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HANS LANGE • SEE PAGE 25



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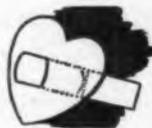
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(Continued on page thirty-five)

INTERNATIONAL MUSICIAN

Affairs of the Federation

Competition of Foreign Bands

We have been having a great deal of trouble with Cuban, Mexican and Spanish bands and orchestras entering this country to play competitive engagements.

In this connection, we have received the following letter from Commissioner Mackey of the Immigration and Naturalization Service of the United States Department of Justice, which is self-explanatory and very encouraging.

United States Department of Justice
Immigration and Naturalization Service
Washington 25, D. C.

Office of the Commissioner

October 8, 1953.

Dear Mr. Petrillo:

Further reference is made to your telegram of September 4, 1953, addressed to the Secretary of Labor, which I stated in my previous reply of September 17 was referred by the latter's office to the Attorney General because of being a matter of interest to the Department of Justice. As I indicated in my previous reply, your protest against the admission of an alien band from Mexico to play at the two-day celebration of Mexican Independence at San Angelo, Texas, was being looked into, and as a result of my investigation I desire to furnish you herewith the facts which are found to exist.

On September 15, 1953, a group of seven Mexican musicians was admitted at the port of Del Rio, Texas, for the purpose of proceeding to San Angelo to participate in the Mexican Day celebration there. These aliens were admitted upon the written request of the local Mexican Consul and on the basis of our service having been assured that the aliens would not receive any remuneration for their services. During the past few years it has been the policy, upon the request of the local Mexican Consul, to admit small groups of Mexican musicians for this purpose, but such admissions have been authorized only on condition that the aliens would not receive compensation for their services and that, particularly, there would be no objection thereto made by any local musicians. The various offices of this service in Texas have always cooperated fully with the Musicians' Union and have done everything possible to see that no foreign musicians are admitted into the area who might in any way deprive local musicians of employment.

With respect to the situation which was the subject of your telegraphic protest, our district headquarters office having jurisdiction over the area involved states that no objection to the importation of the Mexican group was brought to the attention of the officials of this service in that area, and that if any objections had been made known these musicians would not have been admitted. It might also be mentioned that in connection with this importation, a member of the U. S. Congress representing the area concerned in Texas requested that favorable consid-

eration be given to the admission of this small Mexican band because of the fact that the Mexican colony in San Angelo was desirous of having some of their fellow countrymen participate in the Mexican Independence festivities in that city and that, furthermore, the Musicians' Union at San Angelo was not opposed to the admission of the Mexican nationals.

From the facts which have been ascertained with respect to the incident complained of by you, it appears that permission was not granted for the temporary admission of Mexican alien musicians until it had been established that there was no opposition on the part of any Musicians' Union in the area into which the aliens were coming. As stated previously, you may rest assured that this service is always most diligent not to permit the entry into this country of any foreign musicians who might in any way deprive local musicians from employment.

Sincerely,

ARGYLE R. MACKEY,
Commissioner.

Mr. James C. Petrillo
President of the American
Federation of Musicians
570 Lexington Avenue
New York, N. Y.

The New Chief Justice of the United States Supreme Court

Upon the death of Chief Justice Fred M. Vinson of the United States Supreme Court, President Eisenhower appointed as his successor Governor Earl Warren of California. This can be considered one of the best appointments made by the President since his inauguration.

Chief Justice Warren had been Governor of his State for four terms, which would indicate the confidence the citizens of California have in him. In his new position he will undoubtedly inspire the same confidence of the citizens of our country.

The members of the Federation may take some pride in this appointment, as the new Chief Justice was a clarinetist and charter member of Local 263, Bakersfield, California, and is now an honorary member of that local.

During our Convention in Santa Barbara, California, in 1952, we had the honor of having Governor Warren welcome us to that State. In introducing him to the Convention, President Petrillo called attention to his early connection with the Federation, and also stated he is now an honorary member of Local 6, San Francisco.

The entire speech of Governor Warren appeared on page 29 in the October, 1952, issue of the *International Musician*, but it seems

ACTIONS OF THE PRESIDENT

Resolutions Nos. 2 and 25 which were introduced at the Montreal Convention were referred to the President.

Resolution No. 2 provided for an increase in scale for traveling symphony orchestras.

Article 22, Section 14 of the By-Laws is amended to read:

"Traveling symphony orchestras, eight or less concerts per week of seven days, with privilege of three (3) rehearsals per week, limited to 2½ hours each, per week, per man, \$150.00. Extra concerts, per man, \$15.00. Tours closing with fraction of a week, each man to receive \$16.50 for one concert; for two on same day, \$30.00. Extra day rehearsals after the season begins, for two hours or less, per man, \$7.00; overtime, per man, per half-hour or fraction thereof, \$2.25."

On Resolution No. 25 the President ruled as follows:

"That all musicians traveling between the Hawaiian Islands and the mainland are entitled to either first class steamship transportation or first class air transportation."

timely to repeat here a portion of it, which is of particular interest to musicians:

"I welcome you to California. We are happy to have you as our guests. We are happy to welcome you as representatives of this great American organization, the American Federation of Musicians. I also extend a personal greeting because of my own affection for the Federation. Almost the first money I ever earned I earned as a member of Bakersfield Local, of which I was a charter member. That was a long time ago, and while I now make no pretension of being a musician, your profession did help to give me a start in the race of life. It also gave me associations that have been priceless through the years. I have watched with satisfaction the careers of many of my old friends who have thrilled millions with their art. And I have watched with deep concern the disrupted careers of many fine artists whose opportunities in life have been curtailed to a tragic degree by the mechanizations that have so limited the use of American musicians.

"This early experience in life has made me feel that there must be an American way of stimulating, not only a fondness for music on the part of our people, but also to expand oppor-

(Continued on page fifteen)



THE MUNICIPAL BAND it IS the town!

Left: Grant Park Band Shell, Chicago.

Opposite page, top to bottom: Sioux Falls Municipal Band, Russ D. Menegar, director; Casper (Wyoming) Municipal Band, M. G. Prugh, director; Fort Dodge Municipal Band, Karl L. King, director; Fresno Municipal Band on its fiftieth anniversary, Arthur C. Forsblad, director; Strong's Military Band, Marvin H. Strong, director.

The present article is based on a questionnaire sent to 150 locals of the American Federation of Musicians. We chose locals scattered over a wide area and representing various types of communities. Many, of course, had to be omitted, but the coverage as here given represents, we believe, a pretty fair cross-section of the country.

VISITORS to many public parks throughout the United States and Canada had the opportunity this past summer to listen to expertly performed band music offered absolutely free. In many cases civic-minded groups, organized philanthropies, or the Music Performance Trust Fund of the Recording Industry stand as sponsors. But the chances are that at least one-third of these groups look to the city government as paymaster.

A city assumes such responsibility for very clear reasons. A band points up civic events, focuses civic amusements, promotes the well-being of the city's population. It is the town's window dressing, its trademark. Bands are especially suited to fulfill this function because they are out-of-door units, because they are transportable, because they are eye-satisfying as well as ear-satisfying, because they are hardy, because they are non-temperamental. They can be sent on quick visits to nearby trade areas. They can entertain in stadiums, arenas, sports fields, market places. They can march in parades. They can even play in the rain.

Recently this office sent out a questionnaire to around 150 locals for information concerning municipal bands functioning in their jurisdictions. Through the answers that came in it became apparent that the summer season is usually the exclusive period of employment, and

one or at most two concerts per week the rule for the smaller towns. Larger or more enterprising towns offer more. Peoria, for example, puts on three band concerts per week throughout the summer, as does Portland, Oregon, and Sioux Falls, South Dakota. The Asbury Park Municipal Band gives five concerts a week for ten weeks; the Denver Municipal Band, six a week for six weeks; the St. Petersburg (Florida) four weekly during its inverted season from December to April. Boston and Atlantic City put on daily band concerts during the summer.

Most of the answers list totals by the year rather than by the week. The average number of concerts a city is willing to pay for per year runs between ten and fifteen. More favored cities, such as Portland, Oregon, Cleveland, Ohio, Taylorville and Edwardsville, Illinois, Galveston, Texas, and Racine, Wisconsin, give from twenty to twenty-five band concerts yearly. Bloomington, Illinois, and Hutchinson, Kansas, provide from thirty to thirty-six concerts. Around forty band concerts per year regale the residents of Sioux Falls, South Dakota, and of Rochester, New York. Decatur, Illinois, lists fifty appearances of its band during the year; Los Angeles, ninety (with three bands), and Baltimore, 130 (with four bands). The Long Beach Municipal Band states that it is "probably the only musical organization in the world which plays two free concerts daily through the year, entertaining thousands of tourists and actively contributing to the cultural life of Long Beach residents."

Since the number of concerts given by any one city usually varies from year to year, many

answers referred rather to the *amounts* allocated yearly for bands. Even these figures change from season to season and are often lumped with general musical allotments, including chamber music, symphony orchestras, dance bands and such. Pittsburgh thus allots \$25,000 annually for *all* music in public parks. The Chicago Park District sponsors the Grant Park concerts (band and symphony orchestra) for which a budget of approximately \$85,000 is allocated during an eight-week period. Los Angeles spends upward of \$100,000 a year, the equivalent of three cents on each \$100 in tax receipts, on its music program, including symphonic music and community "sings," as well as band concerts. The City of Baltimore in 1953 gave the Bureau of Music a budget in the amount of \$135,000. Following are some towns which give amounts definitely earmarked for band music together with the amounts allocated in 1953:

Downington, Pennsylvania	\$ 150.00
Tarentum, Pennsylvania	225.00
Glenclden, Pennsylvania	250.00
Arnold, Pennsylvania	303.00
Gloversville, New York	300.00
Johnstown, New York	303.00
Coatesville, Pennsylvania	500.00
Naugatuck, Connecticut	500.00
Marcus Hook, Pennsylvania	550.00
Dover, Ohio	600.00
Athol, Massachusetts	700.00
Vineland, New Jersey	900.00
Binghamton, New York	928.00
Fitchburg, Massachusetts	950.00
Bridgeport, Connecticut	1,000.00
New Kensington, Pennsylvania	1,000.00
Media, Pennsylvania	1,150.00
Stevens Point, Wisconsin	1,500.00
Chester, Pennsylvania	1,725.00
Indianapolis, Indiana	2,000.00
Kenosha, Wisconsin	2,000.00
Wausau, Wisconsin	2,000.00
Sacramento, California	2,500.00
Albert Lea, Minnesota	2,700.00

La Crosse, Wisconsin	2,800.00
Green Bay, Wisconsin	3,000.00
Marshfield, Wisconsin	3,000.00
Oshkosh, Wisconsin	3,000.00
York, Pennsylvania	3,000.00
Huron, South Dakota	3,750.00
Nampa, Idaho	4,000.00
Waukesha, Wisconsin	4,000.00
Allentown, Pennsylvania	5,000.00
Dallas, Texas	5,000.00
Portland, Oregon	5,000.00
Saint Paul, Minnesota	5,000.00
Sterling, Illinois	5,000.00
Vincennes, Indiana	5,000.00
Wisconsin Rapids, Wisconsin	5,000.00
Lafayette, Indiana	6,000.00
Racine, Wisconsin	7,000.00
Buffalo, New York	7,500.00
Oakland, California	9,000.00
Burlington, Iowa	10,000.00
Elkhart, Indiana	10,000.00
Fort Dodge, Iowa	10,800.00
Newark, New Jersey	15,000.00
Decatur, Illinois	16,231.00
Rochester, New York	22,500.00
Salt Lake City, Utah	25,000.00
Miami, Florida	47,000.00
San Francisco, California	50,000.00

Again and again these answers emphasized the large part played by the Music Performance Trust Fund of the Recording Industry, in introducing and developing municipal music. Local 308, Santa Barbara, reports, "The MPTF is the main weapon to get funds from the City. If it had not been for this Fund, I don't believe we could have started a band." Local 132, Ithaca, in 1949 interested the city in co-sponsoring the present municipal band, through performances put on by the MPTF. The Wichita Band Association which operates the Wichita Municipal Band resulted from the use of the R. and T. Fund in amount of \$4,081. From Local 13, Troy, New York, comes word, "Band concerts here have been revived, thanks to the creation of the MPTF."

In many cases the city has been persuaded to finance a concert series through the local's promising to match one for one the city-sponsored concerts. Thus Local 63 "made a proposition with the Mayor" to tie, with the Fund, the municipal music of Bridgeport, Connecticut. The MPTF in Brockton, Massachusetts, provides \$1,500 to the city's \$1,500. Both in Dallas, Texas, and in Portland, Oregon, fund and city tie for \$5,000. Lincoln, Nebraska, New Brunswick, New Jersey, Southbridge and Worcester, Massachusetts, also hear concerts paid for half by the city, half by the MPTF. In Pittsburgh the MPTF covers costs for one band concert for every two financed by the city. Negotiations in 1952 between officers of Local 9, Boston, and that city's mayor resulted in the city and the Fund going half and half to provide a series of eight weeks of daily concerts through July and August. Troy's local has been able to sell the administration in office year by year the idea of matching MPTF concerts with city concerts. The Fund underwrites three band concerts each summer in Racine, Wisconsin; in Binghamton, New York; in Toledo, Ohio; in Greenville, Ohio; in Mitchell, South Dakota; in Lafayette, Indiana. "At least two concerts" are supplied by the MPTF in Michigan City, Indiana. The MPTF appropriation for bands in Sacramento, California, is \$1,600, in Vineland, New Jersey, \$900, in the jurisdiction of Local 484 (Chester, Coatesville, Delaware County, Glenolden, Downingtown, all in Pennsylvania) \$2,109. In Richmond, Virginia, a concert by the forty-piece Richmond Civic Band was made possible by the MPTF. This Fund furnished the music and musicians for the program while the town's Department of Conservation and Development paid for lighting, sound and labor. Financial aid from the Fund is given the municipal band concerts in the Illinois towns of Benld, Carlinville, Gillespie, Mount Olive, Murphysboro, Staunton and West Frankfort; in the Wisconsin towns of





Left: Santa Barbara Municipal Band, Robert L. Foxen, conductor. Below: Hagerstown (Maryland) Municipal Band, Peter Buys, conductor. Opposite page: The horns in the Cleveland (Ohio) Band; Ross Taylor, Roy Wass, Charles Blabell, J. Cannivina.

Janesville, Stevens Point and Wausau; in the Massachusetts towns of Medford, Winthrop and Lynn. Austin, Texas; Huron, South Dakota; Ottumwa, Iowa; Joplin, Missouri, and Schenectady, New York, all look to the MPTF to augment the city allocations for band concerts.

Often these allocations are earmarked for special sorts of concerts. Thus in Sioux Falls, South Dakota, the MPTF pays for out-of-town concerts presented in the trade territory. In Piqua, Ohio, it has been used to finance the opening band concert of the summer season; in Escanaba, Michigan, to present out-of-town concerts and concerts in Sanatoriums; in Lafayette, Indiana, for concerts in the Soldiers' Home and the Home for the Aged.

The MPTF, for all its wide use, is by no means the only inducement locals use for developing civic sponsored music. Local 10, Chicago, in 1953 presented free concerts in the public parks, spending many thousands of dollars to pay the musicians. So great was the success of these concerts, attended by millions, that the city reconsidered its opposition to municipal music, and decided to sponsor the summer series, in Grant Park. Secretary A. D. Rowe of Local 153, San Jose, California, writes, "An economy-minded city council failed to appropriate funds for these concerts in 1952. We used every bit of pressure we could exert to elect some different councilmen. Those were elected

fortunately who value music a little more than money. The concerts were provided for both for 1952 and again this year." Local 114, Sioux Falls, was "instrumental in getting the citizens to vote for a tax levy which has been in effect since 1919." In Miami, Florida, Paul Wolfe, President of Local 655 of that city, negotiates each year with the City Commissioners and the Public Director of the City of Miami, for appropriations out of the Publicity Fund. The result of such negotiations has been an annual appropriation of \$47,000.00. Andrew E. Thompson, Secretary of Local 198, Providence, Rhode Island, writes, "About fifteen years ago, lack of employment opportunities for concert bands was becoming alarming. Expert bandsmen out of a job indicated that they would be happy if they could only do a few concerts each summer season to keep their hand in the music business. We decided to take our problem up with our friends in the State Legislature. At the next session of the General Assembly a Bill was passed appropriating \$5,000 to be spent under the supervision of the Department of Education for summer band concerts throughout the State of Rhode Island. The concerts were enthusiastically received by the public and the program has become a fixture in the State."

In 1940 Local 47 succeeded in negotiating the first agreement with the County of Los Angeles providing for the use of County funds for the

employment of live musicians. In 1947 Local 47 obtained the same agreement with the City of Los Angeles. From these two sources have come hundreds of thousands of dollars of tax money which is expended in the employment of musicians; for once Local 47 had established the precedent, the Hollywood Bowl, The Symphony Association, the Guild Opera Company, and other non-profit organizations have been able to obtain appropriations of public funds.

Local and band interests dovetail also through the professional capacities of officers of various locals, some of whom are also leaders of the town's bands. The following, for example, further the cause of civic music both as secretaries of their locals and as band directors: Ray Dumas of Athol, Massachusetts; Denis H. O'Brien of Billings, Montana; Thomas Restivo of Cheyenne, Wyoming; W. T. Davis of Murphysboro, Illinois; Robert L. Foxen of Santa Barbara, California; and Russ D. Henegar of Sioux Falls, South Dakota. At least six individuals combine presidency of their locals with directorship of municipal bands: Huber Tandy of Athol, Massachusetts; Peter J. Anesi of Edwardsville, Illinois; Felix Stella of Galveston, Texas; John E. Shieldneck of Lincoln, Nebraska; Ray Jacobs of Stevens Point, Wisconsin; and Theodore W. Pascheday of West Frankfort, Illinois. Three local secretaries, Louis J. Koutnick of Nampa, Idaho; George Loveless of Alton,



Illinois, and H. Kenneth Watson of Wichita, Kansas, are also their respective towns' municipal bands' managers. Salvatore Castiglione is band director of Kingston (New York) Municipal Band as well as vice-president of Local 215 of that city.

Another impetus to municipal band development was a series of band laws passed in the '20's and early '30's in several of the Middle Western States, i.e. Illinois, Indiana, Michigan, Minnesota, Montana and South Dakota—laws which allow a tax levy of a specified part of a mill for all towns in the smaller as well as larger categories. Thus the Illinois Band Law, passed in 1918, stimulated the rise in rapid succession of municipally sponsored bands in Bloomington, Edwardsville, Freeport, Lemont, Staunton, Sterling, Spring Valley, Benld, Gillespie, Mt. Olive, Carlinville, Wood River, Washington, and Danville. Under a like ruling bands receive monies from the city in Elkhart, Lafayette, Vincennes, in Indiana; Albert Lea and Hibbing, in Minnesota; Hutchinson, Kansas; Sioux Falls, South Dakota; Port Huron, Michigan, and Billings, Montana. The Iowa towns of Ottumwa, Fort Dodge and Burlington support bands, and Des Moines will probably be next in line. "The Iowa Band Tax Law comes up this Fall for a vote," reports Local 75, Des Moines, "and we are hoping the band will become tax-supported."

