cafe
Haskett, Don (Martin York)
Lusser, Pietre
Sinbrock, Larry, and his Rodeo
Show

QUEBEC CITY: LaChance, Mr.
ST. EMILE:
Munte Carlo Hotel, and Rene
Lord
THREE RIVERS:

# St. Maurice Club Station CHLN **SASKATCHEWAN**

REGINA: Judith Enterprises, and G. W. Haddad

# CUBA

HAVANA: Sans Souci, M. Triay

# ALASKA

ANCHORAGE:
Capper, Keith
Open House Club, and Bill
Brown and L. D. McElroy, Casa Blanca, and A. G. Mul-

doon
Cowtown Club, and Thornton
R. Wright, Employer
Glen A. Elder (Glen Alvin)
Johnson, John W.

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

Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

# SOUTH AMERICA BRAZIL

SAO PAULO: Alvarez, Baltasar

# MISCELLANFOUS

Lussier, Pietre
Sindbrock, Larry, and his Rodeo
Show

Vic's Restaurant
POINTE-CLAIRE:
Oliver, William
QUEBEC:
Sundbrock, Larry, and his Rodeo
Show

MIGCELLAREUUS
Rodeo
Roder
Abernathy, George
Alberts, Joe
Al-Dean Circus, P. D. Freeland
King Brady and Steve Kelly
Andros, George D.
Anthne, John
Arnhett, Eddie

Arwood, Ross
Aulger, J. H.
Show, connected with Grand National of Muskogee, Ohio, J. T., I'romoter Show, connected with Grand National of Muskogee, Ohio, J. T., I'romoter Show, connected with Grand Oncellette, Daily Paul, William H.
Hall, Mr.
Parade
Baugh, Mrs. Mary
N. Edward Beck, Employer.
Rhapsody on Ice
Blumenfeld, Nate
Blumenfeld, Nate
Blumenfeld, Nate
Horin, O. B.
Horin, O. B.
Horin, J. Manager. Rodeo O'ricole, J. T., I'romoter Show, connected with Grand Oncellette, Daily Paul, William H.
Hoffman, Edward P., Hoffman's Jan, William H.
Pinter, Frank
Pope, Marion
Ranger, John W.
Patterson, O. C. RestauPrope, Marion
Ranger, Rodeo O'ricole, J. T., I'romoter Show, connected with Grand Oncellette, Daily Paul, William H.
Parade
Paul, William H.
Paul, William H. Baugh, Mrs. Mary
N. Edward Beck, Employer.
Rhapsody on Ice
Blumenfeld, Nate
Rolognon, Dominick
Rolognon, Dominick
Rolognon, Dominick
Rolognon, Benedick
Branch Frank
Branch Frank
Braucheris, E. Frank
Braucheris, E. Frank
Braucheris, E. Frank
Bruce, Howard, Manager, "Crazy
Hollywood Co.,"
Brydon, Ray Marsh, of the Dan
Rice 3-Ring Circus
Buffalo, Ray Marsh, of the Dan
Rice 3-Ring Circus
Buffalo, Ranch Wild West Circus,
Art Mia, R. C. (Bob) Grooms,
Owners and Managers
Burflon, L. L. and Partners
Burris, L. L. and Partners
Burris, L. L. and Partners
Burris, I. L. and Partners
Carton, Ernest
Carton, Ernest
Carton, Strong, And Lee
Cheney, Al and Lee
Cheney, Al and Lee
Cheney, Suy
Chew, J. H. Cellins, Dee
Conway, Stewart
Cooper, Morton
Dale Bros, Clarence Davis, Clarence deLys, William Deviller, Donald DiGarlo, Ray Drake, Jack B. Eckhart, Robert Edwards, James, of James Ed-wards Productions

Feehan, Gordon F. Ferris, Mickey, Owner and Mgr., "American Beauties on Parade" "American Beaut Field, Scott Finklestine, Harry Forrest, Thomas

For Jesse Lee
Freich, Joe C.
Friendship League of America,
and A. L. Nelson Garnes, C. M. George, Wally

