

International musician

March 1955



Fritz Kreisler (see page 10)

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AFFAIRS OF THE FEDERATION

NOTICE

to all locals and members relating to

ELECTRICAL TRANSCRIPTIONS

The President's office of the Federation has negotiated new agreements with manufacturers of electrical transcriptions which embody the Federation's policy with regard to the recording of all electrical transcriptions during the period January 1, 1954 - December 31, 1958. Copies of the Electrical Transcription Labor Agreement and of the Electrical Transcription Trust Agreement are available at the President's office and are being sent to all locals of the Federation so that their terms and conditions may become known to all interested persons. On and after August 1, 1954, no engagement for electrical transcription work may be performed unless in conformity with this policy, and unless the employer has become a party to such agreements.

Electrical transcriptions, other than library service transcriptions, made under the terms of these new agreements may not be used for television broadcasts unless additional agreements for Television Film Jingles and Spot Announcements are executed with the American Federation of Musicians and the Music Performance Trust Fund. In such case, musicians are to be paid additional wages in conformity with these Television Film Jingle and Spot Announcement Labor Agreements and payments will also be due to the Trustee under the Trust Agreement.

Your attention is directed to the following brief summary of some of the principal features of the new agreements relating to electrical transcriptions:

WAGES, Etc.

Transcriptions other than Jingles and Spots:

For each fifteen (15) minutes of recorded music with or without continuity, the rehearsing and recording of which does not exceed one (1) hour, per man	\$27.00
Each additional five (5) minutes of recorded music, the rehearsing and recording of which does not exceed twenty (20) minutes, per man	9.00
Rehearsal overtime, for each fifteen (15) minutes	4.50
Leader, or single musician, double.	

Jingles and Spots:

Single session, consisting of one (1) hour or less, during which no more than three (3) jingles or spots, each of no more than one (1) minute's duration may be made, per man	\$27.00
Overtime, 20 minutes or less, during which one (1) additional jingle or spot may be made, per man	9.00
Rehearsal overtime, per 15 minutes, per man	4.50
Leader, or single musician, double.	

No jingles or spots advertising products of more than one sponsor may be made during any one session or overtime session.

PAYMENTS TO MUSIC PERFORMANCE TRUST FUND:

Each producer of electrical transcriptions agrees to make the following contributions to the Music Performance Trust Funds:

(a) Library Service Transcriptions and Open End Transcriptions:

("Library Service Transcription" is a transcription the content of which is entirely musical and has no advertising material incorporated therein. "Open End Transcription" is a transcription intended to be and actually broadcast more than once in any city, the content of which is designed for broadcast by different sponsors and which contains no advertising material relating to any particular sponsor.)

3.225 per cent of producers' gross revenues derived from the exploitation of the transcription if the transcription is recorded after January 1, 1954, and is first released on or before December 31, 1955.

3.45 per cent of such revenues if the transcription is recorded after January 1, 1954, and first released on or after January 1, 1956.

(b) Closed End Transcriptions:

("Closed End Transcription" is a transcription produced according to the specifications of a single sponsor and intended for use by that sponsor only.)

First run—no payment;
Each subsequent run—50 per cent of the musicians' wages, computed at scale, for each run.

(c) Jingles and Spot Announcements:

("Jingle or Spot Announcement" transcription is a transcription produced according to the specifications of a particular sponsor and intended to be used by that sponsor only, the playing time of which does not exceed two minutes.)

A single payment of \$100 for each Jingle or Spot Announcement used.

(d) Transcriptions Made for a Single Non-repetitive Use:

No payment is due for a single usage of a transcription.

Electrical Transcription Agreements

The following companies have executed the Electrical Transcription Labor Agreement with the Federation and the Electrical Transcription Trust Agreement with the Music Performance Trust Fund. These Agreements include Electrical Transcription Jingles and Spot Announcements and Electrical Transcriptions, both "OPEN END" and "CLOSED END."

Local 2—St. Louis, Missouri
Premier Radio Enterprises, Inc.
Technisonic Studios

Local 3—Indianapolis, Indiana
Musical Commercials Service

Local 4—Cleveland, Ohio
Cinecraft Productions, Inc.

Local 6—San Francisco, California
Merchandising Factors, Inc.
Rhoades & Davis
The Sound Recorders, Inc.

Local 8—Milwaukee, Wisconsin
Pfau Sound and Recording Studio

Local 10—Chicago, Illinois
Boulevard Recording Studios
Cole Corporation
Girard D. Ellis
Modern Recording Studio
Standard Radio Transcription Services, Inc.
Toogood Recording Co.

Universal Recording
Wood Recording Studios

Local 12—Sacramento, California
State Cala Records

Local 20—Denver, Colorado
Broadway Sound Productions

Local 24—Akron, Ohio
Silver Star Records

Local 34—Kansas City, Missouri
Artists Recording Studios
Damon Recording Studios, Inc.
Midwestern Recording Studios

Local 38—Larchmont, New York
Curtis Bieber

Local 47—Los Angeles, California
D. A. K. Transcriptions
Gold Star Recording Studios
C. P. MacGregor Co.
Jack Meakin Enterprises
K. B. I. G. (John Poole Broadcasting Co.)
Radio Recorders
Al Simon Productions
Song Ads, Inc.
Tune Tapes
Universal Recorders, Inc.
Vonna Productions, Inc.
Western Recorders

Local 76—Seattle, Washington
Commercial Recorders, Inc.

Local 85—Schenectady, New York
George R. Nelson, Inc.
Nelson Ideas, Inc.

Local 149—Toronto, Ontario, Canada
Station CFRB—Rogers Broadcasting Co., Ltd.
Station CKEY—Toronto Broadcasting Co.
Grant Advertising (of Canada) Ltd.

Local 150—Springfield, Missouri
Radiozark Enterprises, Inc.

Local 161—Washington, D. C.
Henry J. Kaufman & Assocs.

Local 174—New Orleans, Louisiana
Sewell, Thompson & Caire

Local 180—Ottawa, Ontario, Canada
Tower Productions, Ltd.

Local 254—Sioux City, Iowa
Station K.V.T.V.

(Continued on next page)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

INTERNATIONAL MUSICIAN

Electrical Transcription Agreements

(Continued from previous page)

Local 257—Nashville, Tennessee
Bradley Studios

Local 369—Las Vegas, Nevada
Stage, Sound and Equipment Co.

Local 406—Montreal, P. Q., Canada
Station C.K.A.C., La Presse
James Lovick & Co., Ltd.

Local 526—Jersey City, New Jersey
Perrin Enterprises

Local 802—New York, New York
Air Entertainments, Inc.
Artists Management Associates
Associated Program Service—
Division of Muzak Corp.
Atherton & Currier, Inc.
Audio Video Recording Co., Inc.
Avalon Productions, Inc.
A. V. Tape Libraries, Inc.
Calkins & Holden
Carnegie Hall Recording Co.
(Raleigh Records)

Alan R. Cartoun (Kenilworth
Radio & TV Productions)
Cavanaugh-Shore & Co., Inc.
Frederick-Clinton Co., Inc.
Coastal Recording Co., Inc.
Columbia Broadcasting System
Compton Advertising, Inc.
Cummings Productions
Cunningham & Walsh, Inc.
Phil Davis Musical Enterprises, Inc.
Empire Broadcasting Corp.
Fine Sound Studios
Bill Gale
Getschal Company, Inc.
Goldswan Productions, Inc.
Gotham Recording Company
John Guarnieri
Walter E. Hammett, Jr.
Eddie Hellman Productions
Hutchins Advertising Co.
Kal Kirby
Karl Landt
Lang-Worth Feature Programs, Inc.

Andy Love Productions
Magne-Tronics, Inc.
Robert Otto & Co., Inc.
Quality Bakers of America, Inc.
Radio Corporation of America
Rockhill Productions
Reggie Schuebel, Inc.
Sesac, Inc.
Mack Shopnick Productions
Signature Music, Inc.
World Broadcasting System, Inc.

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Sam Goldstein, third from the left, staff cameraman of International News Photos, won First Prize in the General News Division of the New York Press Photographers' contest for his picture of former President Harry S. Truman, and President James C. Petrillo in their famous duet at the Convention of the American Federation of Musicians in Milwaukee, Wisconsin, in June, 1954.

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

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies up to and including February 21, 1955. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

NOTICE TO MEMBERS

At the meeting of the International Executive Board in New York, N. Y., on January 21, 1955, the Board requested President Petrillo to use his authority under Article 1, Section 1, to correct an inequity in Section 3 of Article 15 of the By-laws, under exemptions from the 10 per cent traveling surcharge, by re-inserting the following:

"Fair and carnival engagements, excepting that part of these engagements which are played for dancing and to which the 10% surcharge shall apply."

President Petrillo has complied with the request of the Board and the By-laws have been changed in accordance therewith.

Local 5—Detroit, Michigan
State Record Producing &
Recording Co.

Local 9—Boston, Massachusetts
Robinet Records

Local 10—Chicago, Illinois
J. B. Enterprises, Inc.
Deed Records
Peter Ramez

Local 16—Newark, New Jersey
Polo Record Corp.

Local 24—Akron, Ohio
Ken's Recording Company

Local 47—Los Angeles, California
Val Records
Inspired Records
Glamour Records
Coda Productions, Inc.
Key Records (Division of
Vick Knight, Inc.)

Local 58—Fort Wayne, Indiana
Emerald Records

Local 63—Bridgeport, Connecticut
Educational Dance Recording, Inc.

Local 77—Philadelphia, Pennsylvania
Juke Box Records

Local 351—Burlington, Vermont
Headline Records

Local 655—Miami, Florida
Sid Franklin Enterprises, Inc.

Local 677—Honolulu, Hawaii
Hawaiian Recording & Publish. Co.

Local 802—New York, New York
Blue Grass Record Co.

Goldmine Record Co.
Tonek Record Co.
Enrichment Materials, Inc.
Unique Recording, Inc.
By-Line Records
Wellington Record Co.
Castle Records

CANCELLED LICENSES

Quality Record Corp.
(Nat. Def. List)
Parrot Recording Company
Chance Records, Inc.
(Nat. Def. List)
Carrie Hoffman Enterprises
(out of business)

Report and Recommendations of the Joint AFL-CIO Unity Committee



For the information of the Members of the American Federation of Musicians

The following report and recommendations of the Joint American Federation of Labor-CIO Unity Committee will be of interest to the members.

As is true with any printed document, there are some items which will not be too clear to anyone who did not sit in meetings and listen to the many explanations and clarifications of the Committee.

As one of the Vice-Presidents of the American Federation of Labor, I approved this report along with the Executive Council, which passed it unanimously on February 10, 1955.

If any member would like to have an explanation of any particular item in this report, kindly write me and I will be very happy to explain it.

I will make a more detailed report of this to the Convention of the American Federation of Musicians in Cleveland, Ohio, next June.

James C. Petillo

President

REPORT AND RECOMMENDATIONS OF THE JOINT AFL-CIO UNITY COMMITTEE

The Joint AFL-CIO Unity Committee is composed of representatives of the American Federation of Labor and of the Congress of Industrial Organizations who have been authorized by their respective federations to meet and explore the possibility of achieving organic unity between the two federations. In June, 1953, the Joint Committee submitted an interim report recommending that, as a first step toward unity, the American Federation of Labor and the Congress of Industrial Organizations should adopt a no-raiding agreement and that each federation should urge that its affiliated unions subscribe and become parties to a no-raiding agreement.

Both the American Federation of Labor and the Congress of Industrial Organizations accepted the report and recommendations of the Joint Committee, and on December 16, 1953, a No-Raiding Agreement was executed by the two federations. On June 9, 1954, the No-Raiding Agreement was subscribed to by twenty-nine unions affiliated with the Congress of Industrial Organizations and sixty-five unions affiliated with the American Federation of Labor. At that time, Presidents Meany and Reuther issued a joint statement stating that the No-Raiding Agreement constituted a "cease-fire" and expressing their confidence that during the truce thus provided the AFL-CIO Unity Committee would be able to solve the manifold problems involved in bringing about a merger of the two major labor federations. Since then one additional

union affiliated with the Congress of Industrial Organizations and twelve additional unions affiliated with the American Federation of Labor have adhered to the No-Raiding Agreement, making a total of seventy-seven AFL unions and thirty CIO unions.

On October 15, 1954, a further meeting of the Joint Committee was held. At this meeting, the Committee agreed:

"It is the unanimous decision of this joint committee of the AFL and CIO to create a single trade union center in America through the process of merger, which will preserve the integrity of each affiliated national and international union.

"Further, the presidents of the AFL and CIO are authorized to appoint a joint subcommittee to draft a detailed plan to achieve this objective and to then report its recommendations to this committee at its next meeting."

Immediately following the meeting President George Meany of the AFL appointed himself, Secretary-Treasurer William Schnitzler and Vice-President Harry Bates as the AFL members of the joint subcommittee. President Walter Reuther appointed himself, President David J. McDonald of the United Steelworkers of America, and CIO Secretary-Treasurer James B. Carey as the CIO members of the joint subcommittee.

The joint subcommittee met and reported its recommendations to the AFL-CIO full Unity Committee. On the basis of the report of the joint subcommittee, the AFL-CIO

Unity Committee recommends to the two federations the adoption of the following agreement to bring about organic unity:

AGREEMENT FOR THE MERGER OF THE AMERICAN FEDERATION OF LABOR AND THE CONGRESS OF INDUSTRIAL ORGANIZATIONS

1. *Agreement to Merge.* The American Federation of Labor and the Congress of Industrial Organizations agree to create a single trade union center in America, through the process of merger which will preserve the integrity of each affiliated national and international union. They further agree upon the following principles and procedures to accomplish this end.

2. *Principles of Merger.*

(a) It is recognized, as a fundamental basis for the merger of the AFL and CIO, that each national and international union, federal labor union, local industrial union and organizing committee (hereafter referred to as affiliated union) holding a charter or certificate of affiliation granted by either federation shall retain its charter or certificate and become, by virtue of the merger, an affiliate of the merged federation.

(b) It is further recognized and agreed that the integrity of each affiliated union in the merged federation shall be maintained and preserved. In order to effectuate this principle, the Constitution of the merged federation shall contain a constitutional declaration for respect by each affiliate of the established bargaining relationship of every other affili-

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ate and against raiding by any affiliate of the established collective bargaining relationship of any other affiliate. The merged federation shall provide appropriate machinery to implement this constitutional declaration.

(c) The parties further agree that, subject to the foregoing, each affiliated union shall have the same organizing jurisdiction in the merged federation as it had in its respective prior organization.

(d) The parties recognize that the above provisions may result in conflicting and duplicating organizations and jurisdictions. Where such is the case, affiliates of the merged federation will be encouraged to eliminate conflicts and duplications through the process of agreement, merger, or other means, by voluntary agreement in consultation with the appropriate officials of the merged federation.

(e) The merged federation shall be based upon a constitutional recognition that both craft and industrial unions are appropriate, equal and necessary as methods of trade union organization.

(f) The merged federation shall constitutionally recognize the right of all workers, without regard to race, creed, color or national origin to share in the full benefits of trade union organization in the merged federation. The merged federation shall establish appropriate internal machinery to bring about, at the earliest possible date, the effective implementation of this principle of non-discrimination.

(g) The merged federation shall constitutionally affirm its determination to protect the American trade union movement from any and all corrupt influence and from the undermining efforts of communist agencies and all others who are opposed to the basic principles of our democracy and of free and democratic trade unionism.

The merged federation shall establish appropriate internal machinery with authority effectively to implement this constitutional determination to keep the merged federation free from any taint of corruption or communism.

3. Government and Structure of the Merged Federation.

(a) There shall be established within the merged federation a department to be known as the Council of Industrial Organizations.

CONVENTION NOTICE

The 1955 Convention of the American Federation of Musicians will be held at the Cleveland Public Auditorium, Cleveland, Ohio, during the week of June 6.

Information regarding hotel arrangements will be transmitted to the Delegates just as soon as we receive their credentials.

Such department shall have the status of, and, in general, be comparable to, the existing departments of the American Federation of Labor, which departments shall be continued within the merged federation. This department shall be open to all industrial unions within the merged federation. All other departments in the merged federation shall be open to all appropriate unions.

(b) The executive officers of the merged federation shall be a president and a secretary-treasurer, who shall be elected at the regular conventions of the merged federation. Initially, the president and secretary-treasurer shall be elected from the unions now affiliated with the American Federation of Labor.

(c) The Department of Organization of the merged federation shall be headed by a Director of Organization who shall be appointed by the President, after consultation with the Executive Committee, subject to the approval of the Executive Council.

Initially, the Director of Organization shall be selected from a union now affiliated with the Congress of Industrial Organizations. The Department of Organization shall be provided the staff and resources necessary to conduct organizational activities in cooperation with the various affiliated unions, in the common effort to organize the unorganized into collective bargaining units which experience has shown to be the most effective and appropriate for the protection of such workers.

(d) The convention of the merged federation shall be its supreme governing body. The convention shall meet regularly every two years. The delegates of affiliated unions to such convention shall vote the per capita membership of the unions which they represent. State and local central bodies shall be entitled to one vote each at conventions.

(e) In addition to the officers set forth in paragraph (b), there shall be twenty-seven vice-presidents, to be elected at the regular conventions of the merged federation. The vice-presidents shall, with the executive officers, constitute the executive council. The executive council shall meet not less than three times each year. It shall be authorized and empowered to take such action and render such decisions as will be necessary to carry out fully and adequately the decisions and instructions of the conventions and between conventions shall have the power to direct the affairs of the federation and to take such actions and render such decisions as are necessary and appropriate to safeguard and promote the best interests of the federation and its affiliated unions, including the organization of unorganized industries by means most appropriate for that purpose. At the first convention of the merged federation, seventeen of the vice-presidents shall be elected from unions now affiliated with the American Federation of Labor and ten shall be elected from unions now affiliated with the Congress of Industrial Organizations.

(f) There shall be an Executive Committee which shall consist of the executive officers and six of the vice-presidents to be selected by the Executive Council. The Executive Committee shall meet bi-monthly and shall advise and consult with the executive officers on policy matters. Initially, three of the vice-presidents constituting the Executive Committee shall be selected from unions now affiliated

with the AFL and three of the vice-presidents shall be selected from unions now affiliated with the CIO.

(g) There shall be a body known as the General Board which shall consist of the members of the Executive Council and the president or other principal officer of each of the national or international unions affiliated with the merged federation. The General Board shall meet at least once each year and shall decide all policy questions referred to it by the executive officers, and the Executive Council. The rules of the convention as to voting shall govern the General Board.

(h) The constitution of the merged federation shall provide for standing committees of the federation in appropriate fields of action. These committees shall have appropriate staffs and due recognition shall be given to unions now affiliated with the AFL and the CIO in determining the chairmanships of, and in staffing, such committees.

(i) The constitution shall provide for state and local central bodies of the merged federation. In addition, the constitution shall permit the Council of Industrial Organizations to maintain subordinate councils, as now provided for departments of the American Federation of Labor. Existing state and local bodies of the AFL and CIO shall be merged as provided for in paragraph 6(g) of this agreement.

4. Finances.

(a) The merged federation shall succeed to all the assets of the American Federation of Labor and shall assume all of its liabilities and contractual obligations. The merged federation shall succeed to that part of the net assets of the Congress of Industrial Organizations which bears the same relationship to the membership of the Congress of Industrial Organizations (as measured by per capita tax paid as of the date of the 1954 Congress of Industrial Organizations Convention) as the net assets of the American Federation of Labor as of the date of merger bear to the membership of the American Federation of Labor (similarly measured as of the date of the 1954 American Federation of Labor Convention). The Council of Industrial Organizations to be established within the merged federation shall succeed to the balance of the

(Continued on page fifteen)

NOTICE TO MEMBERS

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



Kreisler

ON RELATIVITY IN MUSIC



The following article
is based on an interview
with Fritz Kreisler
during the first week
after his eightieth
birthday

● One might call Fritz Kreisler the Einstein of music. He has the look of Einstein, for one thing: the detached though compassionate gaze, as if neither age nor place were his concern, but rather everlasting values. Moreover, he has the patient air of an Einstein, as one understanding human weaknesses. In an interview, he explains his points quietly, then waits for one's reactions, ready to understand and weigh. Here, for once, was an interview unhurried, relaxed and mutually creative.

Mr. Kreisler is, moreover, completely relative in his thinking. Different types of art serve different peoples, he explained. Even the "eternal verities" change. (Here he spread his hands in a wide dispassionate gesture.) Then he added, "Art always anticipates changes, though. They had surrealism, impressionism, depressionism, all sorts of 'isms' and there was Bolshevism in art long before it attained a political meaning."

Also in keeping with the principles of relativity, he does not believe there is ever the perfect artist—the perfect violinist. "We wouldn't want them if there were," he says. He was once asked by a music critic, "Whom do you like the best among violinists?" With-

out thinking there might be any other connotation to the matter—that an artistic judgment might be meant—he immediately mentioned the names of two of his best-liked friends among the array of great violinists. Had artistic "bests" been referred to, the question would have been unanswerable. According to him, to evaluate great violinists is impossible. "Each satisfies different requirements. You can't dissect art, and you haven't a right to."

I asked him to explain this further.

"You can't say, 'Here is the perfect violinist' any more than you can say, 'Here is the perfect woman,'" he told me. "Of course you can measure a Venus de Milo and say the measurements are perfect, but in a living woman, one just passing by, this would be impossible." He thought a moment. "Inconclusive anyway. There is something else—personality, we'll say, which intervenes. In the same way a violinist's playing is a subjective thing. Every criticism we make is a subjective thing."

"That's like relativity in the artistic sense," I commented.

Kreisler nodded. "I heard Yehudi Menuhin play once a thing which I don't think anyone else could play that way. Heifetz brought

most perfect violin technique to his early violin playing. But clinically perfect technique and musicality of the inner thing are different. Now Heifetz has gone tremendously ahead. He is not only the head of the technical department, but he is also among those at the top in musicality."

"But violin playing is so immeasurable a thing"—he made a broad sweep with his hands—"that to give judgment on it is next to impossible. As my wife says, 'The inner life, the character, of the artist expresses itself in his playing.' If the violinist is lively, if he is gay, if he is adventurous, if he is pessimistic, if he is optimistic—that comes out in his playing. It is not what one calls intelligence, either, that shows itself. I know people who are mentally superior—who are not by any means artistically superior."

Here I spoke about his own broad knowledge which includes reading Greek and Latin in the originals, deep study of medicine, and a fine command of eight languages.

"I do think," he said, "that the fact that I was interested in so many aspects of life—philosophy, languages, medicine—did keep me from practicing my violin. There wasn't *time*," he made an impatient gesture, as if clearing

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away papers in front of him. "Besides, it annoyed me to have to practice something I already knew. The perfect performance, the 'master record,' you might say, was right here"—tapping his head—"not here"—and he held up his hand. "Why should I practice something I already knew."

"But the muscles are in the hand," I parried.

"Yes," he said. "But the muscles can be exercised by doing that," he fisted his hand, "or that"—he stretched his fingers. "Or they can be put in hot water to make them flexible."

I said he ought to write a book about his theories.

"Nobody can write a book for anybody else," he said. "We are all mentally subjective. We can't fit other cases. Joachim—I knew him, you know—was looked on as a high priest. He had very long hands. He even had to adjust on the fingerboard—so long were his hands." (He demonstrated, holding up an imaginary violin and flexing his arm as if the instrument were too small for him.) "He was an exception, but he taught every one of his pupils as though their problems were the same. Me—I have short hands. My problem was entirely different." He held up another imaginary violin in a quite different posture.

"I worked everything out for myself," he said, "and so should every other true violinist. After thirteen years of age I had no teacher. I took what I could that was suitable and good. I wasn't under regimental instruction."

He went on to explain how interpretation must be a matter of personality. "Take a score. Everyone thinks, when you read the score you have a canonical way of playing it. It is not so. *Crescendo, accelerando, diminuendo, allegretto, presto*, these are merely suggestions, and indicate different things to different composers. It is left to you to play it according to your own subjective character. Each great violinist—if he is really great—must put his personality into the interpretation of a work. Thus, if I hear a record, I know immediately who played it, by his special way of doing it. If a group of violinists stood behind a screen, each playing the same work one after another, I could tell you immediately which one was doing it.

"We are subjective, in every performance, to our momentary well-being or indisposition. We play differently in different halls. Many little things can annoy us. If a lady with a fan fans down in the front seat in another rhythm from my music, it disturbs me. If I hear the echoes of my own playing, it is annoying. There are certain halls which affect me adversely and other ones which seem attuned to me. That is why at first I had an aversion to the phonograph. It distorted sound. I could hear the fingernails falling on the strings."

I spoke of the exploitation of the phonograph and the radio to the detriment of the live musician.

"Naturally there is an exploitation of mechanical things," he said. "We live in the era of velocity, noise and discordance. If one is ingrained in one's early beliefs, it is all but impossible to adjust.

"Modern art, for instance. It obscures. It cannot offer the refinements which earlier composers had. In Brahms it is impossible to change a note. I know how careful he was of each phrase, of each chord. At the Conservatory of Vienna he approached me once

and asked me if a certain fingering were possible on the violin. I told him I could not do it because my fingers were too short, but that it could be done. Then he was content to put it in. But modern composers know no such painstaking care. Change a note here and there in a modern composition, and the composer himself will not know it. I did just that, once. A young modern composer brought me a work of his for inspection. I said, 'If he is a sincere artist, he must know exactly what he is doing in every single measure.' So, when he was not looking, I just changed a note or two. Do you know, the young man did not even notice that I had done this. That would be impossible in Brahms.

"Multifonic view—that is what I call modern composition. If a person walks in three overcoats, you don't even know what his real figure is. He puts on three hats, and you don't know the shape of his head. It's like that with modern music.

"I know its effects on my own works, even. Somebody wanted to play a piece by me, arranging it for another combination. When I heard it I was unaware it was mine. The important part didn't come forward in it. It was covered by euphonic bedding.

"Arnold Schoenberg changed in his musical development. I knew him well once. We used to play chamber music together. I heard his *Verklärte Nacht* when it was first written as a trio and suggested to him that it should

be arranged for sextet—it had such richness it wouldn't do for three instruments. He made it into a sextet, and it sounded fine. His *Gurre-Lieder* is a great work. Then something seemed to happen to him. He seemed to go against all he had done before. During a western tour, a young reporter in a small town came to me—nice fellow he was—and told me that Arnold Schoenberg had passed that way a few weeks before and that he (the reporter) had asked him what he thought of me. Schoenberg said, 'Fritz—I loved him dearly, but now that stinker does not want to follow me.'

"I refuse to follow dual-tonal noises. I once told a composer, 'Goodness, violinists will play out of tune anyway, without having the score made out of tune for them! Then, do you know, you can't read the scores of atonalists up and down—just horizontally, or, rather, slantingly, as one instrument takes over from another. It's my opinion that science is having an evil influence on art.

"I think that life is confused by noises, by acceleration, of everything. Everything is judged by how fast it can go, not where it is going. Planes, automobiles, men, everything goes too fast."

At this point, Fritz Kreisler's friend and publisher, Charles Foley, came in and reminded him of an appointment at twelve-thirty. Mr. Kreisler smiled benignly at me as he rose. "Everything goes too fast," he said.