Cities in other States resort to various methods of tax allocation. The charter of Long Beach, California, reads: "The City Council shall levy and collect annually on all taxable property in the City of Long Beach, as in other cases, a special tax sufficient to support, employ and maintain a municipal band." The yearly band budget requires a special tax levy of approximately four and four-tenths cents on each one hundred dollars of assessed valuation. This money cannot be used for any other purpose except band maintenance and operation. In 1911 St. Petersburg levied a tax of one-half mill for publicity and advertising, recognizing itself as a resort city. The Wichita Band Association was organized in 1949 to present summer concerts by use of a yearly allocation from the City Commission. The Galveston Municipal Band is engaged on a yearly contract basis and is paid for from a one-cent tax assessed on each hundred dollar property valuation. Sioux Falls not only provides for the year-round operation of its municipal band, with weekly rehearsals, but has made the band's director, Russ D. Henegar, a regular "full time" employee of the city with pension and insurance benefits. We might add that the only complaint voiced by citizens in regard to this band is the traffic congestion caused in the park on band concert nights. The mayor of Allentown, Pennsylvania, was recently made an honorary member of Local 561 of that city, for his aid in bringing about an appropriation of \$5,000 in the 1953 city budget. The Oakland, California, Municipal Band is supported by an endowment of the City of Oakland for \$9,000 annually. In Miami, Florida, and San Francisco part at least of the band monies derive from the "advertising fund."

Often bands derive their support at least in part from the Park or Recreation departments of the city—the case in Austin, Texas; Baltimore, Maryland; Freeport, Illinois; Fresno, California; Great Falls, Montana; Hagerstown, Maryland; Janesville, Wisconsin; La Crosse, Wisconsin; Mason City, Iowa; Portland, Oregon; Schenectady, New York; and Toledo, Ohio. The Hag-

erstown (Maryland) Municipal Band "has a yearly contract with the City Park Commission which suffices to give the men a standard union scale for their work and pay the conductor's salary." In Milwaukee the County Park Commission promotes the concerts. The Cleveland Municipal Band was organized by the city recreation division with the cooperation of Local 4.

Communities with long-time records of band sponsorships tend to cluster in the Middle West. The Michigan City (Indiana) Band which is at present entirely supported by city taxes received its first municipal fund in 1896. It was then called the Ames Band. Since 1898, the Murphysboro, Illinois, Band has been maintained and supported by that town. The Stevens Point, Wisconsin, Municipal Band has been in existence for over fifty years, and has always been at least partly city sponsored. A like record is held by the Huron, South Dakota, Municipal Band. The Marinette, Wisconsin, Band had become a one hundred per cent municipal organization by 1905. Since 1909 the City of Lincoln, Nebraska, has paid for an annual series of free summer concerts.

Baltimore may be taken as an example of early enterprise on the Eastern seaboard. As far back as 1865 band music in Baltimore was featured in one of the local parks, and in 1900 the old Department of Parks established a band to entertain the citizens. In 1914 an appropriation of \$8,000 was granted by the city to start a municipal band, a project so successful that additional money was soon granted and community singing was adopted. The success of the municipal band venture was such that a park band was organized. Later the first colored concert band was created, then a second concert band. Each of the four bands existing today consists of thirty-five professional musicians. Together these bands give a total of 130 free concerts during the summer season in the parks and various locations throughout the City of Baltimore.

In some cases municipal band allocations are earmarked for special purposes. The Billings, Montana, Band receives not only salary money but annual appropriations for all band arrange-

ments (now totaling several thousand dollars), general expenses, maintenance. In Burlington, Iowa, funds go, as well as for salaries, for the library and musical instruments and for expenses incidental to staging concerts. The city also provides offices and quarters in the City Hall. In Long Beach the band's headquarters are located in the Municipal Auditorium and include offices for the Director and Assistant Director, practice rooms for the players, storage space for the band's equipment and for one of the largest music libraries in the world. In Sioux Falls, South Dakota, the director's office, instrument storage room, library room and rehearsal room are located in the half-million dollar city hall and were included in the original plans of the building finished in 1936. The band library is valued at some \$10,000. Green Bay, Wisconsin, has appropriated \$500 for a new library of music for the band. Niagara Falls, New York, pays not only for ten concerts each summer but also for an announcer and public address system. In Racine, Wisconsin, the city underwrites the cost of their out-of-door concert set-up, such as the portable band stand. Toledo makes special allotments for stage hands, narrator, and soloists. Albert Lea, Minnesota, has a reserve for uniforms. Stambaugh, Michigan, makes provision for uniforms and music. In Mitchell, South Dakota, while the city appropriates \$6,000 for the band, the Chamber of Commerce gives it transportation—plus an annual dinner party!

Band stands are a favorite civic offering. In West Frankfort the Park District appropriated \$40,000 to erect one of the finest band shells in the region. The City of St. Petersburg, Florida, erected a \$10,000 band shell. Murphysboro, Illinois, has lately financed a \$56,000 band shell complete with lighting effects.

For all the largesse implied in these reports, it is nonetheless true, as one band leader writes us, that "a concert band of professional musicians cannot be maintained on a budget of twenty-five concerts a year." He hopes that his town, of over forty thousand inhabitants, "will place itself in the category of cities whose char-

(Continued on page thirty-four)



Symphony and Opera

CONDUCTORS Hermann Herz is conducting the Duluth Symphony Orchestra for his fourth consecutive season . . . Hans Schwieger embarked on his sixth season with the Kansas City Philharmonic November 3rd . . . The Huntington (West Virginia) Symphony has reacted to the resignation of its conductor, Howard Shanet, who has mounted the podium of the Columbia University Orchestra, with a counter-move. He has been asked to consider his departure from Huntington "an extended leave of absence," which he can terminate at any time . . . The new conductor of the Pueblo Civic Symphony is Walter Eisenberg, former concert master and assistant conductor of the Denver Symphony . . . The Dallas Symphony, whose conductor is Walter Hendl, completed its 1952-53 season with a net profit of \$9,500 . . . The current season of the San Antonio Symphony—its fifteenth—will include a memorial concert to the orchestra's founder and long-time conductor, Max Reiter. Victor Alessandro is the orchestra's present conductor . . . Fritz Reiner, who made his debut as musical director of the Chicago Symphony Orchestra at its sixty-third season's opening concert October 15th, summarizes the conductor's role as follows: "First, to transfer to the musicians the clear meaning of a piece of music, the way I understand it; and secondly, to act as an authority, as a guide and as an informant in musical matters for the community." . . . Arturo Toscanini and Guido Cantelli will share the podium of the N. B. C. Symphony Orchestra for the sixth successive season, Toscanini directing fourteen, Cantelli, eight, concerts.

CANADIANS AT CARNEGIE October 30th was the date of a concert at Carnegie Hall, New York, devoted entirely to contemporary Canadian music, and conducted by Leopold Stokowski. In announcing the program, Mr. Stokowski stated, "Canada has a cultural heritage almost identical with ours. On the map, there is a line between the two countries. But, culturally, there is no such division. If Canadian music has been unrecognized by some of us in the United States, it is our mistake and our loss."

PREMIERES Ernst Von Dohnanyi, pianist-composer, was soloist in the first New York performance of his own Piano Concerto No. 2 in B minor, November 9th, when it was played by the National Orchestral Association . . . Aaron Copland's new version of his *John Henry* will have its first performance this season by Frederick Balasz and the Tucson Symphony . . . The November 6th concert of the Philadelphia Orchestra featured the world premiere of Nicolas Nabokov's Cello Concert, subtitled *Les Hommages*, with Lorne Munroe as soloist . . . Richard Strauss' posthumous work, *Symphonies for Wind Instruments*, had its first American performance in Rochester on November 1st, when Frederick Fennell and the Eastman Symphonic Wind Ensemble played it . . . Fritz Reiner has scheduled the American premiere by the Chicago Symphony Orchestra of the symphonic poem, *Toldi*, by the contemporary Hungarian composer, Leo Weiner . . . The Hartford (Connecticut) Symphony, in its first season under the direction of Fritz Mahler, is performing three works for the first time in America: Kabalevsky's Concerto for Cello and Orchestra, with Samuel Mayes, cellist; Sven Erik Tarp's Overture to a Puppet Play; and Prokofiev's

Suite No. 2 from the Ballet *Cinderella* . . . The Cleveland Orchestra, George Szell, conductor, gave the world premiere of a new four-movement work for voice and orchestra by the Cleveland composer, Herbert Elwell, at its fourth pair of symphony concerts October 29th and 31st. Composed at the request of Mr. Szell, the new score is entitled *The Forever Young, a Ritual for Solo Voice and Orchestra*.

AWARDS The Award of the Leventritt Foundation will be open, this year, to pianists and violinists between the ages of seventeen and twenty-five, the winner to play with several major orchestras. Applications, which must be filed by December 31st, 1953, may be obtained by writing the Edgar M. Leventritt Foundation, Inc., 30 Broad Street, New York 4 . . . The \$1,000 "Benjamin Award for Tranquil Music," established by New Orleans industrialist Edward B. Benjamin and presented this season by Alexander Hilsberg, conductor of the New Orleans Symphony, will be bestowed on a "reposeful" work not over ten minutes in length.

FEATURES For its performances of *Brigadoon*, the Paper Mill Playhouse of Millburn, New Jersey, had a "gathering of the Clans." On this occasion some one hundred Scotchmen assembled to attend an evening's performance, as guests of the Playhouse. They included the Chiefs of all New Jersey's Clans and officers of its Daughters of Scotia lodges . . . For the program, marking fifty years of its existence, the Minneapolis Symphony conducted by Antal Dorati presented those works which had been performed on the initial program . . . At its opening concert this season, the Atlantic City Symphony was seated on risers, and special lighting effects were used, to give the audience a better view. Van Lier Lanning is the orchestra's conductor . . . The Babylon Symphony Orchestra of Babylon, Long Island, directed by Christos Vronides, was selected as the community orchestra to be reviewed by critics participating in the Music Critics Workshop, held under the auspices of the American Symphony Orchestra League in New York City, October 29th through November 1st. The concert was played in the high school auditorium in Lawrence, Long Island, October 30th . . . A Suburban Concert Series is a feature of the present season of the National Symphony Orchestra. Presented at the University of Maryland, the first concert featured Astrid Varnay, soprano, as soloist. Dr. Howard Mitchell conducted . . . The program by the New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, October 25th, was dedicated to the United Nations . . . In October Milton Katims conducted a giant benefit concert at Madison Square Garden, presenting the world premiere of Ben Haim's Third Symphony, with the N. B. C. Symphony. Gregor Piatigorsky joined forces with Katims in a performance of Bloch's *Schelomo*. The concert celebrated the 3000th year of Jerusalem . . . December 4th is the date for the performance by the Minneapolis Symphony Orchestra of Arthur Honegger's dramatic oratorio *Jeanne d'Arc au Bucher*, with Vera Zorina in the speaking role . . . The Young People's Concerts of The Little Orchestra Society, Thomas Scherman, conductor, opened their sixth season October 21st in New York, featuring on the first program Debussy's "The Toy Box," with cartoonist Lisl Weil illustrating the story. During the season world premiere will be given "Chuggy and the Blue Caboose," by Harriett Johnson.

Peterson Philharmonic Orchestra, Walter Schoodor, conductor.





BOOK NOTES

The Musicians and Petrillo, by Robert D. Leiter. 202 pages. Bookman Associates, Inc. \$3.75.

President Petrillo was elected to this office in June, 1940. The thirteen years of his administration have been dull neither for members of the A. F. of M. nor for citizens even partially aware of the problems, the purposes and the progress of professional musicians. The Press has never missed a chance, via columnists, feature writers and reporters, to headline doings of President Petrillo, though it has unfortunately not invariably supplemented its nose for news with an eye for values and a taste for truth. Thus that large segment of the public which gleans its information from the daily newspapers has gained a somewhat distorted picture of both the Federation and of its leader.

It is news, therefore, of a refreshing and novel sort, to learn that a writer on labor problems and a professor of Economics (City College of New York) has over a period of years made a serious and, within limits, unbiased study of the A. F. of M. and its leader, and has written down his findings in readable, straightforward prose.

Aware of the complexity of the issues faced by the A. F. of M.—a "craft" union of a special sort—Mr. Leiter has worked through problems of competitive technological inventions, of rival unions, of inner dissensions, of governmental interference, with an unerring sense of direction. The individuals who have taken leading roles in this advance are shown neither as caricatures nor as impersonal "powers," but rather as human beings subject to differences of opinion, yet faced with responsibilities which lead them to rise above such differences.

The New Chief Justice of the United States Supreme Court

(Continued from page nine)

tunities in life for those who would devote their lives to the cause of good music. And there is no finer cause than that of good music which refreshes the weary, comforts the sad, inspires the ambitious and even heals the sick.

"I want to say to you that these are not platitudes. They are everyday practicalities in human affairs. Our State Government in cooperation with your local unions uses music as a therapy in our State hospitals and in our youth facilities.

"We have had some remarkable experiences that represent real progress. I take this opportunity to commend the Federation for its use of its Music Performante Trust Fund. It represents not only a unique but a heroic effort to keep alive in America a greatly harassed but basic art for the enjoyment of all our people. I sincerely hope that this Fund, philanthropic in character, will eventually bring about universal realization of the importance of music in our national life, and the necessity for its continued growth and expansion into every phase of human activity.

Certain aspects of the development of the Union which the author side-steps or even misrepresents form so small a part of the volume that this brief mention is made only to point out the fallibility of all things human.

Even with these few lapses taken into account, here is a book to command attention. To a public rendered myopic by cartoons, lampoons and other distortions of the truth, it will act as corrective lenses to clear up blurred aspects of the developments of one of the most useful and potent unions in the history of labor.

Domenico Scarlatti, by Ralph Kirkpatrick. 473 pages. Princeton University Press. \$10.00.

The author discovered a direct descendant of Domenico Scarlatti by the simple process of thumbing through the telephone directory in Madrid, and supplemented this find, of course, by obtaining access to a vast array of European source material in libraries, and in state archives. However, he himself admits little in actual records has been found concerning this famous contemporary of Bach and Handel. Nothing daunted, however, Mr. Kirkpatrick goes about reconstructing the life of this composer by constructing in elaborate detail the environment in which he lived—much as a geologist having studied the fauna and flora of a given stratum, places it precisely in time, place and condition.

So expert is Kirkpatrick in setting the stage and so extraordinary is this stage of early eighteenth century Italy and Spain, with its intrigue, splendor, flamboyance, courtliness, greed and sensuality, that one hardly notices that the main actors are scarcely more than puppets in the scene-painter's hands, puppets activated by motives which can be ascertained only by a thorough examination of the stage directions.

The second part of the volume, an illuminating study of Scarlatti's 555 sonatas, reveals the man—his life and his dreams—but only in a fashion that those who read and execute his music can readily grasp. The last chapter, on the performance of the Scarlatti sonatas, holding as it does the sound intuitive judgments of this world-famous harpsichordist, cannot be too closely studied by all who desire to gain either the player's or the listener's approach to the instrument.

Hymns and Human Life, by Erik Routley. 346 pages. Philosophical Library. \$6.00.

Hymns which have found favor with mankind since the beginning of the Christian era are herewith discussed as they bear on the individual and the sociological conditions which through the ages he has formed and been formed by. Since hymns—unlike, say, operas—accentuate the verbal rather than the musical aspect of the composite, music here is less subject to comment than the words themselves, these latter being used to trace thought patterns of the Middle Ages, of the Reformation, of Puritanism, of Victorianism, of industrialism, of the modern era. Of the 611 hymns selected for examination, each is shown to have a direct bearing on the time which conceived and profited from it.

The point of view throughout is England and the Anglican Church. Indeed, the chapter on American hymnology seems strangely out of focus, though correct in the bare facts. The chapters on "Women Hymn-Writers" and "Youth and Hymns" are subject to a similar bias. However, on his own ground, the author speaks cogently and not without humor.

Mrs. George V. Clancy Killed In Automobile Accident

We are sorry to report the untimely passing away of Mrs. Flora M. Clancy, the wife of Executive Officer George V. Clancy, on October 9th, together with two of her sisters, Mrs. Jennie Comer and Mrs. Blanche Jones.

The accident occurred in the afternoon at Hardin, Mo. Two other sisters, Mrs. Willa Minghini and Mrs. Josephine Barthel, were severely injured.

The five sisters were riding together when their automobile was struck head on by a truck going in the opposite direction. The driver of the truck claimed that his left front wheel locked, and this caused him to swerve in front of the car in which the sisters were riding. By a peculiar quirk of fate, the driver of the truck was practically unhurt.

The sympathy of the officers and members of the American Federation of Musicians goes out to Brother Clancy in his hour of bereavement.

WHERE THEY ARE PLAYING . . .



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

Left to right:

The Two Queens, Sylvia Shearer, piano, vocals, and Evelyn Coroz, guitar, bongo drums, vocals, doing return engagement at the Delancey Bar in Philadelphia.

Ray Stone and Orchestra has been playing now for four years at State Line Casino in Webster, Massachusetts.

J. K. Jaeger has been playing and teaching piano-accordion, piano and Hammond organ for the last thirty years in New York and New Jersey.

Pee Wee Hunt and his Band on the podium of Frank Dailey's Meadowbrook beginning Nov. 18.

Bob Anthony, former vocalist with Harry James and the Glen Gray Band, engaged to act, sing, and play his guitar for RKO Pictures in Hollywood and New York, beginning December 13th.

EAST. Tommy Carlyn doing one-nighters in the East and Midwest territory until the first of the year . . . Johnny Dee Trio, Al, Eddie, and Johnny at the Blue Room in Elizabeth, N. J., ending this engagement November 15th . . . At Frank Dailey's Meadowbrook, Cedar Grove, N. J., "Lazy" Bill Huggins, singer and guitarist, plus Stan Fritts and "The Korn Kobbler," will hold over until November 15th.

Jimmy Featherstone Orchestra opened Hotel Syracuse, Syracuse, N. Y., October 27th for three weeks . . . Fredric Vonn, pianist and musical satirist, has just returned to New York from an extensive tour stretching from the East to the West coast and covering all of Mexico . . . Jack Hitchcock's Trio going into their first year at Anthony's in Woodmere, Long Island, N. Y. The group consists of Danny Tucci, bass; Bobby Cohen, piano; and Jack Hitchcock, vibes. Joe Puma is substituting presently on the guitar for Jack who is on the road with Charlie Barnet . . . Pianist and vocalist Juanita Evelyn Smith being held

over indefinitely at the Oak Lounge in Mohawk, N. Y. . . . Ray Arnold's Three Guys and a Gal combo have been active around Northwest Pennsylvania and New York State for the past four years playing country clubs and private parties. The combo consists of Ray Arnold, sax, clarinet and vibes; Stan Graham, bass; Sammy Samuelson, drums; Martha Samuelson, piano.