George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johany
Gould, Hal

Walshi Jarrett, W. C. Johnson, Sandy Johnston, Clifford Jones, Charles Kay, Bert Kelton, Wallace Kimball, Dude (or Romaine) Kirk, Edwin Kline, Hazel Kosman, Hyman Larson, Norman J. Law, Edward Levin, Harry Lew Leslie and his "Blackbirds" Mack, Bee Magee, Ployd Magen, Roy Magen, Roy Mann, Paul Markham, Dewey (Pigmeat) Matthews, John Maurice, Ralph McCarthy, E. J. McCaw, E. E., Owner, Horse Follies of 1946 McGowan, Everett Meeks, D. C. Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers Miller, George E., Jr., former Bookers License 1129 Ken Miller Productions, and Ken Miller Migler Productions and Ken Miller Migler Productions and Ken Miller Migler Productions.

Miller Miquelon, V. Montalvo, Santos New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners Olsen, Buddy Osborn, Theodore

Horan, Irish
Horan, O. B.
Horn, O. B.
Howard, LeRoy
Howard, LeRoy
Hower's Famous Hippodrome Circus, Arthur and Hyman Sturmak
Huga, James
International Ice Revue, Robert
White, Jerry Rayfield and J. J,
Waish
Jarrett, W. C.
Johnson, Sandy

Rayburn, Charles
Rayburn, Charles
Rayburn, Charles
Red, Murra
Red, Murra
Red, R. R.
Beck, Employer
Bock, Employer
Or Doc Mel Roy)
Or Doc Mel Roy
Or Doc Mel Roy
Or Doc Mel Roy
Robertson, T. E., Robertson Rodeo.
Inc.
Ropers, C. P.
Ropers, C

Rogers, C. D
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 MidgetSiz Brothers Circus, and
George McCall
Bert Smith Revue
Smith, Ora T Smith, Ora T.

Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Binghanton Stone, Stover, Bn. N. Y.) er, William

Stover, William Straus, George Summerlin, Jerry (Marrs) Sunbrock, Larry, and his Rode, Show

Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Waltner, Marie, Promoter
Ward, W. W.
Watton N. C. Watson, N. C. Weills, Charles Williams, Bill Williams, Cargiie Williams, Proders Wilson, Ray

# UNFAIR LIST of the American Federation of Musicians

ALABAMA Cargyle, Lee and his Orchestra Parks, Arnold

# ARIZONA

DOUGLAS: Top Hat Club PHOENIX:

Seaton, Don
SANTA ROSA, LAKE COUNTY:

BEVERLY HILLS:

Bendania White, William B. Cressman, Harr CARLSBAD: Carlsbad Hotel IONE: atts, Don, Orchestra JACKSON: Watts, Dun, Orchestra LARE COUNTY:
Cobb Mountain Lodge, Mr.
Montmarquet, Prop. Montmarquet, Prop.
LDNG BEACH!
Cinderella Ballroom, John A.
Burley and Jack P. Metrick,
Proprietors
Red Mill Cafe, and Dale C.
Workman, Prop.
Tabone, Sam

INDIVIDUALS, CLUBS, LOS ANGELES:
Fonce Enterprises, and Million
Dollar Theatre and Mayan
Theatre This List is alphabetically arranged in States,
Canada and Miscellaneous

ALABAMA

Dollar Theatre and Mayan
Theatre
NATIONAL CITY:
Hi-15 Club, and Mrs. Josephine
E. Marley
National City Maytime
Band Review
OCANSTDE:
Town House Cafe, and James
Casenza, Owner
PINOLE:

PINOLE:
Pino.e Brass Band, and Frank
E. Lewis, Director
PITTSBURG:
Bernie's Club
Litzenta, Bennie (Tiny)
PORT CHICAGO:

OK I CHICAGO:
Bank Club, and W. E.
Williams, Owner
Bungalow Cafe

Kelly, Noel

TULARE: T D E S Hall

UKIAH: Forest Club Vichy Springs VALLEIO:

Vallejo Community Band, and Dana C. Glaze, Director and

# COLORADO

DENVER: Fraternal Order of Bagles. Aerie 2063 LOVELAND: Westgate Ballroom

# CONNECTICUT

DANIELSON: DANIELSON:
Pine House
HARTFORD:
Buck's Tavern, Prank S. DeLucco, Prop.
MOOSUP:
American Legion
Club 9
Club 9
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
Counn Lee and his Hill Billy
Band

# FLORIDA

Top Hai Club
PHOENIX:
Fraternal Order of Eagles Lodge,
Aeric 2957
Plantation Ballroom
TUCSON:
El Tanque Bar
Gerrard, Edward Barron
ARKANSAS
HOT SPRINGS:
Forest Club, and Haskell Hardage, Prop.
CALIFORNIA

CALIFORNIA

Williams, Worder
Ringlaw Cafe
RICHMOND:
Galllway, Kenneth, Orchestra
SACRAMENTO:
Capps, Roy, Orchestra
SAN DIEGO:
SAN DIEGO:
Connor, Owner
Town and Country Hotel
SAN FRANCISCO:
Freitas, Carl (also known as Anthony Carle)
Ones, Cliff
Loggic Club, and Magner, Owner
Dors, Cliff
Kelly, Noel
SAN LUIS OBISPO:
DATTONA BEACH:
Martinique Club
Magner, Owner
DELAND:

American Legion
Cousin Lee and his
Band
Cush Technologic
CLEARWATER:
CLEARWATER:
CLEARWATER:
CLEARWATER:
CLEARWATER:
CLEARWATER:
CLEARWATER:
CLEARWATER:
CLEARWATER:
CLIF June 1.

American Legion
Cousin Lee and his
Band
Cush Lee and his
Band
CLEARWATER:
CLEAR CLEARWATER:
Crystal Bar
Plynn's Inn
Sea Horse Grill and Bar
CLEARWATER BEACH: Martinique Club
Taboo Club, and Maurice
Wagner, Owner
DELAND: Lake Beresford Yacht Club FORT MYERS: FORT MYERS:
Rendezvous Club
HALLANDALE:
Ben's Place, Charles Dreisen JACKSONVILLE: Standor Bar and Cocktail Lounge KEY WEST: KEY WEST:
Bahama Bar
Cecil's Bar
Dowatowner Club
Duffy's Tavern, and Mr. Stern,
Owner
Jack and Bonnie's
Sloppy Joe's
Starlight Bar

MIAMI: Calypso Club, and Pasquale J. Meola

BEECHER:

MIAMI BEACH: Fried, Erwin

Fuller's Bar
PENSACOLA:
Stork Club, and F. L. Doggett,
Owner Owner
PINECASTLE:
Scotchman s Beach
ST. ANDREW:
Mattie's Tavern
SARASOTA:
"400" Club

TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, Owner and
Manager Manager Grand Oregon, Ocear Leon, Manager

# GEORGIA

MACON: Jay, A. Wingate Lowe, Al Weather, Jim SAVANNAH: Shamrock Club, and Gene A.
Deen. Owner and Operator

# IDAHO

BOISE: immons, Mr. and Mrs, James L. (known as Chico and Connie) LEWISTON: Bollinger Hotel, and Sportsmans Club Circle Inn

MOUNTAIN HOME: Hi-Way 30 Club OROFINO: Veterans of Foreign Wars Club TWIN FALLS: Radio Rendezvous

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

# ILLINOIS

Beecher Community Hall and surrounding grounds BENTON: Clover Club, and Sam Sweet, Owner CAIRO: The Spot, Al Dennis, Prop.