—Hope Stoddard



Fritz Kreisler cuts his eightieth birthday cake which was presented to him by members of the Armed Forces at the birthday party given in his honor by members of the Musicians' Emergency Fund and the Hospitalized Veterans Musicians' Service at the St. Regis Roof, New York City, on February 2.



Hans Schwieger, conductor, Kansas City Philharmonic and the Aspen (Colorado) Festival

SYMPHONY AND OPERA

SIGNS OF SUMMER The Boston Symphony, Charles Munch, Music Director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, Massachusetts: the nine symphonies, the *Missa Solemnis*, a concert performance of *Fidelio* (Act II), concertos and overtures. The Festival is to extend from July 6 to August 14. Guest conductors will be Pierre Monteux, Leonard Bernstein, and Thor Johnson. Charles Munch will conduct two concerts each week. The Berkshire Music Center, the summer school at Tanglewood maintained by the Boston Symphony, will have its thirteenth session from July 4th to August 14th . . . The artistic director of the Hollywood Bowl has already been selected. He is Wynn Rocamora, who has the distinction of organizing West Coast Concerts and of producing the first "live" broadcast of grand opera in 1933. The Bowl's music director for the last two years, John Barnett—he is also associate conductor of the Los Angeles Philharmonic—has been retained in this capacity . . . There will be an orchestra giving concerts during the ten-week season (June 27-September 4) of the Aspen Festival. Hans Schwieger will be its conductor.

FEATURES Five concertos by Antonio Vivaldi were presented on a single program by the Columbia University Orchestra under its conductor Howard Shanet on March 1st. Violin soloist was the orchestra's concert master, Sheldon Kurland . . . Thomas Scherman and the Little Orchestra Society of New York presented *The Story of Celeste* (music by George Kleinsinger) in ballet as the highlight of the final concert in their series for young people, March 5 . . . Jacques Singer, music director of the Corpus Christi Symphony, has undertaken the monumental task of presenting the complete works of Bach in that Texas town, these being given

program space during yearly Bach festivals, the first to begin this March 20th. This "B Day" will be marked by the participation of churches of all denominations in singing 270 Bach chorales, with the climax of the festival a performance of Bach's *Magnificat*. For this a combined chorus of 200 selected voices from the entire South Texas area will be used, with the Corpus Christi Symphony under Jacques Singer's baton.

PRIZES The Women's Committee for the Los Angeles Philharmonic Orchestra has announced that it is this year again offering a prize of \$1,000 for an unpublished composition for orchestra. The competition, inaugurated last year, is open to native born Americans between the ages of twenty and thirty-five who have studied in an accredited school or with an accredited teacher. In addition to the cash prize, the winning composition will be given its premier performance by the Los Angeles Philharmonic Orchestra under the direction of Alfred Wallenstein. Entry blanks must be filed not later than June 1st, 1955. Further information should be obtained from David Parry, 6363 Wilshire Boulevard, Los Angeles 48, California . . . Colin McPhee, Hugo Weisgall and Ingolf Dahl received \$1,000 grants presented to composers last year by the National Institute of Arts and Letters. On February 19th the Institute honored them further by presenting a program of their music in Carnegie Hall, New York . . . The Ottawa Philharmonic is offering a \$500 prize for an orchestral work by a Canadian composer, this to be played on May 5 to celebrate the centenary of the Canadian capital . . . Ohio University announces a competition for a new chamber opera, the winning work to be produced by the Ohio University Opera Workshop during the Summer of 1955. The closing date for the competition is June 1, 1955. Enquiries or requests for formal application blanks and complete information

should be addressed to George Muns, Director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio.

CURTAIN CALLS The first American performance of Richard Strauss' *Arabella* made news at the Metropolitan Opera House February 10th . . . February also saw the eleventh Grand Opera Festival of the Symphony Society of San Antonio. Following performances of *Manon* and *Fledermaus* in San Antonio the complete casts moved down to Brownsville to repeat the performances. Victor Alessandro is the project's musical director . . . The San Carlo Opera Company, dormant since Fortune Gallo started writing his memoirs in 1951, came to life in Boston January 30th for an eight-day season . . . The New York City Opera is giving Donizetti's *Don Pasquale* this Spring, thereby anticipating the Metropolitan's revival of it next year. Another of the Spring productions will be Nicolai's *The Merry Wives of Windsor*. New conductors engaged for the season are Emerson Buckley, a native New Yorker, and Everett Lee, who thus becomes the first Negro ever to direct a performance for a professional opera company in this country . . . The Waukesha Opera Guild of the Waukesha Symphony Association presented Smetana's *The Bartered Bride* on January 29 and 30 . . . It is planned to give in New Orleans two operas in the Spring and two in the Fall with virtually unknown singers. The project will be backed by the New Orleans Opera Orchestra conducted by Renato Cellini. It will also make use of other facilities of the New Orleans Opera House Association in its regular season with famous singers. Members are being chosen on the basis of auditions in New Orleans and New York . . . Lyric Theatre, Chicago's non-profit resident opera company, plans a five-week schedule next Fall, this in view of its relatively successful first season recently ended . . . Puccini's opera *Tosca* was

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given concert performance by the Baltimore Symphony under Massimo Freccia on February 12 . . . A new Canadian chamber opera, *The Saint*, commissioned by Gordon Jeffery to commemorate the centenary year of London, Canada, received its first performance February 22 at Aeolian Hall in that city. It was conducted by Mr. Jeffery, who is the musical director of the London Chamber Orchestra. The libretto was the work of Orlo Miller, a Londoner who has made almost a lifetime study of the city's early history; the music was composed by Godfrey Ridout of Toronto.

MONEY The maintenance fund drive of the St. Louis Symphony Society begun January 25th has been the most intensive solicitation campaign in the symphony's history. Pledges covering a three-year period were encouraged, such making it possible to plan improvements at long range . . . On hearing that the city of Tucson, Arizona, had "adopted" the war-damaged Greek town of Trikkala, Greek singer Elena Nikolaidi offered her services as guest artist in a Tucson benefit concert. The entire city turned out to hear her at this February concert, and over \$10,000 was realized . . . The Los Angeles Philharmonic, in a plan designed to bring closer together the cultural and industrial institutions of its fast-growing city, presented on February 11th the first of a series of "Industry Nights at the Philharmonic" wherein major industries of Southern California are invited to co-sponsor regular concerts of the orchestra. The first such event was sponsored by the General Petroleum Corporation, with 300 executives and employees of the oil company on hand to hear a program featuring conductor Alfred Wallenstein and violinist Nathan Milstein . . . A two-week drive to keep the Toledo Orchestra in operation resulted recently in raising \$8,300 towards its deficit. Its season, at one time decidedly "on the rocks," is continuing according to schedule. A concert presentation of *Madame Butterfly* is announced for March 23.

CONDUCTORS The twenty-four-year-old American conductor, Thomas Schippers, will make his Metropolitan Opera House debut next season conducting the revival of *Don Pasquale* . . . George Schick has been reengaged as associate conductor for the 1955-56 season of the Chicago Symphony. He will continue to assist Fritz Reiner in the preparation of the regular Tuesday and Thursday-Friday concerts and to share in the assignments of the Saturday Evening Concert series and the Milwaukee series. Four guest conductors have been engaged for Chicago's 1955-56 season, its sixty-fifth: Karl Boehm, general director of the Vienna State Opera; Carlo Maria Giulini, conductor of the La Scala Opera in Milan; Paul Paray, music director of the Detroit Symphony, and Bruno Walter . . . Howard Mitchell appeared as guest conductor of the Indianapolis Symphony on January 30 and 31, the first visitor to the podium of that orchestra since Morton Gould conducted a pair of concerts in December, 1953 . . . Max Rudolf was guest conductor of the San Antonio Symphony in its concert of January 29th . . . Don Gillis was guest conductor of the Baltimore Symphony's Pop Concert on February

5th . . . Franco Autori's conductorship of the New York Philharmonic in its late January concert was described as "masterful" . . . William Grant Still's debut as a conductor in the Deep South occurred on March 4th, when he conducted the New Orleans Philharmonic Symphony in his *Afro-American Symphony* on the campus of Southern University, Baton Rouge, Louisiana. This was at the invitation of Alexander Hilsberg, the orchestra's regular conductor . . . Désiré Defauw is conducting the Gary (Indiana) Symphony Orchestra this season . . . Samuel Antek, conductor of the New Jersey Symphony, directed concerts of the Houston Symphony on February 28, March 5, and March 8.

TOURS The annual tour of the Minneapolis Symphony, beginning February 5th and ending March 6th, took the orchestra over 4,000 miles into twenty-six communities as far south as Texas. On February 12th conductor Antal Dorati conducted the orchestra in Dallas, where he was podium occupant before going to Minneapolis five years ago . . . During the coming autumn the Boston Symphony will make its first tour of the South, starting on October 10th down the eastern seaboard and then heading to New Orleans. The Boston Symphony's first continental tour is set for twelve weeks from January to March of 1956, with the bulk of its concert giving in the far West . . . As part of the twenty-fifth anniversary celebration of the Indianapolis Symphony, its director, Fabien Sevitzyky brought this well-known organization to Carnegie Hall March 6th. The concert was given in cooperation with the "Sons of Indiana" . . . The Philadelphia Orchestra will depart for its first continental tour of Europe in May. Three concerts in Paris and

one in Brussels are already on the schedule with possible additions later. The musicians must return to Philadelphia by air in time for the opening of the Robin Hood Dell season June 20 . . . The Cleveland Orchestra, George Szell conductor, left on February 7th for its annual tour of eastern cities and colleges. Its appearance at the Mosque Theatre in Newark, New Jersey, made "an already outstanding musical season even more noteworthy."

Berlioz' *Requiem* is scheduled for **CHORAL** a Memorial Day performance in Hollywood Bowl. The 600-voice chorus was culled via auditions of hundreds of singers by the Bureau of Music of Los Angeles. The civic Memorial Day concert is planned as a tribute to American war dead of all faiths and will be given without charge under the sponsorship of the city's Municipal Arts Department in cooperation with many veteran, civic and religious groups . . . Another orchestra preparing *The Requiem* is the New Orleans Symphony which now has a smoothly welded 150-voice chorus recruited and trained by Norman Bell . . . Beethoven's Ninth Symphony will be presented by the St. Louis Symphony at its March 12 and 13 concerts. On weekends respectively of May 19 to 21, and of May 27-28, the Bethlehem Bach Choir in its forty-eighth annual festival in Bethlehem, Pennsylvania, will sing the Christmas Oratorio and the B minor Mass. Ifor Jones will be in charge . . . The Oratorio Society of New Jersey will give the premiere performance of Choral Contemplation on the Crucifixion at Mt. Hebron School, Upper Montclair, New Jersey, on March 27. For further information write Box 152, Montclair, New Jersey.

William Van den Burg, conductor, Los Angeles Doctors' Symphony



Minutes

of the MID-WINTER MEETING

of the INTERNATIONAL EXECUTIVE BOARD

AMERICAN FEDERATION OF MUSICIANS

New York, New York January 17 to 27, 1955, inclusive

570 Lexington Avenue
New York, New York
January 17, 1955

President Petrillo calls the meeting to order at 2:00 P. M.

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

President Petrillo reports on the agreement arrived at with AGVA and gives a general resume of the controversy which developed, mainly in Canada. There were some court actions in several cities in the United States. Executive Officer Murdoch of Canada explains the difficulties he encountered in connection with the situation.

Executive Officer Kenin makes a very comprehensive report of his trip to Europe in connection with the efforts of musicians to have a right established for the use of records which displace musicians. A full report of his mission will be given to the Convention and subsequently appear in the "International Musician."

Case 1299, 1953-54: Claim of Bill Long of Local 10, Chicago, Ill., against Local 802, New York, N. Y., for \$1,200.00 alleged salary due him covering engagement at the Sawdust Trail, is considered. This claim was allowed by the Board and Local 802 asked to appear before the Board in reference to the matter. President Manuti, Secretary Ricci, and Vice-President Knopf appear and present the contention of the local that it should not be held responsible. The representatives retire.

The matter is laid over.

Ralph O'Connor, who is in charge of music on the broadcasts of Standard Oil Company of California, appears and explains matters in connection with the services of musicians. He requests that the Board take into consideration certain matters which will make possible the continuation of these broadcasts.

The Board discusses the matter of payment to Executive Officer Kenin for his expenses in connection with the trip to Europe.

In view of the fact that in this case no expense allowance was provided by the United States, it is on

motion made and passed decided that \$3,000.00 plus transportation be paid to him.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:45 P. M.

570 Lexington Avenue
New York, New York
January 18, 1955

The Board reconvenes at 1:30 P. M. President Petrillo in the chair.

All present.

There is a discussion regarding the manner in which some conferences are conducted. It is brought out that in some cases there is a tendency for a conference to go beyond the purposes for which they are formed.

President Petrillo brings up the matter of the 20 per cent Amusement Tax, and suggests to the Board that the President appoint a committee to work night and day, if necessary, to bring about the repeal of this tax and that the President and the Committee be authorized to spend whatever money is necessary, under the supervision of the President, to bring this about, or at least achieve a reduction in the amount of the tax, if it is at all possible.

On motion made and passed it is decided to concur in the suggestion of the President and Board Members Kenin, Clancy, Ballard and Harris are appointed for this purpose.

The Board also concurs in the suggestion of the President that he enlarge the Committee from time to time if in his judgment it would be in our best interests to do so.

President Petrillo reports on matters of national interest. He reviews conditions in general and the economic situation of members of the Federation and possible methods of improving same.

The matter is generally discussed.

Public Relations Advisor Leyshon appears. He reports on his various activities. He discusses the use of liquor stirrers in connection with

the campaign against the 20 per cent Tax. He inquires as to the disposition of the Board in connection with the proposed film depicting President Petrillo and the Federation. He also mentions it is proposed to have memoirs of President Petrillo. Mr. Leyshon retires.

The subject of renewing the contract of Hal Leyshon & Assoc., Inc., is discussed.

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

Case 383, 1954-55: Claim of member Jimmy McHugh of Local 47, Los Angeles, Calif., against Sandy DeSantis, a member of Local 145, Vancouver, B. C., Can., and the New Palomar Supper Club, Vancouver, B. C., Can., for \$6,170.00 alleged salary due him, is considered. The Board had voted to hold this case for Board meeting.

The matter is discussed and laid over until later in the meeting.

Case 75, 1954-55: Charges preferred by member Jack Ferentz against member George B. Vest of Local 47, Los Angeles, Calif., for alleged violation of Article 2 of the Constitution of the A. F. of M., is considered. Member Vest was fined \$100.00. He now requests a reduction of the fine. The matter is discussed.

On motion made and passed it is decided that the fine shall remain at \$100.00, payment of \$50.00 of which is to be held in abeyance pending the future deportment of member Vest.

Secretary Steinichen of Local 148, Atlanta, Ga., appears and discusses with the Board a situation in connection with the relationship between that local and Local 462, Atlanta, Ga.

There is a general discussion of the recording situation, especially symphonic recordings, and the possibility of dividing them into two classes.

Other matters in connection with the Federation are discussed.

The session adjourns at 6:15 P. M.

570 Lexington Avenue
New York, New York
January 19, 1955

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

All present.

Case 383, 1954-55, Jimmy McHugh vs. Sandy DeSantis and the New Palomar Supper Club, which was laid over is now taken up.

After considerable discussion it is on motion made and passed decided to allow the claim in the amount of \$2,200.00.

In connection with Case 383, 1954-55, members of Local 145, Vancouver, B. C., Can., were withdrawn from the New Palomar Supper Club due to the establishment's being placed on the National Defaulters List, whereas a traveling unit remained on the engagement due to a court injunction.

It is on motion made and passed decided that the members of the local orchestra be reimbursed for the week during which they refused to render services.

Case 667, 1954-55: Charges preferred by Local 10, Chicago, Ill., against member Robert S. Resnick of said local for having performed at the National Music Camp, Interlochen, Mich., is considered. The matter is discussed.

On motion made and passed it is decided that member Resnick be expelled from membership.

The Board discusses Section 7 of Article 10 of the Federation By-laws.

On motion made and passed it is decided to recommend to the Convention that the section be amended by substituting the word "expulsion" for "resignation" and that the words "render services" be substituted for the word "play" in the fourth line on page 69 of the By-laws.

The question of deleting Section 10 of Article 11 of the Federation By-laws is now considered. This section is superfluous as the subject matters are covered in other sections of the By-laws.

On motion made and passed it is decided to eliminate this section.

(Continued on next page)

INTERNATIONAL MUSICIAN

AFL-CIO MERGER

(Continued from page nine)

assets of the Congress of Industrial Organizations, after all of its liabilities, both accrued and potential, have been provided for. The term assets shall include real estate held in trust for the respective federations.

(b) The per capita tax payable to the merged federation by national, international unions and organizing committees shall be four cents per member per month. The per capita tax of federal labor unions and local industrial unions shall be not less than eighty cents per member per month. The Council of Industrial Organizations, acting as a department of the merged federation, shall establish its own per capita tax, as shall all other departments of the merged federation.

5. *Existing Agreements.* The AFL-CIO No-Raiding Agreement shall be preserved and, with the consent of the signatories, shall be extended for a period of two years from its present expiration date and amended to make it effective as between all unions signatory to it irrespective of their former affiliation.

The CIO Organizational Disputes Agreement shall be maintained in force as between the unions which have adhered to it. The AFL Internal Disputes Plan shall be maintained in force with respect to the unions which have adhered to it. A joint committee shall be established to formulate the means for incorporating these three agreements into a combined no-raiding and organizational and jurisdictional disputes agreement which can be effective as between all of the unions becoming signatory to it irrespective of their former affiliation and for the purpose of extending,

by voluntary agreement, such provisions to all affiliates of the merged federation.

6. *Method of Merger.* The merger shall be effected by the following procedure:

(a) This agreement shall be submitted for approval to the Executive Council of the American Federation of Labor and the Executive Board of the Congress of Industrial Organizations.

(b) Upon approval by them, a proposed constitution for the merged federation, reflecting the provisions of the merger agreement and containing such other necessary and appropriate provisions as may be agreed to, shall be drafted by the Joint AFL-CIO Unity Committee. The proposed constitution of the merged federation shall, consistent with the merger agreement, preserve the essential features of the present AFL and CIO constitutions and the basic rights and obligations of the affiliates of both federations.

(c) The proposed constitution shall be submitted for approval to the Executive Council of the American Federation of Labor and the Executive Board of the Congress of Industrial Organizations.

(d) Upon approval by them, this agreement and the proposed Constitution, and such other agreements as are necessary to accomplish the merger, shall be submitted to separate conventions of the American Federation of Labor and the Congress of Industrial Organizations.

(e) Upon approval by the separate conventions of the two federations of the merger agreement and the proposed constitution of

the merged federation, a joint convention shall be held. Such joint convention shall constitute the first regular biennial convention of the merged federation.

(f) Initially, the headquarters and field staff of the AFL and the CIO shall be retained as the staff of the merged federation. A special committee shall be established of the present executive officers of the AFL and the CIO which shall, in conjunction with the executive officers of the merged federation, make just, fair and equitable provision for the integration of the staffs of the AFL and the CIO into a single staff for the merged federation.

(g) Merger of existing state and local central bodies of the AFL and CIO shall be accomplished within two years after the date of the merger of the two national federations by the process of negotiation and agreement under the guidance of the officers of the merged federation. Pending the conclusion of such agreements, state and local central bodies of both the AFL and CIO shall be permitted to continue to exist as state and local central bodies representing the respective local unions now affiliated to such central bodies.

CONCLUSION

The members of the Joint AFL-CIO Unity Committee proudly and unanimously submit and recommend the foregoing agreement to both federations. The adoption of the agreement will bring about honorable, organic labor unity. It will contribute to the strength and effectiveness of the trade union movement and to the economic well-being of working men and women throughout the land. It will materially benefit the entire nation. It will add strength to the free trade union movement of the world. It will realize a long cherished goal.

MINUTES OF THE MID-WINTER MEETING OF THE INTERNATIONAL EXECUTIVE BOARD OF THE AMERICAN FEDERATION OF MUSICIANS NEW YORK, N. Y.

January 17 - 27, 1955, inclusive.

(Continued from previous page)

The Sub-Committee on Jurisdiction makes its report. The following matters are considered by the Board:

Application of Local 41, Johnstown, Pa., for certain territory in the jurisdiction of Local 564, Altoona, Pa. This matter had been before the Committee several times and each time the Committee decided not to disturb the existing jurisdiction of Local 564 as this territory had been in its jurisdiction for many years. Local 564 objected to being deprived thereof.

On motion made and passed it is decided that the jurisdiction of Local 564 remain undisturbed.

Application of Local 518, Kingston, Ont., Can., for certain territory within the jurisdiction of Local 384, Brockville, Ont., Can. This territory had been in the jurisdiction

of Local 384 before Local 518 was chartered by the Federation.

On motion made and passed it is decided that the jurisdiction of Local 384 be not disturbed.

Application of Local 488, Augusta, Ga., for certain territory in the jurisdiction of Local 21, Columbia, S. C. This territory was part of the jurisdiction of Local 21 before Local 488 received its charter from the Federation. On motion made and passed it is decided that the jurisdiction of Local 21 be not disturbed.

Application of Local 746, Plainfield, N. J., to have a certain establishment named the Blue Jay Inn, now in the jurisdiction of Local 204, New Brunswick, N. J., considered as being in its territory. The jurisdictional boundary between the two locals was a road

known as Route 29, which is now called Route 22. When these boundaries were set, the Blue Jay Inn was south of Route 29. Since then, the road at this point has been relocated so that the establishment is now north of this road. Since the establishment had been in the jurisdiction of Local 204, it is felt that the relocation of the road should not disturb the jurisdiction.

Therefore, it is on motion made and passed decided that the Blue Jay Inn be continued in the jurisdiction of Local 204.

Application of Local 640, Roswell, N. M., to have the town of Artesia, N. M., included in its jurisdiction. Artesia is at present in the jurisdiction of Local 466, El Paso, Texas, and upon submitting the matter to that local it objected to relinquishing this part of its jurisdiction.

Inasmuch as the jurisdiction of Local 640 was specifically set out when its charter was granted, and due to the objections of Local 466, it is on motion made and passed decided that the request be not granted.

Request of Local 347, Imperial Valley, Calif., for jurisdiction over Yuma, Ariz., which is in the juris-

isdiction of Local 586, Phoenix, Ariz. This request has been made several times and each time has been denied. Local 586 objects to relinquishing this portion of its territory.

On motion made and passed it is decided that the request be denied.

Dispute between Locals 77, Philadelphia, Pa., and 341, Norristown, Pa., over certain territory adjacent to both locals. It seems that when the charters were granted, each local's jurisdiction was described as a radius of ten miles. It developed that under this description the jurisdictions overlapped, leaving an oval shaped area over which each local claimed jurisdiction.

Until the 10 per cent surcharge came into effect, no particular difficulties developed, but since then each local claimed the right to collect the surcharge in this area. Finally the locals agreed between themselves that the members of each local could play in this territory without the surcharge but members of other locals who perform there would pay the surcharge to whichever local the contracts were sent. This seemed to work pretty well until recently,

(Continued on page thirty-four)

WHERE THEY ARE PLAYING . . .



EAST

The Two Queens (Sylvia Shearer on piano and vocals, and Evelyn Cores on bongo drums and vocals) have been at the Black Cat in Philadelphia, Pa., since September . . . The Music Makers are performing at the Victory Club in York, Pa.

The 3 Jacks—Bill Abrenethy, piano; Jim Caromeris, sax; Joe Burch, drums—now at Romano Inn, Colmar Manor, Md.

Roland Young and his fourteen-piece band alternate between Shell Chateau Club in Willimantic, Conn., and Hamilton Park Ballroom in Waterbury, Conn.

Meyer Davis, the dance band maestro, conducted the Boston

Symphony Orchestra in a pre-concert "Happy Birthday" number for Pierre Monteux on his eightieth birthday. Davis did a similar stint five years ago in San Francisco, for Monteux's seventy-fifth birthday, batoning the San Francisco Symphony of which Monteux was then the conductor . . . The Al Vega Trio opened at the Saxony Lounge after one year at the One, Two, Three Lounge also in Boston.

The Dick Hurlburt Trio (Dick Hurlburt, sax, clarinet, drums, vibes and vocals; Leif Eriksen, piano and accordion; Charlie Johnson, bass and violin) are working at the Oak Room of the Hotel Brooks in Brattleboro, Vt.

NEW YORK CITY

Jerry Alfonso and Orchestra are enjoying their sixth month at the Gloria Place . . . Pianist Trudy Baer is playing an indefinite date at the Embers . . . Basin Street, jazz nitery, is set to re-open on April 7 with Louis Armstrong. Other featured headliners will include Ella Fitzgerald, Dave Brubeck, Woody Herman and Erroll Garner.

MIDWEST

Buddy Laine and his Orchestra pencilled into the Chevy Chase Country Club in Wheeling, Ill., on February 26 . . . Hammond organist Jimmy Current is doing solo work at the Jolly Roger

Club in Urbana, Ill. . . . After a two-year stand at Club Forkeyville in Alton, Ill., Paul Woolsey
(Continued on page thirty-three)

Send advance information for this column to the International Musician 39 Division Street, Newark 2, New Jersey

Left to right: LES ALPAR, featured on the Hammond organ, at the Abraham Lincoln Hotel, Springfield, Ill. . . . JACK COLLINS, cocktail singer, recently opened at the Red Coach Inn, Hotel Penn, in Trinton, N. J. . . . Accordionist FRED BUCCIOTTI is currently playing for special parties at clubs and hotels in and around Harrisburg, Pa. . . . GLADYS KEYES is doing an extended engagement at the Bamboo Room in Chicago, Ill. . . . DICK CONRAD is performing at spot engagements around Easton and Allentown, Pa.

ALONG TIN PAN ALLEY

A KING OF A SLAVE	Miller	MANHATTAN SERENADE	Robbins
A MAN CHASES A GIRL	Berlin	MELODY OF LOVE	Shapiro-Bernstein
ALL OF YOU	Chappell	NAUGHTY LADY OF SHADY LANE	Paxton
BIRD MARCH	Miller	NO MORE	Maple Leaf
BIRDS AT TOKYO	Famous	OPEN UP YOUR HEART	Hambler
CLOSE YOUR EYES	Miller	PAPER VALENTINE	Stratton
DANGER! HEARTBREAK AHEAD	Robbins	SINCERELY	McCormack
DIXIE DANNY	Southern	SONG IN BLUE	Iris-Trojan
DOWN AMONG THE SHELTERING PALMS	Felt	SONG OF BARFOOT CONTESSA	Chappell
FINGER OF SUSPICION	Pickwick	TEACH ME TONIGHT	H-I
HEART OF STONE	Regent	THAT'S ALL I WANT FROM YOU	W. & S.
I BELONG TO YOU	Robbins	THIS IS MY CONFESSION	Felt
I GOTTA GO GET MY BABY	Springfield	UNEXPECTED HEART	Yes-Pee
JUNE NIGHT	Felt	VERA CRUZ	Felt
KD KG MO	Meridian	YOUNG AND FOOLISH	Chappell



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VIEWS AND REVIEWS

By SOL BABITZ

DETACHED INQUIRY

This department has received a most interesting letter regarding *détaché* which we are reprinting in its entirety, together with our answer to it.