Trumpeter Ronny Andrews and his Orchestra played October 9th the Ben Franklin Hotel, Philadelphia, Penn., for the annual F. B. I. dance for the fourth successive year . . . Andrew Shirley and his Orchestra in their second year at the V. F. W. in Irwin, Penn. Members include Rudy Scheuerle, trombone; Ike Scheuerle, trumpet; Amedeo D'Angelo, saxophone; Andrew Scheuerle, leader and drummer; Walter Scheuerle, trumpet; Charles Helman, piano and vocalist . . . Karen Chandler for week's engagement at Jackie Heller's Carousel in Pittsburgh, Penn., starting November 9th.

NEW YORK CITY. Russ Morgan and his Orchestra currently on a seven-week date at the Hotel Statler's Cafe Rouge. The engagement marks the orchestra's first Eastern appearance in two years . . . Wally Ginger's Orchestra returned to Roseland Ballroom October 30th for two weeks . . . Artie Shaw and the Gramercy Five at the Embers. The group is made up of Joe Roland, vibes; Denzil

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A FOOL WAS I A HANDFUL OF STARS	Gale Lion	I SHOULD HAVE TOLD YOU KEEP IT GAY	Ward and Seras Williamson
BABY, BABY, BABY	Famous	LONELY LONELY AM I	B. V. C. Roger
O'EST MAGNIPIQUE CHOO, CHOO TRAIN	Chappell Disney	MANY TIMES MY LOVE FOR YOU	Broadcast Feist
CRYING IN THE CHAPEL CUP OF JOY	Valley Southern	MY LOVE, MY LOVE	Meridian
DON'T TAKE YOUR LOVE FROM ME DRAGNET	Witmark Alamo	"O" (OH)	Feist
EBB TIDE EH CUMPARI EMBRASSE	Robbins Rosarch Disney	RAGS TO RICHES RUBY	Baunders Miller
HEY JOE	Tannou	SHAKE A HAND SITTIN' IN THE SUN	Broadcast Berlin
I LOVE PARIS I SEE THE MOON	Chappell Plymouth	WHEN LOVE GOES WRONG WITH THESE HANDS	Feist Dloom
		YOU, YOU, YOU	Mellin



Howard Barlow

Anniversary with Honor

TWENTY-FIVE years of broadcasting is an achievement for any group. But when this broadcasting has been done with an orchestra of all but symphonic proportions offering fine music with soloists chosen from among the nation's best, it is an accomplishment that deserves headlining. "The Voice of Firestone" orchestra has just such a record to its credit. This oldest coast-to-coast musical program will end its twenty-fifth year of broadcasting with an anniversary concert on November 30th. The program is also in its fifth year as a simulcast.

At the first broadcast of the Voice of Firestone, December 3rd, 1928, Hugo Mariana opened the concert with the theme song of "Memory Lane" by Con Conrad. The opening theme song of the series since 1941 has been "If I Could Tell You," and its closing one, "In My Garden," the latter used since 1932. Both of these songs were written by Idabelle Firestone, widow of the late Harvey S. Firestone, the company's founder.

During the first ten years of its existence, the orchestra consisted of thirty-five players, a number thereafter increased to its present size of forty-eight. Edwin Dunham, the radio producer of the program, has been in this position for seventeen years. Charles Polacheck is the tele-

vision producer and Hugh James is the announcer. The members of the orchestra are, of course, all members of the Federation.

Howard Barlow, conductor of the Voice of Firestone, took over the program's musical direction October 11, 1943. (He had been preceded in this office by conductors Hugo Mariani, William Daly, Rosario Bourdon, Gustave Haenschen, Nathaniel Shilkret, Wilfred Pelletier and Alfred Wallenstein.) A native of Ohio, his roots are American, and he has been one of the leaders in the movement for fuller recognition of American composers. He has based his radio career on the belief that the radio public wants good music—and his faith in that public has been justified—as witness the success which this hour has attained. The program has indeed, under his direction, become one of the outstanding offerings in radio and television.

Mr. Barlow has a memory that a critic once termed "fantastic." He memorizes whatever score he conducts, and he can recall immediately the titles and themes of compositions he has not heard for years.

By using a quip instead of a tongue-lashing at rehearsals, he establishes an affable atmosphere that keeps his musicians in good humor despite his very exacting demands on them.

It is programs such as the Voice of Firestone which prevent live music from becoming a lost art. The Firestone Company is to be congratulated on recognizing the value of a cultural program as a medium for advertising, and at the same time for making a valuable contribution to the cause of live music.

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TRAVELERS' GUIDE TO LIVE MUSIC

Top row, left to right:

ORLANDO, FLA. Keith Harman and the Harmonizers, a vocal and instrumental unit which features all types of Latin music, doing winter season at the Mount Plymouth Hotel and country club near Orlando. Pictured left to right: Keith Harman, drums; Jack Patterson, valve trombone; Jake Horton, piano.

SO. HACKENSACK, N. J. The Sunny Valentine Trio doing an indefinite engagement at the Stage Coach Inn: Jean Valentine, Sonny Valentine, Mary Jane Bernick.

CLIFFSIDE, N. J. The Three Bars appearing nightly during their present six-month engagement at the Mistons Restaurant. Left to right: Murray Gropper, pianist-accordionist-drummer; Coco Darling, bass; and Nicky Roberts, guitar. Nicky produces on his guitar the sounds of the French horn, bongo, timbal and clavichord.

NEW YORK CITY, N. Y. The Carmen Rios Trio (left to right), Joe Filerime, electric accordion; Carmen Rios, electric guitar; and Lou Lewis, electro-violin and piano, in their third year at the Club Alliance.

Left, above:

BIRMINGHAM, ALA. Bill Nappi Orchestra active throughout the South playing college dances, country clubs, conventions, and organization dances. Front row, left to right: James Meacham, piano; Joseph Boyd, tenor sax; Jack Wilkerson, alto sax; Frank Wag'e, alto sax; Bill Nappi, leader. Second row, left to right: Kenneth Willett, bass; Nuncio Leberts, drums; Samuel Crouch, trumpet; Frank Russo, trumpet; Harry Daffebach, trombone. Katrine Johns is the vocalist. All members of the orchestra are members of Local 256, Birmingham. Bill Nappi is also a member of local's 161, Washington, and 10, Chicago.

Left, below:

SEATTLE, WASH. "Alf Arnold's original old-time music" has been in one location for nineteen years. They are life members of Local 76, Seattle. The group includes, left to right: Charles Irving, drums; Art Pease, accordion; Alf Arnold, violin; and Pearle Dempsey, piano.





News Nuggets

DONATION

The Hans Kindler orchestral library has been donated to the Public Library of the District of Columbia. The collection, which consists of orchestrations, songs, and scores, is estimated at between \$10,000 and \$15,000. Not only does it contain a well-balanced selection from the standard repertoire, but also the moderns and a group of novelties such as *Holiday for Strings* by David Rose, and George Gershwin compositions.

LEINSDORF APPOINTMENT

Erich Leinsdorf has recently been named president of the International Music Institute. The purpose of this Institute is, in the words of Mr. Leinsdorf, "to help translate into reality the well-known idea that music is an international language."

SINFONIETTA

Norman Black conducted the Philadelphia Sinfonietta, a group of thirty-two musicians of the Philadelphia Orchestra, in its performance at the opening concert of the Cheltenham Community Concert Series, November 8th. Robert Cole was the flute soloist. The concert was co-sponsored by the Cheltenham group and by a grant from the Music Performance Trust Fund of the Recording Industry.

Norman Black



Seymour Bernstein

PRIZE-WINNER

Newark pianist, Seymour Bernstein, has recently been awarded first prize by the Fontainebleau School of Music and Arts. To compete, the students in different categories were assigned pieces which had to be learned in three weeks—the pianists, Prelude and Fugue in D minor from Bach's *Well-Tempered Clavichord* and Capriccio for Piano and Orchestra by Stravinsky. Bernstein, dissatisfied with the way he had played the works at the contest, roamed through the streets of Fontainebleau after the concert instead of attending the post-concert session to hear the decision of the judges. "Suddenly," he writes us, "the students rushed out of the hall, picked me up and carried me on their shoulders to a restaurant because I had won first prize and the Prix Jacques Durand, a cash award of 200,000 francs."

As a member of the Gotham Concert Trio—the other members are Diana Steiner, violinist, and Ruth Condell, cellist—Bernstein, immediately following his Town Hall debut which will occur on January 3, 1953, will embark on a three-months' tour of the East Coast.

Mr. Bernstein has served in the army for two years, the last eight months in Korea. There he gave 101 concerts for the UN troops, including special concerts for Gen. James A. Van Fleet and Gen. W. K. Harrison, the UN representative at the peace talks.

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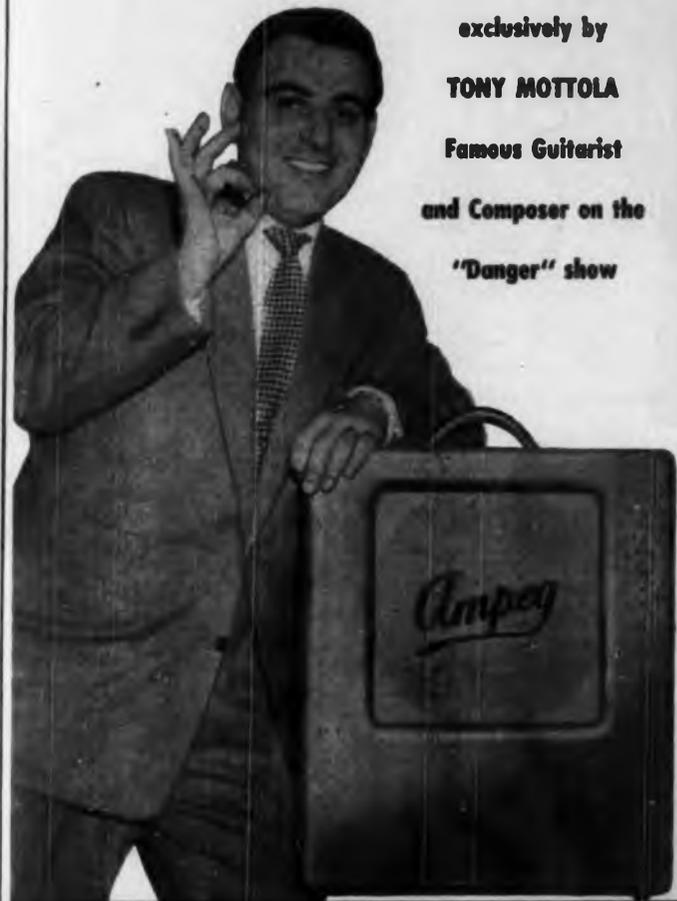
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GUIDE TO
*Accordion
Playing*



By ALFRED MAYER

GLISSANDOS, VIBRATOS, TREMOLOS

Thus far, we've talked about the set-up of the accordion, what it can produce and how we can indicate this on paper. How and what to play on the instrument is what we desire to take up now. The use of the accordion, so far, has been primarily in the dance field. I feel that here, first and foremost, is where the instrument can truly make its first mark. The dance orchestras have been of varied sizes and instrumentations, the changes often decided by economy measures. As the number of musicians keeps dwindling, the use of the accordion gets to be more and more important; it can be used rhythmically, melodically, as a background, as fill-ins, as doubles and in many ways, depending on the imaginations of the player or arranger. The first accordionists who played in orchestras just couldn't get over the "solo" concept of playing. When they were cued to perform, they would display their finger dexterity and play as many notes in four beats as was physically possible. They did this till it came out of one's ears. True, they were well-intentioned, but they did little to add to the color of the arrangement. Their stereotyped approach merely attempted to convey to listeners that they were adept on their instruments. Of course, one must realize that their "solo" type background prepared them for such performances.

Today, the accordionist can be most helpful to a group by getting in and blending. Some years back, I recall a Paul Martell Orchestra and in recent days the Alvy West group where the accordion was used most adequately as part of a section to fill in for missing instrumentalists. The most striking example of this is Ernie Felice in California. He has the melody usually played by a clarinet, and the accordion plays four other parts under this lead. Invariably, the fifth voice or bottom voice is a double or the bottom of the lead clarinet. With good scoring, such a voicing simulates the old Glenn Miller sound—but with two musicians rather than five!

Ex 1.

Such playing depends a great deal on learning to play from chord to chord in a smooth, legato manner. This can be done by good, heavy, legato-type *glissandos* where the player really *digs* in. The accordion does play a very fine *glissando*—second only to the *harp*! My experience with most students is that they attempt to play *glissandos* too hastily. My advice about playing them is to think of *slow motion* action. Most players attempt to *zip* up or down a keyboard. The fine thing about the accordion is that it can play from one to five voices in a *glissando*. In playing *up* the keyboard, the pad of the thumb should be down and the second, third, fourth and fifth fingers should have the finger nails facing the direction of the *gliss.*

Ex 2

INTERNATIONAL MUSICIAN

Descending *glissandos* are played in a reverse fashion with the pads of the second, third, fourth and fifth fingers on the keyboard and the thumb nail facing the direction of the slide. Another point in the execution of a *glissando* is to slide right into the chord or pitch. More often than not, the student will *gliss*, hesitate and then play the chord. Slide *into* the chord and connect each tone smoothly.

Ex 3

Accordions are mechanical, and too many of us play them that way. To discriminating ears, to just hear the sound of an accordion reed sustained for several bars is one of the duller things in music. On the piano, the tone is fixed, too. But the performer remedies this in some respects by producing a *round* tone through the weight of the fingers. Years ago, brass players produced a vibrato in the back of their throats; today, they produce vibratos with their fingers. All of us have noted, I'm sure, how string players produce a very fine vibrato with their left hand on the fingerboard. Taking these as examples, accordionists should get in the habit of playing a vibrato with their right hands when playing long sustained notes. I sometimes indicate this in some of my compositions and arrangements as *wrist vibrato*. Here, in Monti's *Csardas*, for example, I would definitely play a vibrato on each sustained note.

Ex 4

I would also vary the speed of each vibrato by starting it slowly and increasing the speed as I near the end of the tone. This is in sharp contrast to the mechanical means in use on amplifiers and organs where the player puts on a vibrato switch which keeps turning and vibrating at the *same* speed throughout the *entire* composition and on every note. This is not too pleasing and tends to get monotonous. The more natural method of using the vibrato where needed and with proper speeds is much more musical and appropriate.

Another device that can be used most adequately is the tremolo. This differs from the vibrato because we actually lift between the various tones in a chord or octave whereas in the vibrato we hold the keys down and shake the instrument. On the accordion, I've always felt that Joe Mooney has played fine examples of good tremolos and done so with excellent taste. There are many methods of playing the tremolo. Below I've indicated a few.

Ex 5

Do listen to other instrumentalists and vocalists and learn where and how to use your vibratos and tremolos with the most *taste* and discretion.

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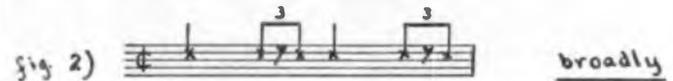
HOW HIGH THE HAT

A St. Louis sideman asks why the hi-hat beat, invariably written as shown in Figure 1 below, is so seldom played exactly as written:



Many drum parts in modern dance music, particularly those of stock numbers, are more suggestive than literal. We are expected to play such parts as we *feel*, not necessarily following the spots. In fact, if a drummer were to play some of these parts exactly as written, his efforts would sound sad indeed. (Understand, I am referring to modern dance music, not all music.)

More often than not we take the liberty of playing the hi-hat beat "broadly"—in the rhythm of the triplet (Figure 2):



Here is a case where the drummer doesn't follow the rhythm set down in the score; he follows that of the band. In other words, if a band adopts a broad rhythm, so does the drummer. Some bands adopt the broad, triplet rhythm unthinkingly; others cultivate it deliberately. However, if everyone plays this rhythm in unison it is effective and, in my estimation, much more so than the stilted rhythm shown in Figure 1.

In slow numbers a drummer may back up a band with the double-dotted version shown in Figure 3. This is a wonderful "drive beat," and a favorite of big-timer George Wettling:



Still another version of the hi-hat beat is the one often used when the tempo is faster than fast—just the plain beat, with no dots. (Figure 4):



To boil it down, the hi-hat beat is subject to any variation or distortion that a player or a band, through music-sense and experience, deems expedient. Of course the precisely marked execution of the basic beat, as we learn it from the textbook (Figure 1) should be thoroughly mastered first. Then, from the firm foundation of metronomic exactitude, deviation to any desired degree will be found easy.

Tommy Hawkins, from dear old Bawston, submits the following drumbeat, which he entitles *All Wrong*. This offering really gives a workout to the skinbeater who has preconceived ideas as to how such a number should be sticked.

Local drummers don't know whether to laugh or cry over Tommy. This is because he recently astounded them by sitting in on a job playing not drums, but a tuba. How and when he received his training on this instrument no one seems to know, but I did some playing recently with Tommy sitting alongside with his tuba, and I can truthfully say he does himself proud.

One of the boys at the Union headquarters asked him if he experienced any trouble reading in the bass clef. "Hell no," he replied, "I've been reading drum parts written in the bass clef ever since I was a kid."

INTERNATIONAL MUSICIAN

"ALL WRONG" BY TOMMY HAWKINS



THE BASS DRUM STICK

Almost identical letters have been received recently from several school bandmasters, asking the relative merits of direct blows versus glancing blows in the playing of a bass drum in concert band and orchestra. One correspondent notes the fact that there is a decided difference of opinion on this subject between authorities. Another (and this really sends me) observes in rather a discouraged vein, that "a bass drum stick in the hand of the average school drummer becomes a powerful potential for good or bad, particularly bad!"

There is indeed a difference of opinion on this subject, and if a wisecrack is in order, I believe one answer to the school bandmaster's query as to how a bass drum should be struck is—less and softer.

Back to business, I answered a similar question some five years ago in this column and, since my opinion has not changed, I reprint said answer below, under the heading of:

BASS DRUM BEATING

"F. L., Brooklyn, notes that although certain instruction books tell him to strike a concert bass drum with up-and-down glancing blows, most symphonic and operatic bass drummers he has seen and heard invariably strike direct blows. What's the answer?"

"Where this side-swiping idea originated I don't know, but my guess is that it came from the Scotch pipe-band style of playing a bass drum on parade. Here the bass drummer is a showman, striking glancing blows up and down on the drumheads with two sticks. Also, he strikes blows by crossing the sticks, and even by throwing them back of his body to strike the opposite heads. This is a beautiful, showy style of bass drumming, and in high favor today among the various fraternal, church and school organizations that sport drum corps.