Kryl, Bohumur, and his Symphony Orchestra
Samczyk, Casimir, Orchestra
CHICAGO HEIGHTS:

Swing Bar
EAST ST. LOUIS:
Sportsman's Night Club
DARMSTADT:
Sinn's Inn, and Sylvester Sinn,

Eagles Club
GALESBURG:
Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 2

JACKSONVILLE: Chalet Tavern, in the Illinois Hotel

MARISSA Triefenbach Brothers Orchestra MT. VERNON: Jet Tavern, and Frank Bond NASHVILLE: Smith, Arthur

OLIVE BRANCH: 44 Club, and Harold Babb ONEIDA: Rova Amvet Hall STERLING: Bowman, John E. Sigman, Arlie

# INDIANA

ANDERSON: Adams Tavern, John Adams Owner Romany Grill INDIANAPOLIS: Udell Club, and Hardy Edwards, Owner

MISHAWAKA: VFW Post 360 SOUTH BEND: Bendix Post 284, American

Rendix Post 201,
Legion
Chain O'Lakes Conversation
Club
Downtowner Cafe, and Richard
Cogan and Glen Lutes,
Owners Owners PNA Group 83 (Polish National IOWA

BOONE: Miner's Hall BURLINGTON Organization
4H Quonet Building, Hawkeye
Fair Grounds CEDAR PALLS

Armory Ballroom Women's Club COUNCIL BLUFFS: COUNCIL BLUEFE.
Smooks Mountain Rangers
DUBNOUE:
Hanten Family Orchestra
(formerly Ray Hanten Orches
tra of Key West, Jowa)

tra of Key West, In PILLMORE: Fillmore School Hall PEOSTA: Hall Peosta Hall SIOUX CITY: Eagles Lodge Club ZWINGLE: Zwingle Hall

# KANSAS

CONCORDIA:

VFW Ballroom and Lauren
Ball, Dance Chairman MANHATTAN: Praternal Order of the Eagles Lodge, Aerie No. 2468

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

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

## KENTUCKY

BOWLING GREEN: Jackman, Joe L. Wade, Golden G. PADUCAHI ADUCAH: Copa Cabana Club, and Red Thrasher, Proprietor

# LOUISIANA

Alliance)
St. Joe Valley Boat Club, and LEESVILLE:
Bob Zaff, Manager Capell Brothers Circus

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

### MAINE

LEWISTON: LEWISTON:
Pastime Club
WATERVILLE:
lefterson Hotel, and Mr. Shiro,
Owner and Manager

#### MARYLAND

BALTIMORE: Knowles, Nolan F. (Astna Music Corp.)
BLADENSBURG:
Bladensburg Arena (America
on Wheels) on Wheels)

EASTON:
Startt, Lou, and his Orchestra

#### MASSACHUSETTS

CHICOPER:
Palais D'Or Social and Civic PALL RIVER GARDNER GARDNIR:
Florence Rangers Band
Heywood-Wakefield Band
GLOUCESTER:
Youth Council, YMCA, and
Floyd J. (Chuck) Pares

HOLYOKE: LYNN: Pickfair Cafe, Ripaldo Cheve-

rios, Prop.
METHUEN:
Central Cafe, and Meane, Yanakoisis, Drucoll and Gagnon,
Dwaets and Managere
NEW BEDPORD:
Polks, The, and Louis Garston,
Owners

SHIRLEY:
Rice's Cafe, and Albert Rice
SOUTHBRIDGE:
Piltudski Polish Hall
SPENCER:
Spencer Pair, and Bernard
Receded. SHIRLEY:

Spencer range Reardon
WEST WARREN
Quabog Hotel, Bracet Drondall, Operator
WORCESTER
Gedymin, Walter

Gedymin, Walter Low's-Poli Theatres Memorial Auditorium Theatre-in-the-Round, and Alan Gray Holmes

# MICHIGAN

ALGONACI Sid's Place il Music Camp National Music Camp
IESTPEMING:
Congress Bar, and Guide
Bonette, Proprietor
MARQUETTE:
johnston, Martin M.
MUSREGON:
Circle S. Ranch, and Theodore
(Ted) Schmidt
NEGAUNEE: NEGAUNEB: Bianchi Bros. Orchestra, and Peter Bianchi

# MINNESOTA

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

# MISSISSIPPI

VICESBURG: Rogers' Ark

## MISSOURI

KANSAS CITY (ANSAS CITY)
Club Mainee
Coates, Lou, Orchestra
El Capitan Tavera, 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-LOUISIANA: Rolline, Tommy, Orchestra POPLAR RLUPP: Lee, Dake Doyle, and his Or chestra "The Brown Bombers at. 1052PH: Eoch Island Hall

#### MONTANA

SHELBY: Alibi Club, and Alan Turk

HASTINGS

#### NEBRASKA

Managers GENEVA:

Atom Bar HARRISVILLE:

Ravena Band

Owner
YORETOWN HEIGHTS:
Chalet Restaurant, and Eric
Micz, Prop.