Dear Mr. Babitz:

I've been reading your articles in the *International Musician* for over a period of years and it is about time that I took the time out to write and congratulate you on your fine work. The substance of your articles is such that it creates a stimulating atmosphere—it compels musicians to think about their craft and art. That is, it compels them to think of the *hows* and *whys*—a procedure which, when one is not accustomed to it, either evokes the response of a rude awakening (in the positive sense of the term), or evokes the opposite response—that of holding on all the more tenaciously to past traditions for fear that the rationale of things may upset them.

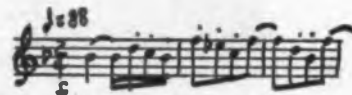
There are two things I would like to discuss with you, and these you may treat in your articles if you deem them worthwhile—(1) the *détaché*, and (2) *rapid* string crossings.

The non-string player, particularly the composer and conductor, usually has difficulty in understanding the true character of the *détaché* stroke. I don't blame them—witness the various definitions which texts on orchestration and conducting give to the word. Here's a partial list:

- Riemann: *Staccato; détaché sec* means short *staccato*.
- Scholes: "Detached," i.e., *staccato*. *Grande détaché* means a *staccato* with the full bow for every note.
- Niecks: Detached, *staccato*.
- Thompson (Encyclopedia): the *staccato* for stringed instruments. *Grande détaché* indicates that the *staccato* is to be played broadly; *détaché sec*, sharply.
- Berlioz-Strauss (Instrumentation): *le détaché*:

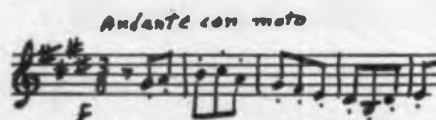


Forsyth notates the *détaché* as:



Brahms: 9th Symphony

And the most recent book on instrumentation, Kent Kennan's *Orchestration*, gives this:



Schubert: Unfinished Symphony

When you come to the various languages, in French it seems to mean staccato. De Beriot, in his Violin School, says: "There are three kinds of staccato-bowing: (1) the continuous, or sustained style; (2) the detached or dull style, and (3) the rebounding or elastic style." Dukas indicates *détaché* in his *Sorcerer's Apprentice* as (and it is always performed) *spiccato*:



The Italian synonym for *détaché*, I am told, is also *staccato*, although Forsyth states that the Italian synonym is *sciolto*. (To make matters still more unclear, Sevcik, in his School of Bowing, states that *sciolto* is synonymous with "spiccato or sautille.")

Is it any wonder, then, that the non-string player is really perplexed—and string players, too! All the above definitions seem to revolve around the word *staccato*. And yet, all definitions of *staccato* imply a reduction in the value of the note—witness its true symbols such as (.) and (').

Benjamin Britten is one of the few composers who seems to understand the true character of the *détaché*, for in his *Variations on a Theme of F Bridge* (page 21 in score) he indicates *legato*:



It appears to me, then, that *détaché* as a term in the modern sense is a misnomer, for the smooth changes of bow, which the Tourte-model bow allows, characterize the stroke as *sostenuto*, and even *legato*. In fact, sometimes the *détaché* is so *legato* in effect that I wish it could be more articulated, so that the *rhythmic* inflections may be more pronounced and heard as such. Particularly is this true with the multiple strings of an orchestra where there is a fusion of string sound.

Therefore, we can only conclude that *détaché* is detached in the sense that it is *unslurred*, but that it is not detached in the sense that it is *staccato*. Truly, the *détaché* stroke played with the Tourte bow is a misnomer. Yet, what shall we call it? Indeed, there's the rub! Do you or any of your readers have any suggestions?

Very truly yours,

(Signed) Charles Gigante, Conductor,
Rochester Community Orchestra.

Dear Mr. Gigante:

The problem of the modern *détaché* and what to do about it has been discussed previously in this column. However, you have presented certain aspects of it with particular clarity, I suspect, because you view it from the standpoint of the conductor.

The word *détaché* originated in the eighteenth century when the outward curved bow made a slight separation between every stroke. (See Ex. A).



When the modern bow was invented the pressure areas were smoothed out so that the normal dynamic became even (see Ex. B). However, the word *détaché* has continued in use to describe both bowings, although only the old bow makes a real *détaché*. Most modern violinists avoid the lower part of the bow, preferring to play *détaché* in the upper part of the bow where it is easier and they can get by without developing a real right arm culture. The writers of dictionaries and orchestration books are unaware that a *détaché* in lower half of the bow will sound more detached than the easy one in the upper half. This causes some confusion, particularly if they consult with a violinist of one type alone.

MARCH, 1955

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TECHNIQUE



OF PERCUSSION

by George Lawrence Stone



MORE SPEED IN HOLLYWOOD

Speedhound, Hollywood, has been practicing speed exercises for so these many moons, but finally figures he has banged up against that great big stone wall beyond which further speed is unattainable. "What to do now," he inquires.

Well, there is, of course, a point beyond which we cannot go, period, but that point is not necessarily where we think it is. That great stone wall, which exists entirely in our mind, can often be pushed back—and again and again—by the patient, persistent and intelligent practice and study of the guy who refuses to be licked.

We make a mistake when we take these mythical stone walls for granted. Wars are not won by one side or the other figuring that it is impossible to go further. Similarly, in drumming, speed is not necessarily licked when we think we have reached the extent of our ability. Start taking vitamin pills, *Speedhound*. Gird your "lions" or something of that sort, and add an hour to your daily practice period. I think you'll be surprised at the ease with which and the distance to which that old stone wall of yours may be pushed back.

While on the speed kick, remember that those terrific bursts of speed we dream about and sometimes attain are built up of the carefully prepared background of precision first, plenty of practice at slow and intermediate speed second, then—and only then—speed itself. In other words, *precision to endurance to speed*. There is nothing that will tie up the playing muscles, sometimes into cramps, more disastrously than all speed in practice.

One parting word: while speed is a definite asset in some types of playing today, it is only one branch of this great and glorious art of ours. Balance your practice.

Clarifying the Word "Rudimental"

More than once have I been introduced to an audience by some wisecracking emcee as "a rudimental drummer—rude, but not very mental." This gag has invariably been good for a quick laugh, and to me it has been a help instead of a hindrance. For any time a performer can stand up in front of folks and get them to laughing—either at him or with him—before he has opened his mouth or even lifted an eyebrow, he's got them in the palm of his hand, then and there.

But the term *rudimental* is misunderstood by many, who, knowing a rudiment to be a first principle, consider that it denotes drumming in its elementary state and no more. They jump to the conclusion that a rudimentalist must be some old bent-over guy with long white whiskers, whose sole ability is to whale hell out of rudiments and old army drumbeats on a big street drum with a pair of sticks just two sizes smaller than baseball bats—whose watchword is *loud and lusty*, and to whom the mark *mp* in a drum part (provided he can read one) means *more power*.

Of course, this is not so. And incidentally I have written in this vein before—many times before. But every so often up pops one of these never-took-a-lesson-in-my-life birds who decries rudiments of any sort, who gets along without 'em, sez he, and considers any familiarity with them to be a blot on the family escutcheon.

INTERNATIONAL MUSICIAN

This is the Joe who is being told forthwith, that a slight exposure to these dire bugaboos will by no means prove fatal or stamp him as an outcast for, lo and behold, they are nothing more than the scales and exercises of the drum.

It is true that rudiments are first principles, and that the traditional drumbeats of our fighting forefathers, calling more for power than finesse, were built up of some simple rhythmic patterns which we still persist in calling rudiments. But today we have many styles of drumming, not just one, and, although we are more versatile than our predecessors, we still are rudimental drummers in that we use, in one way or another, these same basic rudiments, along with their many variations and additions.

Read a modern drum part, Joe, and see how far you can get without rudiments in some form or another. Try soloing on the set without them. Even in the search of a *new sound* you will find an occasional rudiment sneaking in despite your most strenuous efforts to keep it out. Ask a player of another instrument how he could get along without, first of all, an adequate mastery of his scales and exercises. How could a pianist play a Chopin etude without a skill developed through a mastery of first principles? How could a violinist interpret Sarasate without a foundational technique?

You know the answer, Joe. If you don't you should. Get a teacher and really begin to get on the ball. As I have said, a little exposure to rudiments will not prove fatal.

Another Warm-up Exercise (15 minutes - up tempo - no stops)

(Continued on page twenty-nine)

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LOCAL HIGHLIGHTS



At the second semi-annual Parade of Bands Ball sponsored by Local 766, Austin, Minnesota, thirteen dance orchestras plus a nineteen-piece all-star band composed of top musicians of the local were featured. Over thirteen hundred people attended the affair which featured modern, Western, Dixie and old-time music for the benefit of Local 766 death insurance fund. Left to right: Phil Golberg, manager of the Terp Ballroom in Austin; Bob Smith, general chairman, Parade of Bands Ball; Jack Harrison, President of Local 766.

FORTY YEARS OF SERVICE

Local 184, Everett, Washington, held its annual party in November, 1954. At this party John M. Norland was honored and presented with a gift in appreciation of his forty years of service as president of the local.

GOLDEN ANNIVERSARY

Local 391, Ottawa, Illinois, celebrated its golden anniversary at a banquet held October 25, 1954, in the American Legion Dugout in that town.

J. H. Morahn served as master of ceremonies during the dinner hour and Reverend Edward F. Duke gave the invocation. The message of welcome was extended by Carlos Santucci, President of the local. Mayor Philip J. Bailey was one of the speakers.

Among the guests on this occasion were: James Hickey, representative of Ottawa Building Trades; Melvin Elliot, Secretary of Local 572, De Kalb, Illinois; Roger Vogtmann, Secretary of Local 181, Aurora, Illinois; Frank J. Wesley, Secretary of Local 323, Coal City, Illinois; Ralph Schmoeger, President of Local 307, La Salle, Illinois; Oscar Grabowski, business agent for Local 307; Joseph DeZutti, Secretary of Local 307.

Secretary Clarence Wentz, as the oldest officer of the local, was presented with a gift by President Santucci. Mr. Wentz then gave a resume of the history of Local 391.

A basket of flowers was received from President Petrillo and another from Local 307.

The music was furnished by Larry Baudino's Trio of Morris.



The installation of officers on January 4 marked the fourth consecutive year of Henry Shapiro as president of Local 237, Dover, New Jersey, the fifth year for Ralph Decker as vice-president, eighth year for Frank Williams as sergeant-at-arms, and the twenty-seventh for Mason King as financial secretary-treasurer. Left to right: Joseph Corzafello, president of Local 248, Paterson, New Jersey; Michael Skislok, president of Local 526, Jersey City, New Jersey; Henry Shapiro, and Joseph Ferraro, president of Local 177, Morristown, New Jersey.

INTERNATIONAL MUSICIAN

◆ Samuel Lifschey Retirement ◆

Samuel Lifschey, principal of the viola section of the Philadelphia Orchestra since first coming to Philadelphia thirty years ago at the invitation of Leopold Stokowski, has announced his retirement to take effect with the end of the current season. In his announcement to the press he explained that he had been contemplating retirement for some time in order to carry on more extensively his recital and chamber music work, his teaching, and the editing and preparation of teaching materials for which he is also well known.

Mr. Lifschey, the first native-born American to achieve virtuoso rank with his instrument, enjoys the distinction of having given the first viola recital ever presented in New York City. This was in 1919. Before joining the Philadelphia Orchestra in 1925 he was principal violist with the New York Symphony Orchestra, the Cleveland Orchestra, and the Detroit Symphony, as well as a faculty member in music schools in the latter two cities.



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The Nitwits (Moray Carr, bass; Donny Conn, drums; Chic Hetti, piano) currently appearing at the Isle de Capri Hotel and Yacht Club in Miami Beach, Florida. All members of Local 186, Waterbury, Conn.

TRAVELERS' GUIDE TO LIVE MUSIC...

Pictures for this department should be sent to International Musician, 39 Division Street, New York 17, N.Y., with names of players and their instruments. Pictures should be left to right. Include biographical information and an account of the spot where the orchestra is playing at present time.



Kiff Riggs Orchestra works throughout the Midwest. Members include H. Burnett, H. Larsen, C. Ferrar (background), D. Fenderson, G. Scott, J. McQueen, A. Farman (background), G. Anderson, J. Former, J. Miller, K. Riggs.



The Jerry Garmon Orchestra is doing engagements in and around Charlotte, North Carolina. Front row: L. Russell, D. Kirkland, O. Okley, D. Moffit. Second row: L. Farris, F. Clontz, J. Garmon, B. Tribble and G. Furr.

Tedd Rae Orchestra performs at Michigan colleges, night clubs and general jobbing dates. Front row, left to right: R. Saari, C. Caslos, A. Gift, B. Elder. Back row, left to right: C. Smithson, B. Zimmerman, T. Ferrand.

The Peratin Family Orchestra (Al, Marie, Stella and Naomi Peratin) have played at such New York City spots as the Beekman Towers Hotel, the Belmont Plaza Hotel, the Riverside Plaza Hotel, and the Tavern on the Green.



Don Henderson and the Quintones have recently completed a five-year stand at the Valley B.P.O. Elks 1450 in Puyallup, Washington. Left to right: Roy Hawley, Ralph Backs, Don Henderson, Harry Johnson, Ken Ford.



Charles Wolfe and his Aristocrats present music for all occasions in Northern Illinois and Southern Wisconsin. Group includes T. Stewart, Jr., R. Gianni, H. Boyer, J. Mumma, W. Mensies, C. Wolfe, G. Callender, J. Nelson.



Andy Cordes' Cowboys perform for dances in the Midwest territory. Standing, left to right: Ernest Ebus, violin; Harold Elder, guitar and banjo; Howard Sandusan, electric Spanish guitar. Knooling: Andy Cordes, bass violin and drums. They are all members of Local 265, Quincy, Illinois.



Tex and Fran Daniels and the Lazy H Ranch Boys featured on WBMD, radio, and WAAM, television, in Baltimore. Left to right: Joe Pasko, steel guitar; Luke Knucklehead, comedian; Fran Daniels, vocals; Tex Daniels, accordion; Jimmy Olson, drums; Edwin Gittings, guitar. All are members of Local 40.



Jump Jackson and his Gateway Recording Artists appear three nights a week at the Southside Flame Lounge in Chicago. L. to r.: Charles Derrick, bass; Fred Clark, tenor sax; Bigtime Cooper, piano; Jump Jackson, drums.



After over five years at the Club Manhattan, the Lee Walters' Trio has moved to Mickey's Show Club also in Detroit. The group includes Rudy Davis, piano; Carroll Consitt, drums; Lee Walters, reeds and strings.



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● by Alfred Mayer

guide to accordion playing



THE CONDITION OF AVAILABLE ACCORDION LITERATURE

Today, the student studying the accordion is learning under conditions we never dreamed of ten or fifteen years ago. In those not too distant, dark days, the student had a limited repertoire from which to select. As for popular or current favorites, they just didn't exist for the *accordion*. Bring the picture up to date and we not only have the current tunes but we have them in various collections, grades and for solos, duets, ensembles, etc! However, now that we have all this available, it is difficult to make the teacher, the student and the publisher all happy. Something is missing in each category; I would like to discuss these inequities and see if we can't get everyone thinking a bit more fruitfully and objectively.

The Publishers

Publishers are today faced with a shrinking market. One can have a tune high on the Hit Parade ratings and still not sell any appreciable amount of sheet music. This is blamed on many things such as records, TV, radio. Whatever it is, most firms are looking for new and added markets in which to distribute their products. By and large, the bulk of the industry is now turning to educational markets such as band, choral and instrumental fields, to help bolster their sagging returns in straight vocal-piano copies. Whether they are in the field or not, most firms would relish the idea of publishing accordion arrangements if they had more answers as to how to get into the field. The first, the *basic*, problem is to locate the field.

In every other realm of music, the names and addresses of teachers of each instrument are available to anyone seeking them; in short, knowledge available to the public at large. Not so the accordion! There is no *complete* list at this writing. The lists that are known are usually kept *secret*; the organizations that exist do not allow their rosters to be open to public scrutiny. If the publisher wants to get into the field, he has to break his neck compiling his own list which he never feels is completely adequate or complete. Besides the bother, there is also great expense.

After the trouble of locating the market, the next problem is what to publish. Some columns back, I discussed the trials and tribulations of publishing music in single note or full chord left hands. No matter what the publisher does, he is bound to get complaints from the opposing faction. The Music Publishers' Association a few years back invited representatives of both the AAA and ATG to get together to discuss the differences. The meeting started out with a proposition to have a merger. Representatives of both organizations agreed it would be for the good of the field if they combined. After this lapse of time, I believe at the NAMM Convention in Chicago last Summer, they decided that they couldn't merge. However, they would try to cooperate. It's unfortunate that the publisher has to be caught in the

(Continued on page thirty-two)

INTERNATIONAL MUSICIAN



There was no fanfare of publicity. But, all of a sudden, the word was passed along . . . "Art Van Damme's new Columbia LP Album CL-544 is hot! Better latch on to one, quick!" And it's selling fast, because here is jazz that makes conversation.

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If the instruments are carefully tuned to a perfect unison, and, if each of the intervals is played perfectly in tune, they will hear the progression of undertones noted on staff B. These notes are called:

- a. *combination tones*—because they are formed by the combined vibrations of two independent tones sounding simultaneously.
- b. *resultant tones*, or
- c. *difference tones*—because the *resultant tone* always has a frequency the same as the difference in number of vibrations between the lower and the upper tone.
- d. *Tartini tones*—because they were first discovered by the Italian violin virtuoso of the same name in 1714.

The term *undertone* can serve properly to differentiate these sounds from *overtones*.

Prerequisites

The following conditions are necessary for successful production of combination tones.

1. Both notes must be played at equal volume, and with a full, clear tone.
2. The tone must be "held straight." No vibrato.
3. Performance should first be tried in a quiet room, free from other sounds.
4. Best results are obtained if one player holds the top tone true while the other player carefully adjusts the lower note—to the exact place.

Although *combination tones* have long been known to violinists and organists,* only a very few brass players are familiar with them. The explanation is probably that only too rarely do wind players play and practice other than (a) alone (where no "combination" with

*Violinists can listen for the resultant tones to tell them when two strings are tuned to an absolutely perfect fifth.

In organ building the resultant tones can be put to a most practical use. If there is neither room nor necessary funds to build in the lowest and longest bass pipes, their pitch may instead be "dubbed in" by exact tuning of a stop that will simultaneously sound two notes that are above the desired pitch, one the octave, the other the twelfth. The effect is the same as in measure four in the musical example.



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another tone is possible); (b) in large groups, where great volume obliterates the comparatively faint "undertones." It follows, then, that the ideal situation for listening for perfect intonation—utilizing the aid of combination tones—is in small groups of from two to six players, such as a duet, a brass sectional rehearsal, or a brass ensemble unit.

Usefulness

With a little patience and application, instrumentalists can use *difference tones* for a free check-up. This "gift from nature" is more accurate, more accessible, and far less expensive than any "intonation indicating" machine ever put together by man.

A good project would be for two players to decide to work on one interval each day for a period of two weeks.

1. The intervals should be sounded and tested on each degree of the chromatic scale within the instrumentalists' playing range.

2. While sustaining the notes together in combination, each player listens first for the *resultant tone*, and then for the *exact distance between the two generating tones that produce it*.

3. This exact same distance must be reproduced by the single player when he alternates between the two sounds. The test is for the duet continually to "cross voices," or trade notes, keeping the interval ever sounding the same in all respects.

Within a short period of time *all the intervals* could be reviewed in this manner. Much good testing for ear training and lip control would be accomplished, and each player would become more acutely aware of the idiosyncracies of his personal instrument.

TECHNIQUE OF PERCUSSION

(Continued from page twenty-one)

Chatter

That letter from *Musician*, whose convictions on the proper choice of a bass drum and its muffling appeared in the October issue, really struck fire among the tub-thumping brethren. Dozens of letters have been received, some in agreement with the gentleman; a few to the contrary. I am reminded of the time, several years ago, when, with the aid of sundry letter-writing zealots, I conducted a serio-comic discussion in this department on the relative merits of shellac, varnish, sandpaper, and just plain spit employed in inducing a tambourine to trill forth its soul at the proper time in the music.

Back to bass drums, I am receiving much gratuitous information about the many methods of muffling a bass drum, information prevalent today among a cross-section of experts in this field. One muffler, lightly applied; two mufflers digging into opposite heads; four; in one instance, six; strips of silk or felt lying flat against the heads; pieces of moleskin; and (this to me the pay-off) a bass drum cover plus two sofa pillows stuffed inside the drum and bearing tightly against both heads. How wacky can you get?

Pleasant visit from Morris Goldenberg and his side-kick Kirby Campbell, sojourning in Boston, as this is being written, with *The Flowering Peach* show. Morris is taking a little breather from his duties at Juilliard, where for many years he and Saul Goodman have been instructing neophytes in the percussive art.

Kirby is not a drummer, but a reed man. In order to make him feel more at home in a drum emporium I explained that I, also, was a reed player—an expert performer on such reed instruments as the rooster crow, hen cackle, duck quack, and such.

Good scouts, these two.

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IT'S IN THE NEWS!

★★ The dates of National Music Week this year are May 1 to 8, and the keynote, "Music Making Enriches Life." Music Week is now observed in more than 3,500 communities, its chief participants churches, schools, music clubs, women's clubs, civic, recreation and youth organizations. Its two main objectives are to stimulate year-round interest in music and music education, and to advance specific local music projects of permanent social and cultural value.



Frank Horsfall

★★ A collection of manuscripts by the late Charles E. Ives was presented to Yale University, New Haven, Connecticut, by the composer's widow. The collection is being catalogued and classified by John Kirkpatrick and will be brought to the university next fall. It will be placed in a special "Ives Room" in the new music library.

★★ In recognition of the great contribution of Josef Lhevinne to the musical world as one of the foremost pianists of this century and an outstanding member of the Juilliard Graduate School Faculty for over twenty years, Juilliard School of Music has established a permanent scholarship for pianists in his memory.

★★ Aaron Copland was the guest artist of the Fifth Annual Festival of Contemporary Music at Oberlin College from February 17 through February 19. He spoke on the subject, "The Contemporary Composer," and conducted the Oberlin Orchestra in two of his own works. Each of the festival's three programs featured major works by Mr. Copland. Also featured were two new compositions by members of the Conservatory faculty. Joseph Wood's Quintet for Piano and Strings (1954), was given its first performance, and Sonatina for Piano (1954) by Walter Aschaffenburg, first played in Cleveland, received its first Oberlin performance.

★★ Our hats are off to Frank Horsfall, who has been first flutist of the Seattle Symphony Orchestra for forty-six years. On December 8, 1908, he joined Local 76 and became a member of the Seattle Symphony about the same time. Then the Seattle Symphony was conducted by Michael Kegrize. Mr. Horsfall has played under every conductor since, both guest and resident, from the days of Henry Hadley, Karl Krueger, Basil Cameron and Sir Thomas Beecham to contemporaries, including Eugene Linden, Stanley Chapple, Manuel Rosenthal, Arthur Fiedler and the present conductor, Milton Katims. In all these years he has missed only one concert because of illness.

★★ Fredric Vonn, pianist, comedian and improviser, now returned from a tour of Europe and Africa, is currently engaged in presenting a coast-to-coast series of piano-comedy concerts.

★★ Ignace Strasfogel conducted the "Metropolitan Opera Auditions of the Air" on January 17th over station WABC. Now in his fourth season on the musical staff of the Metropolitan, Mr. Strasfogel was formerly affiliated with the New York Philharmonic as official pianist and assistant conductor.

INTERNATIONAL MUSICIAN

CLOSING CHORD

ELSIE F. WOELBER

We have recently received word of the passing of Elsie F. Woelber, wife of Henry Woelber, who has been a contributor to the *International Musician* and also has written articles on musical subjects for various Boston newspapers. Mrs. Woelber passed away October 17, 1954, at their home in Jamaica Plain, Massachusetts.

Mrs. Woelber attended the New England Conservatory of Music. After winning two scholarships in essay contests, however, she concentrated her studies on Shakespeare and Dickens.

As a girl she traveled with various male quartets and Kelley's Tableau Company, as "Elsie Adams, the Little Quakeress." Later, she was featured in many plays by the Professional Women's Club given in Jordan Hall, the Majestic, Wilbur and Plymouth theaters.

The Woelbers had been married for fifty-two years and theirs was an unusually felicitous union.

Shortly after receiving the above announcement, this office was informed that Henry Woelber had also passed away, his death occurring on February 12. The issue of April will contain a sketch of Mr. Woelber's career.

WALTER A. PARDA

Walter A. Parda, President of Local 314, Elmira, New York, passed away on October 26, 1954, just one day after his fifty-first birthday.

In December, 1950, Mr. Parda was elected Vice-President of the local and in February, 1951, he took over the duties as its president. He was a delegate to the 1951, 1953 and 1954 conventions.

He played both the accordion, which was his first instrument, and the saxophone. For the past few years, however, he generally worked with the accordion.

HARRY POWELL

Harry Powell, a member of Local 6, San Francisco, California, died on December 18, 1954, in San Francisco. He started his career at the age of eighteen years arranging for Victor Herbert, then, for some time, worked as arranger for John Philip Sousa, and, later,

for Shapiro-Bernstein. For several seasons he played first trumpet in the Showboat Band, and, in addition, made the arrangements for Showboat musical scores. For some twenty years he was chief arranger for Sherman-Clay, music publishers of San Francisco.

He made the original arrangements for such lasting tunes as "Moonlight and Roses," "Whispering," "Do You Ever Think of Me," "The Doll Dance," "Sleep," "Springtime in the Rockies," and many other popular favorites.

JOHN J. RAYNOLDS

John J. Reynolds, a charter member of Local 63, Bridgeport, Connecticut, passed away at the age of eighty-four on January 13.

Born in Carlyle, England, he came to this country at the age of five and studied music in Philadelphia. Later he moved to Bridgeport and became a leader of theater orchestras there. Mr. Reynolds was one of the founders of the Connecticut Symphony Orchestra and played viola in this orchestra.

For many years he had been a member of the local's executive board.

PROF. T. J. KRODEL

Professor T. Johnson Krodel, seventy-one-year-old charter member of Local 296, Columbia, Pennsylvania, and its secretary at the time of his death, passed away on December 28.

A native of Columbia, he received his musical education in Philadelphia. Being active in church, music and fraternal circles, he was well known in the community. He had served as organist and choir director of the St. Paul's Episcopal Church. Besides his choir and organ work, he conducted his own orchestra for many years. He was also a director of the old Metropolitan Band.

Mr. Krodel was elected treasurer of Local 296 when it was founded in 1903 and had held some office throughout the years. When the local observed National Music Week in 1953, Mr. Krodel was chosen general chairman of the program. He directed the Bainbridge Band in several of its selections.

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Guide to Accordion Playing

(Continued from page twenty-six)

middle of this controversy; he could immediately enlarge his market if everyone was happy with the same publication.