"However, a bass drummer in serious music cannot indulge himself in contortions except to a very limited degree, for here he is reading music and interpreting it under the direction of a conductor, and contortions must give way to exactitude. His principal duty now is to strike the bass drum at the proper moment and with the definite amount of force indicated. Also, he must strike different areas of the drumhead (playing spots) for different qualities of tone. The most practical way to do so is with direct strokes which, by virtue of each beat being produced by identical arm motion, are more easily controlled. It is difficult enough for even an expert to produce precisely measured volume and tone quality when striking direct blows; but when he adds to his troubles by swinging his arms from different directions (haymakers), he is employing a different set of muscles for each blow used, and thus musicianship is sacrificed for the sake of appearance, which does not work out well in serious musical performance.

"In concert band and orchestral playing of a lighter nature (marches, for instance) it can be a quite different story, and here a showy bass drummer can really shine. I am thinking of a very good friend of mine

(Continued on page thirty-five)

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MUSIC IN..... new mexico



IN NEW MEXICO music is worked to, played to, eaten to, loved to and lived to. It comes in the form of cowboy songs, of Spanish serenades, of Indian chants, of Christmas carols, of chamber music, of symphony orchestras. Cowboys on the range or in cow camps while away the time with ballads of love and adventure—of Billy the Kid and the desperate deed that he did:

*Way out in New Mexico long, long ago,
When a man's only chance was his old
forty-four!*

The Spanish-Americans—they predominate in north central New Mexico, as do the Anglo-Americans in the northeastern part of the State—dance and sing, as they breathe. The Indians count off scarcely a day on their calendars without a song-dance ceremony having taken place. They dance and sing at the installation of new governors, at the opening of irrigation ditches, at planting time, at harvest time, at races; in imitation of buffalos, snakes, hares, deer, eagles; in honor of corn, fire, rain, sunrise, sunset. Each Indian pueblo celebrates the feast day of its Catholic patron saint with tribal dances. (See page twenty-six for a fuller description of New Mexico's Indian music.)

Religious songs, folk songs, dances and fiddlers' contests mark community festivals. Folk dances are featured in street dancing parties. On summer evenings, on plazas filled with sauntering couples, the *bandas* play old favorites

like *Lupita* and *La Fiolera*, audiences joining in avidly. Towns that have patron saints honor them annually in festivals of music and dancing. Towns that have no patron saints hold rodeos, with bands to spark them. Dozens of square dance clubs with hundreds of members have started in Albuquerque, in Los Alamos, and other towns where the Government has imported masses of workers and service men for air force and atomic projects. At dances at the State University, orchestras alternate modern dances with the swaying *La Raspa* or the coquettish *La Varsoviana*, the latter part of the Spanish repertoire since Napoleonic days. In its curricular activities the University makes an intensive study of Spanish-American music and records the native songs, this for historical purposes and to give the students a chance to learn them and sing them. Often folk dancing is used as an accompaniment. Instruction is also given in playing stringed instruments which comprise the native *tipica* orchestra.

Contrasts in music-making are in no other State more pronounced. High in the surrounding hills along the river courses, in the *placitas*—small parks around which native villages are built—descendants of the early Spanish explorers play the guitar and sing in the falsetto of the Moors, and in the pueblos (Indian villages) drums beat in ancient rhythms. In the huge court floor of the gymnasium in Albuquerque some 2,000 symphony subscribers listen to

music of the moderns, conducted by one-time New York Philharmonic associate conductor, Hans Lange. And just to make the picture still more fantastically variegated, this city claims, via its Civic Symphony, world premieres of those most modern of modern works: Arnold Schoenberg's *A Survivor from Warsaw* and Ernest Krenek's *Fifth Symphony*. Thus, it can be seen that New Mexico, which with about four persons to the square mile, is one of the most sparsely populated of the States; and which, as the forty-seventh to enter the Union, was next to the latest to achieve Statehood, is also one of the most diversified of States, musically speaking.

It is also, in its use of music, probably the oldest. Thirteen years before the Pilgrims landed in Plymouth, Cristobal de Quinones, a monk of the Franciscan Order, was teaching music in the church schools established in what is now New Mexico, and, what is more, teaching music to the accompaniment of an organ, transported overland from Mexico City and then installed in the chapel of the monastery of San Felipe Pueblo. Long before Henry Ainsworth's "Book of Psalms" had been tucked in as cargo on the *Mayflower*, long before the Pilgrims' trip from England had even been scheduled, the Spanish monks had discovered that the one sure way to induce the Indians to accept at least a semblance of Christianity was to expose them to music. The *alabado*, a

INTERNATIONAL MUSICIAN

religious ballad heard there in those early days and sung still today by the Penitentes in their services, is said to be an outgrowth of the dignified Gregorian chants of the Middle Ages. Even so, the music of the early Spanish could not compare, for age, with that of the Indians. Coronado's men, arriving in what is now New Mexico in 1540, found Indians dancing and chanting to the rhythm of drums and using the bone from a turkey's leg to pipe an obbligato; and untold centuries before that this music must have been echoing against the ageless hills.

"Serious" music of the Western world also traces far back in New Mexico. Albuquerque first got its taste for this type of musical fare when the town became a stop on the trans-continental railway; for then traveling artists, forced to stop overnight here, gave performances of the highest artistic calibre. Nordica and Melba were among the visiting artists. When this cultural stream ran dry, due to the railroads to the north and south claiming the touring routes, and the opera house burned down, a whole generation of Albuquerqueans grew up without hearing Chopin or Brahms or Beethoven. Still, there was the folk music to fill the void, and life went on.

It was the women of Albuquerque who are credited with arousing the community to a need of something more than guitar strumming and folk song singing. Out of their organization, the Fortnightly Club, grew the Civic Orchestra, giving its first concert in 1932. The first conductor of this organization was Grace Thompson, who not only established this orchestra as a going concern but, before she left Albuquerque in 1940 for Detroit, developed in the University of New Mexico a music department which gives place to none.

Horn player K. Lloyd Higgins was another pioneer in orchestral development. Seeking to establish music in the city's schools, he realized the orchestra's possibilities as a goal for

his pupils. An incentive it remains today for the some 2,000 school children there who have joined school bands and orchestras. By the time Mr. Higgins' insistent "Learn to play well and you can play in the Civic Orchestra," had become, "Keep up the Civic Orchestra so that the children will have a chance to play," he had become president of the orchestra itself and a prime mover in its development. William Kunkel, flutist, Carl Cramer, trumpeter and past associate conductor, and Mrs. John D. Clarke, concert master, have been other ardent champions of the orchestra.

Kurt Frederick, who assumed the directorship of the orchestra in 1943, developed it still further. He secured for it world premiere rights to the Schoenberg *A Survivor from Warsaw* and the Krenek Fifth Symphony; achieved a choral society with annual performances of major choral works; brought eminent soloists to the concert platform; and started the group on tours which bring their music to audiences of Taos, Socorro, Santa Fe, Las Vegas, Farmington and other communities in the State. When he gave over his baton to Hans Lange in 1950, to devote his entire time to the University of Mexico Music Department, he had raised the status of the orchestra to a level worthy of this "Land of Enchantment."

Dr. Lange, who has become a major influence in musical development in both Albuquerque and Santa Fe, has had a career which would seem to have fitted him exactly for this role. Born in Constantinople where his father was stationed as supervisor of music for the Sultan's marine band, he started the study of the violin at five, and at seven had given his first concert. At eleven he was admitted to the Prague Conservatory, where his teacher was Professor Otakar Sevcik, and at seventeen was graduated with the highest honors. He then made his debut as soloist with the Berlin Philharmonic Orchestra. Two years later he was engaged



as concert master of the Frankfurt Opera House Orchestra and of the Frankfurt Museum Concerts under William Mengelberg.

Dr. Lange came to New York in 1923 as assistant conductor and assistant concert master of the New York Philharmonic Orchestra. The following year he founded the Hans Lange Quartet and later started a series of "Hans Lange Chamber Music Concerts." He also headed an organization called the Philharmonic-Symphony Chamber Orchestra of New York. In 1930 Arturo Toscanini made him his assistant and later on he became a regular conductor of the New York Philharmonic-Symphony. When Mr. Toscanini gave up his conductorship of this orchestra in 1936, Dr. Lange was invited to be guest conductor at Ravinia Park, Chicago, for one week. As a result of his success there he was engaged as associate conductor with Frederick Stock, of the Chicago Symphony Orchestra, and also as director of the Civic Orchestra in that city. He held the post of associate conductor until Dr. Stock died in the Fall of 1942, when he was asked to become regular conductor for the season. After Désiré Defauw's appointment as the orchestra's conductor, Dr. Lange remained for two more years as associate conductor, after which time he went to Toledo, Ohio, to direct the Friends of Music Orchestra there. Three seasons later he was persuaded by his friends to settle in New Mexico.

(Continued on page twenty-seven)



Above: The Salon Trio, a popular dinner music group in Albuquerque. Left to right: Rita Nicklas, Mildred Bartels, and Marion Hawley. Below (top): The Albuquerque Civic Symphony and (bottom) the Santa Fe Sinfonietta and Choral Society, conducted by Dr. Hans Lange.





INDIAN MUSIC is modern!

by Frederick Jacobi

Frederick Jacobi, eminent composer and teacher, who died October 24, 1952, spent many years in the West studying the music of the Pueblo Indians in Arizona and New Mexico. His "Indian Dances" and String Quartet on Indian Themes are among his most noted works.

When we interviewed him several years ago, he handed us the manuscript of the article printed below and asked that it be published in connection with our series on "Music in the States of the United States and Provinces of Canada." We are pleased herewith to fulfill his wish, for this description of Indian music gives a vivid and true picture of the Indian's musical art.

Left: Indian dancers perform the Buffalo Dance at the Tesuque Indian Pueblo in New Mexico.

THE trans-continental comes to a stop in the middle of the vast plateau which is western New Mexico. Under the hot sun of early autumn lies Gallup, with its Main Street sprawling back from the railroad tracks. The street is alive, swarming with Indians from all parts of the Southwest. They come from far-off Taos, at the foot of the Colorado mountains, dignified in their white robes, their black braids hanging heavily over their shoulders; from the hot brown villages of the Rio Grande valley, from the Mesa villages, the fortified hill-towns of the Zunis and the Hopis. And the Navajos, eternal shepherds, eternal nomads, with raven locks and arrogant moustaches, their blouses hung with silver and turquoise, are riding in from their neighboring grazing lands, high on horse, followed by wives and children, like conquering hordes from the plateaux of Tibet. They have come to take part in the Inter-tribal Festival. Already impatient groups are singing and dancing. The brass band is playing. It is a Wild West Show, really wild and West, with Madison Square far away.

It is not possible to describe what takes place in Gallup for three days and three nights. A sun-dance by the Indians from Zia—the dancers' half-naked bodies gorgeously painted, some golden, some black (the black ones, Night, with their long hair falling wildly over their faces) is a symbolic orgy—the clash between Night and Day—beside which the most exciting moments of the Russian Ballet seem pale. A Bow-and-Arrow dance by the Indians of Tesuque is of a rhythmic intensity and power unknown to us in our concert-halls. In the charming Basket-dance by the Indians from Santa Clara the men weave beautiful designs around the women, who, scarcely moving from one spot, supply a sort of static element by balancing with gentle rhythm from one foot to the other. The grotesque and lascivious antics of the Hopi Fun-Makers, which vastly amuse the onlooking Indians, are a reminder of the joy which we eternally take in beholding the ape in man. There is a thrilling War-dance of the Comanches. There is the eerie and silent Fire-dance of the Navajos, which the men, completely stripped except for loin-cloths, dance at night, around a colossal bonfire, seeming to scorch themselves in the flames. All this must be seen and heard if one would know what great artists are the Indians and what a potent thing their music.

The music of the Indians is in some ways simple and crude. Instruments of exact pitch are practically unknown to them and they must express themselves completely in the fundamental elements of music, rhythm and melody, the rhythm of their instruments of percussion and

the melody of their voices. The contrapuntal cathedrals of Palestrina have come and gone. Harmony has evolved from Monteverdi to Schoenberg. Indian music still stands where it was in its primeval simplicity and strength.

The simplicity of their music, though, is more apparent than real. Their rhythms are remarkably complex. They have an amazing way of swinging abruptly from one to another and then back again to the first—a momentary jolt, a discomfort which makes the comfort of the initial rhythm all the more pleasurable. Their phrases are rhythmically free and not, like ours, constrained by bar-lines and symmetrically-shaped periods. In this way their music retains much that we no longer have. With an instinct for sustaining simultaneously two or more rhythms, far more subtle and genuine than ours, they constantly sing in rhythms of three against drum-beats of two, and vice-versa. And they do these things quite naturally, with ease and precision. At the moment of sunrise, in the Hopi snake-dance, it is said that as many as seven distinct rhythms are kept going simultaneously—a frenzied delirium of rhythm.

Their melodic sense is less striking. Often charming in line, the melodies are expressive of a number of clearly defined moods, a gentle tenderness, a barbaric wildness and fury and a virile full-throated jubilation. They are almost invariably pentatonic, though it is not always the same five notes which are used. We find sometimes wild combinations of chromatics with very clear suggestions of quarter-tones—a gorgeous impurity of sound. The War-songs, strangely enough, are usually of a very open and major character.

The Indians have a fine sense of design, as we know from their baskets and their pottery. The construction of their melodies is marvelous, combining clarity with firmness of outline, subtlety and strength, and they attain wonderful climaxes. Evangelio Gutierrez, a musician of the Pueblo of Santa Clara, showed how he composed his melodies by drawing carefully on a piece of paper lines of various lengths—each line a musical phrase, the repetition of each line, the repetition of that phrase. It was a charming design—on the paper and in the music.

Their instruments of percussion are many and varied. They beat on drums, tom-toms of various size and pitch, some more vibrant, more sonorous, some more tight, more incisive. They shake gourds, whose seeds, rattling in the hard shell, symbolically fructify the earth. We have seen men from Jemez with desperate energy beating sticks on bundles

of hides, to supply a dull and distant throb for their dancing companions. The dancers themselves are hung with instruments of percussion so that their every move is at once a living sound. Around their necks and around their strong brown legs are strings of little shells, which tinkle softly. From their waists hang ropes of sleigh-bells, which jangle wildly, with a relentless and deafening insistence. The noise is hard and shrill—as brilliant as the painted bodies in the glaring sunlight. They rarely clap their hands as we do, but the sound of their bare feet beating against the hard earth is a very real intensification of the living rhythm.

Indian music is music of today. It is more of Stravinsky than of Brahms. It has a certain objectiveness. Not sentimental, not descriptive or anecdotal, it has clarity and strength of form. As in jazz, the rhythmic element predominates, but here the rhythm is a more integral part of the melody, of the phrase. There is also far more diversity of rhythm than in jazz. Until now, we have not been ready for Indian music. Today we feel kinship with primitive man and respond to it for the first time.

Crude and primitive this music may be, but, throbbing with intense energy, its wild insistent rhythms, its barbaric dynamics fascinate us. One is reverent before its spirit, for the Indians' music is most often a part of their ritualistic dances—Rain-dances, Corn-dances, War-dances—and acquires therefore a religious, or at least a symbolic, significance. This is great and unconscious art, which finds its roots deep in the past, in aeons of racial unity and race-tradition. In the early-morning atmosphere of the Far West one's senses are reborn. One marvels anew at sunset and sunrise and at those two eternal phenomena—melody and rhythm. And one sees in the simple strength of Indian music, wild, yet ordered, a complete expression of the soul of a great race.

Music in New Mexico

(Continued from page twenty-five)

He has been the conductor of the Albuquerque Civic Symphony since the Fall of 1950. During his conductorship the orchestra has grown to a membership of eighty-four, with eight concerts a season; has become, in short, a civic enterprise of which this State may well be proud.

Dr. Lange has also made his influence felt in Sante Fe, as conductor of the Sinfonietta, and of the Choral Society there. The Sinfonietta, a fifteen-year-old organization, was founded, in the best tradition of serious music projects developed in New Mexico, by a woman. On August 10, 1939, the original group made its first appearance in a lecture-recital of music of the sixteenth, seventeenth and eighteenth centuries for concerted strings, under the direction of Madame Alix Young Maruchess. This versatile lady—she is also well-known as a player on the difficult viola d'amore—appeared as soloist with the group this past summer.

Elizabeth White is the principal sponsor of the Sinfonietta. Mrs. Eunice Hauskins, first violinist and Randall Davey, cellist, have also assisted it through the years. For the 1953-54 season, the group plans a four-concert series, the addition of wind instruments and the performance of a Mozart Piano Concerto with Monte Hill Davis as soloist. The Christmas

concert will feature *The Messiah* presented jointly with the Albuquerque Civic Symphony and the Portales Choir, Mr. Page, director. A Spring concert will present a chamber symphony with soloist. One of the basic purposes of the Sinfonietta, as well as of the city's Choral Society, is to provide scholarships to assist the careers of New Mexico's young musical artists.

Chamber music also forms a part of the musical life of Sante Fe, as it does of Albuquerque, where the June Music Festival of six concerts is conducted by Georges Miquelle and sponsored by former Congressman Albert Simms in memory of his wife.

But Sante Fe, like all New Mexican towns, also enjoys music produced more casually. As the melting pot of three cultures, Indian, Spanish and "Anglo," its Museum of International Folk Art, opened just two months ago, serves the visual arts, so does the whole city, in its crooked streets, in its surrounding pueblos, in its three-century-old plaza, serve the art of music. On this plaza, where in the early days wagon trains came to a stop after struggling over the Santa Fe Trail, where ox-drivers, cowboys and adventurers caroused in the eight saloons that clustered around the square, and where Billy the Kid sat in chains during some of the tensest hours of his tense career, a band today holds forth of summer evenings, with the audiences, made up in large part of Spanish-speaking people, crowding around to sing folk songs that tell of pistols and petticoats, of warm silk and cold steel, of whiskey bottles and white roosters, of bugles calling and soft voices whispering. Like the old English ballads of the Kentucky mountaineers, these songs have old-world origins, some even tracing back to the Golden Age of Spain.

Since 1900, artists, musicians and novelists have sought out this city for the beauty of the town and its surroundings—and for its festivals. At Christmas time, bonfires are lighted in front of the cathedral, around the plaza, before many of the houses, and even on their roofs, and music wells forth from the many churches and cathedrals. In September the ancient square for three days is given over to street dancing, in which the Spanish, the Indians and the "Anglos" take part.

Nor is the story of music in New Mexico told with music in Santa Fe and Albuquerque. There is Las Vegas, successively a typical adobe town, a stopover on the Santa Fe Trail, a notorious haunt for thieves, thugs, fakirs and bunk-



Madame Alix Young Maruchess with her viola d'amore.

Steerers, who were periodically "invited" to attend "a grand necktie party" beneath the windmill gibbet—today a happy and relatively peaceful village, outstanding for the number and quality of its schools, most of which boast student bands or orchestras. There is Taos, where on Christmas Day and Twelfth Night are performed the Deer and Buffalo Dances, combining dramatic symbolism with ritualistic movements of great beauty. There is Roswell—"livability unlimited" its slogan—where teenagers learn the grace of ballet dancing and the rhythm of tap, or just join in the jolly square dancing units at the Chaves County Memorial Youth Center. Then, in rural districts, particularly in the Eastern part of the State, there are old-time singing conventions, organized into local, county and district groupings. Participants in these all-day Sunday sings still prefer to use shaped notes, a carry-over from southeastern States, where the country folk universally employ them.