ASHEVILIE:
Propes, Fitzbough Lee
EINSTON:

NORTH CAROLINA

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

OHIO

BOCHESTER

Brick Pile Brick Pile BEARNEY: Topiernal Order of Engles Praternal Oroc.
LINCOLNI
Arena Roller Shating Club OMAHA:
Dick Walters Attractions
Famous Bar, and Max
Delrough, Proprietor
Fochek, Frank Marsh, Al Melody Ballroom

#### NEVADA

Little Casino Bar, and Frank Pace

# NEW HAMPSHIRE

BOSCAWEN! Colby's Orchestra, Myron Colby, PITTSFIELD: PARTSFIELD:
Pittsfield Community Band,
George Preese, Lender
WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

# NEW JERSEY

ATLANTIC CITY:

ATLANTIC CITY:
Bogatin Cafe
Mossman Cafe
Surf Bar
BAYONNE:
Sonny's Hall, and Sonny
Montaners
Starke, John and his Orchestra
CAMDEN:
Polish-American Citizens Club
St. Lucius Choir of St. Joseph's
Parish
CLUSTONN

Parish

CLIFTON:
Bocckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

MACKENSACK:
Mancinni's Concert Band,
M. Mancinni, Lender

HACKETTSTOWN:
Hacketstown Pireman's Band

HODGEN:
Swing Club

HOBOKETE Swing Club
JERSEY CITY:
Band Box Agency, Vlace Gincinto, Director
MAPLEWOOD:
Manlewood Theatre Maplewood Theatre
MONTCLAUR:
Montclair Theatre

MONTCLAUR
Montclair Theatre
Montclair Theatre
NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
NEWARK:
Falcoa Ballroom
House of Brides
Liberty Hall
Slovak Sokol Hall
NEW BRUNSWICK:
Carlano, John

NEW BRUNSWICE:
Carlano, John
King, George S.
OLD BRIDGE:
Van Brundt, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
J. Baron, Leader
PATERSON:
American Legion Band,
B. Sellitti, Leader
Paterson Symphonic Band
St. Michaels Grove
BOCHELLE PARK:

POCHELLE PARK

## NEW MEXICO

ANAPRA: CARLSBAD RUIDOSO:

ARRON:
American Slovene Club
ALLIANCE:
Leaington Grange Hall
AUSTINBUTG:
Jewel's Dance Hall
CANTON:
Palace Theatre
CINCINNATI:
Cincinnati Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
DATION: Davis Bar NEW YORK Aloha Inn. Pete Mancuso, Pro-prietor, and Carl Raniford, Manager Revolving Bar, and Mr. Alex-ander, Prop. BROOKLYM, All Ireland Balroom, Mrs. Padly terfiin and Mr. Batrick Gillespie DAYTON: Ring, Maura Paul, Operator ELYRIA: Palladium Ballroom GENEVAL ENEVA: Blue Bird Orchestra, and Larry Parks Municipal Building HARRISBURG: Harrisburg Inn Hubba-Hubba BUFFALO: Hall, Art Lafayette Theatre Wells, Jack Night Club Williams, Buddy Williams, Ossian CATSEILL: JEFFERSON: Larko's Circle L Ranch LIMA:
Allen County Pair Board, and
Allen County Agricultural Jones, Stevie, and his Orchestra ports Arena, and Charles Gup-COHOES Assoc. Billger, Lusille