The Arrangers

Here's a step where it's difficult to tread. In reality, very few firms know what constitutes a good arrangement. In fact, it's too bad that so few firms take the time and trouble actually to hear how their arrangements sound. I know many of them would be shocked if they heard what is being done to their tunes. One of the basic problems is how does one select an arranger?

Many firms have staff arrangers who are on the payroll; they make arrangements for all instruments. Most orchestral instruments are thoroughly described as to range and tonal possibilities in Forsythe's, Berlioz' or Rimsky-Korsakoff's manuals. However, the accordion is, to my knowledge, not discussed in much detail anywhere (outside of these columns or the ATG bulletins here and abroad). Consequently, we have competent arrangers writing for the accordion with no first-hand knowledge of what they are doing. They don't really know how their arrangements sound and use many inaccurate and misleading fingerings and harmonizations in the left hand. This is false economy. I have always believed they'd sell more of these arrangements if they were done better.

When they don't have staff men, publishers engage men who are competent players or else who can guarantee them an advance sale. Competent players are a better choice than the others I have mentioned. However, if they are not teachers, too, they don't understand the student's point of view and problems. Then, too, if they're competent performers, they may not have a thorough, theoretic training and background to enable them actually to put down music on paper in a musician-like and technically correct manner.

Rather than be plagued with any of these problems, many firms are throwing up their hands in disgust and crassly seeking out a few individuals who will buy a certain, specified amount in advance and distribute the music to their select list. No fuss, no bother and a good part of the cost is covered before engaging in the project. This works to an extent, but it looks to me like a last resort. A healthy, normal business doesn't operate that way. Besides, there are so many fine competent people studying the accordion today, so many fine talents in the field, that have never been put to use in these capacities. If the publishers would only take a little more time and discretion to seek out better equipped men and listen to what they write, they'd have better publications to recommend themselves.

The Teachers

In the first paragraph I described the picture some years ago when very little appeared in print for the accordion. Teachers were desperate then and oftentimes made up their own crude, hand-written arrangements of current tunes for their students. Then that may have been necessary. But why now? I've run across some teachers, locally, who are today operating in the same fashion they did twenty years ago! They're teaching the self-same supplementary material that the student learned then. When it comes to popular music, they botch up what they can with a piano copy or scrawl something out for the student. This is most unfair to the student and the publishers. First off, it's actually cheaper to buy an accordion arrangement (when you think of the tuition rate charged) and it's certainly much simpler to read from engraved music with proper fingerings indicated throughout. Then, too, when one writes out an arrangement of a copyrighted composition, he is in fact violating the law. Accordion teachers are the most flagrant copyright infringers, and are now and then duly warned by firms with cherished properties. Recently, when one of the publishers' associations mailed out warnings about this matter, they received a letter complaining that they wrote out tunes because the publishers didn't release the tunes in their prescribed manner. One of these days, it is to be feared the publishers will make an example of a few teachers and bring them before the bars of justice. If teachers would support the publishers in their endeavors to please them, if they would honestly make known their needs, a healthier situation would come about.

INTERNATIONAL MUSICIAN

Where They Are Playing

(Continued from page sixteen)

and his Trio opened at the Hub Lounge in Collinsville, Ill.

Larry Leverenz alternates with the Ralph Baris Band at Sid's Cafe in Detroit, Mich. . . . The Frederik Martin Hotel in Moorhead, Minn., has Bus Moten for an indefinite engagement.

Hammond organist Art Edinger recently began his third year at Edward's Lounge in St. Louis, Mo.

Jimmie Pierson and the Novelty Boys broadcast over radio station WIBU and appear every Saturday night at the I.O.O.F. hall in Topeka, Kansas.

CHICAGO

The Harmonica Sweethearts (Casey Grebb and Norma Grebb) are currently playing dates in Chicago . . . Mugsy Spanier celebrated his thirty-fifth anniversary in show business when he opened at the Preview Lounge in mid-February . . . The Jack Teagarden Quintet is appearing at the Blue Note until March 6, with Ray Bauduc on the same bill . . . Bob Kirk is ensconced at the Aragon Ballroom until April 8 . . . The Red Arrow Cafe presents Johnny Lane and his Dixieland Band for a long-term engagement . . . Jimmy Blade starts his fourth year at the Camellia House of the Drake Hotel in April.

SOUTH

The O'Brien and Evans Duo recently on location at the Chamberlin Hotel, Ft. Monroe, Va. . . . The Mid-Knights impart the musical beat at the Claryville Inn, Frostburg, Md. . . . Jeanne and the High Spots (John Terry

on guitar, Hugh Dumas on bass, and Jeanne Crume on accordion and vocals) render their services in the Louisville, Kentucky, vicinity . . . Jimmy Overoad, fronting his eight-piece orchestra, is in his second season at the Belvidere Country Club in Hot Springs, Ark., through March 26.

Charlie Carroll will remain at Vick's Lounge and Bar in Miami Beach, Fla., for the rest of the winter season . . . Don Baker and his Orchestra featured in the Blarney Room of the Emerald Isle Hotel in Miami Beach . . . Hal Morris and his Orchestra furnish the music at the Sea Air Club in Pensacola, Fla., every Saturday evening plus other spot jobs.

WEST

Western guitarist Tex Lancaster is doing night club dates in Oakland, Calif. . . . The Music of Sal Carson and his Orchestra held over at the Capitol Inn, Sacramento, Calif., through May . . . The Hi Los scheduled for an indefinite run at Fack's in San Francisco, Calif., on April 1, following the Four Freshmen . . . The Ozzie Coulthart Trio pegged for Hoberg's, Forest Lake Resorts, Lake County, Calif., April 19 for the summer season . . . Hammond organist Harold "Pete" Peterson is in his ninth consecutive year at the Palisade Gardens Roller Rink in San Diego, Calif.

The El Cortez Hotel in Las Vegas, Nev., has songstress-pianist Tilli Dieterle booked until March 17. Jimmy Heap and the Melody Masters operate throughout the state of Texas.

Our columnist, Alfred Meyer, informs us that the East Orange Veteran's Administration Hospital is issuing an appeal for accordions. Other types of instruments have been sent to the hospital but the demand at present seems to be accordions—preferably bass models. Any available ones should be sent to the East Orange Veteran's Administration Hospital, c/o Special Services Department, East Orange, New Jersey.



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Executive Board MINUTES

(Continued from page fifteen)

when one of the locals attempted to charge the other for the surcharge within the disputed district. Due to this, Local 341 wishes to have the matter decided once and for all.

After discussing the matter it is on motion made and decided that the eastern half of this district be allotted to Local 77, Philadelphia, and the western half to Local 341, Norristown. It is also decided to include all the names of the towns involved in the descriptions of jurisdictions of the locals.

Case 545, 1954-55: Reopening of Case 1082, 1953-54: Claim of member Dave Apollon of Local 802, New York, N. Y., against the Sandholm Holdings, Ltd., and Club One-Two, Toronto, Ont., Can., and T. Holmes and Louis Chessler, owners, for \$8,000.00 alleged salary due him and the "Ladies of Melody," is considered.

The matter is discussed and laid over for further consideration.

Members Arter, Young and Childers representing Local 471, Pittsburgh, Pa., and members Davis, Hagarty and Comoroda representing Local 60, Pittsburgh, Pa., appear in connection with a controversy between the two locals regarding the engagement at the New Nixon Restaurant. The entire situation is explained by the representatives of both locals and an agreement is submitted between the management of the restaurant and Local 60 which provides in part that the New Nixon Restaurant shall be considered "Forbidden Territory" to members of Local 471 for a period of one year. The contract also provides that this clause is subject to the approval of the International Executive Board. The representatives of the two locals retire.

The matter is laid over until later in the meeting.
Other matters of interest to the Federation are discussed.

The session adjourns at 6:15 P. M.

570 Lexington Avenue
New York, New York
January 20, 1955

The Board reconvenes at 1:45 P. M. President Petrillo in the chair. All present.

Case 1299, 1953-54: Claim of member Bill Long of Local 10, Chicago, Ill., against Local 802, New York, N. Y., for \$1,200.00 alleged salary due him covering engagement at the Sawdust Trail, is considered.

After discussion and due consideration, it is on motion made and passed decided to reaffirm the previous decision of the Board, which was to allow the claim of member Long against Local 802 in the amount of \$1,200.00.

There is a discussion concerning non-working cards and withdrawal cards which are apparently issued by some locals.

It is decided that it is against the policy of the Federation for any local to issue such cards.

Case 5, 1943-44: Claim of member Chubby Marts against Toby Veltin, owner and manager of the Palms Club, Lake Charles, La., for \$500.00 alleged balance due per contract, is considered. In this case the claim was allowed on behalf of member Marts and Mr. Veltin now requests a reopening.

The Board decides that if sufficient facts are submitted the question of reopening will be given due consideration.

Member Jules Stein, President of Music Corporation of America, appears. He discusses with the Board various aspects of the entertainment industry as they affect members of the Federation. He makes various suggestions which he thinks may improve the business.

He brings up the question of permitting personal agents to receive a commission in excess of 5 per cent in cases where they have advanced money to members of the Federation.

He asks that the Federation explore the possibility of permitting dance bands to make films to be used in ballrooms for dancing. This would be started as an experiment in Europe, and, if successful, before anything would be undertaken in the United States and Canada, permission would first be obtained from the local in whose jurisdiction the films would be shown, after agreeing upon the conditions under which the films might be shown in that local's jurisdiction. Member Stein retires.

After some discussion the matters are referred to the President.

Other affairs of the Federation are discussed.

The session adjourns at 5:45 P. M.

570 Lexington Avenue
New York, New York
January 21, 1955

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

Case 545, 1954-55 which was laid over from an earlier session is now considered. Executive Officers Kenin, Ballard and Murdoch who had been appointed a committee to go over the case now report.

After hearing the report of the committee, it is on motion made and passed decided to allow the claim in the amount of \$4,000.00.

Case 897, 1954-55: Reopening of Case 1044, 1953-54: Claim of member Wally Wender of Local 10, Chicago, Ill., against Matt Mansella, owner, and the Orchid Lounge, Springfield, Ill., for \$700.00 alleged salary due him and his orchestra, is considered.

Inasmuch as no new evidence is introduced, it is on motion made and passed decided to reaffirm the previous decision which was to allow the claim in the amount of \$700.00.

The question of the controversy between Locals 60 and 471, Pittsburgh, Pa., in connection with the New Nixon Restaurant is now considered. After due consideration, it is on motion made and passed decided to approve the agreement be-

tween New Nixon Restaurant, Inc., and Local 60.

Local 471 also mentions they wish to be informed immediately of any modification of the price list made by Local 60. From the statements of the representatives of Local 60 it appears that this has been the procedure and that it will be continued.

The question of having a film produced depicting President Petrillo and the Federation is discussed.

Public Relations representative Leysnon is instructed to explore the matter, including the cost, and is authorized to expend up to \$1,000.00 for this purpose.

The Board discusses the transcriptions played for them containing the interview of President Petrillo by Tex McCrary and Jinx Falkenburg which was carried in three parts on three different days over Labor Day weekend by the National Broadcasting Company.

Mr. Leysnon is authorized to have these reproduced for distribution to our locals under the supervision of the President.

On motion made and passed the Board requests President Petrillo to use his authority under Article 1, Section 1, to correct an inequity in Article 15, Section 3, by re-inserting the following:

"Fair and carnival engagements, excepting that part of these engagements which are played for dancing and to which the 10 per cent surcharge shall apply."

Letter is to be sent to all locals informing them of this change, and special notice is to be published in the *International Musician*.

Executive Officer Kenin makes a further report on his attendance at the meeting of the International Labor Organisation in Europe.

The questions raised by Secretary Herman Steinichen of Local 148, Atlanta, Ga., are discussed.

(Continued on page thirty-eight)

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Comprising the following states: Minnesota, Iowa, Nebraska, North Dakota, South Dakota, will be held in Duluth, Minnesota, April 17-18, 1955. All locals in these five states are invited to attend. The Headquarters hotel will be the Hotel Duluth.

Sandy A. Dalziel,
Sec'y-Treas.
201 1/2 Seventh St.,
Des Moines, Iowa.

CALL FOR SEMI-ANNUAL CONFERENCE

To be held at the State Armory, Center St., Bristol, Conn., Sunday, March 24, 1955, at 11:00 A. M.

TO ALL CONNECTICUT LOCALS:

Greetings: In conformity with the agreement of the Connecticut Conference of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the next meeting will be held at the State Armory, Center St., Bristol, Conn., Sunday, March 27, 1955, at 11:00 A. M.

Fraternally yours,

John Cipriano, President, Local 234,
Harold Hartley, Vice-President, Local 63,
Joseph W. Cooke, Secretary-Treasurer,
Local 432.

PENN-DEL-MAR CONFERENCE ANNUAL MEETING

The Penn-Del-Mar Conference of locals of the American Federation of Musicians will be held on Saturday and Sunday, May 14, 15, 1955, at the Penn-Harris Hotel, Harrisburg, Pennsylvania. All locals in the states of Pennsylvania, Delaware, Maryland and the District of Columbia are invited and urged to send delegates.

Nicholas J. Hagarty,
Secretary
709 Forbes St.
Pittsburgh 19, Pa.

WARNING

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

ON NATIONAL UNFAIR LIST

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

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

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

CHANGE IN CONFERENCE OFFICER

Indiana State Conference—President, James L. Barger, 1019 Oneida St., Fort Wayne, Ind.

CORRECTION

In the February issue the following names were listed in the Death column under Local 106, Niagara Falls, N. Y. This was in error as these names should have been listed as Suspended:

Donald C. Delle, Albert L. Nudo, Natalo A. Paella, Thomas J. Sedlak.

CHANGES IN ADDRESSES OF OFFICERS

Local 19, Springfield, Ill.—Secretary, Horace Sweet, 108 West Reynolds St. Local 69, Pueblo, Colo.—Secretary, M. D. Frazzin, 331 Colorado Bldg. Phone Lincoln 4-4725.

Local 147, Dallas, Texas—President, Wm. J. Harris, 418 1/2 North St. Paul St., Dallas 1, Texas. Phone Riverside 4063. Secretary, Jack W. Russell, 418 1/2 North St. Paul St., Dallas 1, Texas. Phone Riverside 4063.

Local 148, Atlanta, Ga.—Secretary, Herman Steinichen, 921-922 Mortgage Guarantee Bldg., Atlanta 3, Ga. Local 539, Roseburg, Ore.—Secretary, Rennie Secantii, 19 Beaumont St. Phone Orchard 3-5327.

Local 629, Waupaca, Wis.—President, Edwin L. Knudsen, 615 Royalton St.

Local 718, Montgomery, Ala. (colored) — President, Samuel E. Ellis, 441-A South Bainbridge St. Secretary, Vance H. Humphries, 403 South Jackson St. Local 746, Plainfield, N. J.—President, William F. Sayre, Club Tropicana, U. S. Route 22, Bound Brook, N. J. Phone Dunellen 2-0803.

CHANGES OF OFFICERS

Local 23, San Antonio, Texas—President, A. J. Rozance, 304 East Craig Place. Phone PErshing 3-0396.

Local 69, Pueblo, Colo.—President, L. E. Smith, 331 Colorado Bldg. Phone Lincoln 4-4725.

Local 70, Omaha, Neb.—President, Nuncio Pomodoro, 1208 South Tenth St., Omaha 8, Neb. Phone Webster 4240.

Local 88, Benld, Ill. — President, Ferdinand Girardi, 302 West Oak St., Box 195. Phone 3853.

Local 124, Olympia, Wash. — President, Chas. B. Wagner, Route 9, Box 592. Phone 24429.

Local 145, Vancouver, B. C., Canada —President, Claude Hill, 786 Bute St., Vancouver 5, B. C., Canada.

Local 262, Woonsocket, R. I.—Secretary, Normand R. Bourget, 183 Carlington St.

Local 281, Plymouth, Mass.—Secretary, Paul M. Warnman, 18 Fremont St.

Local 334, Waterloo, Iowa—President, W. Lyle Harvey, 1230 West Mullan.

Local 351, Burlington, Vt.—President, Burton Sisco, 15 Hale Court. Phone 23751.

Local 352, Frankfort, Ind.—President, J. Hugh Lipsitt, 600 South Main St. Phone 6291.

Local 356, Ogden, Utah—President, Budd W. Workman, 3655 Gramercy Ave. Phone 4-3048.

Local 362, Huntington, W. Va.—President, Alfred Lanegger, 1456 Edwards St.

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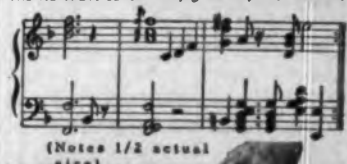
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- Local 468, San Juan, Puerto Rico, Secretary, Antonio Lopez, 255 Canal St., Stop 20, Santurce, Puerto Rico.
- Local 508, Chico, Calif.—President, Tom Collins, 2267 Chico Avenue.
- Local 575, Batavia, N. Y.—President, Don Youngs, 211 Main St., Attica, N. Y. Secretary, John Genge, Lewiston Road, Batavia, N. Y. Phone 1718.
- Local 578, Michigan City, Ind.—President Arthur R. Ziemer, 715½ East 11th St. Phone 2-6541.
- Local 591, Port Arthur, Fort William, Ont., Can.—President, Roy Coran, 215 Simpson St., Fort William, Ont., Can. Secretary, Harry Siczkar, 234 South Windermere Ave., Port Arthur, Ont., Can. Phone 5-8940.
- Local 593, Sault Ste. Marie, Mich.—Secretary, Judson P. Swart, 331 Peck St. Phone ME 2-7735.
- Local 613, Mobile, Ala. (colored)—President, Robert C. Petty, 501 Weinsacker Ave., Mobile, Ala. Secretary, Charles H. Lott, 110 Holmes St., Prichard, Ala.
- Local 676, Hudson, N. Y.—Secretary, Ray Tenerowicz, 430 Union St. Phone 8-0707.
- Local 704, Savannah, Ga. (colored)—President, Samuel Gill, Box 361, Norwood Ave. Phone 3-9017. Secretary, Carl P. Wright, Sr., 1019 Crosby St. Phone 4-9973.

WANTED TO LOCATE

- H. D. Anderson, former member Local 442, Yakima, Wash.
- Gus Herneir, former member Local 20, Denver, Colo.
- Eugene (Gene) Hobel, former member Local 147, Dallas, Texas, Local 148, Atlanta, Ga., Local 297, Wichita, Kan.
- Harry McMaisters, former member Local 2, St. Louis, Mo.
- Jerry (Mayburn) Mayborn, former member, Local 806, West Palm Beach, Fla.
- John McComb, Los Angeles, formerly with Armando Herrera orchestra.
- Vernon Slater, member Local 47, Los Angeles, Calif.
- Dick Waiwaiiole, member Local 6, San Francisco, Calif.
- Buddy Wilson, member Local 5, Detroit, Mich.
- 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.

WANTED TO LOCATE

Frank W. Spicer, Saxophone and Clarinet. Member Local 143, Worcester, Mass., possibly located in Clearwater, Fla. Anyone knowing of member Spicer's whereabouts is requested to communicate immediately with John J. Morrissey, Secretary, Local 143, A. F. of M., 107 Front Street, Worcester, Mass.

WANTED TO LOCATE

Ralph Hawkins, member Local 161, Washington, D. C., last known to be in Miami, Fla. Anyone having information on him is asked to communicate immediately with J. Martin Emerson, Secretary, Local 161, A. F. of M., 1105 16th St. N. W., Washington 6, D. C.

DEFAULTERS

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

- Cunningham & Tarrin Agency, Ralph Cunningham, Hollywood, Calif., \$506.10.
- Royal Room, and Irving King, Mrs. Thelma King, Bob King, employers, Hollywood, Calif., \$755.64.
- Beta Sigma Tau Fraternity, Inc., Benjamin W. Alston, employer, Los Angeles, Calif., \$625.00.
- Robert E. Lee Advertising Agency, San Diego, Calif., \$52.50.
- Little Club, Wm. Martin and Jesse Younger, San Leandro, Calif., \$326.00.
- Heavy's Chicken Shack, and Isaacs Jarmon, Ellendale, Del., \$100.00.
- Lemac Supper Club, Gordon Leonard, employer, Robert A. McGarrity, owner, Albany, Ga., \$900.00.
- J. Neal Montgomery, Atlanta, Ga., \$300.00.
- Chance Records, Inc., Ewart G. Abner, Jr., Pres., Chicago, Ill.
- Lawrence Marino, Rockford, Ill., \$42.20.
- Club Skylark, Louis H. Dabney, and Edward Babbage, Hopkinsville, Ky., \$140.00.
- Savoy Cafe, and Mrs. Kathryn C. Donoghue, owner, Boston, Mass., \$2,500.
- Colrain Inn, and Ronald Duris, Prop., Colrain, Mass., \$90.00.
- Tyler's Country Club, and Mrs. Carrie Tyler, Avenel, N. J., \$356.80.
- Club Elena, and Joseph Hauser, Paterson, N. J., \$48.60.
- Peter Schuyler Hotel, and Lynn M. Cool, manager, Amsterdam, N. Y., \$94.50.
- Al Rosardo, Bronx, N. Y., \$225.00.
- Kingston Lounge, and Eddie Beldegreen, Brooklyn, N. Y., \$75.00.
- Samuel Flier, Hartdale, N. Y., \$135.
- Butler Lodge, Pincus Cohen, employer, Hurleyville, N. Y., \$35.95.
- Bachelor House, New York, N. Y., \$1,338.11.
- Establan Catala, New York, N. Y., \$350.00.
- Hello Paroo, Inc., and Wm. L. Taub, Pres., New York, N. Y., \$1,843.22.
- Quality Records, Bill Lackenbauer, Pres., Harry Smith, Vice-Pres., New York, N. Y., \$1,048.12.
- Shaw Theatrical Agency, New York, N. Y., \$60.00.
- Oxford Inn, and Mrs. Frances Curnalia, employer, Oxford, N. Y., \$225.00.
- Mamakating Park Inn, and Samuel Bias, owner, Wurtsboro, N. Y., \$512.95.
- Hal-Mark Distributing Co., Inc., and Sidney Pastner, Charlotte, N. C., \$170.
- Gleason's Bar of Music, and W. A. Gleason, Prop., Cleveland, Ohio, \$200.
- R. H. Carnahan, Sr., Corpus Christi, Texas, \$1,385.80.
- Fun House Lounge, and Ray Howard, Milwaukee, Wis., \$100.00.
- Ronnie's Lounge, and Ronnie Silverman, employer, Milwaukee, Wis., \$50.00.
- Merry Ol' Gardens, and H. Bender, operator, Owen, Wis., \$90.00.
- Balmy Beach Pavilion, and Eddie Sargent, employer, Owen Sound, Ont., Can., \$310.00.
- Gilbert Warren, promoter, Hull, Que., Can., \$221.00.
- Chateau DuLac, and Robert Vaillancourt, owner, Magog, Que., Can., \$325.
- Les Soirees Classiques, and Jacques LaRoche, Pres., Sillery, Que., Can., \$1,500.00.
- Jack Kent, \$400.00.
- Shirley H. Stadium, Portland, Ore., \$660.00.
- Bill Dodson, Miles City, Mont., \$325.

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DEATH ROLL

Alton, Ill., Local 282—Edward J. Klempeter.
Bend, Ill., Local 88—Frank Peila.
Boston, Mass., Local 9—Harry P. Dodge, Nina Finesinger, Gelsomino Pelosi, George A. Bamford, Henry Woelber.
Chester, Pa., Local 481—Frank Sacca, Cling Miller, George Griffin. Dorothy Bateman.
Columbus, Ohio, Local 103—Harry S. Raymond.
Chicago, Ill., Local 10—George Pappas, Stuart Woodbridge, A. M. Elrod, Thomas J. Orzado, Marvin Rosin.
Columbia, Pa., Local 296—T. Johnson Krodell.
Detroit, Mich., Local 5—Ruth McMahon, Patt P. Nagar (Jose Nagar).
Hartford, Conn., Local 400—Rubin Segal.
Hanover, Pa., Local 49—Harry S. Fisher.
Jersey City, N. J., Local 526—Louis Ruben, William Ufert, Salvatore Cucchiara, Frank C. Genter.
Louisville, Ky., Local 11—Chester Martin.
Miami, Fla., Local 655—Glenn Burbett.
Minneapolis, Minn., Local 73—James Messica, Sr.
Montreal, Que., Can., Local 406—Alex Gardner, Joseph Deilgat, Oscar Geravis, Robert Abrams, Maurice Cormier, Arthur Pelletier.
Milwaukee, Wis., Local 8—Milton Geisler.
New Brunswick, N. J., Local 204—Olaf Muckenheim.
Newark, N. J., Local 16—Sam W. Taylor, Joseph Eater, Olaf Muckenheim, Robert Ferry, Albert Peursall.
New Haven, Conn., Local 234—Raymond F. Thomas, Milton Zudekoff.
Olympia, Wash., Local 124—Zita Dillon, Roy Fox.
Pittsburgh, Pa., Local 60—Louis A. Amen, Wm. H. Lanigan, Andrew Miller, Fred C. Sinn.
Peoria, Ill., Local 26—Dick H. Raymond.
Rochester, N. Y., Local 66—Andre DeRibaupierre, John Wignall.
Stevens Point, Wis., Local 213—Nic Allen.
Senectady, N. Y., Local 85—Arthur C. Mich.
San Francisco, Calif., Local 6—Louis Armbruster, Wallace W. Boswell.
Toronto, Ont., Can., Local 149—A. J. Kennedy, Percy Morgan, R. F. Wilks.
Wilkes Barre, Pa., Local 140—John Tomashanski.
Washington, D. C., Local 710—Lloyd Stewart.
Wichita, Kan., Local 297—Tessa C. Hanna, Wm. M. Jackson.
New York, N. Y., Local 802—Carmine Braga, Dorothy Bell, Edmondo Aversano, Michael Briglio, Mario C. Bottesini, Sam Fleischman, Bengemen Fidelman, Abe Goldman, S. Florio, Frank C. Genter, Fred A. Williams, Howard White, Joseph L. Witt, Jack Scharf, Karol Rathaus, Andrew Melisano, James Joseph McGinn, Giuseppe Mazzariello, Charles C. Liljeback, Herb Cook, William Robert Ufert, Marvin R. Saxbe (Saxby), Gus Guderian, Louis Amen, Chester Martin, Nathan Kanvin, Wm. J. Haubert, Walter H. Hartmann, Salvatore Cucchiara, Vincenzo Castelli, Frank Caldara, Ford L. Buck, Jack Mogilansky, George Seiferth, Aloysius L. O'Keefe, Francis X. Pagano.