To find a single uniform characteristic in all these forms of music is difficult, but it is not impossible. Thoughts diverge inevitably on the phrase coined by one of New Mexico's writers. Here, in "The Land of the Delight-Makers," music does always delight. Inhabitants of that State would be unable, indeed, to find any other reason for making music at all.

—Hope Stoddard.

The Roswell High School Band. At the extreme left is Weedrow Cameron who is both the bandmaster and vice-president of Local 640 of that town. To the extreme right is Lou Fink who is an honorary member of Local 640 and was formerly a member of the John Philip Sousa Band.



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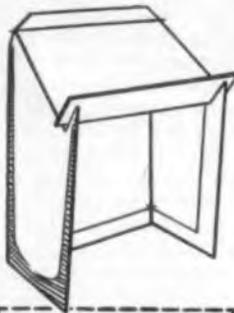
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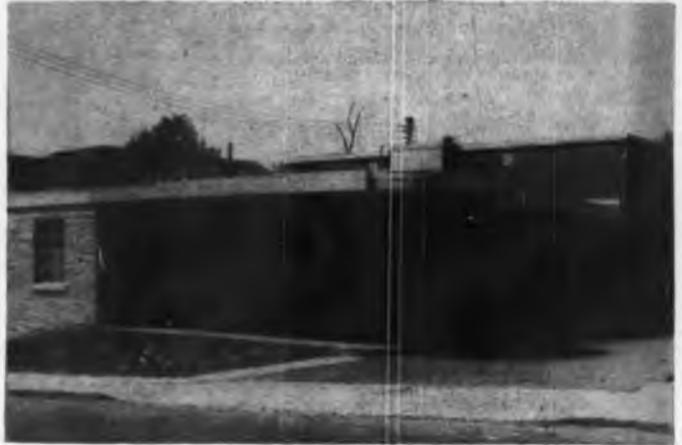
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Local Highlights



The new headquarters of Local 257, Nashville, Tennessee, about one mile from the center of the city, electrically heated and air conditioned throughout, consists of reception room, secretary and president's offices, committee room, rest rooms and an auditorium which will accommodate three hundred people. The latter is to be used for rehearsals, meetings and recreational purposes.

FRAGALE ARRIVES

Local 6, San Francisco, sends word of the world premiere, on August 28th, of a grand opera, *Dr. Jekyll and Mr. Hyde*, composed by Frank Fragale, a member of that local and a clarinetist of the San Francisco Symphony. A forty-member orchestra, made up of Mr. Fragale's colleagues from the San Francisco Opera Orchestra, was provided for the occasion by Local 6, through a grant from the Music Performance Trust Fund of the Recording Industry. The performance was directed by another member of the local, Earl Bernard Murray, "whose magnificent interpretation of the extremely difficult score added further laurels to the brow of this young, wonderfully trained and talented conductor."



Local 84, Bradford, Pennsylvania, has been the donor, together with the Municipal Employees' local of that city, of six sets of television to the Warren State Hospital of Warren, Pennsylvania. In the above photograph Local 84 representatives Lloyd Van Tassel (extreme left), and Ford Winner (third from left), together with Jack Henry (right) who represents the Municipal Employees, are making the presentation of two of these television sets to Joseph Gardner (second from left), Chief Supervisor at the Warren State Hospital.

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NOVEMBER, 1953

**SPECIAL MEETING OF THE
INTERNATIONAL
EXECUTIVE BOARD
OF THE A. F. OF M.
NEW YORK, N. Y.**

September 7-11, 1953, inclusive.

570 Lexington Ave.,
New York, New York
September 7, 1953

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

Present: Bagley, Cluermann, Steeper, Kenin, Clancy, Ballard, Harris.

Excused: Murdoch.

President Petrillo explains that the main purpose of the meeting is to discuss conditions in connection with the renewal of the recording and transcription contracts which will expire shortly, and he also suggests certain changes.

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

President Petrillo describes his trip to Europe which was for the purpose of attending a meeting of the International Confederation of Free Trade Unions in Stockholm, Sweden, on which he will report further in the International Musician.

He also tells of his meeting with Hardie Ratcliffe, General Secretary of the Musicians Union of England, in which was discussed a possible reciprocal arrangement for the exchange of bands of that organization with the A. F. of M.

On motion made and passed it is decided to allow President Petrillo \$2,500.00 for expenses as a delegate to the Conference in Stockholm and his meeting with the representative of the English Musicians' Union, during which he met with numerous representatives of labor and also musicians in the six countries he visited.

The Board discusses the advisability of purchasing a quantity of the book entitled "The Musicians and Petrillo" for distribution to locals and delegates to the next convention.

On motion made and passed it is decided to purchase 3,000 copies of the book.

President Petrillo informs the Board of a situation wherein a certain local is confronted with non-union conditions which it seems to be unable to combat. There is a general discussion regarding similar conditions in other locals.

The President is authorized to use the services of Traveling Representatives and to draw on the funds of the Federation for the purpose of remedying such conditions.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

570 Lexington Ave.,
New York, New York
September 8, 1953

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

All present, including Executive Officer Murdoch.

Also present: Attorneys Kaiser, Friedman, Adler, Gordon, Woll.

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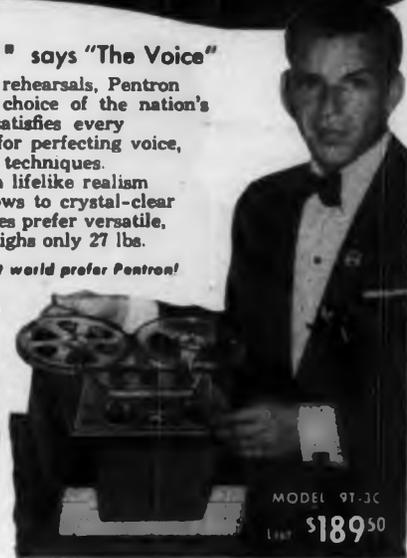
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It is explained that the recording contracts expire on December 31, 1953. There is a general discussion with the attorneys regarding provisions to be contained in the new contracts. The attorneys are advised of the general wishes of the Board and are to submit the proposals in proper form.

The following Resolutions which were referred to the Board by the Convention in Montreal are now considered:

RESOLUTION No. 33

BE IT RESOLVED, That the American Federation of Musicians enact into law a proviso that all recorded incidental music used on Radio and/or Television bear an American Federation of Musicians Union Label.

It is decided to present the subject matter of this Resolution in the negotiations with the recording interests.

RESOLUTION No. 35

BE IT RESOLVED, That in the coming recording contract negotiations, the American Federation of Musicians demand that record manufacturers designate on the Label the use for which the record is intended.

On motion made and passed it is decided not to concur in the Resolution.

RESOLUTION No. 37

WHEREAS, Recording companies are always finding and installing devices to increase their production capacities, thereby increasing their profits, since these new devices decrease their production cost, and

WHEREAS, Our scale for symphonic recordings is still the same now that "tape" recordings are made, as when "disc or master" recordings were made, and

WHEREAS, By using "tape" recordings considerable time is saved when by the use of a "scissor": recordings of an entire "side" is not made necessary when a "flaw" occurs in a recording, and

WHEREAS, This time-saving results in a loss of revenue to our members, therefore,

BE IT RESOLVED, That the Executive Board of the American Federation of Musicians when negotiating a new agreement with a Recording Industry adopt at least the following scale for Symphonic Recordings: For two (2) hours recording, not to exceed forty (40) minutes playing time in each hour, per man—\$50.00. Overtime: For each additional one-half hour in which playing time must not exceed twenty (20) minutes, per man \$12.50, and

BE IT FURTHER RESOLVED, That overtime must immediately follow and continue after a regular session.

On motion made and passed it is decided to take up the subject matter of this Resolution during the negotiations with the recording interests.

Resolution No. 27 which was laid over from the 1950 Convention to be taken up when the recording contracts expire is now considered.

RESOLUTION No. 27

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

WHEREAS, There is no means by which involved unionized crafts



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can distinguish between that material made under Federation-approved conditions and that which is not, and

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

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

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

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

BE IT RESOLVED, That all master contracts with the employers of musicians provide for the affixing of an official seal or label upon every form of recorded material.

On motion made and passed it is decided to take up the subject matter of this Resolution in the negotiations with the recording interests.

During the June meeting of the Board a request was made by Robert Bowman, former Secretary of Local 70, Omaha, Nebr., for permission to continue reduced payments on his indebtedness to the local. The Board granted the request. The local now asks to be permitted to insist that higher payments be made.

On motion made and passed it is decided to reopen the matter.

The Sub-Committee on Jurisdiction makes its report.

Local 646, Burlington, Ia., requested jurisdiction over West Point and the Walton Club, which are at present in the jurisdiction of Local 264, Keokuk, Ia., just over the line from Local 646.

The matter is considered by the Board.

In view of the fact that the Traveling Representative reports that Local 264 evidently does not properly police these places and they had been policed by Local 646 until it was found that they were not in that jurisdiction, it is on motion made and passed decided that West Point and the Walton Club be placed in the jurisdiction of Local 646.

The request of Local 41, Johnstown, Pa., to have a portion of the territory which now lies in the jurisdiction of Local 564, Altoona, Pa., placed in its jurisdiction is also considered.

The matter is considered by the Board.

Inasmuch as this territory had been in the jurisdiction of Local 564, there does not seem to be any good reason why it should not remain there. It is therefore on motion made and passed decided to deny the request.

There is a general discussion of the bill introduced by Representative Howell of New Jersey. This is HR 5397 and has for its purpose

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the furthering of cultural arts by the United States Government with the possibility of having an additional member in the Cabinet of the President to administer its purposes. It is felt that this bill should be supported inasmuch as it undoubtedly would redound to the benefit of musicians.

The request of Local 427, St. Petersburg, Fla., for permission to accept Bernard Rosenthal into membership is now considered.

It is decided that Rosenthal be notified to show cause why he should be reinstated.

The Secretary advises the Board that he had been notified by a local that certain members of another local while in its jurisdiction had been convicted on narcotic charges.

The Secretary is instructed to notify these members to show cause why their membership should not be cancelled.

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

The session adjourns at 6:00 P. M.

570 Lexington Ave.,
New York, New York
September 9, 1953

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

All present.

President Petrillo informs the Board that the United Brotherhood of Carpenters and Joiners which had withdrawn from the American Federation of Labor has resumed its membership.

There is a general discussion of matters in connection with the new recording contracts.

There is also a discussion regarding the procedure in licensing recording studios.

In the general discussion it is brought out that while the United States Government makes no appropriation for the encouragement of opera or symphony orchestras, a considerable portion of the appropriation for the Marshall Plan is used for this purpose in foreign countries.

The subject of a special price for transcriptions to be used in regional broadcasting is discussed.

Messrs. Manuti, Knopf, Iucci, Jaffe, Arons and Lindwurm of Local 802, New York, N. Y., appear for the purpose of presenting suggestions in connection with the new contracts for recordings and transcriptions.

The suggestions are discussed with the Board and the representatives of the local are advised that their proposals will receive full consideration.

They also take up a matter in connection with a theatre which is dispensing with the services of its orchestra. President Petrillo agrees that he will use his best efforts in order to have the orchestra retained.

The representatives retire.

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

The session adjourns at 7:15 P. M.

570 Lexington Ave.,
New York, New York
September 10, 1953

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

All present.

President Schwarz of Local 161, Washington, D. C., appears. He discusses various matters with the Board, including the support of the Federation for the Howell Bill, competition of service bands, and other matters of interest to the local. President Schwarz retires.

Messrs. Snader and Blank appear and present a proposal having for its purpose the filming of name bands in technicolor to be shown in dance halls for the purpose of furnishing music for dancing. They wish to make an arrangement with the Federation for the employment of intermission orchestras at the same time that the pictures are shown. The subject is thoroughly discussed. Messrs. Snader and Blank retire.

The matter is laid over.

President LiVolsi, Local 626, Stamford, Conn., and Mr. Levine appear in reference to the operation of the Lester Petrillo Memorial Fund for Disabled Musicians. Member LiVolsi makes various suggestions as to how the Fund should operate and then makes a further suggestion that the Federation establish a fund providing for a mandatory contribution from each member of the Federation.

The matter is discussed by various members of the Board. Member LiVolsi and Mr. Levine retire.

A request is received from Local 143, Worcester, Mass., for financial assistance for several of its members who sustained losses as a result of the hurricane in the spring of this year.

Since the offers of assistance by the Federation were for the purpose of relief in an emergency and this request comes months after the emergency has passed, it is decided that the President have the situation investigated for the purpose of justifying such assistance at this time.

A request is received from a member to have an arrangement made so that he can come within the retirement plan of his employer.

The matter is laid over until the mid-winter meeting of the Board.

A proposition is presented for the entry into the United States of Cuban bands on a reciprocal basis.

On motion made and passed it is decided not to concur in the proposal.

Another proposition is presented to permit the entry of Mexican orchestras into the United States on a reciprocal basis.

On motion made and passed the Board decides not to concur in this proposal.

A request is received from the National Cancer Foundation for a donation. The matter is discussed. It develops that this is a very worthy institution which does not share in the contributions generally made for cancer relief.

On motion made and passed it is decided to donate \$250.00.

(Continued on page thirty-six)

INTERNATIONAL MUSICIAN

Where They Are Playing

(Continued from page sixteen)

Jones, drums; Hank Jones, piano; Tommy Potter, bass; and Tal Farlowe, guitar... Trumpet soloist Leonard Sues, a winner for several weeks on the Dumont TV show "Chance of a Lifetime," appearing at the Latin Quarter.

MIDWEST. Bud Pressner and Orchestra played the Melody Mill Ballroom, North Riverside, just out of Chicago... Jerry Fifer and his Orchestra engaged for their sixth return engagement for the month of November at the Danceland Ballroom in Whiting, Indiana... Norman Knuth and his Starlighters into Ridgeway Inn, Cleveland, Ohio, for a third season... Fran Warren at the Riviera Club, Columbus, Ohio, the first week in November.

Organist Les Alpar started an engagement at Durant Hotel, Flint, Mich., October 19th for an indefinite period... Chuck Cabot followed Shep Fields into the Schroeder Hotel, Milwaukee, Wis., October 27th, for fortnight... Johnny Martin and Helen Dixon opened at Towne Room in Milwaukee for two weeks, beginning October 26th.

Don Roth Trio at the Drum Room of the Hotel President, Kansas City, this being their fifth extended date there in the past five years. Roth leads the outfit on accordion and vibes, with Bill McPherson at the Hammond organ and celeste and Jimmy Markey on the electric guitar. Ginny Lee is the songstress... Tommy Reed extended at the Chase Hotel, St. Louis, Mo., through November 10th.

CHICAGO. Paul Neighbors and his Orchestra has returned to the Aragon Ballroom for several weeks... Don Glasser Orchestra at the Trianon Ballroom for a one-month engagement... Russ Carlyle into Trianon Ballroom October 20th for an indefinite period... Art Kessel and his Orchestra, with Gloria Hart vocalizing, at Martini-que Restaurant... Bobby Dale Orchestra at Melody Mill November 11th through November 22... Black Orchid has engaged Pat Morrissey for a four-weeker beginning November 24th.

SOUTH. Georges Magyar on piano-accordion opened at the St. Petersburg Yacht Club, St. Petersburg, Fla., October 9th for an indefinite engagement...

Nat Bader — singing with his piano and accordion — into the Show Boat in Washington, D. C., for second time this year. He also plays society cocktail parties.

Chuck Foster takes over the Roosevelt Hotel, New Orleans, La., October 22nd for three rounds followed with four more at the Aragon, Chicago, beginning November 24th... Sonny Howard has dates set for four weeks in the Blue Room of the Hotel Roosevelt, New Orleans, in November, to be followed by a fortnight at the Chase Hotel, St. Louis, Mo.

Ray Pearl slated for a single week at Richland Country Club, Nashville, Tenn., beginning November 7th, followed by a four-week stint at the Roosevelt Hotel, New Orleans, beginning November 19th... Jimmy Palmer playing Peabody, Memphis, Tenn., November 30th for a two-weeker.

WEST. Longhorn Ranch in Dallas has engaged Les Brown's Orchestra November 10th; Sugar Ray Robinson, the Dominoes and Count Basie Orchestra, November 19th; and Woody Herman Orchestra in January... Jan Garber Orchestra and Peggy Lee dated for Texas A. & M. College one-nighter on December 14th.

Lawrence Welk at the Aragon Ballroom, Santa Monica, Calif.

CANADA. Don Keeler and his Orchestra have worked in the "Club 400," a dine-and-dance spot in Saskatoon, since December, 1949. The personnel includes Don Keeler, drums; Laurie Jackson, piano; Barney Kutz, bass; Vern Calloway, sax; Billy Smith, sax; Harold Smith, sax; Jimmy Hill, sax; Charlie Gentle, trumpet; and Frank Harrington, trumpet... Connie Boswell doing a two-weeker at the Chez Paree, Montreal, beginning October 26th... Lew Smith Trio—Lynne Day, Warren Joiret, and Lew Smith—at the Continental Cafe in Montreal.

ALL OVER. Ralph Flanagan has reactivated his orchestra for an extended swing through the midwest and to the coast. The band took off on a seven-month trek October 17th and is booked solid throughout... Phil Spitalny Orchestra scheduled to head out for a series of concert dates the beginning of December.

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THE MUNICIPAL BAND . . .

(Continued from page thirteen)

ters provide for a small levy on taxable property sufficient to maintain a municipal band."

Many cities—St. Louis and Washington, D. C., among them—made no allotment whatever for band music this year. Such slights might diminish if the band-promoting suggestions given by Mr. Henegar as speaker at the American Bandmaster's Annual Convention in Miami, Florida, last April were universally followed: "A strict enforcement of 'The Music Code of Ethics' (see the August, 1953, issue of *The International Musician*) and a wider use of the MPTF."

Whatever means are taken to pay the band and from whatever source these monies are derived, one point becomes clear: once offered, band concerts become a "must" for any locality. Fred A. Christian, Director of the Sacramento Municipal Band, tells us, "Two years ago the city manager tried to eliminate our appropriation from the budget in an economy move, but a large number of our patrons protested and the funds were restored." Writes Edward Ringius, Secretary of Local 30, St. Paul, "This summer we tried a new experiment: two concerts in a park in the loop at noon—most people are then on their lunch hour. It was most successful. We're trying it again!" In Santa Barbara "the City Foundation and Spanish Days Fiesta officials have come to realize that in a City like Santa Barbara a good band is a necessity." Racine, Wisconsin, reports an average of 2,000 listeners at each concert; Danville, Illinois, of 2,500; Toledo of 4,500.