MASSILLON: VFW MILON: COLLEGE POINT, L. L.
Muchler's Hall
ELMIRA:
Hollywood Restaurant
ENDICOTT: Ralph Ackerman, Mgr. Pawn Ballroom The Carino
PISHKILL:
Cavaciani's Parm Restaurant,
Edw. and Daniel Cavaciani. Lake, Dunny, Orchestra Ravenna Theatre
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Indian Lake Roller Rink, and
Harry Lawrence, Owner TOLEDO!
Blue Heaven Night Club
VAN WERT:
B. P. O. Elta
Underwood, Don, and his
Orchestra
WAPAKONETA:
Veterans of Foreign Wars
YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stuphar Cheeman, Virgil
HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor
RENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre
KINGSTON: KINGSTON:
Killmer, Parl, and his Orchestra (Leater Marks)
MAMARONECE:
Seven Pines Restaurant
MECHANICVILLE:

## OKLAHOMA

Cole, Harold
MOHAWE,
Hurdic, Ledie, and Vineyards
Dance Hall
MT. VERNON:
Hartley Hotel
NEW YORK LITT;
Disc Company of America
(Asch Recordings)
Embassy Club, and Martin Natale, Vice-Pres., East 57th St., Amusement Corp.
Norman King Enterprises, and Same Valley Grange Same Valley Grange
Same Valley Grange ORLAHOMA CITY:
Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Orwig, William, Booking Agent
Palladium Ballroom, and Irvin
Parker

#### OREGON

ms VALLEY: ams Valley Grange, Mr. Pedley, Grange Master

N. Berman Morakes, Cruz Paramount Theatrical Agency and A. & B. Dow Richman, William L. Soldaires (Eddy Gold and Jerry PENNSYLVANIA AMBRIDGE: Loyal Order of Moose No. 77 VFW Post 165 ANNVILLE: Solidaires (Eddy Gold and Jerry Isacon)
Willia, Stanley
NORFOLE:
Joe's Bar and Grill, and Joseph
Briggs, Prop.
OLEAN:
Wheel Restaurant
RAVENA:
VFW Ravena Band Washington Band ASHLAND: Eagles Club
VFW Home Association
Post 7654
BADEN:
Buerdalo BADEN:
Byersdale Hotel
BEAVER FALLS:
VPW Post No. 48
White Township Inn
BIG RUN:
Big Run War Memorial
Cwmpanium ROCHESTER:
Locw's Rochester Theatre, and
Lester Pollack
Mack, Henry, and City Hall
Cafe, and Wheel Cafe
8ALAMANCA:
Lime Lake Grill
State Restaurant Gymnasium

MADFORD:
Evan's Roller Rink, and John
Evan

EUTLER: Lime Lake Grill
State Restaurant
SCHENECTADY:
Top Hate Orchestra
SYRACUSE:
Miller, Gene
UTICA:
Russell Ross Trio (Salvatore
Coriale, lender, and Frank
Ficarro)
VALATIE:
Martin Glyna High School
Auditorium
VESTALI
Vestal American Legion Post E

McGrade, Marcella Nick's lan

CARBONDALE:
Loftus Playground Drum Corps, and Max Levine, President CENTERPORT:
Centerport Band CLARITON:
Schmidt Hotel, and Mr. Harris, Owner, Mr. Kilgore, Mgr.
FALLSTON:
Bradys Run Hotel
Valley Hotel
PORD CITY!
Atlantic City Inn
FREEDOM:
Sully's Inn
GIRARDVILLE:
St. Vincent's Church Hall American Legion Post 89 WAVERLY: Iron Kettle Inn, John Conley,

St. Vincent's Church Hall HOMER CITY: Slovanian Club LATROBE: LATROBE:
White Eagles
NEW BRIGHTON:
Bradys Run Hotel
NEW CASTLE:
Gables Hotel, and Frank
Giammarino
NEW KENSINGTON:
Cable. Ico.