Suspensions, Expulsions, Erasures, Terminations

SUSPENSIONS

Antigo, Wis., Local 638—Ray J. Smanda, Leonard Bacon.
Binghamton, N. Y., Local 390—Arthur Magill, Danbury, Conn., Local 87—Leonard Cruse, Marty May, Fred Mewse, Charles L. Jarvis, Jr., Eleanor Peck.
Danville, Ill., Local 90—Peggy Jean Coonce, Charles Love, Walter Moore, Nancy Grace Orenbuck, Gordon A. Rice, Montell Rivers, Vera Louise Smith, Jack Simpson, James Russell Smith, Dallas Lecky Vance, Marcie Wolf.
Frankfort, Ind., Local 352—Otto (Doc) Lovess.
Grand Forks, N. D., Local 405—Johnny Rolston, Richard Picken, John A. Gonselaw, James W. Ivona, Frederick E. Martin, Brent A. Stolpeated, Walter Stillman, Dale Swanson, Harry E. Simons, Adolph Tibratowski, Burton Johnson, Wilfred Kelly, Lillian Kelly, Raymond Plack, Myron T. Dammen, Grace Swanson, Alvin Swanson.
Greenville, S. C., Local 604—James L. Butler, John C. Cork, Robert I. Dinkler, Richard F. Lanzer, Marion Osteen, John Poulos.
Hazleton, Pa., Local 139—Harry Burgrat, John Claypotch, Jr., Angelo Merola, John N. Merola, Jr., Salvador Merola, Eugene Panzarella.
Jersey City, N. J., Local 926—Charles Paradise, Anthony Alo, Anthony Barbera, William Barnett, Ralph Briggs, J. Bud (Budziowski), John Bufano, Donno Connert, Milton Entsminger, Harry Fallin, Rudy Ferris, Wm. Fitzmiller, Joseph Grasso, Joseph Hart, Mark Ianelli, Simon Laurence, Heinz Lewin, Carmen Lilioia, John Lucciola, Nicholas Maino, Phil Marino, Gil Melle, Ken Mills, Louis Orain, H. W. Pettigrew, Angelo Pranzo, Maurice Rechcia, John Rex, Robert Rix, Frank Richards, Lesmie, Bruce Slade, Don R. Simeone, Emory Shoals, Ezelle Watson, Jos. J. Zaranonello.
Milwaukee, Wis., Local 8—Ruth Berce, Emilie Fromm, William H. Hatfield, Henry Kaselau, Richard Kennigott, Harry Lepp, Dan T. Peak, Don F. Siefert, Milton Benson, Rosalie Braun, John Ganganic, Harry Howell, Richard Keelan, Paul Kruszynski, Eugene Miller, Mitos Rankovic, Frank Schweitzer, Robert Berghaus, James J. Gall, William Herwig, Peter Karidas, Harold Kirchner, Roy Lindquist, Rudy Pugel, Lola Smith Rieckhoff.
Memphis, Tenn., Local 71—Douglas Hillwain, Max Brubaker, Allan Goldman, Howard Jelks, Neal Jones.
Minneapolis, Minn., Local 73—Robert Benike, Kathryn R. Clark, John W. Cooper, John W. Cravens, Folke Gilbert, Archie Gilbertson, Thomas B. Kokes, Chas. E. Krcenz, Peter D. Krosgeng, Marvin L. Ludwig, Glen G. Palmer, Wm. M. Pierce, Robert Rieschl, Frank W. Lewis, Sheldon Rockler, Robert C. Schmidt, Lou Skarving, Jack E. Weizel.
Montreal, Que., Can., Local 406—Leroy Fallanna, Ralph Herold, Kurt W. Grundman, Serge Garant, Slim Williams.
Newark, N. J., Local 16—Albert Armstrong, Dominic Bonassia, Beverly Bradley, Arthur Braga, Lloyd Buchanan, James R. Byrd, Matilda Caldwell, Joseph Cindarella, Edward T. Clark, Wibert Coleman, Arthur E. Crooks, Felix D'Addario, Henry Durant, John Ferrara, Lorenzo Goins, Joseph T. Gomez, Alfred Gomez, Wm. Griffiths, Robert Gutentag, Ulysses Hampton, Thos. E. Handforth, Clemente Heimann, Cal Hughes, Edwin Kujnievic, Helen Todd Lowe, John Macchiaverna, Lloyd Mitchell, Charles Persip, Richard Quackenbush, Thos. Ritchwood, Chas. Rodriguez, Daniel Scalgia, Thos. Sciarillo, Howard A. Taylor, Louis Veger, Robert L. Wydock, Clasters Young, Steve Zingonoff.
Niagara Falls, N. Y., Local 106—Donald C. Delle, Albert L. Nudo, Natalia A. Paella, Thos. J. Sedlak.
Providence, R. I., Local 198—Jos. DiMauro, Mickey Wolfberg.
Pittsburgh, Pa., Local 60—Nazareth Rondinelli.
Peoria, Ill., Local 26—Joseph B. Proel.
Springfield, Mass., Local 171—Louis Beaulac.
St. Paul, Minn., Local 30—Max J. Gallis.
Washington, D. C., Local 710—Walter I. M. Armstrong, Henry S. Baxter, Louis N. Brown, William T. Brass, Charles F. Brooks, Thomas H. Chase, Wallace L. Coyer, William Council, Lawrence M. Cooper, Alvin E. Carter, Calvin E. Dawes, Lester Dockery, Earl U. Edwards, Felix Franklin, Charles R. Gray, Thomas E. Gregory, Johnnie M. Graham, Charles T. Hall, Jr., Albert Hopkins, Clarence Johnson, Lorenzo Knight, Chester Lewis, Henry W. McClain, Leonard W. Meade, Harold C. Minor, Gracella Oliphant, William L. Payne, Williborn Pogue, Oliver Perry, William C. Ross, Lee R. Shelton, Norman L. Shepherd, Emmett R. Simmons, Richard Strange, A. Sylvester Venable.
Worcester, Mass., Local 143—Alan H. Amidon, Madeline M. Bertone, Marie F. Chaput, Thomas I. Tobin, Lowell E. Preston.
Wisconsin Rapids, Wis., Local 610—Robert White.
Wheeling, W. Va., Local 142—Jos. W. Campbell, Leonard Nash, Jos. Nedved, Irvin D. Little, Louis B. Scherrer.
Wichita, Kan., Local 297—Leo E. Ashcraft, Jr., Robert J. Atkinson, Bobbie Jean Bastian, Fred E. Fruhauf, Mahlon A. Hawkins, Homer E. Livingston, Jr., Bernie D. Marnell, Alfred H. Mitchell, J. Blaiely Patterson, Jr., John M. Popkeas,

Thomas E. Poulos, Otis G. Pumphrey, Phillip A. Reed, Patricia A. Skerlong, Myra F. Smith, James E. Staatz, Gordon R. Steinhoff, Ivan B. Suggs, H. Wayne Tway, Walter F. Walter.

EXPULSIONS

Detroit, Mich., Local 9—Earl W. Allen (Shorty Frog), Barbara S. Barbara, Douglas Brant, Leonard Broski, Eunson Broxton, John K. Burris, Alexander G. Coburn, Othello (Art) (Cut) Collins, John Ernest Conley, Jack O. Daley, Herbert (Herbie) Dell, Leona DeLoach, Joseph Parnell (Duke) Cortlay, Howard Henry Doeren, Kenneth W. (Cornland) Down, Frances (Medley) Frazier, Norman Garber, David E. Gillespie, Jr., William J. Harris (Joe Harris), Betty Lee Hatfield (Boots Gilbert), Charles E. Hatfield (Chuck Hatfield), Alvin Cooper Hayes (Al Hayes), Herman B. Hopkins, Tate Houston, Ali Mohammed Jackson (The Arab), Jerome L. Jarzembowski (Jerry Jerome), Wendell M. Jenkins, J. McKinley Lee, Jr., Angel Leon, Roscoe McDowell, James B. McGee, Charles A. Memmingers, Donald Gene Moore, Edward Mathey Peis, Chester Potts (King Potts), George James Pugh, Clarence Ed. Ringo, Robert Veia Rodriguez, William Silas Roman, Dewey Smith, Jr. (Smitty), Geraldine Smith (Shaw), Charles Stevens (Chuck Stevens), Albert Taylor, Margaret May Taylor, William Lee Taylor, Cecil Elton (Jack) Terry, Alonzo Tucker, Gary W. Urry, Frank Anthony Watausk (Frankie Watt), Robert S. Weinberg (Bob Wayne), Norman A. Whaler, Pauline (Paula) Whitefield, Joe DeWayne Yancey (Jody Yancey).
Montreal, Que., Can., Local 406—Alphonse Thomas.

ERASURES

Cleveland, Ohio, Local 4—Eugene N. Adams, Herbert W. Adler, Jimmy Ala, Nick Amadio, Dan Armstrong, Louis Baic, Roland Bondou, Ramona A. Butler, Jay W. Collins, Robert Cooper, Everett Evans, Mike Finelli, William Garger, Fred Haddad, Leon M. Hamlin, John E. Hancock, H. Neil Heus, Walter Kopy, Charles W. Maneage (Chuck Mann), John Manolios, Paul J. Norwood, Eileen Ross (Lyn Colbee), Thomas Shepho, Gerald Stefa, Robert H. Swenson, Robert D. Testa, Donald G. Wheeler.
Corpus Christi, Texas, Local 644—Valerio Longoria, Simon Gonzalez, Ramon Garcia.
Indianapolis, Ind., Local 3—Jack Adams, John Amcs, James F. Basey, Wm. Breedlove, Harry W. Fisher, Thomas H. Francis, Harvey M. French, Oscar H. Fullen, Wm. H. Goode, Stanley Holzer, Rose A. Holden, Richard G. Robbins, Richard Perry, Robert H. Sommers, Leroy Vinnegar, Gerald H. Voorhis, John K. Yorong.
Los Angeles, Calif., Local 47—Smiley Burnett, Phil Correco, John H. Dillard, Roger Fleming, Lou Lea, Russell Lee, Joe Liggins, John D. Moore, Betty Morris, Don Palmer, Paul Quinchette, Chuy Reyes, Mike Riley, Art Robey, Ernest E. Walker.
Long Beach, Calif., Local 353—Keith Middleton.
Miami, Fla., Local 659—Philip Zwilling.
Montreal, Que., Can., Local 406—Romco Perusse.
Newark, N. J., Local 16—Fred Rouch, Larry Young, Wm. Ford.
Pontiac, Mich., Local 784—Herbert A. Baker, Theodore E. Carter, Clarence T. Prude, Jr., Robert E. See, John P. Swan, Jerry Walsh.
Rochester, N. Y., Local 66—Sol Parmet.
San Jose, Calif., Local 133—Beverly Paradise, Raymond G. Turcotte, Gary Chamberlain, Wm. E. Campbell, Lester Peterman.
San Juan, P. R., Local 468—Felipe Aibarez, John Alexander, Jeremias Antonetti, Collazo Pedro Ayala, Irene Ballesteros, Luis Emilio Berrios, Rafael Conilla, Carlos M. Cabrera, Manuel A. Caparron, Colon Angel Febus, Cristobal Gonzalez, Andres Hernandez, Mariano Francisco Ortiz, Espinosa Maximo Torres, Hernandez Nestor Torres, Abdias Villalonga, Caban Segundo, Conlon J. Julio, Crespo Pedro, Davila Iluminado, Diaz L. Gilberto, Luze Fabery, Gladys C. Franceschi, Anibal Herrera, Ruben D. Horta, Helen Kilpatrick, Francisco A. Kortright, Lorenzo T. Luna, Israel Plata, Ramona E. Rivera, Juan I. Rodriguez, Tomas Russo, Ramon L. Valentin, Antonio R. Rosado, Roberto Vazquez, Luis A. Vargas, Aida L. Velaz, Francisco Vicenty.
San Francisco, Calif., Local 6—Hilaro Villegas, Wilton Pike, Eubert Honoré, Richard Norris, James Ellison, LaVerne Perney.
Washington, D. C., Local 161—Jose Modesto Alvarez, Franklin E. Haughawout, Edw. F. Legel, Denny E. McReynolds, Bernard Mainer, Alex P. Mendenhall, Robert B. Neville, Jack Newcomes, Jos. P. Niland, Kenny Sims, Albert F. Suste, Theodore M. Vranken, Matt Windsor.
Washington, D. C., Local 710—Carlton Drinkard, TNT Thomas Tribble, Smallwood E. Williams.
New York, N. Y., Local 802—John Alton, Elmer J. Alexander, Charles J. Calendrillo, Madelon Coglianese, Miles D. Davis, Beryl C. Booker, Boniface (Buddy) De Franco, John M. Greer, Leroy (Slim) Stewart, Joseph A. Venuto, Jr., Froilan Maya, Robert D. (Sunny) Nicholas, Richard Allan Ortiz, Jonathan (Jo) Jones, Maxwell Lemuel Roach, Edward Ernest Sauter, Charles Parker, Jr., Arthur R. King, Eva La Mont, Bennie Green, Lester Elgart, Orville Brooks, Joyce A. Bring, Charlie (Cookie) Williams, Frank Tammero, Lester R. Brown, Felix Nazario.

TERMINATIONS

New York, N. Y., Local 902—Harry Competello (Camp), Louie Martini Azzara, William Dimimiti, Donald C. Gusano, Edna Schubert Swanstein, Mollie M. Segal (Mona Caro), Anthony Novo, Charles Pericone, Jr., A. Stephen Kretzmer, Ivo Hartman, Reinaldo Davila, Lucius (Lucky) Millinder, John Marrapodi, Eugene Lubliner, S. dney Kahn (Kurtzman), Charles J. Kupcewicz, Frederick C. B. Jones, George Hendleman, Ken-

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Introduction and Allegro... Robert Bordall
Theme and Variations... Lyona Reynolds
Divertissement for Brass... Vernon DeYoung
Variations and Scherzo... Ray Jassan
Music for Brass and Timpani... James Marks
The Brass Square... Earl Zindars

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Executive Board MINUTES

(Continued from page thirty-four)

It is decided that Local 148 is not permitted to encroach upon the jurisdiction of Local 462.

The insurance carried by the Federation for accidents involving Board members or representatives of the Federation is discussed.

The President is instructed to study a summary of our policies and make suggestions if the present coverage is not all-inclusive.

Treasurer Steeper makes a report on the activities in his office.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

570 Lexington Avenue
New York, New York
January 24, 1955

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present.

There is a general discussion regarding the expenses of the annual Conventions of the Federation. The Treasurer makes a detailed report of the expenditures in connection with the last six Conventions. The matter is discussed.

It is suggested that the Treasurer report further at the next session of the Board.

There is a discussion regarding the status of Enlisted members of the Federation in Canada.

It is decided as a policy that these members may enjoy the privileges of membership in their own locals but may not transfer into other locals.

The case of member Ted Graham of Local 210, Fresno, Calif., who had transferred into Local 6, San Francisco, Calif., and while there was charged with violation of the transfer laws, is considered. He was fined \$250.00, removed from the engagement and also had his transfer cancelled.

It is decided by the Board that he shall be granted a stay on the payment of the fine pending appeal and that he cannot play the engagement during this period.

The President reports on the disaster caused by the recent hurricane in the jurisdiction of numerous of our locals. He had communicated with these locals for the purpose of ascertaining if any financial assistance was required from the Federation to alleviate the conditions among our members. After canvassing the entire area the total of such assistance requested amounted to \$1,400.00 which was paid by the Federation.

The President reports on the donations made from the funds of the Federation for various charitable purposes, which donations he is authorized to make in accordance with the action of the International Executive Board.

The following bills which have been paid are submitted to the

Board. On motion made and passed payment of these bills is ratified.

Walter M. Murdoch,
Canadian Representative
Expenses:
July, 1954 \$ 351.00
August, 1954 317.67
September, 1954 482.51
October, 1954 308.38
November, 1954 357.03
December, 1954 600.21

Hal Leyshon & Assoc., Inc.
Public Relations

Expenses on monthly bills over and above supervisory fee and payroll:

September 2, 1954, operating expenses \$1,209.97
additional Convention expenses 695.12
October 2, 1954, operating expenses 705.17
November 3, 1954, operating expenses 818.61
December 2, 1954, operating expenses 1,324.82
January 3, 1955, operating expenses 1,529.77

Separate bills:

Cocktail stirrers, 100,000 700.00
96,000 stirrer cards and tent mailing cards 984.00

Van Arkel and Kaiser, Counsel
Expenses on bills, over and above retainer:

August 31, 1954 \$ 71.17
September 30, 1954 35.55
October 29, 1954 43.43
November 30, 1954 137.03
December 31, 1954 67.48
Roosevelt, Freidin & Littauer,
Counsel

Expenses over and above retainer:

September 1, 1954 \$ 312.59
October 1, 1954 596.38
November 1, 1954 719.77
December 1, 1954 419.31
January 1, 1955, additional fee 8,000.00
January 1, 1955 1,034.49

John B. Moser, attorney for American Broadcasting Company

October 22, 1954, cost of record in the ABC case before the National Labor Relations Board \$1,783.53

O'Connell and Aronowitz, Albany, N. Y.

December 3, 1954, in connection with case of Haven Johnson in the Supreme Court of Albany County \$2,500.00

Gameroff & Fenster, Montreal, Que., Canada

December 13, 1954, services rendered in the AGVA case which was settled out of court \$5,000.00

Mullinax & Wells
Dallas, Texas

November 9, 1954, case of Robert H. Semon vs. El Paso Local 466 \$ 845.54

The request of Hortense Allen to be removed from the National Unfair List of the Federation is now considered. She had been active in combatting the Federation in the AGVA situation in Canada.

It is decided to leave this matter in the hands of the President.

President Petrillo explains the arrangements made between Phil Fischer, Federation Studio and TV Film Representative, and Local 47 concerning his office.

The Board approves the agreement made which satisfactorily covers the purpose for which it is intended.

President Petrillo reports to the Board on all activities of his office to date on television, new films for television, and the use of old motion pictures on television.

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

The session adjourns at 5:30 P. M.

570 Lexington Avenue
New York, New York
January 27, 1955

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

All present.

The Treasurer gives a further report of expenditures in connection with the Conventions and meetings of the International Executive Board held between Conventions.

The Board passes the following motion:

"The International Executive Board in Mid-winter session in New York has examined the costs and methods of disbursement as submitted by the Treasurer in the past six Conventions, 1949 to 1954 inclusive.

"The Board finds, after careful study, that bills for operating these Conventions have been paid in many instances in cash and that the warrant system of authorization has not been strictly adhered to.

"The Board cannot concur in this method of operation. It feels that the control of costs can only be effective by strict adherence to the warrant system of authorization. The Treasurer is therefore instructed, commencing immediately, that all bills may only be paid by a warrant duly signed by the President, Secretary and Treasurer, with a detailed explanation of expenditure appended thereto."

President Petrillo reports to the Board that he is changing the auditors and engaging new ones.

Executive Officer Kenin reports on behalf of the committee which is to work for the repeal of the 20 per cent Amusement Tax. The committee had a meeting and then went to Washington where it made several contacts. It will continue its efforts for the purpose for which it was appointed.

Executive Officer Kenin suggests that at future Conventions the members of the Executive Committee assume the duties of making the necessary arrangements.

The matter is to be further considered at future meetings of the Board.

It is decided that the Treasurer communicate with the President in connection with the opinion submitted by Attorney Kaiser regarding the exemption of payments in the Retirement Fund by Secretary Cluesmann.

The question of the increased per capita tax adopted by the Trades and Labour Congress of Canada is now discussed.

On motion made and passed it is decided to make the increased payment.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 4:30 P. M.

NEWS NUGGETS

★★ Emmett M. Steele has been appointed to the music faculty of the School of Music of North Central College in Naperville, Illinois, where he is director of bands and conductor of the newly organized North Central-Civic Symphony.



Julian Olevsky, violinist, presented a concert at Carnegie Hall on January 11 in which he featured four compositions by Fritz Kreisler, in commemoration of the latter's eightieth birthday.

★★ Canadian pianist Ross Pratt has recently made a short tour of Canada, during which, in Montreal, he gave the first Canadian performance of Milhaud's *Carnaval d'Aix* for piano and orchestra and also made his Canadian television debut in *Rhapsody on a Theme of Paganini* by Rachmaninoff with the orchestra led by Désiré Defauw. In Winnipeg, his birthplace, Mr. Pratt was soloist with the Winnipeg Symphony Orchestra under Walter Kaufmann in the Brahms Second Concerto which was played to an audience of 3,500 in the Civic Auditorium.

★★ A four-year tuition scholarship is being awarded by the Juilliard School of Music. It will preferably go to a young violinist. Such a scholarship as this one, which was presented by the Sam and Rie Bloomfield Foundation of Wichita, Kansas, is especially appropriate at this time when the training of fine string players shows a marked decline.

★★ The Hospitalized Servicemen's Committee of Brooklyn, New York, sponsored a testimonial dinner-dance in honor of Eli Dantzig on January 19. He has been musical director in the St. George Hotel for thirty years.

★★ Helen Schafmeister presented at the Waldorf-Astoria, New York, the last of her "Candlelight Musicales" this season, on February 3, at which she played a part of her Danish Ballet. Rose Dirman, soprano, sang three of her songs.

INTERNATIONAL MUSICIAN

★★ The New Orleans Philharmonic-Symphony writes us that they have a few vacancies in the string sections for the 1955-56 season which, incidentally, will be twenty-five weeks long. Those interested in obtaining auditions should send a short biographical sketch to New Orleans Symphony, 605 Canal Street, New Orleans, Louisiana.



Harriet Serr, heard in recital in Carnegie Hall on February 25

★★ A monument to Theodore Thomas, for forty-five years conductor of symphony orchestras in America and founder of one of the first American music conservatories, was unveiled in his native town of Essen, Germany, on the fiftieth anniversary of his death in January. The son of a musician, Thomas showed his musical talents at the age of nine in a violin concert for the King of Hanover. Emigrating to America at the age of ten in 1845, Thomas became one of the chief pioneers of symphonic development in the United States.

★★ Kansas Wesleyan University announces its first annual Composition Contest for new choral works. A 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.

Entry blanks and further information may be procured from Arthur R. Custer, Chairman, Division of Fine Arts, Kansas Wesleyan University, Salina, Kansas.

★★ Bernard Rogers, composer and head of the Composition Department at the Eastman School of Music in Rochester, has been named winner of a contest sponsored by the Musical Fund Society of Philadelphia for composition of a choral work with symphony orchestra. The Society contemplates a premiere performance with large orchestra and chorus of the winning composition, "The Prophet Isaiah."

Bookers' Licenses Revoked

CALIFORNIA	
Beverly Hills	
Gervis, Bert	768
National Booking Corp.	2409
Hollywood	
Alnsworth-Box Agency	2612
Artists Corp. of America	4244
Dempster, Ann	776
Fynn, Jay	3977
Federal Artists Corp.	5081
Fishman, Ed	3557
Lening, Evelyn, Agency	3302
Herring, Will	741
Montague, Percival S.	1922
Rinaldo, Ben, Agency, Inc.	899
Skeels, Lloyd L.	2010
Taylor, Harry S., Agency	262

Los Angeles	
Bonded Management Agency	788
Bozung, Jack	2074
Cunningham and Tarrin Agency	2586
Daniels, James J.	4663
Gustafson, Ted, Agency	1565
Lara, Sidney	4474
McDaniels, R. P.	1790
Pollard, Otis E.	3463
Roberts, Harold William	1905
Smart, H. Jose	5153
Strauss Theatrical Productions	1438
Young, Nate	778
San Diego	
Johnson, Frank	1754
Stutz, Walter R., Enterprises	1275
Willis & Hickman	3919
San Jose	
Fuller, Frank H.	5895
Hamilton, Jack	1020

COLORADO	
Denver	
Jones, William	139
Grand Junction	
Harvey, R. S.	1857
Sterling	
Southwestern Orchestra Service	2133
CONNECTICUT	
Bridgeport	
McCormack and Barry	50
Rex Orchestra Service	1386
Bristol	
Wilks, Stan	4682
Danbury	
Falzone Orchestra Bookings	1037
East Hartford	
American Artist Association	2469
Hartford	
Doolittle, Don	1850
McClusky, Thorp L.	718
New England Entertainment Bureau	4580
Vocal Letter Music Publishing & Recording Co.	4192
Manchester	
Broderick, Russell	4641
New Haven	
William Madigan (Madigan Entertainment Service)	821
New London	
Thames Booking Agency (Donald Smitkin and Frederick J. Barber)	5423
Stratford	
Pickus, Albert M.	1161

DISTRICT OF COLUMBIA	
Washington	
Alliance Amusements, Inc.	339
LaMarre, Jules	323
FLORIDA	
Fort Lauderdale	
Chamberlin, Geo. H.	4103
Jacksonville	
Associated Artists, Inc.	3263
Earl Newberry	3400
Foor, Sam, Enterprises	3400
Miami	
Chrisman Productions	1831
Mason, Lee	3858
Steele Arrington, Inc.	1451
Miami Beach	
Interstate Theatrical Agency	2914

Pensacola	
National Orchestra Syndicate	2134
St. Petersburg	
Atkins, L. E.	2691
West Palm Beach	
Squire, Lawton N.	3771
GEORGIA	
Augusta	
Minnick Attractions	4842
Joe Minnick	3234
Neely, J. W., Jr.	3234

ILLINOIS	
Beardstown	
Stocker, Ted	2902
Bloomington	
Four Star Entertainment Co.	1021
Calumet City	
Janas, Peter	2340
Wayne, Ted, Associated Services	67
Carlinville	
Lutger, Ted	1280
Centralia	
Owen, Mart	361
Chicago	
Chicago Artists Bureau	468
Donaldson, Bill	1341
Graham Artists Bureau, Inc.	1305
Lewis, Mable Sanford	2666
Ray, Ken, and Associates	56
Vagabond, Charles	1582
Eflingham	
Greuel, E. A.	319
Joliet	
Universal Orchestra Co.	1411
Kankakee	
Devlyn, Frank	583
Mounds	
Johnson, Allan, Agency	3231
Murphysboro	
Paramount Orchestra Service	976
Peoria	
Wagner, Lou	5794
Princeton	
Russell, Paul	999
Rockford	
Harry G. Cave	314

INDIANA	
Bloomington	
Camil Artists Bureau	3207
Evansville	
Universal Orchestra Service	554
Indianapolis	
Elliott Booking Co.	75
Ferguson Bros. Agency	3158
Greater United Amusement Service	3394
Powell, William C. (Bill)	4150
Hammond	
Stern's Orchestra Service, Paul Stern	3154
Kokomo	
Hoosier Orchestra Service	256
Knox	
Helms, Franky	4554
South Bend	
Redden, Earl J.	251
United Orchestra Service of South Bend	2263

IOWA	
Council Bluffs	
Continental Booking Service	1413
Des Moines	
Howard, Toussaint I.	632
Radio and Theatre Program Producers	863
Mason City	
Blerkamp, Kermit	3078
Red Oak	
Cox, Lee, Enterprises	955

Webster City	
Belghtol, D. A.	1290
Bonsall, Jace	1657
Continental Attractions	304

KANSAS	
Atchison	
Gilmore, Ted	443
Wichita	
Midwest Orchestra Service	118
KENTUCKY	
Paducah	
Vickers, Jimmie	2611
Shreveport	
Tompkins, Jasper	2755

MAINE	
Kittery	
New England Entertainment Bureau	1588
MARYLAND	
Baltimore	
Associated Colored Orchestras	1256
Barton, Jack	61
Dixon's Orchestra Attractions Corp.	378
Forty Club, Inc.	1173
Nation-Wide Theatrical Agency	3765