Many a town has traced a new era of development to the day it started a band. We have in mind a mid-western town, sunk into such civic

Jo Lefter's Band playing in the new \$40,000 shell at St. Petersburg, Florida, during the past season. Not shown in the photograph is the audience, approximately 5,000 tourists and permanent residents of St. Petersburg, sitting on the Green Benches. Completion of the band shell this year marked almost fifty years of subsidized music in the Sunshine City. All members of Jo Lefter's twenty-six piece band are permanent residents of St. Petersburg and all are members of Local 427 of that city. Their ages run from twenty-five to eighty-four—with most of them around the half-century mark.



The Austin (Texas) Municipal Band, Weldon Covington, director.



Washington (Illinois) Municipal Band, Henry A. Esser, director.



Great Falls (Montana) Municipal Band, Dennis Rovero, conductor.

apathy that citizens were going to neighboring communities for business and entertainment. Then a progressive citizen started a band, and the city fathers, noting its effect, began to finance it. Therewith the citizens came back to life, began to decide here was their home, here was where they wanted their children to be happy and useful. Local merchants dug down into their pockets for a band stand. The town regained its spirit. Now it is on the map spiritually as well as literally. As Mr. Henegar puts it, "From an advertising and entertainment standpoint the municipal band is one of the cheapest, per tax dollar, of all city departments." Large cities need it as a respite from noise and rush. Small towns need it as a gathering point for local effort and relaxation. Let George C. Reid, Director of the Carlinville Municipal Band, tell what it does for the small town: "Carlinville, Illinois, is typical of any number of mid-western towns," he writes. "A farming community, it boasts a population of a little over 5,100, with the customary city square and band stand. Saturday night in the square is typical, with the farm folk flocking in to shop and probably one of the local service clubs or churches putting on an ice cream social. Then is when the municipal band comes into its own!"

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(Continued from page twenty-one)
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"The bass drummer referred to above," adds G. L. S., "is of course Gus Helmecke. Since retiring from the Goldman Band, he has been pestered by reporters and others who, in various articles about his former achievements with the Goldman and Sousa bands, have referred to him as 'the old man of the drums.'"

"While Gus admits being no spring chicken, he occasionally becomes irked at these references to his age, especially when some enterprising scribe tacks on a few years for good measure. 'What I am afraid of,' Gus complains, 'is that some day some reporter will speak of me as the only living drummer from the Revolutionary War of 1776.'"

Official Business

(Continued from page eight)

Tose, Jerome LeCuyler (Jerry Cummins), Isaac Thomas, Eric Barkstrom.

Cleveland, Ohio, Local 4—Dave Grumet.

Columbus, Ohio, Local 103—Wm. H. Claspill.

Detroit, Mich., Local 5—Fredric M. Allmendinger, Edward Bredshall, Fred A. Maler, Carl Carmen Pavese, Harry Warde, John Francis Dibert.

Easton, Pa., Local 379—Milton L. Hartman, Wm. V. Merrill, Chas. E. Straub.

Elizabeth, N. J., Local 151—Louis Clauss.

Gary, Ind., Local 622—Imogene Greer.

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Sioux Falls, S. D., Local 114— Vernon H. Alger.

Washington, D. C., Local 161 — Martin C. Knight.

Wilkes-Barre, Pa., Local 140 — John J. Schimmel, Walter Werchok.

Worcester, Mass., Local 143 — Howard E. Handy.

MINUTES

(Continued from page thirty-two)

On motion made and passed pay- ment of the following bills is ratified:

Hal Leyshon & Assoc., Inc., Public Relations.	
Expenses from June 2, to Sep- tember 2, 1953	\$2,402.20
Convention expenses to July 2, 1953	4,046.66
International Press of New York—July	2,213.12
International Press of New York—August	1,015.00
International News Photos — August	2,066.76
Van Arkel and Kaiser—Coun- sel—Expenses June to Au- gust, 1953	455.51
Roosevelt, Freidin & Littauer —Counsel—Expenses, May to July 1953	343.87
Walter M. Murdoch—Can- adian Representative—Ex- penses, May to July, 1953	856.01
McMaster, Montgomery & Co. Legal fees in Canada	75.00

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

570 Lexington Ave.,
New York, New York
September 11, 1953

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

All present.

Executive Officer Kenin, who had attended a meeting of a committee of the International Labor Organization in Washington, D. C., during the day at the request of President Petrillo, reports on developments in that organization. This is the agency which has among its purposes

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The Board now considers the proposition made by Messrs. Snader and Blank for the filming of name bands to be used to furnish music for dances in various dance halls, which was laid over from a previous session. The matter is thoroughly discussed.

On motion made and passed it is decided not to accept the proposal.

The matter of having a special price for recordings by minor symphony orchestras is discussed.

The matter is referred to the President.

Other affairs of the Federation are discussed.

The meeting adjourns at 10:15 P. M.

IN EXPLANATION

Because of the heavy demand for advertising space in the current issue, we have been again unable to execute all orders. We trust that advertisers whose copy has been withheld will not be too much inconvenienced and that any of our more than 218,000 subscribers who have missed the information from their advertiser will look for the advertisement in subsequent issues.

LEO CLUESMANN,
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NOTICE

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You are urged to send the orders for your local's 1954 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

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Mikita, John 3751
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VIRGINIA

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Hicks, Roy M. 2399
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Thomas, B. Miles 1951
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WEST VIRGINIA

Huntington
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CANADA

Calgary, Alberta
Simmons, G. A. 4090
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Edmonton, Alberta
McKenzie, Blake (Prairie Concerts) 5106
Toronto, Ontario
Mitford, Bert, Agency 4004
Whetham, Katherine and Winnifred Turnbull 4613
Montreal, Quebec
Montreal Artists Bureau, Michel Leroy 900
Vancouver, B. C.
Gaylorde Enterprises 2540
L. Gaboriau
R. J. Gaylorde

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bob
DOTHAN: Smith, Moss
FLORENCE: Valentine, Leroy
MOBILE: Am Vets Club, Inc., Garret Van Arverp, Commander, George Faulk, Manager
 Cavalcade of Amusements, and Al Wagner, Owner and Producer
 Frederick and Tampa, and Fred Zepetnick
 Moore, R. E., Jr.
 Williams, Hiram
MONTGOMERY: Club Flamingo, and Aacil Singleton, Manager
 Montgomery, W. T.
 Perdue, Frank
NORTH PHENIX CITY: Bamboo Club, and W. T. "Bud" Thurmond
PHENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner, French Casino, and Joe Sanfratello, Proprietor
PHENIX: 241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF: Sunnyside Lounge, and George Nackerd
PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
 Dranhard Show, Homer Hoet, Producer
 Gaddis, Joe
 Hoshor, John
 Jones, Calvin R.
 Malouf, Leroy B.
 Willett, B. Paul
 Zanibar Club, and Lew Klein
TUCSON: Griffin, Maaly
 Mitchell, Jimmy
 Severs, Jerry
 Williams, Marshall
YUMA: Buckner, Gray, Owner "345" Club, El Cayon

ARKANSAS

ELTHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammond Oyster House, and Joe Jacobs
 Pettis, L. C.
 Smith, Dewey
MOT SPRINGS: NATIONAL PARK: Mack, Bert
LITTLE ROCK: Arkansas State Theatre, and Edward Statton, and Grover I. Butler, Officers
 Bennett, O. B.
 Civic Light Opera Company, Mrs. Bece Saxon Price, Producer
 Stewart, J. H.
 Welch, S. C.
MCGHEE: 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 Ketchum, Owner and Operator
WALNUT RIDGE: American Legion Hut, and Howard Daniel Smith Post 4647 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA: Short, Andy
ANTIOCH: Village, and Wm. Lewis, Owner
ARTESIA: Carver, Ross

Keene, Gene (Eugene Schweichler)

AZUSA: Pease, Vance
 Root, Joe
BAKERSFIELD: Bakersfield Post 608, American Legion, and Emanuel Edwards
 Conway, Stewart
 Curtzer, George
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Bur-Ton, John
 Davis, Clarence
 Jones, Charles
BEVERLY HILLS: Bert Gervis Agency
 Macustus, Paris
 Bhopady on Ice, and N. Edwards Beck, Employer
BIG BEAR LAKE: Creamman, Harry E.
BUBBANK: Elbow Room, and Roger Agent
 Coughlin, Manager
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
 Pango Pango Club
DECATO: Howard, George
DUNSMUIR: McGowan, J. B.
EL CERRITO: Johnson, Lloyd
FONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRENO: Valley Amusement Association, and Wm. B. Wagon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
 Babb, Kroger
 Birwell Corp.
 Boscage Room, Leonard Van-neron
 California Productions, and Edward Kovacs
 Coifure Guild, and Arthur E. Teal, and S. Tex Rose
 Encore Productions, Inc.
 Federal Artists Corp.
 Finn, Jay, and Artists Personal Mgt., Ltd.
 Fishman, Edward I.
 Gayle, Tim
 Gray, Lew, and Magic Record Company
 Haymes, Dick
 Kappa Records, Inc., Raymond L. Kruss
 Kobb, Clarence
 Morros, Boris
 National Booking Corporation
 Patterson, Trent
 Rotischek, Kurt (Ken Robey)
 Six Bros. Circus, and George McCall
 Harry S. Taylor Agency
 Universal Light Opera Co., and Assoc.
 Vogue Records, and Johnny Anz, owner, and Bob Stevens, F. L. Harper
 Wally Kline Enterprises, and Wally Kline
 Western Recording Co., and Douglas Venable
LONG BEACH: Becklin, Frank and Beatrice
 Jack Lesley's Cafe, and Jack Daley
 Jarrett, W. C.
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermassen, Assistant Director, May Phipps, Sec., Evelyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
 McDougall, Owen
 Sullivan, Dave, Crystal Ballroom
LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
 Aqua Parade, Inc., Buster (Clarence L.) Crabbe
 Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
 Berg, Harry, of the Monarch Hotel
 Brink Enterprises
 Canbah, and Charles Henneghan
 Coifure Guild, Arthur E. Teal and S. Tex Rose
 Coleman, Fred

Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
 Dalton, Arthur
 Downbeat Club, Pops Pierce
 Edwards, James, of James Edwards Productions
 Fontaine, Don & Lon
 Halfon, Nate
 Gradney, Michael
 Maxwell, Claude
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
 Miltone Recording Co., and War Perkins
 Moore, Cleve
 Morris, Joe, and Club Alabam
 Mosby, Eavan
 O'Day, Anita
 Royal Record Co.
 Ryan, Ted
 Villion, Andre
 Vogel, Mr.
 Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. P. Stolts.
 Agent
 Welcome Records, Recording Studio, and Rusty Welcome
 Williams, Cargile
 Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
N. HOLLYWOOD: Hat and Case Supper Club, and Joe Wood and J. L. Pender, owners
 Lemmiller, Bernard
OAKLAND: Arrow Club, and Joe Bronk, Frank Merton and Joy Sheet, owners
 Bill's Rendezvous Cafe, and Wm. Matthews
 Moore, Harry
 Morkin, Roy
 Trader Horat's, Fred Horn
OCEAN PARK: Frontier Club, and Robert Moran
OCEANSIDE: Wheel Club, and George Duros, owner
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OXNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Bering, Lee W., Lee Bering Club
 Desert Inn, and Earl Coffman, Manager
 Hall, Donald H.
PITTSBURG: Delta Club, and Barbara Bliss
PERRIS: McCaw, E. E., Owner Horse Polities of 1946
RICHMOND: Downbeat Club, and Johanie Simmons
 Jenkins, Freddie
SACRAMENTO: Casa Nellou, Nello Malerbo, Owner
 Leingang, George
 O'Connor, Grace
SAN DIEGO: Brigham, Froebel Astor
 Carnival Room, and Jack Hillspough
 Cotton Club, Benny Curry and Otis Wimberly
 Logan, Manly Eldwood
 Miller, Warren
 Mitchell, John
 Passo, Ray
 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.
 The Civic Light Opera Com-mittee of San Francisco
 Francis C. Moore, Chairman
 Cable Car Village Club, and Barney DeSenna, owner
 Club Drift In, and Don Mc-Carthy
 Deasy, J. B.
 Fox, Eddie
 Giles, Norman
 Pogo Pogo Club, and Lucj Lay-man and Kellogg Catering, Inc.

Reed, Joe, and W. C. Rogers and Chase Co.
 Shelton, Earl, Earl Shelton Productions
 Sherman and Shore Advertising Agency
 Waldo, Joseph
SAN JOSE: Blue and Gold Cafe, and George Howard, and Peter and Peggy Ariotto, owners and operators, San Jose, Calif.
 McAdoo, Mr. and Mrs. George
 Melody Club, Frank and Theresa Oliver, Employers
SANTA BARBARA: Briggs, Don
 Canfield Enterprises, Inc.
SANTA MONICA: Lake, Arthur, and Arthur (Dag-wood) Lake Show
 McRae, H. D.
SEASIDE: Corral Night Club, and Al Leroy
SHERMAN OAKS: Gilson, Lee
 Kraft, Ozzie
SIGNAL HILL: Moeller, Al, Signal Hill
SOUTH GATE: Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunset Macaroni Products, Fred Starnaro
VENTURA: Cheney, Al and Leo
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

COLORADO

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

CONNECTICUT

BRIDGEPORT: Lusin, Edward
EAST HAMPTON: Hotel Gerraungus
EAST HAVEN: Carnevale, A. J.
EAST WINDSOR HILLS: Schaub's Restaurant, and Ed-ward Wisniewski
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
 Bisconti, Anthony, Jr.
 Marjio, Mike
 Schwartz, Milton
 Williams, Joseph
NIANTIC: McQuillan, Bob
 Russell, Bud
POQUONNOC BRIDGE: Johnson, Samuel
STAMFORD: Glens Acres Country Club and Charlie Blot, Pres., Mr. Sou-mers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur
WESTPORT: Goldsman, Al and Marty

DELAWARE

DOVER: Apollo Club, and Bernard Paskin, Owner
 Veterans of Foreign Wars, Le-Roy Rench, Commander
 Williams, A. B.
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamob, Edward
 Murphy, Joseph
SMYRNA: Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON: Allen, Sylvester
 Bert, Mrs. Mary (Warren)
 Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTON: Strong's Tavern, and Merle, Bernice and Ronald Strong
CLEARWATER: Bardon, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howe
DAYTONA BEACH: Bethune, Albert
 Trade Winds Club, and Virgil (Vic) Summers

FLORENCE VILLA: Dan Laromere Lodge No. 1077, Garfield Richardson
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
PORT MEYERS: Bill Bailey, All Star Minstrels, Inc., and Si Rubens
 McCutcheon, Pat
JACKSONVILLE: Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Faye Club
 Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Wister, President; Paul Bich Managing-Agent
 Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
 Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
 Zumpt Huff Associates
KEY WEST: Regan, Margo
 Weavers Cafe, Joseph Bucks and Joseph Stabinski
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.)
 Smart, Paul D.
 Talavera, Remon
 36 Club, Tony Abouyou, Em-ployer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Max
 Ches Parce, Mickey Grasso, and Irving Rivkin
 Circus Bar, and Charles Bogun
 Edwards Hotel, and Julius Nathan, Manager
 Fielding, Ed
 Friedlander, Jack
 Haddon Hall Hotel
 Harrison, Ben
 Island Club, and Sam Cohen, Owner-Manager
 Lesnick, Max
 Macomba Club
 Mocamba Restaurant, and Jack Friedlander, Irving Miller, Max Lesnick, and Michael Rosenberg, Employers
 Miller, Irving
 Morrison, M.
 Perlmuter, Julius J.
 Poinciana Hotel, and Bernie Frassrand
 Straus, George
 Weills, Charles
ODLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surrocco, Roy Baisden
 El Pario Club, and Arthur Karst, Owner
 Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
 Frost, D. S.
 Swing Club, and Arthur J. Redman, former prop.
ORMOND BEACH: Jul's Club, and Morgan Jul
PALM BEACH: Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney

PANAMA CITY: Daniels, Dr. E. R.
 Orlin, Secretary
PENSACOLA: Hodges, Earl, of the Top Hat Dance Club
 Keeling, Alec (also known as A. Scott), and National Orches-tra Syndicate and American Booking Company, and Alexander Attractions
 Southland Restaurant, and J. Ollie Tidwell
STARBUCK: 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
 Carousel Club, and Abe Burlow, and Norman Kara, Employers
 Merry-Go-Round Club, and Larry Ford
 Rich, Don and Jean
 Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp.
 Pines Hotel Corp., and John Clarke

Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Larocco, Harry L.
 Parrish, Lillian F.
 Patio Grill, and Charles J. Pappas, Owner-Manager

GEORGIA

ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA: Barcelona Club, and Joe Baxter and Mr. Foster
 Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
 Bob Revel's Coral Club, and Bob Revel
 Dawson, Robert H., and Caribe Lounge in Plaza Hotel
 J. W. Neely, Jr.
 Kirkland, Fred
 Minnick Attractions, Joe Min-nick
BRUNSWICK: Joe's Blue Room, and Earl Hill and W. Lee
 Wigfall's Cafe, and W. Lee
HINESVILLE: Plantation Club, S. C. Kless and P. W. Taylor
MACON: Capitol Theatre
 Lee, W. C.
 Swaebe, Leslie
SAVANNAH: Hayes, Gus
 Model Shows, Inc., and David Eady, Owner, Charles Brady, Manager
 Palms Club, and Andrew Brays
 Thompson, Lawrence A., Jr.
THOMASVILLE: Club Thomas, and Terry Masey, Operator
VIDALIA: Pal Amusements Co.
WAYCROSS: Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE: Crandall, Earl
 Lachman, Jesse
IDAHO FALLS: Griffiths, Lawrence "Larry," and Big Chief Corporation, and Uptown Lounge
LEWISTON: 848 Club, and Sam Canner, Owner
 Rosenberg, Mrs. R. M.
 Via Villa, and Fred Walker
POCATELLO: East Frontier Club, Rulon Reck, Stan Hvarka and Bob Cummins
 Pullos, Dan
 Reynolds, Bud

ILLINOIS

BELLEVIEW: Davis, C. M.
BLOOMINGTON: McKinney, James R.
 Thompson, Earl
CAIRO: Serant, Eli
CALUMET CITY: Mitchell, John
CHAMPAIGN: Robinson, Brante
CHICAGO: Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
 Chicago Casino, and Harry Weiss, Owner
 Cole, Elsie, General Manager, and Chicago Artists Bureau
 Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
 Daniels, Jimmy
 Donakidon, Bill
 Elders, Cleo
 Evans, Jeop
 Pine, Jack, Owner "Play Girls of 1938," "Victory Polities"
 Gayle, Tim
 Glen, Charlie
 Hale, Walter, Promoter
 Mackie, Robert, of Savoy Ball room
 Maistic Record Co.
 Mason, Leroy
 Mays, Chester
 Mickey Weinstein Theatrical Agency
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner
 Moore, H. B.
 Muarts Concert Management, and George Wildeman
 Music Bowl, and Jack Perry and Louis Capanola, Em-ployers
 Music Bowl (formerly China Doll), and A. D. Blumenthal

INTERNATIONAL MUSICIAN

O'Connor, Pat L., Pat L.
O'Connor, James
 Silhouette Club, and Joe Saleva
 Stoner, Harlan T.
 Teicher, Charles A., of T. N.
 T. Productions
 Whiteside, J. Preston

DECATUR:
 Paccin, James (Buster)

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

FREESPORT:
 Marabel, George

HOMEWOOD:
 Cherry Hill Country Club, and
 Walter Wallace

KANKAKEE:
 Havener, Mrs. Theresa

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

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

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

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

PEKIN:
 Candlelight Room, and Fred
 Romane

PEORIA:
 Davis, Oscar
 Humane Animal Association
 Rutledge, R. M.
 Simson, Eugene
 Streeter, Paul
 Wagner, Lou

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

ROCKFORD:
 Palmer House, Mr. Hall, Owner
 Trocadero Theatre Lounge
 White Swan Corp.