Gable Inn
PHILADELPHIA:
Allen, James, Orchestra
Hortense Allen Enterprises
Dupree, Hiram
PITTSBURGH

PITTSBURGHS
Club 22
New Penn Ian, Louis, Alex and
Jim Passarella, Proprietors
BEADING:
Beer, Stephen S., Orchestra
ROCKESTERI
Loyal Order of Moose No. 331
ROULETTE
Brewer, Edgar, Roulette House

Brewer, Edgar, SHAMOKIN: Maine Fire Co. SIGEL:

SIGEL:
Sigel Hotel, and Mrs. Tillie
Newhouse, Owner
SUNBURY:
Shamokin Dam Fire Co.
TARENTUM: Prazer Township Fire Hall Italian-American Beneficial Club

Hall WHITNEY: Pipetown Hotel WILKINSBURG:

Reliance Cafe, Robert Kline-kinst, Proprietor

## RHODE ISLAND

NEWPORT: Prank Simmons and his Orchestra
WOONSOCKET: Jacob, Valmore

#### TENNESSEE

RRISTOL: Knights of Templar NASHVILLE: Hippodrome Roller Rink

#### TEXAS

ALICE:
La Villita Club
CORPUS CHRISTI:
Brown, Bobby, and his Band
The Lighthouse
Santikos, Jimmie
Tinan, T., and his Band
FORT WORTH:
Crystal Springs Pavilion, H. H. DeGrasse, Les Club Acapulco

# Hancock, Buddy, and his Orchestra Rodriguez, Occar UTAH

SALT LAKE CITY: Avelon Ballroom Sutherland, M. F.

# VIRGINIA

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

# WASHINGTON SEATTLE: Tuzedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Risk, Operators
PAIRMONT:
Amvets, Fost No. 1
Fireside Inn, and John Bopee
Gay Spot, and Adda Davis and
Howard Weehly
West End Tavern, and A. B.
Ullom

REYSTONE: Calloway, Franklin

## WISCONSIN

APPLETON: APPLETON:
Koehne's Hall
ARKANSAW:
Arkansaw Recreation Dance
Hall, George W. Bauer, Hall, Occupe w. Bauer,
Manager
AVOCA:
Avoca Community Hall
BEAVER DAM:
Beaver Dam American Legion
Band, Prederick A. Parfrey
BLOOMINGTON:
McLane, Jack, Orchestra
BOSCOBEL:
Miller, Earl, Orchestra
Peckham, Harley
Sid Earl Orchestra
BROOKFIELD:
Log Cabin Cafe and Ball Room
COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator
CUSTERI:
North Star Ballroom and John
North Star Ballroom and John Manager

USTER: North Star Ballroom, and John Bembenek Truda, Mrs. DURAND: DURAND:
Weiss Orchestra
EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and John
Stone, Manager

Wildwood Nite Club, and John Stone, Manager MENASHA: Trader's Tavern, and Herb Trader, Owner MILWAUKEE: Mocde, Mel, Band MINERAL POINT: Midway Tavern and Hall, Al Laverty, Proprietor NEENAH! Eagles Club NORTH FREEDOM:

American Legion Hall Lust, Grace

Village Hall

Orchestra

Marvin, Eddie

Harat Room, Gene Spaagler,

Fox River Valley Boys Orchestra

Wells, Jack Village Hall

REWEY:
High School
SOLDIER'S GROVE:
Gorman, Ken, Band
STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, President
TREVOR: Stork Club, and Mr. Aide

# DISTRICT OF COLUMBIA

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

#### ALASKA

ANCHORAGE Golden Nugget Club

# HAWAII

HONOLULU: 49th State Recording Co. Kaneda's Food, and Seishi Kaneda

## CANADA BRITISH COLUMBIA

VANCOUVER: International Musicians Book-ing Agency, Virgil Lane

# MANITOBA

BRANDON: Palladium Dance Hall

# ONTARIO

AYR:
Ayr Community Centre
Hayseed Orchestra
BRANTFORD:
Silver Hill Dance Hall
CUMBERLAND:
Maple Leaf Hall
GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor
RINGSVILLE:
Lakesbore Terrace Gardens, and
Messra's. S. McManus and V.
Barrie
RITCHENER: KITCHENER:

RITCHENER:
Park Haven Lake Casino and
Allison Brothers, Props.
NIAGARA FALLS:
Radio Station CHVC, Howard
Bedford, President and Owner

OSGOODE: Lighthouse
OWEN SOUND:
Scott, Wally, and his Orchestra

ST. CATHARINES: Polish Hall Polish Legion Hall

SARNIA: Polish Hall Polymer Cafeteria TORONTO:

ORONTO: Crest Theatre Lambert, Laurence A., and Na-tional Opera Co. of Canada Mitford, Bert Three Hundred Club

Three Hundred Club
WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager
Pellow, Ross, and Royal Vagabonds Orchestra
Park Haven Lake Casino, and
Allison Brothers, Props.