MASSACHUSETTS	
Boston	
Baker, Robert H.	2849
Brudnick, Louis J.	5873
Hub Theatrical Agency, Gertrude Lagoulis & Leonard, Lou, Theatrical Enterprises	2698
Shepherd, Buddy	4131
Sullivan, J. A., Attractions	2456
150	
Danvers	
Larkin, George	2614
Hatfield	
Newcomb, Emily L.	1318
Holyoke	
Cahill, Robert J.	2352
Donahue, Charles B.	1977
New Bedford	
Parment Booking Office	2495
Pittsfield	
Bannick, Paul	5944
Marcella, N.	307
Salem	
Larkin, George J.	3337
Springfield	
Hagan Theatrical Enterprises	2806

MICHIGAN	
Bridgman	
Hillman, Bill	6099
Detroit	
Austin, Shan (Amusement Booking Service)	558
Benner, William R.	395
Colored Musicians & Entertainers Booking & Service Bureau	1335
Detroit Artists Bureau, Inc.	24
Gladstone	
Foster, Robert D.	648
Grand Rapids	
Seth, Don, Theatrical Attractions	5338
Jacob Donald Seth	
Jackson	
Roach, Robert E.	1943
Kalamazoo	
Osborne Theatrical Booking Exchange	2500
Pentac	
Bowes, Arthur G.	694
Fine Arts Producing Co.	267

MINNESOTA	
St. Paul	
Clausen, Tomy	4406
Conlon, Thomas J.	4354
Fleck, Ed.	3196
Raynell's Attractions	2032
Vilender, Lawrence A.	4357
Winona	
Interstate Orchestra Exchange	
L. Porter Jung	626
Kramer Music Service	256

State	City	Name	Phone	State	City	Name	Phone	
MISSISSIPPI	Jackson	Berns, Harry B.	232R	Pomeroy	Dallas	Beck, Jim	1517	
		Bradley Williams Entertainment Bureau, R. Bradley Williams	1415			Portis, Cal	4246	
	Perry, T. G.	Brown, Harry	2425	Salem	Southwestern Amusement Service	Watson, S. L.	2397	
		Bryson, Arthur	3507			Windsor, Walter, Attractions	1144	
	Delta Orchestra Service	Campbell, Norman E.	2844	Staubenville	Houston	Orchestra Service of America	151	
		Carlson, Ralph T.	2345				Kingsville	Cole, Roy
	MISSOURI	Columbia	Chartrand, Wayne	1530	Toledo	Entertainment Bureau		6400
			Coffee, Jack	4328			OKLAHOMA	Tulsa
	Missouri Orchestra Service	Cooper, Ralph	5323	Allentown	Pennsylvania	Bahr, Walter K.		
		Kansas City	Crane, Ted				217	Carbondale
Coz, Mrs. Evelyn S.	635		Croydon's Theatrical Agency	Cubamerica Music Corp.	Curran, Tommy	123		
Drake, Tom	334	Dauscha, Billie				2595	Newcastle	Thos. A. Natale (Natale Theatrical Agency)
Municipal Booking Agency	3151	Durand & Later	425	Philadelphia	Coopersmith, Joseph	1511		
Southland Orchestra Service	1180	Eaton, Robert H., Inc.	667			Creative Entertainment Bureau	Dupree, Reese	379
Stevens, V. Thompson	376	Eva Artists Assoc., Hi Steger	2325	Gould, Hal, Theatrical Agency	Hammer, Godfrey			2738
Wayne's Theatrical Exchange	536	Evans & Leo	1896			Keeley's Theatrical Agency	McDonald, Chris	4269
North Kansas City	Schulte-Krocker Theatrical Agency	Finck, Jack, Agency	3658	Mears, W. L.	Muller, George W.			441
		Filamitl Enterprises, Inc.	89			National Theatrical Agency	Orchestra Agency of Philadelphia	Price, Sammy, Entertainment Bureau
St. Louis	Associated Orchestra Service	Galt, John R.	2357	Sepia Entertainment Bureau	United Orchestra Service			
		Belliveau Music Service	325			Singer, John	Summers and Tennebaum	Harry Weissman
Cooper, Ted	333	Gill, Howard	3013	Talent Corporation of America	Times Square Artists Bureau			
MONTANA	Butte	Gillman Artists	1120			Trent, Bob	United Artists Management	4198
		J. B. C. Booking Service	3044	Godfrey, George A.	2132			Universal Amusement Enterprises
NEBRASKA	Alliance	Greene, Beverly, Theatrical Agency	500	Parker & Ross	Pearl, Harry	1577		
		Alliance Booking Agencies, Paul El. Davee, Harold D. Hackor	5420			Perch, Billy, Theatrical Enterprises	Perry, Lou	Rhelngold, Sid, Agency
Lincoln	Central Booking Service	Orfenhagen, Wilber H.	1648	Robinson, Thomas (Atlas Theatrical Agency)	Rogers and Ruggerio, Trixie Rogers, Rose Ruggerio			
		Omaha	Amusement Service			Harlem Musical Enterprises, Inc.	3603	Rogers, Max
George, Gabriel	5126			Hart, Jack	114	Scanlon, Matt	Shaw Theatrical Agency	
Swanson, Guy A., Midwest Booking Agency	3032	Howard, Lu, Radio Productions	3900	Sheridan, Kay	Silvan Entertainment Bureau			1774
Tri-State Entertainment Service	5124	Johnson, Don	5625			Singer, John	Summers and Tennebaum	2560
NEVADA	Las Vegas	Kling, Gene, Theatrical Agency	3444	Singer, John	Summers and Tennebaum			2560
		Gordon, Ruth	4333			Lastfogel, Daniel T., Agency (Daniel T. Lastfogel)	2100	Talent Corporation of America
NEW HAMPSHIRE	Manchester	Lila Theatrical Enterprises	2247	Trent, Bob	United Artists Management	4198		
		Knickerbocker Agency, Edw. F. Fitzgerald	3574			Lipkin, Jerry	3434	Universal Amusement Enterprises
NEW JERSEY	Asbury Park	Lustman, J. Allan	381	White, Lew, Theatrical Enterprises	Barton, Lee	924		
		Hagerman, Ray	3434			Teddy McRae Theatrical Agency	2352	Utica
Atlantic City	Universal Enterprises Co., Inc.	Mel Theatrical Enterprises (Esther Navarro)	1544	Charlotte	T. D. Kemp, Jr., Southern Attractions	1237		
		Williamatoc, Jimmie	1949			Morales, Cruz	1561	Pitmon, Earl
Belleville	Matt, John	National Entertainment Service	849	Greensboro	OHIO	Akron	Trapas, T. A.	
		Dantels, Howard J.	4031					National Swing Club of America
Jersey City	Newark	Navarro Theatrical Enterprises (Esther Navarro)	2002	Calina	Martin, Harold L.	1402		
		Mandala, Frank	4536			Parker & Ross	293	Cincinnati
Paterson	Joseph A. Ciampone (New Jersey's Music Agency)	Pearl, Harry	6	Clarksville	Harris, Wm. J., Jr.	4063		
		NEW YORK	Albany			Perch, Billy, Theatrical Enterprises	1577	Nashville
Jack O'Meara Attractions	2316			Rogers, Rose Ruggerio	1964	TEXAS	Beaumont	
Bob Snyder	1904	Rhelingold, Sid, Agency	3274	Boling	Spotlight Band Booking Cooperative			4181
Auburn	Dickman, Carl	Rogers, Max	2513			CANADA	Calgary, Alberta	Simmons, G. A.
		Buffalo	Axelrod, Harry	Scanlon, Matt	2043			
Empire Vaudeville Exchange	830			Shaw Theatrical Agency	2641	Edmonton, Alberta	McKenzie, Blake (Prairie Concerts)	5106
Service	Farrell, Ray J., Amusement Service	Sheridan, Kay	1198	Toronto, Ontario	Kudlets, Harold			1657
		Gibson, M. Marshall	338			Silvan Entertainment Bureau	1774	Mitford, Bert, Agency
Fort Plain	Union Orchestra Service	Singer, John	3226	Cleveland	Manuel Bros. Agency	3566		
		King, George, Productions	1457			Summers and Tennebaum	2560	Columbus
Lindenhurst	Fox, Frank W.	Harry Weissman	1801	Dayton	Hixon, Paul	552		
		Harris, Douglas	3945			Talent Corporation of America	4098	Elyria
New Rochelle	Harris, Douglas	Times Square Artists Bureau	1801	TEXAS	Beaumont	Bartlett, Charles	2186	
		New York City	Alexander, Morley				Trent, Bob	4198
Allen Artists Bureau	3711			Universal Amusement Enterprises	169	CANADA	Calgary, Alberta	Simmons, G. A.
Foch P. Allen	1493	Wells, Abbott	3738	Ottawa, Ontario	Carrigan, Larry L.			
Allied Entertainment Bureau, Inc.	1493	White, Lew, Theatrical Enterprises	1526			Edmonton, Alberta	McKenzie, Blake (Prairie Concerts)	5106
Baldwin, C. Paul	2352	Barton, Lee	924	Toronto, Ontario	Kudlets, Harold			1657
Berney, Paul L., Productions	3099	Utica	5140			Montreal, Quebec	Artistes de Montreal, Reg'd. (Madame Albert Gosselin)	63

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

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

DOTHAN:
Colored Elks Lodge (Club), and
O. B. Purifoy, Employer
Smith, Moe

FLORENCE:
Valentine, Leroy

MOBILE:
Am Vau Club, Inc., Garret Van
Autenp, Commander, George
Faulk, Manager
Cavalade of Amusement
Moor, R. E., Jr.
Williams, Harriet

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

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

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

PHENIX:
24 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF:
Sunnyside Lounge, and George
Nackard

PHOENIX:
Chi's Cocktail Lounge (Chi's
Beverage Corp.), and J. A.
Keilly, Employer
Drunkard Show, Homer Holt,
Producer
Gaddis, Joe
Huehor, John
Jones, Calvin B.
Malouf, Leroy B.
Smith, Claude V., Sec.-Treas.
Artists Booking Corp. (Holly-
wood, Calif.), Phoenix, Ariz.
Willett, R. Paul
Zanzibar Club, and Lew Klein

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

ARKANSAS

BLTYHVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
Hammon Oyster House, and Joe
Jacobs
Pettis, L. C.
Smith, Dewey

HOT SPRINGS NATIONAL PARK:
Mack, Bec

LITTLE ROCK:
Arkansas State Theatre, and Ed-
ward Stanton, and Grover J.
Butler, Offices
Bennet, O. E.
Civic Light Opera Company,
Mrs. Recce Sazon Price,
Producer
Stewart, J. H.
Weeks, S. C.

McGEHEE:
Taylor, Jack

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

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

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

TEXARKANA:
Oak Lawn Theatre, and Paul
Kerzbam, Owner and Operator

WALNUT RIDGE:
Howard Daniel Smith Post 4157
VFW, and R. D. Burrow,
Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy

ANTIOCH:
Kerue, Gene
(Eugene Schweichler)
Village, and Wm. Lewis, Owner

ARTESIA:
Carver, Ross
Doric Corporation, Jack B.
Young, Owner, Tommy
Thompson, Manager
Red Barrel

AZUSA:
Pitoe, Vance
Rucie, Joe

BAKERSFIELD:
Bakersfield Post No. 8, American
Legion, and Emanuel Ed-
wards
Conway, Stewart
Curtner, George

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

BEVERLY HILLS:
Bert Gervus Agency
Mistissin, Paris
Rhapsody on Ice, and N. Ed-
ward Beck, Employer
Savage, Bob

BIG BEAR LAKE:
Cresman, Harry E.

BURBANK:
Elbow Room, and Roger
Coughlin, Manager
Irwin, Arthur
Edwards, James, of James Ed-
wards Productions
Fontaine, Don & Lon
Gradney, Michael
Hallont, Nate
Hennegha, Charles
Mazewski, Claude
Merry Widow Company, and
Eugene Haskell, Raymond E.
Mauro
Milton Recording Co., and
War Perkins
Moore, Cleve
Morris, Joe, and Club Alabam
Moby, Ewan
New Products Institute of
America, and Joseph H.
Schulte
Pierce, Pops
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W.
Pugh, Archie Gayer, Co-
Owners, and L. F. Stotz,
Agent
Welcome Records, Recording
Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl

LOS ANGELES:
Fuller, Frank
MARIN CITY:
Pickins, Louis

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

NEVADA CITY:
National Club, and Al Irby,
Employer

NEWHALL:
Terry, Tea

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

OAKLAND:
Arrow Club, and Joe Bronk,
Frank Merton and Joy Sheet,
Owners
Bill's Rendezu Cafe, and Wm.
Matthews
Moore, Harry
Morkin, Roy
Pedroni, Frank

OCEAN PARK:
Frontier Club, and Robert
Moran

OROVILLE:
Rodgers, Edward T., Palm
Grove Ballroom

OXNARD:
McMillan, Tom, Owner, Town
House

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

PASADENA:
Hazelton, Mabel
Ware, Carolyn E.

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

PITTSBURG:
Delia Club, and Barbara Bliss
Simmons

REDCLOUD:
Downbeat Club, and Johnnie
Jenkins, Freddie

SACRAMENTO:
Cass Nelson, Nello Malerbi,
Owner
Leingang, George
O'Connor, Grace

SAN DIEGO:
Blues and Rhythm Attractions
Agency

Jack Lasley's Cafe, and Jack
Lasley
Long Beach Exposition, and D.
E. Kennedy, Pres., Horace
Black, Director and General
Manager, James Vermazen,
Assistant Director, May Fil-
ippo, Sec., Evelyn Rinehart,
Asst. Mgr., Charles D.
Spangler, Public Relations and
Office Dept., George W.
Bradley, Advance Ticket Di-
rector.

McDougall, Owen
Spangler, Public Relations and
LOS ANGELES:
Acqua Parade, Inc., Buster
(Clarence L.) Crabbe
Arizona-New Mexico Club,
Roger Rogers, Pres., and
Frank McDowell, Treasurer
Beta Sigma Tau Fraternity, Inc.,
and Benjamin W. Alston,
Employer
Bliss Light Ballroom, and
Bill Iory
Brisk Enterprises
Coiffure Guild, Arthur E. Teal
and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley
Amusements, Inc., and
Harold Stanley
Dalton, Arthur
Edwards, James, of James Ed-
wards Productions
Fontaine, Don & Lon
Gradney, Michael
Hallont, Nate
Hennegha, Charles
Mazewski, Claude
Merry Widow Company, and
Eugene Haskell, Raymond E.
Mauro
Milton Recording Co., and
War Perkins
Moore, Cleve
Morris, Joe, and Club Alabam
Moby, Ewan
New Products Institute of
America, and Joseph H.
Schulte
Pierce, Pops
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W.
Pugh, Archie Gayer, Co-
Owners, and L. F. Stotz,
Agent
Welcome Records, Recording
Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl

REVERLY HILLS:
Bert Gervus Agency
Mistissin, Paris
Rhapsody on Ice, and N. Ed-
ward Beck, Employer
Savage, Bob

BIG BEAR LAKE:
Cresman, Harry E.

BURBANK:
Elbow Room, and Roger
Coughlin, Manager
Irwin, Arthur
Edwards, James, of James Ed-
wards Productions
Fontaine, Don & Lon
Gradney, Michael
Hallont, Nate
Hennegha, Charles
Mazewski, Claude
Merry Widow Company, and
Eugene Haskell, Raymond E.
Mauro
Milton Recording Co., and
War Perkins
Moore, Cleve
Morris, Joe, and Club Alabam
Moby, Ewan
New Products Institute of
America, and Joseph H.
Schulte
Pierce, Pops
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W.
Pugh, Archie Gayer, Co-
Owners, and L. F. Stotz,
Agent
Welcome Records, Recording
Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl

CATALINA ISLAND:
Club Brazil, and Paul Mirabel,
Operator

COMPTON:
Vi-Lo Records

COULTON, ST. BERNARDINO:
Kenston, Mrs. Ruth, Owner
Pango Pango Club

DECOTO:
Howard, George

DUNSMUIR:
McGowan, J. B.

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

FAIRFIELD:
Guardhouse Tavern, and
Walter Jarvis, Employer

FONTANA:
Seal Bros. Circus, Dorothy
Anderson, Employer

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

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Artists Booking Corp., and Craig
Smith, Pres. (San Francisco,
Calif.), Wilford Hobbs, Vice-
Pres. (Dallas, Tex.), Claude V.
Smith, Sec.-Treas. (Phoenix,
Ariz.)
Nahb, Kroger
Birwell Corp.
Bocage Rooms, Leonard
Vannerson
California Productions, and Ed-
ward Kovacs
Club 22 (Trocadero), and Sam
Einstoss, Pat Coleman, Turk
Prujan, Employers
Coiffure Guild, and Arthur E.
Teal, and S. Tex Rose
Cunningham, Ralph, Cunning-
ham & Tarris Agency
Encore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal
Mgt., Ltd.
Fishman, Edward I.
Gayle, Tim
Gray, Lew, and Magic Record
Company
Haymer, Dick
Kappa Records, Inc., Raymond
L. Krauss
Kull, Clarence
Morros, Boris
National Booking Corporation
Patriotic, Trent
Rohrschick, Kurt (Ken Robey)
Sue Bros. Circus, and George
McCall
Harry S. Taylor Agency
Royal Room, and Irving King,
Mrs. Thelma King, Bob King,
Employers
Trocadero, and Sam Einstoss,
Employer
Universal Light Opera Co., and
Association
Vogue Records, and Johnny
Anz, Owner, and Bob
Stevens, F. L. Harper
Wally Kline Enterprises, and
Wally Kline
Western Recording Co., and
Douglas Venette

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

Brigham, Froebel Astor
Carnival Room, and Jack
Millsbaugh
Cotton Club, Benny Curry and
Otis Wimberly
Crown Club and Wm. E. (Bill)
Wilson
Hudson, Aline
Lee, Robert E., Advertising
Agency
Logan, Manly Eldwood
Lost Frontier Cafe, and Eugene
O. Hicks
Miller, Warren
Mitchell, John
Paiso, Ray
Rancho Cafe and Frank Bom-
pensiero
Tricoli, Joseph, Operator, Play-
land
Washington, Nathan
Young, Mr. Thomas and Mrs.
Mabel, Paradise Club
(formerly known as Silver
Slipper Cafe)

SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cable Car Village Club, and
Light Ballroom, Owner
Cafe Society Uptown (now
known as Emanon Breakfast
Club)
Champagne Supper Club and
Mrs. Mildred Mosby
Club Drift In, and Don
McCarthy
Deary, J. B.
Fox, Eddie
Giles, Norma
Oronato, Vincent
Pago Pago Club, and Laci Lay-
man and Kellogg Catering,
Inc.
Paradise Gardens, and John A.
Gentry and William Carthen
Primaloon Ballroom, and Carrie
O. McCoy
Reed, Joe, and W. C.
Rogers and Chase Co.
Say When Club, and G. J.
Nieman
Shelton, Earl, Earl Shelton
Productions
Sherman and Shore Advertising
Agency
Smith, Craig, Pres., Artists
Booking Corp. (Hollywood,
Calif.)
The Civic Light Opera Com-
mittee of San Francisco,
Francis C. Moore, Chairman
Waldo, Joseph

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

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

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

SANTA CRUZ:
Righetti, John

SANTA MONICA:
Lake, Arthur, and Arthur (Dag-
wood) Lake Show
McRae, H. D.

SEASIDE:
Corral Night Club, and
Al Leroy

SHERMAN OAKS:
Kraft, Eddie

SIGNAL HILL:
Moeller, Al, Signal Hill
SOUTH GATE:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred
Stagnaro

VAN NUYS:
Lehr, Raynor

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Bennell, Edward
Jones, Bill
Turf Club and Bill Bayers,
Manager

JULESBURG:
Cummins, Kenneth

LAMAR:
Main Cafe, and Robert Dunn,
Prop.

MORRISON:
Clarke, Al

TRINIDAD:
El Moro Club, and Pete Laango

CONNECTICUT

BRIDGEPORT:
Lusina, Edward

EAST HAMPTON:
Hotel Gervamagus

FAST HAVEN:
Carnevale, A. J.

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madison Entertainment Service

NEW LONDON:
Androoli, Harold
Bisconti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph

NIANTIC:
McQuillan, Bob
Russell, Bud

POQUONNICK BRIDGE:
Johnson, Samuel

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

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

WESTPORT:
Goldman, Al and Marty

DELAWARE

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

ELLENDALE:
Heavy's Chicken Shack, and
Isaac Jarmon

GEORGETOWN:
Gravel Hill Inn, and Preston
Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

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

FLORIDA

BRADENTOWN:
Strong, Merle, Bernice and
Ronald

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay
Howse

DANIA:
Paradise Club, and Michael P.
Slavik

DAYTONA BEACH:
Bethune, Albert

DELAND:
Club Aloha and E. C. Phillips,
Owner

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

FORT MYERS:
Bailey, Bill—All Star Minarels,
Inc., and Si Rubens
McCutcheon, Pat

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

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

JACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Florida Food and Home Show,
and Duval Retail Grocers As-
sociation, and C. E. Winter,
President; Paul Bien, Man-
aging-Agent
Forest Inn, and Florida Amuse-
ments, Inc., and Ben J. Mary
and Joel Spector, and Joe
Allea
Jackson, Otis
Newberry, Earl, and Associated
Artists, Inc.
Zumot Huff Associates

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

LAKELAND:
King, B. E.

MIAMI:
Brooks, Sam
Club Jewel Box, Charles Nasio,
Owner, Danny Brown,
President
Donaldson, Bill
Flame Club, and Frank Corbit,
Owner
Prior, Bill (W. H. P. Corp.)
Robert Clay Hotel, and Fred T.
Quinn, Manager, Nicholas
Girard, Promoter
Smart, Paul D.
Talavera, Ramon
36 Club, and Tony Aboyoua,
Employer

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

MISSISSIPPI

MEMPHIS:
Perlmutter, Julius J.
Poisant, Hotel, and Bernie
Frausand
Rosevelt Theatre
Scott, Sandy
Straus, George
Weills, Charles

ORLANDO:
Club Cabana, and Elmer and
Jake Guatner, Owners
Club Surocco, and Ray Buisden
Fryor, D. S.
Redman, Arthur J.
Sunbrook, Larry, and his Rodeo
Show, and Sunbrook Speed-
way

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
Wildmeyer, Pres., and Kidney
Orlin, Secretary

PANAMA CITY:
Daniels, Dr. E. B.

PENSACOLA:
Hodges, Earl, of the Top Hat
Dance Club
Keeling, Alec (also known as
A. Scott), and National Or-
chestra Syndicate and Ameri-
can Booking Company, and
Alexander Attractions
Miss Texas Club, and Richard
Coomer, Owner and Prop.
Southland Restaurant, and
J. Ollie Tidwell

QUINCY:
Montre, Reg

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

SARASOTA:
Muller, Fred

SMYRNA:
Kent County Democratic Club,
and Sokomon Thomas, Chair-
man

STARKE:
Camp Blanding Recreation
Center
Goldman, Henry

STUART:
Sutton, G. W.

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

TAMPA:
Brown, Russ
Carousal Club, and Abe Burkow,
and Norman Karn, Employers
Merry-Go-Round Club, and
Larry Ford
Rich, Don and Jenn
Williams, Herman

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

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

GEORGIA

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

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

AUGUSTA:
Baxter, Joe
Bill and Harry's Cabaret, Fred
W. Taylor, Manager, and
C. W. (Bill) Prince
Dawson, Robert H., and
Caribe Lounge in Plant Hotel
Foster, Mr.
Kirkland, Fred
Minnick Attractions, Joe Min-
nick
J. W. Neely, Jr.
Revel, Bob

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

HINESVILLE:
Plantation Club, S. C. Kiser and
F. W. Taylor

MACON:
Capitol Theatre
Lee, W. C.
Sensabaugh, Leslie

SAVANNAH:
Hayes, Gus
Model Shows, Inc., and David
Eddy, Owner, Charles Barnes,
Manager

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

THOMASVILLE:
Club Thomas, and Terry
Mazy, Operator

VALDOSTA:
Dye, J. D.
VIDALIA:
Pal Amusement Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE:
Crandall, Earl
Lachness, Jess

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

LEWISTON:
Cantor, Sam
Broecker, Mrs. R. M.
Via Villa, and Fred Walker

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

POCAHONTO:
Beck, Rufus
Commis, Bob
Hivarka, Sam
Pulso, Dan
Reynolds, Bud

SPIT LAKE:
Fireside Lodge, and E. E. Berg

ILLINOIS

BELLEVIEW:
Anderson, P. D.
Davis, C. M.

BLOOMINGTON:
McKinney, James R.
Thompson, Earl

CAIRO:
Sergeant, Eli

CALUMET CITY:
Mitchell, John

CHAMPAIGN:
Johnson, Bonnie

CHICAGO:
Adams, Delmore and Eugene
Reize Room, and Philip Mas-
field

Brydon, Ray Marsh of the Dan
Rice 3-Ring Circus
Cadillac Bob's Toast of the
Town

Chicago Records, Inc., Ewart G.
Abner, Jr., Pres.
Chicago Casino, and Harry
Weiss, Owner

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

Daniels, Jimmy
Donahoe, Bill
Elders, Cleo
Evans, Jess
Finn, Jack, Owner "Play Girls
Club," "Victory Pollies"

Gayle, Tim
Clen, Charlie
Hale, Walter, Promoter
Hill, George W.
Knob Hill Club, and Al Penman
Mackie, Robert, of Savoy Ball-
room

Majority Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency

Moore Carlo Lounge, Mrs. Ann
Hughes, Owner
Moore, H. B.
Munaro Concert Management,
and George Wildeman

Music Boys and Jack Perez
and Louis Cappanola, Em-
ployers

**Music Bowl (formerly China
Doll), and A. D. Blumenthal**
Nob Hill Club, and Al Penman
O'Connor, Pat L., Pat L. O'Con-
nor, Inc.

Silhouette Club, and Joe Saltra
Stoner, Harlan T.
Teicher, Charles A., of
T. N. T. Productions
Whitfield, J. Preston

Zigzag's Gridiron Lounge, and
Zigzag Casarobski, Owner

DECATUR:
Pace, James (Buster)

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

IRRESCUCIBLE:
Marabel, George
GULFPORT:
Sunset Night Club, and Parris
Shambour

KANSAAS:
Haver, Mrs. Theron
LA GRANGE:
Hart-Van Recording Co., and
H. L. Herman

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

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

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

PEKIN:
Candlelight Room, and Fred
Roman

PROBIA:
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Stroeter, Paul
Thompson, Earl
Wagner, Lou

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

ROCKFORD:
Marino, Lawrence
ROCK ISLAND:
Barnes, Al
Greyhound Club, and
Tom Davella

SPRINGFIELD:
Face, James (Buster)
Shroy, C. L.
Terra Plaza, and Elmer Bartolo,
Employer

WASHINGTON:
Thompson, Earl

ZEIGLAR:
Zeiglar Nite Club, and Dwight
Allsup, and Jason Wilkas,
Owners

INDIANA

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

BEECH GROVE:
Mills, Bud

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

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

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Adams, Jack C.
PORT WYNE:
Brummel, Emmett

GARY:
Johnson, Kenneth
GREENSBURG:
Club 46, Charles Holzhaus,
Owner and Operator

INDIANAPOLIS:
Benson, William, and his All-
American Brownskin Model
Carter, A. Lloyd
Dickerson, Matthew
Donahoe, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz

Lazar, Eugene and Alex
Rolter
Bonds Shating Rink,
and Perry Plich, Operator
Sho-Bar, and Charles Walker
William C. Powell Agency

LAFAYETTE:
Club 52, Charles Gibson, Prop.