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

SPRINGFIELD:
 Facc, James (Buster)
 Terra Plaza, and Elmer Barto,
 Employer

URBANA:
 Jay's Ranch, and Jay Scott,
 owner and operator

WASHINGTON:
 Thompson, Earl

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

INDIANA

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

BEECH GROVE:
 Mills, Bud

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

ELWOOD:
 Yankee Club, and Charles
 Sullivan, Manager

EVANSVILLE:
 Adams, Jack C.

FORT WAYNE:
 Rummel, Emmett
 and J. L. Buchanan, Employer

GREENSBURG:
 Club No. Charles Holzhouse,
 Owner and Operator

INDIANAPOLIS:
 Kenyon, William, and his All
 American Bronskin Models
 Carter, A. Lloyd
 Dickerson, Matthew
 Hunsdon, Bill
 Fairtainment Enterprises, Inc.,
 and Frederick G. Schatz
 Harris, Rupert
 Roller Rondo Skating Rink,
 and Perry Flick, Operator
 William C. Powell Agency

LAFAYETTE:
 Club 52, Charles Gibson, Prop.

MENCIE:
 Bailey, Joseph

NEWCASTLE:
 Harding, Stanley W.

RICHMOND:
 Newcomer, Charles
 Puckett, H. H.

SOUTH BEND:
 Childers, Art (also known as
 Bob Capene)
 Palais Royale Ballroom, and
 Eddie Makar

SPENCERVILLE:
 Kelly, George M. (Marquis)

SYRACUSE:
 Waco Amusement Enterprises

IOWA

CLARION:
 Miller, I. L.

DENISON:
 Larby Ballroom, and Curtis
 Larby, Operator

DES MOINES:
 Brookline, Tommy

HARLAN:
 Gibson, C. Rex

POWERSVILLE:
 Dance Hall, and Henry Pet-
 schull

SHENANDOAH:
 Aspinwall, Hugh M. (Chick
 Martin)

SPENCER:
 Freec, Ned

WATERLOO:
 Steppoe, Benton L.

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

KANSAS

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

COFFEYVILLE:
 Ted Hlake

DOGGE CITY:
 Graham, Lyle

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

KANSAS CITY:
 White, J. Cordell

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

LOGAN:
 Graham, Lyle

MANHATTAN:
 Stuart, Ray

PRATT:
 Clements, C. J.
 Wisby, L. W.

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

SALINA:
 Kern, John

TOPEKA:
 Mid-West Sportsmen Association

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

KENTUCKY

BOWLING GREEN:
 Runtree, Upton
 Taylor, Roy D.

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

LOUISVILLE:
 Bramer, Charles
 Imperial Hotel, Jack Woolems,
 Owner
 King, Victor
 Soulding, Preston

PADUCAH:
 Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
 Smith, Mrs. Lawrence, Propri-
 etor Club Plantation

STARTS and BARS Club (also known
 as Brass Hats Club), A. R.
 Conley, Owner, Jack Tyson,
 Manager
 Weil, R. L.

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

GONZALES:
 Johns, Camille

LAFAYETTE:
 Hadacol Caravan
 LeBlanc Corporation of
 Louisiana
 Velin, Toby

MONROE:
 Clark DeLicia, Robert Hill
 Keith, Jessie
 Thompson, Son

NATCHITOCHE:
 Burton, Mrs. Pearl Jones

NEW ORLEANS:
 Barker, Rand
 Callico, Giro
 Dog House, and Grace Mar-
 tinez, Owner
 Gilbert, Julie
 Hurricane, The, Percy Stovall
 LeBlanc, Dudley J.

OPELOUSAS:
 Cedar Lane Club, and Milt
 Delmas, Employer

SHEEPSPORT:
 Reeves, Harry A.
 Stewart, Willie

SPRINGHILL:
 Capers, C. L.

MAINE

BIDDEFORD:
 Old Orchard Beach Playhouse,
 and Edward Gould

FORT FAIRFIELD:
 Paul's Arena, Gibby Seaborne

SACO:
 Gudon, Nick

MARYLAND

ANNAPOLIS:
 Diggs Hotel, and Frank Jones

BALTIMORE:
 Byrds, Olive J.
 Cox, M. L.
 Forbes, Kenneth (Skin)
 Gay 90's Club, Lou Belmont,
 Proprietor, Henry Epstein,
 Owner
 Gieher, Ben
 LeBlanc Corporation of
 Maryland
 New Broadway Hotel, Charles
 Carter, Manager
 Perkins, Richard, of Associated
 Enterprises
 Weiss, Harry

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

CORAL HILLS:
 Hilltop Restaurant, and Theod-
 ore J. Schendel

CUMBERLAND:
 Waingold, Louis

FALSTON:
 Hannah, John

FENWICK:
 Reich, Albert

HAGERSTOWN:
 Bauer, Harry A.
 Glass, David

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

SALISBURY:
 Twin Lantern, Limer B.
 Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
 Murphy, Charles
 Russell, William

BILLERICA:
 One-O-One Club, Nick Ladoulis,
 Proprietor

BLACKSTONE:
 Stefano, Joseph

BOSTON:
 Bay State News Service, Bay
 State Amusement Co., Bay
 State Distributors, and James
 H. McIlvaine, President
 Broshman, James J.
 Crawford House Theatrical
 Lounge
 F. M. Loew's Theatres
 L. J. B. Productions, and Lou
 Brudnick
 Regency Corp., and Joseph R.
 Weiser
 Resnick, William
 Sunbrick, Larry, and his Rodeo
 Show
 Waldron, Billy
 Walker, Julian
 Younger Citizens Coordinating
 Committee, and George
 Mizouon

BUZZARDS BAY:
 King Midas Restaurant, Mutt
 Anonovsk, manager, and
 Canal Enterprise, Inc.

CAMBRIDGE:
 Salvato, Joseph

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

FITCHBURGH:
 Bolduc, Henry

HAVERTHILL:
 Assas, Joe

HOLYOKE:
 Holyoke Theatre, Bernard W.
 Levy

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

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

MONSON:
 Canegallo, Leo

NEW BEDFORD:
 The Derby, and Henry Correlis,
 Operator

NEWTON:
 Thiffault, Dorothy (Mimi
 Chevalier)

SALEM:
 Larkin Attractions, and George
 Larkin

SHREWSBURY:
 Veterans Council

WALAND:
 Steele, Chauncey Degeer

WILMINGTON:
 Blue Terrace Ballroom, and An-
 thony DeTorto

MICHIGAN

ANN ARBOR:
 McLaughlin, Max

BATTLE CREEK:
 Smith, David

RAY CITY:
 Walther, Dr. Howard

DETROIT:
 Adler, Casper
 Hel Aire (formerly Les 'N Ed-
 die'), and Al Wellman,
 Ralph Wellman, Philip Plas,
 Sam and Louis Bernstein,
 Owners
 Bibb, Allen
 Briggs, Edgar M.
 Claybrook, Adolphus
 Connors Lounge, and Joe Palas-
 zolo, Operator
 Daniel, James M.
 Huston Steamship Company, N.
 M. Constant
 Gay Social Club, and Eric
 Scriven
 Green, Goldman
 Hoffman, Sam
 Johnson, Ivory
 Kosman, Hyman
 Minardo, Non-
 Payne, Edgar
 Papadimas, Babis
 Pyle, Howard D., and Savoy
 Promotions
 Royal Steak House
 Thomas, Matthew H.

ESSEXVILLE:
 House of Fogarty, and John
 F. Fogarty, Owner

FERRDALE:
 Club Plantation, and Doc
 Washington

GRAND RAPIDS:
 Club Chas-Am, Anthony
 Scalise, Proprietor
 Powers Theatre
 Universal Artists, and
 Phil Simon

KAWKAWLIN:
 Old Mill Dance Hall, Ernest
 Fortin, Owner

MUSKEGON HEIGHTS:
 Griffen, James
 Wilson, Leslie

PONTIAC:
 Henry's Restaurant, and Charles
 Henry
 Sandy Beach Inn

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

TRAVERSE CITY:
 Lawson, Al

UTICA:
 Spring Hill Farms, and Andrew
 Sneed

MINNESOTA

DETROIT LAKES:
 Johnson, Allan V.

EASTON:
 Hannah, John

MANKATO:
 Nathkeller, and Carl A.
 Becker

MINNEAPOLIS:
 International Food and Home
 Shows
 Northwest Vaudeville Attrac-
 tions, and C. A. McEvoy
 Speedorama, Inc., and E. A.
 Jones and Gene Jensen, Of-
 ficers

PIPESTONE:
 Coopman, Marvin
 Stolzman, Mr.

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

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

CLEVELAND:
 Hardin, Drexel

GREENVILLE:
 Pollard, Flenord

GULFPORT:
 Plantation Manor, and Herman
 Burger

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

JACKSON:
 Carpenter, Bob
 McNair Dancing Academy, and
 Mrs. Anne Cameron
 Royal Steak House
 Smith, C. C., Operator, Rob-
 bert Bros. Circus (Pine Bluff,
 Ark.)

KOSCIUSKO:
 Fisher, Jim S.

LELAND:
 Lillo's Supper Club and Jimmy
 Lillo

MERIDIAN:
 Bishop, James E.

NATCHEZ:
 Colonial Club, and Olin
 Koerber

VICKSBURG:
 Blue Room Nite Club, and
 Tom Wince

MISSOURI

BOONEVILLE:
 Bowden, Rivers
 Williams, Bill

CHILlicothe:
 Hawes, H. H.

PORT LEONARD WOOD:
 Lawson, Sgt. Harry A.

GREENFIELD:
 Gilbert, Paul and Paula (Raye)

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

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

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

MACONI:
 Macon County Fair Association,
 Mildred Sanford, Employer

NORTH KANSAS CITY:
 Schulz-Krocker Theatrical
 Agency

OAKWOOD (HANNIBAL):
 Club Belvedere, and Charles
 Mattlock

POPLAR BLUFFS:
 Brown, Merle

ST. LOUIS:
 Harnholtz, Mac
 Beaumont Cocktail Lounge, Ella
 Ford, Owner
 Brown Bomber Bar, James
 Caruth and Fred Guinayard,
 co-owners
 Caruth, James, Operator Club
 Rhumbogie, Cafe Society,
 Brown Bomber Bar
 Caruth, James, Cafe Society
 D'Agostino, Sam
 Graf, George
 Haynes, Lillard
 Markham, Doyle, and Tune
 Town Ballroom
 New Show Bar, and John W.
 Green, Walter V. Lay
 Nieberg, Sam
 Shapiro, Mel

VERSAILES:
 Trade Winds Club, and Marion
 Buchanan, Jr.

MONTANA

ANACONDA:
 Reno Club, and Mrs. Vidich,
 Owner

BUTTE:
 Carnival Room, and Chris
 Martin, Employer
 Webb, E.
 Jimmy Mancola, Owner

GREAT FALLS:
 J. & A. Rollercoaster, and
 James Austin

NEBRASKA

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

FREMONT:
 Wes-Ann Club, and Tanya
 June Barber

KEARNEY:
 Field, H. E.

LODGEPOLE:
 American Legion, and Ameri-
 can 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
 Suchart, J. D.

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

RUSHVILLE:
 American Legion Post No. 101,
 and Ken Daird and Bill
 Chappel

NEVADA

LAS VEGAS:
 Gordon, Ruth
 Holtzinger, Ruby
 Lawrence, Robert D.
 Ray's Cafe
 Stoney, Milo E.
 Warner, A. H.

LOVELOCK:
 Fuchter, Harry

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

RENO:
 Blackman, Mrs. Mary
 Club Harlem, and Wm. Bailey
 and Lonnie W. Johnson
 Twomey, Don

NEW HAMPSHIRE

FABIAN:
 Zaks (Zackers), James

JACKSON:
 Nelson, Eddy
 Sherr, James

NEW JERSEY

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

ASBURY PARK:
 Gilmore, James E.
 Richardson, Harry

ATLANTIC CITY:
 Bobbins, Abe
 Casper, Joe
 Cheatham, Shelby
 Club 15, and Henry Koster and
 Max Olsson, Owners
 Goodleman, Charles
 Lockman, Harvey
 Morocco Restaurant, G. Pansa,
 and G. Dantler, Operators
 Pilgrim, Jacques
 Terminal Bar, and Salvatore
 Capone
 Yacht Club, and Nate Goldberg,
 owner

BLOOMFIELD:
 Thompson, Puff

BUDD LAKE:
 Log Cabin, and Stephen
 J. Verneick, Owner

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

CAPE MAY:
 Anderson, Charles, Operator

EAST ORANGE:
 August E. Buchner
 Hutchins, William

EAST RUTHERFORD:
 Club 199, and Angelo Pucci,
 Owner

HODOKEN:
 Red Rose Inn, and Thomas
 Mosto, Employer
 Sportsmen Bar and Grill

JERSEY CITY:
 Honito, Benjamin
 Burco, Ferruccio
 Triumph Records, and Gerry
 Queen, present Owner, and
 G. Statiris (Grant) and
 Bernie Levine, former Owners

LAKE HOPATCONG:
 Dunham, Oscar

LAKEWOOD:
 Seldin, S. H.

LITTLE FERRY:
 Scarne, John

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

MANAHAWINK:
 Jimmy's Tavern, and
 Jimmy Mancola, Owner

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

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

NEWARK:
 Coleman, Melvin
 Graham, Alfred
 Hall, Emory
 Hays, Clarence
 Harris, Earl
 Holiday Corner, and Jerry
 Foster, employer
 Johnson, Robert
 Jones, Carl W.
 Levine, Joseph
 Loyds Manor, and Smokey Mc-
 Allister
 Mariano, Tom
 "Panda," Daniel Straver
 Prestwood, William
 Red Mirror, and Nicholas
 Grande, Proprietor
 Rollison, Eugene
 Simmons, Charles
 Tucker, Frank
 Wilson, Leroy
 Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK:
 Jack Ellet

NORTH ARLINGTON:
 Petrucci, Andrew

ORTLEY:
 Loyal Order of Moose Lodge
 399, and Anthony Chachis,
 employer

PASSAIC:
 Tico Tico Club, and Gene Di-
 Virgilio, owner

PATERSON:
 Halab, Sam
 Pratt, Joseph
 Ventimiglia, Joseph

ange, and
N
Shannon
Commercial
M.
and A. W.
and Paul
i, Inc., and
ident
t No. 75
NIA
Fidler and
Propri.
ght Open
acter
P. Brady,
Club, and
employer
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Job Lager,
Walter
Seamed
Owner,
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of John
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American
ay, and
lager
Creative
CIAN

PITTSBURGH:
Claire, George
Picklin, Thomas
Matthews, Lee A., and New
Artist Service
Oasi Club, and Joe DeFrancisco, Owner
Pennsylvania State Grand Lodge of the Knights of Pythias
Bright, C. H.
Sala, Joseph M., Owner El
Chino Cafe
POTTSWOM:
Schmoyer, Mrs. Irma
SCRANTON:
McDonough, Frank
SEENANDOOAH:
Mikita, John
SLATINGTON:
Pick, Walter H.
STAFFORD:
Poinette, Walter
TAINERSVILLE:
Tofel, Adolph
UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko
UPPER DARB:
Wallace, Jerry
WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward
WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, owner (Glenolden,
Pa.), and Michael Izzi,
co-owner
WILLIAMSPORT:
Pinella, James
WILKES-BARRE:
Khan, Samuel
WORTHINGTON:
Conwell, J. R.
YORK:
Daniels, William Lopez

SOUTH CAROLINA
COLUMBIA:
Black C Club, University of
South Carolina
FLORENCE:
City Recreation Commission,
and James C. Putnam
GREENVILLE:
Forest Hills Supper Club, K. K.
and Mary Rickley, Iestees, J.
K. Mosely, and Sue Ellison,
former Owner and Manager
Harlem Theatre, Joe Gibson
MARIETTA:
"Bring on the Girls," and
Don Meadows, Owner
MULTRIEVILLE:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Carolina)
MYRTLE BEACH:
Hewlett, Ralph J.
SPARTANBURG:
Holcome, H. C.
UNION:
Dale Bros. Circus

SOUTH DAKOTA
LANE:
Rainbow Ballroom, and An-
drew Pfau, owner
SIoux FALLS:
Mataya, Irene

TENNESSEE
CLARKSVILLE:
Harris, William
JOHNSON CITY:
Burton, Theodore J.
ENORVILLE:
Cavalade on Ice, John J.
Denton
Great Enterprises (also known
as Dixie Recording Co.)
Henderson, John
NASHVILLE:
Brentwood Dinner Club, and H.
L. Waxman, Owner
Carrethers, Harold
Chavez, Chick
Coconut Lounge Club, and
Mrs. Pearl Hunter
Course, Alexander
Fessie, Bill
Grady's Dinner Club, and
Grady Floss, Owner
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.
Nocturne Club, and John
Porter Roberts, operator

TEXAS
AMARILLO:
May, Willie R.
AUSTIN:
El Morocco
Von, Tony
Williams, James
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLING:
Falls, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

BROWNWOOD:
Junior Chamber of Commerce,
and B. N. Leggett and Chas.
D. Wright
CORPUS CHRISTI:
Kirk, Edwin
DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Askew,
and James L. Dizon, Sr., co-
owners
Lee, Don, Owner of Script and
Score Productions and Operator
of "Sawdust and Swing-
time"
Linakie (Shippy Lyan), Owner
of Script and Score Pro-
ductions and Operator of
"Sawdust and Swingtime"
May, Oscar P. and Harry E.
Morgan, J. C.
DENISON:
Club Rendezvous
EL PASO:
Bowden, Rivers
Marlin, Coyal J.
Williams, Bill
Walker, C. F.
PORT WORTH:
Clemont, James E.
Famous Door, and Joe Earl,
Operator
Florence, P. A., Jr.
Main Lounge, and J. W. Jenkins
Owner and Operator
Snyder, Chic
Stripling, Howard
GALVESTON:
Evans, Bob
Shiro, Charles
GONZALES:
Daley Bros. Circus
GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and
Marian Teague, Operators
HENDERSON:
Wright, Robert
HOUSTON:
Coats, Paul
Jettson, Oscar
McMullen, E. L.
Nevis, Bouldin
Singlertry, J. A.
World Amusements, Inc., Thos.
A. Wood, President
LEVELLAND:
Collins, Iree
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and R. D. Holiman,
Employer
Kyan, A. L.
MEXIA:
Payne, M. D.
PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles
PARIS:
Ron-De-Voo, and Frederick J.
Merkle, Employer
PORT ARTHUR:
Demland, William
SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton
Valadez, Joe and Rudy
SAN ANTONIO:
Forest, Thomas
Leathy, J. W. (Lee), Rockin'
M Dude Ranch Club
Ohledo, F. J.
Rockin' M Dude Ranch Club,
and I. W. (Lee) Leathy
VALASCO:
Falls, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)
WACO:
Corenfield, Lou
WICHITA FALLS:
Dibbles, C.
Johnson, Thurston
Whately, Mike

VERMONT
RUTLAND:
Brook Hotel, and Mrs. Evelle
Duffie, Employer
VIRGINIA
ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spielman
BUENA VISTA:
Rockbridge Theatre
DANVILLE:
Fuller, J. H.
EXMORE:
Downing, J. Edward
HAMPTON:
Masey, Terry
LYNCHBURG:
Bailey, Clarence A.
MARTINSVILLE:
Hutchens, M. E.
NEWPORT NEWS:
Isaac Burton
McClain, B.
Terry's Supper Club
NORFOLK:
Big Trzak Diner, Percy
Simon, Proprietor
Cashvan, Irwin

WYOMING
CASPER:
S & M Enterprises, and Syl-
vester Hill
CHEYENNE:
Shy-Ann Nite Club, and Hazel
Kline, Manager
DUBOIS:
Rustic Pine Tavern, and
Bob Harter
ROCK SPRINGS:
Smoke House Lounge, Del R.
James, Employer

Meyer, Morris
Robanna, George
Winfree, Leonard
PORTSMOUTH:
Rountree, G. T.
RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black
SUFFOLK:
Clark, W. H.
VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's
The Spot), Harry L. Slizer,
Jr., Employer
White, William A.