# QUEBEC

BERTHIER: Chateau Berthelet Manoir Berthier, and Bruce Cardy, Manager GRANBY: Hotel Windsor H Gagnon, L. Gaucher, O. Gypsy Cafe Mexico Cafe
Moderne Hotel
QUEBEC:
Canadian and American Booking Agency
ST. JEROME:
Maurice Hotel, and Mrs. Bleso.
Proprietor

## MEXICO

MEXICO CITY: Marin, Pablo, and his Tipics Orchestra

# MISCELLANEOUS

Capell Brothers Circus Kryl, Bohumir and his Sympamy



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FOR SALE—German string bass (swell back); Martin BBs recording bass, stand and cases, III. are used. Earl Gaines, Chicago, III.

FOR SALE—F tuba, German make, four valves, lacquered brass finish; slightly used. Ocar F. Latonsee, 15 Poplar Park, Pleasant Ridge, Mich.

FOR SALE—Selmer (Paris) Trumper, new balanced

FOR SALE-Schner (Paris) Trumpet, new balanced model: used. J. Waldorf, 2009 Touly, Chicago

FOR SALE-Thirty-inch W. F. L. toning machine tympani, also Taylor trunk to t same. Both are used. Herb Harris, 17 East lst St., New York 16, N. Y. Phone: MU 4-4352.

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FOR SALE—Ant and Hier. Amati Violin. Excellent tone, appearance, condition, Length 147. Two certificates. Considering less valuable old Italian or French violin as part payment. Frank Barbary, 13 Washington St., Taunton, Mass.

FOR SALE—Kay electric bass with case and entraset straines, also Kolfs amplifier, \$250. All are used R. Swainson, Poplar Crest Farms, R.P.D. Bridgeville, Pa.

FOR SALE—Used King Is bass viol with case and stand, \$100. Fred King, 817 Udall Road, Babylon, L. L., N. Y. Phone: Mohawk 9-8876.

FOR SALE—Used English horn (Loree), Attillo Marchetti, 41-40 97th Place, Corona, L. L., N. Y. Phone: HA 4-7128.

FOR SALE—Win. S. Haynes, hand-made Prench

Plone: HA 4-7128.

FOR SALE-Wm. S. Haynes hand-made Prench model flute. No. 17991, \$300. Ethan Stang, 5028 Forbes St., Pittsburgh 17, Pa.

FOR SALE—Nicolas Gagliano violin, small Amati-patiern, three certificates; insurance value placed at \$3,500. A. Goldworth, 130 Stanford Ave., Menlo Park, Calif.

FOR SALE-Viola, Gaspar da Salo reproduction, 17½" model. Ted Wadl, 1878 Fairmount Ave., ncinnati, Ohio

FOR SALE-Leblanc alto and clarinet (art. Gl and Bh fork); Ty pak case (single); all are used, \$600. D. Benton, KVTV, Siouz City, lowa.

# WANTED

WANTED—Or will trade for plectum, four string; also twenty-three-inch scale tenor banjo, preferably gold plated Vega Gibson or Epiphone Describe and state condition. N. Barclay, 920 Wilson Ave., Chicago 40, Ill.
WANTED—One or two hammers, with flint points or some other substitution that would make sparks on an anvil in the dark. Frank Sacca, 218 Baltimore, Ave., Ocean City, Md.

Baltimore Ave., Ocean City, 1983.

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WANTED—Gibson Banjos, Hawaiian Guitar consoles, Mandolins and Mandolas. Other makes considered. S. Allen, 417 Clinton St., Hempsead, N. Y. IVanhoe 9-7101.

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WANTED—Bass player and guitarist, must be able to do vocals, also free to travel. Write Bruno White, 512 Watkins St., Philadelphia 48, Pa. \*\*

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