MUNCIE:
Bailey, Joseph

NEWCASTLE:
Harding, Stanley W.

RICHMOND:
Newcomer, Charles
Pachert, H. H.

SOUTH BEND:
Childers, Art (also known as
Bob Cagney)
Charles E. Thompson Post 9733,
V.P.W. H. A. Johnson,
Commander

SPENCERVILLE:
Kelly, George M. (Marquis)

STRASBURG:
Waco Amusement Enterprises

IOWA

CARROLL:
Brown Derby and Mabel Brown

CLARKSON:
Miller, J. L.

CLINTON:
Abbe, Virgil

DENISON:
Larby Ballroom, and Curtis
Larby, Operator

DES MOINES:
Brubaker, Tommy

HARLAN:
Gibson, C. Tommy

POWERSVILLE:
Dance Hall, and Henry Pat-
schall

SHERMANS:
Aspinwall, Hugh M. (Chick
Martin)

SPENCER:
Free, Ned

VAIL:
Hollywood Circus Corp., and
Charles Jacobson

WATERLOO:
Suptoe, Benson L.

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

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator

COFFEYVILLE:
Ted Blake

DOGGE CITY:
Graham, Lyle

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

KANSAS CITY:
White, J. Cordell

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

LOGAN:
Graham, Lyle

MANHATTAN:
Stuart, Ray

PRATT:
Clemens, C. J.
Wiley, L. W.

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

SALINA:
Brown, Harry E.

TOPEKA:
Mid-West Sportsmen Association

WICHITA:
Aspinwall, Hugh M. (Chick
Martin)

Holiday, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

HOPKINSVILLE:
Club Skylark, Louis B. Deboay
and Edward Babbage

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

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

King, Victor
Spaulding, Preston

PADUCAH:
Vickers, Jimmie

RICHMOND:
Golden Horseshoe, and Mrs.
Flora Hudson, Operator

LOUISIANA

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

Starr and Bars Club (also known
as Brass Hat Club), A. B.
Conley, Owner, Jack Tyson,
Manager

Weil, E. L.

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

CONZALE:
Johns, Camille

LAFAYETTE:
Hedacal Caravan
LeBlanc Corporation of Louisiana
Veitia, Toby

VENABLES Cocktail Lounge
LARK CHARLES:
Village Bar Lounge, and
C. L. Barber, Owner

LESLIEVILLE:
Capell Brothers Circus

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

HATCHETTES:
Burton, Mrs. Pearl Jones

NEW ORLEANS:
Barker, Rand
Beras, Harry B., and National
Artists Guild
Callico, Ciro
Dog House, and Grace Mas-
tines, Owner

Gibbert, Julie
Hurtme, The, Percy Stovall
LeBlanc, Dudley J.
Monnie, George

OPELOUSAS:
Cedar Lane Club, and Mill
Delmo, Employer

BEVERLYPORT:
Reves, Harry A.
Roppolo, Angelo
Stewart, Willie

SPRINGHILLS:
Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould

PORT FAIRFIELD:
Paul's Arena, Gibby Seaborn

MILFORD:
Birchmead Inn, and Charles
Anastoe, Prop.

SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kaser-
sky, Proprietor

Byrd, Olive J.
Carter, Charles
Cox, M. L.

Forbes, Kenneth (Shia)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner

Greber, Ben
Jolly Post, and Armand Moer-
inger, Prop.

LeBlanc Corporation of Maryland
Perkins, Richard, of Associated
Enterprises
Weiss, Harry

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

CUMBERLAND:
Waingold, Louis

EASTON:
Hannah, John

FENWICK:
Repich, Albert

HAGERSTOWN:
Bauer, Harry A.
Claus, David

MAVRE DE GRACE:
Bind, Norvel

NORTH BEACH:
Aka Hotel, and Bernard Men-
del, Owner

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

SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BLACKSTONE:
Stefano, Joseph

BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President

Bronahaa, James J.
Crawford House Theatrical
Lounge

Hargad Concerts, and Harry
Hess

L. J. B. Productions, and Lou
Brudnick
E. M. Loew's Theatres
Regency Corp., and Joseph R.
Weiser

Savoy Cafe, and Mrs. Kathryn C.
Donoghue, Owner

Sunbrook, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon

BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners

Mutt's Steak House, and Henry
M. K. Arceoviki, and Canal
Enterprises, Inc.

CAMBRIDGE:
Salvato, Joseph

COLRAIN:
Colrain Inn, Donald Duris,
Prop.

FALL RIVER:
Andrade, William

FITCHBURG:
Bouldie, Henry

HAVERHILL:
Assas, Joe

HOLYOKE:
Holyoke Theatre, Bernard W.
Levy

Kane, John

HYANNIS:
Casa Madrid, and Pat Particelli

LOWELL:
Carney, John P., Amusement
Company

Francis X. Crowe

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

MONSON:
Concaglio, Leo

NEW BEDFORD:
The Derby, and Henry Correia,
Operator

NEWTON:
Thidault, Dorothy (Miami
Chevalier)

SALEM:
Larkin, George and Mary

SHREWSBURY:
Veterans Council

WAYLAND:
Steele, Chauncey Depew

MICHIGAN

ANN ARBOR:
McLaughlin, Max

BATTLE CREEK:
Smith, David

BAY CITY:
Walther, Dr. Howard

BRIGHTON:
Blue Lantern, Rea Charles
(Rez C. Esmond), Employer

CRYSTAL:
Palladium Ballroom, and M. R.
Winkelman, Owner

DETROIT:
Adler, Caser
Bel Aire (formerly Lee 'N Ed-
die'), and Al Wellman, Ralph
Wellman, Philip Flax, Sam
and Louis Bernstein, Owners

Hibb, Allen
Blair, Edgar M.
Briggs, Edward R.

Burgundy Records, Inc., and
Art Sutton, General Mgr.
Claybrook, Adolphus
Club 49er, and Oscar Pruitt

Connors Lounge, and Joe Pallex-
zolo, Operator

Daniels, James M.
Dustin Steamship Company,
N. M. Constans
Gay Social Club, and Eric
Scriven

Green, Goldman
Harris, Percy N. (Bud)

Hoffman, Sam
Johnson, Ivoxy
Kosman, Hyman
Minaudo, 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
Washington

FLINT:
Barnes, Jimmy
Platter Lounge, and Earl West

GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalco, Proprietor

Powers Theatre
Universal Artists and Phil Simon

RAWLWALIN:
Old Mill Dance Hall, Ernest
Fortin, Owner

MUSKOGEE HEIGHTS:
Griffin, James
Wilson, Leslie

PONTIAC:
Henry's Restaurant, and Charles
Hill

SISTER LAKES:
Rendezvous Bowl, and Ren-
dezvous Inn (or Club), Gordon
J. "Buzz" Miller

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farms, and Andrew
Sneed

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

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannah, John

HARMONY:
Niagara Ballroom and Manford
Carson, Operator

MANKATO:
Rathbeller, and Carl A. Becker

MINNEAPOLIS:
International Food and Home
Shows

Northwest Vaudeville Attrac-
tions, and C. A. McEvoy

PIPETONE:
Coopman, Marvin
Stolzmann, Mr.

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

ROBBINSDALE:
Crystal Point Terrace

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

SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson

WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner, Pilot
House Night Club

Ralph, Lloyd
Wesley, John (John W. Rainey)

CLEVELAND:
Hardin, Drezel

GREENVILLE:
Pollard, Flennord

GULFPORT:
Plantation Manor, and Herman
Burger

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

JACKSON:
Carpenter, Bob
Poor Richards, and Richard K.
Head, Employer

Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)

KOSCIUSKO:
Fisher, Jim S.

LELAND:
Lillo's Supper Club and Jimmy
Lillo

MERIDIAN:
Rishop, James B.

KEARNY:
Field, H. E.

LODGEPOLE:
American Legion, and American Legion Hall, and Robert Sprengel, Chairman

McCOOK:
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Gruver, President

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

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

NEVADA

LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Patio Club, and Max Skatner, Sid Slate, Joe Cohen
Ray's Cafe
Snoopy, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

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

RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zak, James (Zachers)

JACKSON:
Nelson, Eddy
Scherr, James

NEW JERSEY

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

ASBURY PARK:
Gilmore, James E.
Richardson, Harry

ATLANTIC CITY:
Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Dantzier, G.
Pasa, G.
Goodleman, Charles
Koster, Henry
Little Brown Jug, and Frank A. Irby, Operator
Lockman, Harvey
Olshon, Max
Pilgrim, Jacques
Seashell Bar and Restaurant, Milton Odenheimer, Owner
Steele, Larry, and Larry Steele's Smart Affairs
Yacht Club, and Nate Goldberg

AVENEL:
Tyler's Country Club, and Mrs. Carrie Tyler

BAYONNE:
Club 21

BLOOMFIELD:
Thompson, Pat

BRIGANTINE:
Brigantine Hotel Corp., and David Josephson, Owner

BURLINGTON:
American Legion Home and Oscar Hutton, Chairman

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

CAPE MAY:
Anderson, Charles, Operator

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

EAST ORANGE:
Hutchins, William

EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner

FORT LEE:
Bell Club, and Lillian Newbauer, Pres.

HOBOKEN:
Red Rose Inn, and Thomas Monto, Employer
Sportsmen Bar and Grill

JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Quinn, present Owner, and G. Staturis (Grant) and Bernice Levine, former Owners

LAKE HOPATCONG:
Dunham, Oscar

LAKEWOOD:
Seldin, S. H.

LITTLE PEARL:
Scarce, John

LODI:
Prisco Club, and Tony Cortese

LONG BRANCH:
Hoover, Clifford
Kity, Marvin
Rappaport, A., Owner, The Blue Room
Wright, Wilbur

McKEE CITY:
Turk Club, and Nellie M. Grace, Owner

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

MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor

MT. HOLLY:
Colonial Cottage, Harry Shinn, Owner

NEWARK:
Beagle Janet
Circus Bar and Nicholas Forte, Owner
Coleman, Melvin
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Holiday Corner, and Jerry Foster, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
"Panda," Daniel Stever
Pecos City, Olde Pecos City, Inc., Philip Cortazzo and Charles Politano
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Andy's Hotel, and Harold Klein Jack Ellet

NORTH ARLINGTON:
Petruzzi, Andrew

ORANGE:
Cook, Wm. (Bill)

ORTLEY:
Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer

PASSAIC:
Tico Tico Club, and Gene DiVirgilio, Owner

PATERSON:
Club Elena, and Joseph Hauer Hatab, Sam
Pyatt, Joseph
Ventimiglia, Joseph

PENNSAULIN:
Beller, Jack

PENNS GROVE:
Club Mucho, and Joe Rizzo, Owner

PLAINFIELD:
McGowan, Daniel
Nathanson, Joe

SOMERVILLE:
Three Towers Inn, and Raymond Tyler
Harrison, Bob

SPRING LAKE:
Broadacres and Mrs. Josephine Ward, Owner

SUMMIT:
Abrons, Mitchell

TEANECK:
Suglia, Mrs. Joseph

TRENTON:
Cadillac Club, and Johnny Pann, Owner

UNION CITY:
Torch Club, and Philip Mastellani, Employer

VAUX HALL:
Carillo, Manuel R.

VINELAND:
Gross, David

WEST NEW YORK:
N'Nai B'rith Organization, and Sam Nate. Employer, Harry Bornstein, President

WILLIAMSTOWN:
Talk of the Town Cafe, and Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary Green and David Time, Promoters
Halliday, Finn
LaLoma, Inc., and Margaret Ricardi, Employer
White, Parrell

CLOVIS:
Denton, J. Earl, Owner, Plaza Hotel

REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales

ROSWELL:
Russell, L. D.

RUIDOSO:
Davis, Denny W.

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

NEW YORK

ALBANY:
Johnson, Floyd
O'Meara Attractions, Jack Richards
Reichus Bar-B-Que, David Snyder, Robert States, Jonathan

ALDERS CREEK:
Burke's Manor, and Harold A. Burke

AMSTERDAM:
Peter Schuyler Hotel, and Lynn M. Cool, Manager

AUSABLE CHASM:
Antler, Nat
Young, Joshua P.

BINGHAMTON:
Stover, Bill

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
Club Delmar, Charles Marcelino and Vincent Delostia, Employers
Jugarden, Jacques I.
Katz, Murray
Miller, Joe
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugarden
Perry Records, and Sam Richman Rosado, A. J.
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.

BROOKLYN:
Beckels, Lionel
Borriello, Carmino
Bryan, Albert
Globe Promoters of Hucklebuck Revue, Harry Dixon and Elmo Oby C.
Hall, Edwin C.
Johnston, Clifford
Kington Lounge, and Eddie Beidgreen
Morris, Albert
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke
Steurer, Eliot
Sustman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Williams, Melvin
Zaslow, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony Harmon, Lusa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Ray's Bar-D, and Raymond C. Demperio
Sportstowne Bar, and Vern Stevenson, and Mr. and Mrs. Les Simon
Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager

FAR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor

FERRANDALE:
Gross American House, and Hannah Gross, Owner
Pollack Hotel, and Elias Pollack, Employer
Stier's Hotel, and Philip Stier, Owner

FLEISCHMANN:
Churs, Irene (Mrs.)

FRANKFORT:
Reile, Frank
Tyler, Lenny

GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleight, Don

GLENS OPEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer

GLENWILD:
Glenwild Hotel and Country Club, and Mack A. Lewis, Employer

GRAND ISLAND:
Williams, Ossian V.

GREENWOOD LAKE:
Mountain Lakes Inn, and Charles Fatigati, Employer

HARTSDALE:
Flier, Samuel

HUDSON:
Goldstein, Benny
Gutin, Samuel

HURLEVILLE:
Butler Lodge, and Pincus Cohen, Employer

ILION:
Wick, Phil

ITHACA:
Bond, Jack

JACKSON HEIGHTS:
Griffith, A. J., Jr.

LAKE LUZERNE:
Munck, Svend A.

LAKE PLACID:
Carriage Club, and C. B. Southworth

LIMESTONE:
Steak House, and Dave Oppenheim, Owner

LOCH SHELDRAKE:
Chester, Abe
Jewel Hotel, and Michael Steingerg and Hyman Weinstein, Props.
Mardenfeld, Isadore, Jr., Estate

LONG BEACH:
Rusty's, and Sal Rocco

MALONE:
Club Restaurant, and Louis Goldberg, Manager

MT. VERNON:
Rakpin, Harry

NEW YORK CITY:
A-440 Recording Co., and Thomas Yoseloff
Alexander, Wm. D., and Associated Producers of Negro Music
Allegro Records, and Paul Piner Andu, John R. (Indonesian Casual)
Arnold, Sheila
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karzmar
Bachelor House
Bamboo Room, and Joe Burn Bearubi, Ben
Beverly Green Agency
Bradley Williams Entertainment Bureau
Broadway Hofbrau, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner
Browne, Bridget
Bruley, Jesse
Camera, Rocco
Castleholm Swedish Restaurant, and Henry Ziegler
Catala, Estaban
Chanon, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Cohen, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Cook, David
Ralph Cooper Agency
Courtney, Robert
Crochet, Mr.
Cross, James
Michael Croydton Theatrical Agency
Currie, Lou
Delta Productions, and Leonard M. Burton
Derby Records, and Larry Newton
Domino Cabaret, and H. Wm. Tackmann, Employer, and 86th St. Assoc.
Dubonnet Records, and Jerry (Jerome) Lipkin
Dynamic Records, Ulysses Smith 85 Club, Kent Restaurant Corp., Anthony Kourios and Joe Russo
Fontaine, Lon & Don
Goldberg (Garrett), Samuel
Golden Gate Quartet
Goldstein, Robert
Gordon, Mrs. Margaret
Gratoff, Budd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hello Parce, Inc., and Wm. L. Taub, Pres.
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturam
Insley, William
Jonsson, Donald E.
Kenny, Herbert C.
Kessler, Sam, and Met Records
King, Gene
Knight, Raymond
La Busc, James
Lastfogel Theatrical Agency, Dan T. Lastfogel
Law, Jerry
LeBow, Carl
Levy, John
Lev Leslie and his "Blackbirds"
Little Gypsy, Inc., and Rose Hirschler and John Lobel
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey (Pigmeat)
Mayo, Melvin E.
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Mogale, Wm., & Assoc.
Montanez, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Navarro Theatrical Enterprises and Esther Navarro
Neill, William
New Friends of Music, and Hortense Month

**New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Blizard and Henry Robinson, Owners
Orpheus Record Co.
Ostend Restaurant, Inc.
Pargas, Orlando
Phillips, Robert
Place, The, and Theodore Costello, Manager
Quality Records, Bill Lackenbauer, Pres., Harry Smith, Vice-Pres.
Rain Queca, Inc.
Regan, Jack
Rickla, James (leader of The Ravens)
Riley, Eugene
Robinson, Charles
Rogers, Harry, Owner, "Prisco Follies"
Rosen, Phil
Rozen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Sawdust Trail, and Sid Silvers
Schwartz, Mrs. Morris
Shaw Theatrical Agency
Singer, John
Sloyer, Mrs.
Smalls, Tommy
Southern Recording Co., and Rose Santos
South Seas, Inc., Abner J. Rubica
Spotlite Club
Steve Murray's Mabogony Club
Strove, Irving
Sunbrock, Larry, and his Rodeo Show
Tackman, William H., and Domino Club, and Gloria Palast Corporation
Talent Corp. of America, Harry Weissman
Teddy McRae Theatrical Agency, Inc.
Television Exposition Productions, Inc., and Edward A. Cornez, President
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.
Wellish, Samuel
Wilder Operating Company
Zak's (Zachers), James**

NIAGARA FALLS:
Greene, Willie
Kliment, Robert F.
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.

NORWICH:
McLean, C. P.

OLEANS:
Old Mill Restaurant, and Daniel and Margaret Ferraro

OXFORD:
Oxford Inn and Mrs. Frances Curralia, Employer

PATCHOGUE:
Kay's Swing Club, Kay Angeloro

RAQUETTE LAKE:
Antlers Hotel, Abe Weinstein, Employer

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

ROME:
Marks, Al

SABATTIS:
Sabattis Club, and Mrs. Verma V. Coleman

SARANAC LAKE:
Birches, The, Mose LaFountain, Employer, C. Randall, Mgr.
Durgans Grill

SARATOGA SPRINGS:
Clark, Stevens and Arthur White Sulphur Springs Hotel, and Frank Summa, Employer

SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager
Silverman, Harry

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

SUFFERN:
Armitage, Walter, President, County Theatre

SYRACUSE:
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer

TANNERSVILLE:
Germano, Basil

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

VALHALLA:
Twin Palms Restaurant, John Masi, Proprietor

WATERTOWN:
Duffy's Tavern, Terrace Duff

WATERVILLE:
Cortez, Rita, James E. Stroms Shows
Kille, Lyman

WHITEHALL:
Jerry-Anns Chateau, and Jerry Rumania

WHITE PLAINS:
Brod, Morris

WOODBRIDGE:
Waldorf Hotel, and Morris Singer

WURTSBORO:
Mamkatung Park Inn, Samuel Bliss, Owner

YONKERS:
Babner, William
Sneclair, Carl

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John

ATLANTIC BEACH:
Be Airs Beach and Cabana Club (B. M. Management Corp.), and Herbert Month, President
Normandie Beach Club, Almann-der De-Cricco

BAYSHORE:
Moore, James J.

BAYSIDE:
Mirage Room, and Edward S. Friedland

BELMORE:
Babner, William J.

MANNHASSET:
Caro's Restaurant, and Mark Caro

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

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America, Edson E. Blackman, Jr.
Hal-Mark Distributing Co., Inc., and Sidney Pastner
Jones, M. P.
Karston, Joe
Southern Attractions, and T. D. Kemp, Jr.

DURHAM:
Gordon, Douglas

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

GREENSBORO:
Fair Park Casino, and Irish Horan
Ward, Robert
Weingarten, E., of Sporting Events, Inc.

GREENVILLE:
Hagan, William
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Hines, Jimmie
Parker, David

MAXTON:
Dunn's Auto Sales and Jack Dunn

RALEIGH:
Club Carlyle, Robert Carlyle
Ruth, Therman

REIDSVILLE:
Ruth, Therman

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachos, Sam

NORTH DAKOTA

BISMARCK:
Dome Nite Club and Lee E. Andrews (Buckley)

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

DICKINSON:
Zanker, Art and John

WARREN:
Wragg, Herbert, Jr.

WHITE EARTH:
Poscho's Ballroom, and P. W. Royer, Operator

OHIO

AERON: Basford, Doyle... BODDIES CLUB and Alfred Scrutnings, Operator... Names, Robert Pullman Cafe, George Subrin, Owner and Manager... Thomas, Nick

CLEVELAND: Atlas Attractions, and Ray Gray Bender, Harvey Bonds, Andrew (Club Ebony, and M. C. Style, Employer, and Phil Gary Club Ron-day-Voo, and U. S. Dearing... Lowry, Fred... Salanci, Frank J. Siero, Herman... A. J. Tucker, Owner... Walther, Carl O.

COLUMBUS: Ashina, William Bell, Edward... Mrs. Emerson Check, President... American Legion... Paul D. Robinson Fire Fighters... Turf Club, and Ralph Stevenson, Proprietor

DAYTON: Blue Angel, and Zimmer Abbon, Owner... Dayton Club, and William Carmel... James Childs and Mr. Stone Taylor, Earl... Jewell, President

ELKHART: Rado, Gerald... Wilson, Mr. and Mrs. Karl, Operator, Paradise Club... Belmont Grove Club, and Mr. Wilson... Blue Heaven Room, Bob Lager, Employer

INDIANAPOLIS: Colored Elks Club, and Gus Hall... FROSTVILLE: Plantation Club, and Paul D. Reese, Owner... King, Mr. and Mrs. Walter... Riverside Inn, Inc., Samuel Ottenberg, President

LANCASTER: Fred, Murray... MARIETTA: "Bring on the Girls," and Don Mendors, Owner... MOUTRIEVILLE: Wurthmann, George W., Jr. (of the Pavilion, Isle of Palma, South Carolina)

OKLAHOMA: George B. Anderson Post No. 65, American Legion, and Floyd Loughbridge

LEWISTOWN: Temple, Carl E. MEADVILLE: Nell, Carl... MIDLAND: Mason, Bill... NANTHOCK: Hamilton's Night Club, and Jack Hamilton, Owner... NEW CASTLE: Natalie, Tommy... PHILADELPHIA: Allen, Jimmy... OMAHA CITY: Leonard's Club, and Leonard Dunlap... OREGON: Granada Gardens, Shannon... GUILFORD: Mary de Joe Agency... HERMISTON: Rosenber, Mrs. R. M. LAKEVIEW: Buses, E. P. PORTLAND: Acme Club Lounge, and A. W. Denton, Manager... OREGON: Ozaeh Supper Club, and Fred Baker... ROGUE RIVER: Arnold, Ida Mae... SHELDON: American Legion Post No. 75, Melvin Ages

OREGON

ALBUQUERQUE: Guino, Otis ALLENTOWN: Hugo's and George Fidler and Alexander Ahieri, Props. BERWYN: Miss Line Civic Light Opera Co., Nat Burns, Director... BRALBURN: Mann, John... BRYN MAWR: K. P. Cafe, and George Papan... CALLE: Grand View Hotel, and Arthur Nydick, Employer... CHESTER: Blue Heaven Room, Bob Lager, Employer... DEVON: Jones, Martin... DOUGLAS: Redford, C. D. ERIB: Hamilton, Margaret... EVERSON: King, Mr. and Mrs. Walter... FAIRMOUNT PARK: Riverside Inn, Inc., Samuel Ottenberg, President... GLENOLDEN: Barrow, Joseph A., Owner, 202 Musical Bar (West Chester, Pa.)... HARRISBURG: Ickes, Robert N. Knipple, Ollie, and Ollie Knipple's Lounge... P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman... HAVARFORD: Fielding, Ed. JOHNSTOWN: Boots and Saddle Club, and Everett Allen... WARREN: Wrapp, Herbert, Jr. YOUNGSTOWN: Freeman, Denny... LANCASTER: Fred, Murray... MARIETTA: "Bring on the Girls," and Don Mendors, Owner... MOUTRIEVILLE: Wurthmann, George W., Jr. (of the Pavilion, Isle of Palma, South Carolina)

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RHODE ISLAND: WOODSOCKET: One O'Clock Club, and Charles E. Nicholson, Manager

SOUTH CAROLINA: CHARLESTON: Hampton Supper Club and John Ballastias... CHARLESTON: Mack's Old Tyme Minstrels, and Harry Mack... COLUMBIA: Block C Club, University of South Carolina... FLORENCE: City Recreation Commission, and James C. Putnam... GREENVILLE: Forest Hill Supper Club, R. K. and Mary Rickey, Lessee, J. K. Moseley, and Suz Ellison, former Owner and Manager... HARTLEM Theatre, and Joe Gibson

LANCASTER: Fred, Murray... MARIETTA: "Bring on the Girls," and Don Mendors, Owner... MOUTRIEVILLE: Wurthmann, George W., Jr. (of the Pavilion, Isle of Palma, South Carolina)

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MIRTELE BEACH: Hewitt, Ralph J. SPARTANBURG: Hokcombe, H. C. UNION: Dale Bros. Circus

SOUTH DAKOTA

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

TENNESSEE

CLARKSVILLE: Harris, William HUMBOLDT: Ballard, Egbert... KNOXVILLE: Calcedon on Ice, John J. Denton... NASHVILLE: Brentwood Diner Club, and H. L. Worman, Owner... VALASCO: Fails, Isaac A., Manager... WACOO: Cooper, Morton... WICHITA FALLS: Johnson, Thurmon... AMARILLO: Carter, Percy... AUSTIN: El Morocco... BROWNSWOOD: Junior Chamber of Commerce, and R. N. Leggett and Char. D. Wright... CORPUS CHRISTI: Carahan, R. H., Sr. Krb, Edwin... DALLAS: Beck Jim, Agency... DENISON: Club Rendezvous... EL PASO: Browden, Rivers... FORT WORTH: Clemons, James E. Famous Door, and Joe Earl, Operator... GALVESTON: Evans, Bob... GONZALES: Dailey Bros. Circus... GRAND PRAIRIE: Club Bagdad, R. P. Bridges and Miriam Teague, Operators... HENDERSON: Wright, Robert... HOUSTON: Coats, Paul... CHARLESTON: Club Congo, Paul Daley, Owner... SPOKANE: Lyndel, Jimmy (James Delagel)

TEXAS

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UTAH

SALT LAKE CITY: Sutherland, M. F.

VERMONT

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

VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spelman... BUENA VISTA: Rockbridge Theatre... DANVILLE: Fuller, J. H. EXMORE: Downing, J. Edward... HAMPTON: Macey, Terry... LYNCHBURG: Bailey, Clarence A. MARTINSVILLE: Hutcheson, M. E. NEWPORT NEWS: Isaac Burton... NORFOLK: Big Truck Diner, Percy Simon, Proprietor... PETERSBURG: Williams Enterprises, and J. Harrel Williams... PORTSMOUTH: Rountree, G. T. RICHMOND: American Legion Post No. 151... SUPPLE: Clark, W. H. VIRGINIA BEACH: Bass, Milton... WILLIAMSBURG: Log Cabin Beach, and W. H. (Fats) Jackson

WASHINGTON

SEATTLE: Grove, Sirkes... SPOKANE: Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON: Club Congo, Paul Daley, Owner... SPOKANE: Lyndel, Jimmy (James Delagel)

LEVELLAND: Collins, Lee LONGVIEW: Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer... MEXIA: Payne, M. D. ODESSA: Baker, George... PALESTINE: Earl, J. W. Griggs, Samuel... PARIS: Ron-Da-Voo, and Frederick J. Merkle, Employer... PORT ARTHUR: Demland, William... SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelton... SAN ANTONIO: Forrest, Thomas... VALASCO: Fails, Isaac A., Manager... WACOO: Cooper, Morton... WICHITA FALLS: Johnson, Thurmon

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HUNTINGTON: Brewer, D. C. INSTITUTE: Hawkins, Charles... MORGANTOWN: Niner, Leonard... WHEELING: Mardi Gras

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INTERNATIONAL MUSICIAN

Club Gimmaroon, and Lloyd Von Blaine and Cornelius R. Powell
 Club Trinidad, Harry Gordon and Jennie Whalen
 Cosmopolitan Room of the Windsor-Park Hotel
 D. E. Corporation, Herb Sachs, President
 Dykes Stockade, and John Dykes, Owner
 duVal, Anne
 Five O'Clock Club, and Jack Staples, Owner
 Gold, Sol
 Hoehman, John Price, Pres., Washington Aviation Country Club
 Hoffman, Edward F., Hoffmann's 3 Ring Circus
 Kirach, Fred
 Little Dutch Tavern, and El Brookman, Employer
 Loren, Frederick
 Mansfield, Emanuel
 Moore, Frank, Owner, Star Dust Club
 Murray, Lewis, and Lou and Alex Club, and Club Bengasi
 Perruso's Restaurant, and Vito Perruso, Employer
 Purple Iris, Chris D. Casimirus and Joseph Cannon
 Robinson, Robert L.
 Romaine Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
 Rosa, Thomas N.
 Rumpus Room, and Elmer Cooke, Owner
 Rustic Cabana, and Bert Motley, Operator
 Smith, J. A.
 T. & W. Corporation, Al Simonds, Paul Mana
 Walters, Alfred
 Wilson, John
 Wong, Hiang

CANADA ALBERTA

CALGARY:
 Fort Brissob's Chapter of the Imperial Order Daughters of the Empire
 Simmonds, Gordon A.
EDMONTON:
 Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
 Gaylord Enterprises, and L. Carrigan, Manager
 H. Singer and Co. Enterprises, and H. Singer
 Stars of Harlem Revue, and B. Lyle Baker and Joseph Kowatz Attractions, Operators

NOVA SCOTIA

GLACE BAY:
 McDonald, Marty

ONTARIO

CHATHAM:
 Taylor, Dan
COBourg:
 International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh
GALT:
 Duval, T. J. (Dubby)
GRAVENHURST:
 Webb, James
GUELPH:
 Naval Veterans Association, and Louis C. Janke, President
HAMILTON:
 Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
HASTINGS:
 Bassman, George, and Riverside Pavilion
LONDON:
 Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
SOUTH SHORE:
MUSSELMAN'S LAKE:
 Glendale Pavilion, Ted Bingham
NEW TORONTO:
 Leslie, George
OTTAWA:
 Parker, Hugh
OWEN SOUND:
 Balmly Beach Pavilion, and Eddie Sargent, Employer
 Thomas, Howard M. (Doc)
PORT ARTHUR:
 Curtis, M.
TORONTO:
 Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
 Habler, Peter
 Kesten, Bob
 Langbord, Karl
 Local Union 1452, CIO Steel Workers Organizing Committee
 Miquelon, V.
 Midford, Bert
 Radio Station CHUM
 Weinberg, Simon
 Wetham, Katherine
WEST TORONTO:
 Ugo's Italian Restaurant
WINCHESTER:
 Bilow, Hiliare

QUEBEC

CHICOUTIMI:
 Chicoutimi Coliseum, Ltd., Herbert Keand, Manager
DRUMMONDVILLE:
 Grenik, Marshall

GRANBY:
 Ritz Hotel, and Mr. Fontaine, Owner
HULL:
 Warren, Gilbert, Promoter
HUNTINGDON:
 Peters, Hank
MAGOG:
 Chateau DuLac, and Robert Vaillancourt, Owner
MONTREAL:
 Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
 "Aubege du Cap" and Rene Deschamps, Owner
 Auger, Henry
 Beriau, Maurice, and LaSociete Artistique
 Canfield, Spizzie
 Carmel, Andre
 Colombe, Charles
 Daoust, Hubert and Raymond
 Emoad, Roger
 Gypsy Cafe
 Haskett, Don (Martin York)
 Lussier, Pierre
 Mexico Cafe
 Sunbrock, Larry, and his Rodeo Show
 Vic's Restaurant
POINTE-CLAIRE:
 Oliver, William
QUEBEC:
 Sunbrock, Larry, and his Rodeo Show
QUEBEC CITY:
 LaChance, Mr.
ST. EMILE:
 Monte Carlo Hotel, and Rene Lord
SILLERY:
 Les Soirees Classiques, and Jacques LaRoche, Pres.
THREE RIVERS:
 S. 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, Owners
FAIRBANKS:
 Casa Blanca, and A. G. Muldoon
 Cowtown Club, and Thornton R. Wright, Employer
 Glen A. Elder (Glen Alvin) Johnson, John W.

HAWAII

HONOLULU:
 Kennison, Mrs. Ruth, Owner, Pango Pango Club
 Thomas Puna Lake
WAIKIKI:
 Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

SOUTH AMERICA BRAZIL

SAO PAULO:
 Alvarez, Baltasar
MISCELLANEOUS
 Abernathy, George
 Alberts, Joe
 Al-Dean Circus, F. D. Freeland
 All American Speed Derby and King Brady and Steve Kelly
 Anderson, Albert
 Andros, George D.
 Anthe, John
 Arnett, Eddie
 Arwood, Ross
 Augler, J. H.
 Augler Bros. Stock Co.
 Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
 Ball, Ray, Owner, All Star Hit Parade
 Baugh, Mrs. Mary
 N. Edward Beck, Employer, Rhapsody on Ice
 Blumenfeld, Nate
 Bologhino, Domunich
 Bolster, Norman
 Bosserman, Herbert (Tiny)
 Brandhorst, E.
 Braunstein, B. Frank
 Bruce, Howard, Manager, "Crazy Hollywood Co."
 Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
 Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
 Burns, L. L., and Partners
 Bur-Ton, John
 Capel Brothers Circus
 Carlson, Ernest
 Carroll, Sam
 Charles, Mrs. Alberta
 Cheney, Al and Lee
 Chew, J. H.
 Collins, Dee
 Conway, Stewart
 Cooper, Morton
 Dale Bros. Circus
 Davis, Clarence
 deLys, William
 Deviller, Donald
 DiCarlo, Ray
 Drake, Jack B.
 Eckhart, Robert
 Edwards, James, of James Edwards Productions
 Feehan, Gordon F.
 Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
 Field, Scott
 Finklestein, Harry
 Forrest, Thomas
 Fox, Jesse Lee
 Freich, Joe C.
 Friendship League of America, and A. L. Nelson
 Ganes, C. M.
 George, Wally
 Gibbs, Charles
 Goldberg (Garrett), Samuel
 Goodenough, Johnny
 Gould, Hal
 Guttre, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.
 Hall, Mr.
 Hewlett, Ralph J.
 Hoffman, Edward F., Hoffmann's 3-Ring Circus
 Hollander, Frank, D. C. Restaurant Corp.
 Horan, Irish
 Horn, O. B.
 Hoskins, Jack
 Howard, LeRoy
 Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
 Huga, James
 International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
 Jarrett, W. C.
 Johnson, Sandy
 Johnson, Clifford
 Jones, Charles
 Kay, Bert
 Katic, Wallace
 Kent, Jack
 Kimball, Dude (or Romaine)
 Kirb, Edwin
 Kline, Hazel
 Kosman, Hyman
 Larson, Norman J.
 Law, Edward
 Levens, Charles
 Levin, Harry
 Lew Leslie and his "Blackbirds"
 Mack, Bec
 Magee, Floyd
 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 Pannosa, Managers
 Miller, George E., Jr., former Bookers License 1129
 Ken Miller Productions, and Ken Miller

McCowan, Everett
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Pannosa, Managers
Miller, George E., Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co., East Chalfant, James Blizward and Henry Robinson, Owners
Olsen, Buddy
Ouburn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Pfau, William H.
Pinter, Frank
Pope, Marion
Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Roberts or Doc McRoy)
Robertson, T. E., Robertson Rodeo, Inc.
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 Midgets
Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stevens, Louis, Promoter
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Straus, George
Summerlin, Jerry (Marry)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Max
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Walner, Marie, Promoter
Ward, W. W.
Watson, H. C.
Weills, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States.

Canada and Miscellaneous

ALABAMA

MOBILE:
 Gargyle, Lee and his Orchestra
 McGee, Montey
 Parks, Arnold

ARIZONA

DOUGLAS:
 Top Hat Club
PHOENIX:
 Fraternal Order of Eagles Lodge, Aerie 2957
 Plantation Ballroom
TUCSON:
 El Tanque Bar
 Gerrard, Edward Barron

ARKANSAS

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

CALIFORNIA

BAKERSFIELD:
 Jurez Salon, and George Benton
BEVERLY HILLS:
 White, William B.
BIG BEAR LAKE:
 Crossman, Harry E.
CARDIFF:
 Bescon Inn, and Mike Mouzas

HOLLYWOOD:
 Norris, Jorge
IONIA:
 Walls, Don, Orchestra
JACKSON:
 Walls, Don, Orchestra
LAKE COUNTY:
 Co. Mountain Lodge, Mr. Monomer, met. Prop.
LEMON GROVE:
 Michael's Cafe
LONG BEACH:
 Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors
 Tabone, Sam
 Workman, Dale C.
LOS ANGELES:
 Fouce Enterprises, and Million Dollar Theatre and Mayan Theatre
NATIONAL CITY:
 National City Maytime Band Review
OCEANSIDE:
 Town House Cafe, and James Cuzenza, Owner
PINOLE:
 Pinole Brass Band, and Frank F. Lewis, Director
PITTSBURG:
 Bernie's Club
 Litrens, Bennie (Tiny)
PORT CHICAGO:
 Bungalow Cafe
RICHMOND:
 Galloway, Kenneth, Orchestra
SACRAMENTO:
 Capps, Roy, Orchestra
SAN DIEGO:
 Black and Tan Cafe
 Carl's Cafe
 Cobra Cafe, and Jerome O'Connor, Owner
 Spanish Village No. 2, and Belas Sanchez

Town and Country Hotel
SAN FRANCISCO:
 Freitas, Carl (also known as Anthony Carl)
 Jones, Cliff
 Kelly, Noel
SAN LUIS OBISPO:
 Seaton, Don
SANTA ROSA, LAKE COUNTY:
 Rendezvous
TULARE:
 T D E S Hall
UKIAH:
 Forest Club
 Vichy Springs
VALLEJO:
 Vallejo Community Band, and Dana C. Glaze, Director and Manager
COLORADO
ASPEN:
 Lull, Mario
DENVER:
 Fraternal Order of Eagles, Aerie 2063
LOVELAND:
 Westgate Ballroom
RIFLE:
 Wiley, Leland
CONNECTICUT
DANIELSON:
 Pine House
HARTFORD:
 Buck's Tavern, Frank S. DeLucco, Prop.
MOOSE:
 American Legion Club 91
NAUGATUCK:
 Zembruski, Victor—Polish
 Polka Band

NORWICH:
 Polish Veteran's Club
 Wonder Bar, and Roger A. Bernier, Owner
SOUTH LYME:
 Colton's Restaurant
WATERBURY:
 Loew's - Poli Theatre
DELAWARE
WILMINGTON:
 Brandywine Post No. 12, American Legion
 Cousin Lee and his Hill Billy Band
FLORIDA
CLEARWATER:
 Crystal Bar
 Flynn's Inn
 Sea Horse Grill and Bar
CLEARWATER BEACH:
 Sandilar
DAYTONA BEACH:
 El Rio Club, and Ed, Phillips
 Martini Club
 Taboo Club, and Maurice Wagner, Owner
DELAND:
 Lake Berezford Yacht Club
FORT MYERS:
 Rendezvous Club
HALLANDALE:
 Ben's Place, Charles Dreisen
JACKSONVILLE:
 Standor Bar and Cocktail Lounge
KEY WEST:
 Cabana Bar
 Cecil's Bar
 Downtowner Club
 Duffy's Tavern, and Mr. Stern, Owner
 Jack and Bonnie's
 La Concha Hotel

Sloppy Joe's
 Starlight Bar
MIAMI:
 Capysso Club, and Pasquale J. Meola
MIAMI BEACH:
 Fried, Erwin
ORLANDO:
 Esquire Club
PARKER:
 Fuller's Bar
PENSACOLA:
 Stork Club, and F. L. Doggett, Owner
PINECASTLE:
 Scotchman's Beach
ST. ANDREW:
 Mattie's Tavern
SARASOTA:
 "400" Club
TAMPA:
 Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager
 Grand Oregon, Oscar Leon, Manager
GEORGIA
MACON:
 Jay A. Wiegate
 Low, Al
 Weather, Jim
SAVANNAH:
 Shamrock Club, and Gene A. Deas, Owner and Operator
IDAHO
BOISE:
 Emerald Club
 Simmons, Mr. and Mrs. James L. (Known as Chico and Connie)

LEWISTON:
 Bolinger Hotel, and Sporeman Club
 Circle Inn
MOUNTAIN HOME:
 Hi-Way 30 Club
OROFINO:
 Veterans of Foreign Wars Club
TWIN FALLS:
 Radio Rendezvous
WEISER:
 Sporeman Club, and P. J. Barton and Musty Braun, Owners
ILLINOIS
BEECHER:
 Beecher Community Hall and surrounding grounds
CAIRO:
 The Spot, Al Dennis, Prop.
CHICAGO:
 Kryl, Bohumir, and his Symphony Orchestra
 Samczyk, Casimir, Orchestra
CHICAGO HEIGHTS:
 Swing Bar
DANVILLE:
 Knight, Wills
DARMTADY:
 Sinn's Inn, and Sylvester Sinn, Operator
EAST ST. LOUIS:
 Sportsman's Night Club
FAIRFIELD:
 Eagles Club
GALESBURG:
 Carson's Orchestra
 Mecker's Orchestra
 Townsend Club No. 2
JACKSONVILLE:
 Chalet Tavern, in the Illinois Hotel

MARISKA:
Trifanbach Brothers Orchestra

MT. VERNON:
Jed Taverner, and Frank Bond

MARSHVILLE:
Smith, Arthur

OLIVE BRANCH:
44 Club, and Harold Dobb

ONIDA:
Rova Amvet Hall

PROBIA:
Mexca Restaurant, and Gladys and Joe Glacynski, Mgrs.

SCHILLER:
Andy's Place, and Andy Kryger

STERLING:
Beyman, John E. Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams Owner
Romany Grill

INDIANAPOLIS:
Udeli Club, and Hardy Edwards, Owner

MISHAWAKA:
VFW Post 360

SOUTH BEND:
Bendix Post 284, American Legion
Chas. O'Lakes Conversation Club
D. F. V. German Club
Downtown Cafe, and Richard Cogan and Glen Latus, Owners
PNA Group B3 (Polish National Alliance)
St. Joe Valley Boat Club, and Bob Zafi, Manager

IOWA

BOONE:
Mimer's Hall

CEDAR FALLS:
Armory Ballroom
Women's Club

COUNCIL BLUFFS:
Sm. by Mountain Rangers

DUBUQUE:
Iowa Family Orchestra
(formerly Ray Hansen Orchestra of Key West, Iowa)

FILLMORE:
Palmore School Hall

PROSTA:
Pozina Hall

SIOUX CITY:
Eagles Lodge Club

ZWINGLE:
Zwingle Hall

KANSAS

MANHATTAN:
Fratern Order of the Eagles Lodge, Aerie No. 2468

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

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

WICHITA:
Silver Moon

KENTUCKY

BOWLING GREEN:
Jackman, Joe L.
Wade, Gordon G.

PADUCAH:
Copa Cabana Club, and Ned Thrasher, Proprietor

LOUISIANA

BERVILLE:
Capell Brothers Circus

NEW ORLEANS:
Five O'Clock Club
Fortic, Frank
418 Bar and Lounge, and Al Brennan, Prop.
Pan Bar
Happy Landing Club
Treasure Chest Lounge

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

LEWISTON:
Pastime Club

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

MARYLAND

BALTIMORE:
Knowles, Nelson F. (Ann Music Corp.)

BLADENBURG:
Bladenburg Arena (American on Wheels)

EASTON:
Starts, Lou, and his Orchestra

FREDERICK:
Fratern Order of Eagles
Loyal Order of Moose

MASSACHUSETTS

CHICOPPEE:
Flavia D'O'r Social and Civic Club

FALL RIVER:
Dorfor Theatre

GARDNER:
Florence Bangers Band
Heywood-Wakefield Band

HOLYOKE:
Walch's Inn

LYNN:
Pickfair Cafe, Rinaldo Chevrini, Prop.

METHUEN:
Central Cafe, and Messrs. Yamboni, Driscoll and Cagnon, Owners and Managers

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

SHIRLEY:
Rice's Cafe, and Albert Bior

SOUTHBRIDGE:
Pilsudski Polish Hall

SPENCER:
Spencer Fair, and Bernard Reardon

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

WORCESTER:
Gedymia, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

ALGONAC:
Sid's Place

INTERLOCHEN:
National Music Camp

ISHPEMING:
Congress Bar, and Guido Bonetti, Proprietor

MARQUETTE:
Johnston, Martin M.

MUSKOGON:
Circle S. Ranch, and Theodore (Ted) Schmidt

NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

DEER RIVER:
Hi-Hat Club

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

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

MISSISSIPPI

VICKSBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Club Matinee
Costes, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Fidd Club, and Johnny Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson

LOUISIANA:
Bollina, Tommy, Orchestra

POPULAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

MONTANA

SHELBY:
Alibi Club, and Alan Turk

NEBRASKA

KEARNEY:
Fratern Order of Eagles

LINCOLN:
Arcade Roller Skating Club
Dance-Mor

OMAHA:
Dick Walters Attractions
Famous Bar, and Max Detroit, Proprietor
Marsh, Al
Melody Ballroom

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

BOCAWEN:
Colby's Orchestra, Myron Colby, Leader

PITTSFIELD:
Pittsfield Community Band,
George Fress, Leader

WARREN:
Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Bogatin Cafe
Mossman Cafe
Surf Bar

BAYONNE:
Sonny's Hall, and Soany Montana
Starke, John and his Orchestra

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

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

ELIZABETH:
Reilly's Lounge, and John Reilly
Twin Cities Arena, William Schmitz, Manager

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

HACKETTSTOWN:
Hackettstown Fireman's Band

JERSEY CITY:
Band Box Agency, Vlane Giacinto, Director

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
Montclair Theatre

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

NEWARK:
House of Brides
Palm House

NEW BRUNSWICK:
Carlano, John
Krug, George S.

OAK RIDGE:
Van Brundt, Stanley, Orchestra

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

PATERSON:
American Legion Band,
D. Sellitti, Leader
Pateron Symphonic Band
St. Michaels Grove

ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

ANAFRA:
Sunland Club

CARLSBAD:
Lobby Club

CLOVIS:
Williamson Amusement Agency,
Howard Williamson

RUDDOW:
Davis Bar

NEW YORK

BINGHAMTON:
Regni, Al, Orchestra

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

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

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

CATSKILL:
Sports Stevie, and his Orchestra

COHOES:
Sports Arena, and Charles Gup-till

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

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

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

GENEVA:
Atom Bar

HARRISVILLE:
Cheesman, Virgil

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

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

KINGSTON:
Killmer, Carl, and his Orchestra (Lester Marks)

MAMARONECK:
Seven Pines Restaurant

MESANCVILLE:
Coke, Harold

MOHAWK:
Hardic, Leslie, and Vincyards
Dance Hall

MT. VERNON:
Hartley Hotel

NEW YORK CITY:
Doc Company of America (Arch Recordings)
Norman King Enterprises, and Norman King
Manor Record Co., and Irving N. Berman
Morales, Cruz
Paramount Theatrical Agency and A. & B. Dow
Richman, William L.
Solidaires (Eddy Gold and Jerry Isaacson)
Willie, Stanley

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

OLEAN:
Wheel Restaurant

RAVINA:
VFW Ravena Band

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

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

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHENECTADY:
Top Hats Orchestra

SYRACUSE:
Miller, Gene

UTICA:
Russo Ross Trio (Salvatore Coriack, leader, and Frank Ficarro)

VALATI:
Martin Glyan High School Auditorium

VESTAL:
Vestal American Legion Post 89

WAVELEY:
Iron Kettle Inn, John Conley, Owner

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

NORTH CAROLINA

ASHEVILLE:
Propes, Fitzhough Lee

KINSTON:
Parker, David

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

OHIO

ALLIANCE:
Lexington Grange Hall

AUSTINBURG:
Icvel's Dance Hall

CANTON:
Palace Theatre

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

DAYTON:
The Biag, Maura Paul, Operator

ELYRIA:
Palladium Ballroom

GREENEVILLE:
Blue Bird Orchestra, and Larry Parks
Municipal Building

HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club

LIMA:
Allen County Fair Board, and Allen County Agricultural Assoc.
Billger, Lucille

MARILLON:
Larko's Circle L Ranch

MILWAUKEE:
Andy's, Ralph Ackerman, Mgr.

NEW LYME:
Fawn Ballroom

PIEPPOINT:
Lyle, Danny, Orchestra

WENNA:
Bavaria Theatre

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

TOLEDO:
Blue Heaven Night Club
VAN WERT:
B. P. O. Elba
Underwood, Don, and his Orchestra

WAPAKONETA:
Veterans of Foreign Wars

YOUNGSTOWN:
Shamrock Grille Night Club, and Joe Stuphar

OKLAHOMA

OKLAHOMA CITY:
Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Orwig, William, Booking Agent
Palladium Ballroom, and Irvin Parker

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Pedley, Grange Master

OREGON

AMBRIDGE:
Loyal Order of Moose No. 77
VFW Post 165

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club
VFW Home Association, Post 7654

BADEN:
Byersdale Hotel

BEAVER FALLS:
Sportman's Bar, and Rhythm Room
VFW Post No. 48
White Township Inn

BIG RUN:
Big Run War Memorial Gymnasium

BRIDGEFORD:
Evan's Roller Rink, and John Evan

BUTLER:
McGrade, Marcella
Nick's Inn
Skateland

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

CENTERPORT:
Centerport Band

CLARIBTON:
Schmidt Hotel, and Mr. Harris, Owner, Mr. Kilgore, Mgr.

FALLSTON:
Valley Hotel

FORD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

HOMER CITY:
Slovanian Club

LATROBE:
White Eagles

LEHINGTON:
Zimmerman's Hotel, and Wm. Zimmerman, Prop.

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Allen, James, Orchestra
Hortense Allen Enterprises
Dupree, Hiram

PITTSBURGH:
Club 22
New Penn Inn, Lewis, Alex and Jim Passarella, Proprietors

READING:
Baer, Stephen S., Orchestra

ROCHESTER:
Loyal Order of Moose No. 331

ROULETTE:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maine Fire Co.

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

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Frazer Township Fire Hall
Italian-American Beneficial Club Hall

WHITNEY:
Hubba-Hubba Hotel

WILKINSBURG:
Lunt, Grace

YORK:
14 Karat Room, Gene Spangler, Proprietor
Reliance Cafe, Robert Klumkin, Proprietor

PENNSYLVANIA

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VFW Post 165

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VFW Home Association, Post 7654

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HOMER CITY:
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LATROBE:
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Lunt, Grace

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Reliance Cafe, Robert Klumkin, Proprietor

RHODE ISLAND

NEWPORT:
Frank Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

TENNESSEE

BRISTOL:
Knights of Templar

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
The Lighthouse

Office Lounge, Bill deWitt, Manager
Santikos, Jimmie
Tian, T., and his Band

PORT WORTH:
Crystal Springs Pavilion, H. H. Cunningham

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

SAN ANGELO:
Club Acapulco

SALT LAKE CITY:
Avalon Ballroom
Suteland, M. F.

UTAH

ALEXANDRIA:
Alexandria Arena (America on Wheels)
Nightgale Club, and Geo. Davis, Prop., Jas. Davis, Manager

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

ROANOKE:
Krich, Adolph

VIRGINIA

CHARLESTON:
Sawoy Club, "Flop" Thompson, and Louis Ruk, Operators

ELKINS:
Club Aero, Guy Hammer, Prop.

EVANSVILLE:
Stage Coach Inn, Webb Dunsar, Prop.

FAIRMONT:
Amvets, Post No. 1
Firebird Inn, and John Boyce
Gay Spot, and Aida Davis and Howard Weekly
West End Tavern, and A. B. Ulum

GRABTON:
City View, Tony and Daisy
Olivio, Prop.

KEYSTONE:
Calloway, Franklin

WASHINGTON

SEATTLE:
Tuzedo Club, C. Batter, Owner

WEST VIRGINIA

APPLETON:
Koehne's Hall

AVOCA:
Avoca Community Hall

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

BLOOMINGTON:
McLane, Jack, Orchestra

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

BROOKFIELD:
Log Cabin Cafe and Ball Room

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

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

DURAND:
Weiss Orchestra

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

MILWAUKEE:
Moede, Mel, Band

MINERAL POINT:
Midway Tavern and Hall, Al Lavery, Proprietor

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orchestra, and Phil Edwards

REWEY:
High School

RIEF'S MILLS:
Rief's Mills Tavern and Dance Hall, and Mrs. Cisker

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr. O. A. Gregerson, President

TREVON:
Stork Club, and Mr. Aide

WISCONSIN RAPIDS:
National Cranberry Festival

WISCONSIN

APPLETON:
Koehne's Hall

AVOCA:
Avoca Community Hall

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

BLOOMINGTON:
McLane, Jack, Orchestra

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Pechman, Harley
Sid Earl Orchestra

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Weiss Orchestra

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TREVON:
Stork Club, and Mr. Aide

WISCONSIN RAPIDS:
National Cranberry Festival

INTERNATIONAL MUSICIAN