WASHINGTON
SEATTLE:
Grove, Sirlus
Harverson, R. S.
908 Club, and Fred Baker
SPOKANE:
Lyand, Jimmy (James Delagel)

WEST VIRGINIA
CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles
Powell, Operator
White, Ernest B.
CHARLES TOWN:
Orchard Inn, and Mrs. Sylvia
Bishop
HUNTINGTON:
Brewer, D. C.
INSTITUTE:
Hawkins, Charles
LOGAN:
Coats, A. J.
MARTENSBURG:
Miller, George E.
MORGANTOWN:
Niner, Leonard
WHEELING:
Mardi Gras

WISCONSIN
BEAR CREEK:
Schwacker, Leroy
BOWLER:
Reinke, Mr. and Mrs
GREEN BAY:
Galst, Erwin
Franklin, Allen
Pensley, Charles W.
GREENVILLE:
Reed, Jimmie
HAYWARD:
The Chicago Inn, and Mr.
Louis O. Runner, Owner
and Operator
HURLEY:
Club Francis, and James Francis
Fontecchio, Mrs. Elocy, Club
Fiesta
LA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern
MARSHFIELD:
Uptown Bar, and Eddie Arnett
MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Gentilli, Nick
Maniacci, Vince
Rizzo, Jack D.
Singers Rendezvous, and Joe
Sorci, Frank Balistreri and
Peter Orlando
Weinberger, A. J.
NEOPIT:
American Legion, Sam Dicken-
son, Vice-Commander
RACINE:
Miller, Jerry
RHINELANDER:
Kendall, Mr., Manager Holly
Wood Lodge
ROSHOLT:
Akavichas, Edward
SHEBOYGAN:
Sichia, N.
SUN PRAIRIE:
Hulziser, Herb, Tropical
Gardens
Tropical Gardens, and Herb
Hulziser
TOMAR:
Veterans of Foreign Wars
WISCONSIN DELLS:
Chula Vista Resort, and Joe F.
and Vera Kaminski

WASHINGTON
WASHINGTON:
Adelman, Ben
Alvia, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
China Clipper, Sam Woag,
Owner
Clare's Musical Bar, and Jess
Clare
Club Afrique, and Charles
Liburd, employer
Club Ellington (D. E. Corp.),
and Herb Sachs, President
D. E. Corporation, and Herb
Sachs
duVal, Ance
Five O'Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
3 Ring Circus
Kirach, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Murray, Lewis, and Lou and
Alex Club, and Club Bengasi
Petruso's Restaurant, and Vito
Petruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Eiron,
Manager
Ross, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
Spring Road Cafe, and
Casimer Zera
T. & W. Corporation, Al
Simonds, Paul Mann
Walters, Alfred
Wong, Hing

CALGARY:
Port Brisbane Chapter of the
Imperial Order Daughters of
the Empire
Simmons, Gordon A.
EDMONTON:
Eckersley, Frank J. C.
BRITISH COLUMBIA
VANCOUVER:
Garryn, Enterprises, and L.
Carrigan, Manager
H. Singer and Co. Enterprises,
and H. Singer
Stars of Harlem Revue, and B.
Lyle Baker and Joseph Kowan
Attractions, Operators
ONTARIO
CHATHAM:
Taylor, Dan
COBourg:
International Ice Revue, Robt.
White, Jerry Rayfield and J.
J. Walsh
GALT:
Duval, T. J. "Dubby"
GRAVENHURST:
Summer Gardens, and James
Webb
QUELPH:
Naval Veterans Association, and
Louis C. Janke, President
HAMILTON:
Nutting, M. B., Pres. Merrick
Bros. Circus (Circus Produc-
tions, 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:
Thomas, Howard M. (Doc)
PORT ARTHUR:
Curtis, M.
TORONTO:
Ambassador and Monogram
Records, Messrs. Darwya
and Sokoloff
Habler, Peter
Langford, Karl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee
Miquelon, Y.
Mifflord, V.
Radio Station CHUM
Webham, Katherine

DISTRICT OF COLUMBIA
WASHINGTON:
Weinberg, Simon
WEST TORONTO:
Ugo's Italian Restaurant
WINCHESTER:
Bislow, Hillarie
QUEBEC
DRUMMONDVILLE:
Greath, Marshall
MONTREAL:
Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Antoine Dufor
Auger, Henry
Berius, Maurice, and LaSociete
Artistique
Coulombe, Charles
Dumont, Hubert and Raymond
Emond, Roger
Haskett, Don (Martin York)
LeRoy, Michel
Lussier, Pierre
Norbert, Henri
Sunbrock, Larry, and his Rodeo
Show
Vic's Restaurant
POINTE-CLAIRE:
Olivier, William
QUEBEC:
Sunbrock, Larry, and his Rodeo
Show
QUEBEC CITY:
LaChance, Mr.
SASKATCHEWAN
KENOSAE LAKE:
Kenosae Gardens, H. Clarke,
owner
REGINA:
Judith Enterprises, and
G. W. Heddad
CUBA
HAVANA:
Sant Souci, M. Triay
ALABKA
ANCHORAGE:
Capper, Keith
FAIRBANKS:
Casa Blanca, and A. G. Mel-
doon
Glen A. Elder (Glen Alvin)
Swing Club, and Benny Johnson

ALABKA
ANCHORAGE:
Capper, Keith
FAIRBANKS:
Casa Blanca, and A. G. Mel-
doon
Glen A. Elder (Glen Alvin)
Swing Club, and Benny Johnson

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. Freedland
Andros, George D.
Anthe, John
Arwood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit
Parade
Baugh, Mrs. Mary
Bert Smith Revue
Blumenfeld, Nate
Bologhino, Dominick
Bolster, Norman
Boserman, Herbert (Tay)
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
Carlson, Ernest
Carroll, Sam
Chesney, Al and Lee
Chew, J. H.
Collins, Doc
Conway, Stewart
Dale Bros. Circus
Davis, Clarence
Davis, Oscar
deLya, William
Deviller, Donald
DiCarlo, Ray
Drake, Jack B.
Eckhart, Robert
Edwards, James, of James Ed-
wards Productions
Fechan, Gordon P.
Fetris, Mickey, Owner and Mgr.
"American Beauties on Parade"
Field, Scott
Fincklesine, Harry
Forrest, Thomas
Fox, Jesse Lee

Friendship League of America,
and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Gilbert, Paul and Paula (Raye)
Goldberg (Garrett), Samuel
Goodenough, Johnny
Garnes, C. H.
George, Wally
Gould, Hal
Gutrie, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward F.,
Hoffman's 3-Ring Circus
Hollander, Frank,
D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Huga, James
International Ice Revue, Robert
White, Jerry Rayfield and J. J.
Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Duce (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Lew Leslie and his "Blackbirds"
Mack, Bee
McCarthy, E. J.
McCaw, E. E., Owner
Horse Polices of 1946
McGowan, Everett
Mages, Floyd
Magen, Roy
Mann, Paul
Marham, Dewey "Pigment"
Mathews, John
Maurice, Ralph
Meeks, D. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Mauro,
and Ralph Paonessa, Managers
Miller, George E., Jr., former
Bookers License 1129
Ken Miller Productions, and
Ken Miller
Miquelon, Y.
Montalvo, Santos
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott
Chalfant, James Blizard and
Henry Robinson, Owners
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Orto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Pfau, William H.
Pinter, Frank
Pope, Mazion
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 Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargeant, Selwyn G.
Scott, Nelson
Shuter, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and
George McCall
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Maris)
Sunbrock, Larry, and his Rodeo
Show
Taber, Jacob W.
Taylor, R. J.
Thomas, Albert
Travers, Marc A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, W. C.
Wells, Charles
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

ALABKA
ANCHORAGE:
Capper, Keith
FAIRBANKS:
Casa Blanca, and A. G. Mel-
doon
Glen A. Elder (Glen Alvin)
Swing Club, and Benny Johnson

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. Freedland
Andros, George D.
Anthe, John
Arwood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit
Parade
Baugh, Mrs. Mary
Bert Smith Revue
Blumenfeld, Nate
Bologhino, Dominick
Bolster, Norman
Boserman, Herbert (Tay)
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
Carlson, Ernest
Carroll, Sam
Chesney, Al and Lee
Chew, J. H.
Collins, Doc
Conway, Stewart
Dale Bros. Circus
Davis, Clarence
Davis, Oscar
deLya, William
Deviller, Donald
DiCarlo, Ray
Drake, Jack B.
Eckhart, Robert
Edwards, James, of James Ed-
wards Productions
Fechan, Gordon P.
Fetris, Mickey, Owner and Mgr.
"American Beauties on Parade"
Field, Scott
Fincklesine, Harry
Forrest, Thomas
Fox, Jesse Lee

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States.

Canada and Miscellaneous

ALABAMA

MOBILE: Caryle, Lee, and his Orchestra Club Manor, and Arnold Parks

ARIZONA

DUNCAN: Apache Grove
PHOENIX: Plantation Ballroom
TUCSON: Gerrard, Edward Barzun Hula Hut

ARKANSAS

HOT SPRINGS: Forest Club, and Hasbell Hodge, Prop.
CALIFORNIA

BAKERSFIELD: Jura Salon, and George Beaton
BEVERLY HILLS: White, William B.
BIG BEAR LAKE: Cressman, Harry E.
BOULDER CREEK: Brookdale Lodge, Barney Morrow, Manager
LAKE COUNTY: Cobb Mountain Lodge, Mr. Montmarquet, Prop.
LONG BEACH: Chester Box Cafe, and Robert Holatta, Prop.
Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors
LOS ANGELES: Ponce Enterprises, and Million Dollar Theatre and Mayan Theatre
OCEANSIDE: Town House Cafe, and James Cusness, Owner
PINOLE: Picole Brass Band, and Frank E. Lewis, Director
PITTSBURG: Litrenta, Bennie (Tiny)
SACRAMENTO: Capps, Roy, Orchestra
SAN DIEGO: Cobra Cafe, and Jerome O'Connor, Owner
SAN FRANCISCO: Kelly, Noel
Prestas, Carl (also known as Anthony Clark)
Jones, Cliff
SAN LUIS OBISPO: Sention, Don
SAN PABLO: Backstage Club
SANTA CRUZ: Aloha Club
SANTA ROSA, LAKE COUNTY: Rendezvous
TULARE: T D E S Hall

COLORADO

Denver: Fraternal Order of Eagles, Aerie 2063
LOVELAND: Westgate Ballroom
RIFLE: Wiley, Leland

CONNECTICUT

DANIELSON: Pine House
GROTON: Storm Villa
HARTFORD: Buck's Tavern, Frank S. DeLucco, Prop.
MOORE: American Legion Club 91
NORWICH: Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner
SOUTH LYME: Colton's Restaurant

DELAWARE

WILMINGTON: Brandywine Post No. 12, American Legion
Cousin Lee and his Hill Billy Band

FLORIDA

CLEARWATER: Crystal Bar
Musical Bar
Sea Horse Grill and Bar
CLEARWATER BEACH: Sandbar
DAYTONA BEACH: Moose Lodge
Tic Toc Bar & Grill
Martinique Club
Towa Club
HALLANDALE: Ben's Place, Charles Dreiser
JACKSONVILLE: Standor Bar and Cocktail Lounge
KEY WEST: Cecil's Bar
Duffy's Tavern, and Mr. Stern, owner
Jack and Bonnie's Starlight Bar
NEW SMYRNA BEACH: New Smyrna Beach Yacht Club
ORLANDO: El Patio Club, and Arthur A. Karst, Owner
PENSACOLA: Stork Club, and P. L. Doggett, owner
SARASOTA: "400" Club
TAMPA: Diamond Horseshoe Night Club, Joe Spicola, owner and manager
Grand Oregon, Oscar Leon, Manager
MACON: Jay, A. Wingate
Lowe, Al
Weather, Jim
SAVANNAH: Sportsman's Club, Ben I. Alexander

GEORGIA

ATLANTA: Amvets Post No. 11, and Carl (Red) Collins, Manager
BOWLING GREEN: Jackson, Joe L.
Wade, Golden G.
MAYFIELD: Fancy Farms Picnic, W. L. Cash
PADUCAH: Copa Cabana Club, and Red Thrasher, Proprietor

IDAHO

BOISE: Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
LEWISTON: Bollinger Hotel, and Sportsman Club
Lewiston Country Club

MOUNTAIN HOME:

Hi-Way 30 Club
Manhattan Club
TWIN FALLS: Radio Rendezvous

ILLINOIS

BENTON: Clover Club, and Sam Sweet, owner
CAIRO: The Spot, Al Dennis, Prop.
CHICAGO: Chicago Defender, and John H. Senagatche
Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra
GALESBURG: Carson's Orchestra
Meecher's Orchestra
Townsend Club No. 2
JACKSONVILLE: Chalet Tavern, in the Illinois Hotel
MARISSA: Triefenbach Brothers Orchestra
OLIVE BRANCH: 44 Club, and Harold Babb
ONEDA: Rova Amvet Hall
STERLING: Bowman, John E.
Sigman, Arlie
WEST CITY: Whitehouse Tavern
WEST FRANKFORT: Moose Club

INDIANA

ANDERSON: Adams Tavern, John Adams, Owner
Romany Grill
MUNCIE: Delaware County Fair
Musical Fair Association
SOUTH BEND: Downtowner Cafe, and Richard Cogan and Glen Lutes, Owners

WHITING: Whiting Lodge 1189, Loyal Order of Moose

IOWA

BOONE: Miner's Hall
CEDAR FALLS: Armory Ballroom
Women's Club
COUNCIL BLUFFS: Smoky Mountain Reapers
FILLMORE: Fillmore School Hall
KEY WEST: Ray Hanten Orchestra
POSTA: Peosta Hall
SIOUX CITY: Eagles Lodge Club
WEBSTER CITY: Loyal Order of Moose Lodge 735, J. E. Black
ZWINGLE: Zwingle Hall

KANSAS

ARKANSAS CITY: Twilight Dance Club
CHENY: Sedgewick County Fair
EL DORADO: Loc Mor Club
TOPEKA: Boley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
WICHITA: Osborn, Joe (Uncle Joe and his Stars of Tomorrow)

KENTUCKY

ASHLAND: Amvets Post No. 11, and Carl (Red) Collins, Manager
BOWLING GREEN: Jackson, Joe L.
Wade, Golden G.
MAYFIELD: Fancy Farms Picnic, W. L. Cash
PADUCAH: Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

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

MARYLAND

BALTIMORE: Blue Room, of the Mayfair Hotel
Knowles, Nolan P. (Actna Music Corp.)
State Theatre
Summit
BLADENSBURG: America on Wheels
EASTON: Startt, Lou and his Orchestra

MASSACHUSETTS

FALL RIVER: Durdie Theatre
GARDNER: Florence Rangers Band
Heywood-Walshfield Band
GLOUCESTER: Youth Council, YMCA, and Floyd J. (Chuck) Farrar, Secretary
HOLYOKE: Wake's Inn
LYNN: Pickfair Cafe, Rinaldo Cheverini, Prop.
METHUEN: Central Cafe, and Messrs. Yanahonis, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD: Polka, The, and Louis Garson, Owner
SPENCER: Spencer Fair, and Bernard Reardon

WEST WARREN: Quabog Hotel, Viola Dudch, Operator
WORCESTER: Godymin, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

HOUGHTON LAKE: Johnson's Rustic Dance Palace
INTERLOCHEN: National Music Camp
ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor
MUSKEGON: Circle S. Ranch, and Theodore (Ted) Schmidt
MARQUETTE: Johnson, Martin M
MIDLAND: Eagles Club
NEGAUNEE: Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

BRainerd: 210 Tavern
ORER RIVER: Hi-Hat Club
DULUTH: Dahl, Don
MINNEAPOLIS: Miles, C. G.
Twin City Amusement Co., and Frank W. Patterson
ST. PAUL: Burb, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSOURI

KANSAS CITY: Coates, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Fed Club, and Johnny Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson
Playhouse, and Mike Menzella, Proprietor
POPLAR BLUFF: Lee, Duke Doyle, and his Orchestra "The Brown Bombers"
ST. JOSEPH: Rock Island Hall

MONTANA

GREAT FALLS: Civic Center Theatre, and Clarence Golder
HAVRE: Havre Theatre, Emil Don Tigay
SHELBY: Alibi Club, and Alan Turk

NEBRASKA

GRAND ISLAND: Fraternal Order of Eagles
HASTINGS: Brick Pile
KEARNEY: American Legion Club
Fraternal Order of Eagles
LINCOLN: Dance-Mor
OMAHA: Bachman, Ray
Famous Bar, and Max Delrough, Proprietor
Fochek, Frank
Marah, Al
Melody Ballroom
Plaines Bar, and Irene Bolecki
ELV: Little Casino Bar, and Frank Pace

NEVADA

ELV: Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

BOCAWEN: Colby's Orchestra, Myron Colby, Leader
PITTSFIELD: Pittsfield Community Band,
George Freese, Leader
WARNER: Flinders' Orchestra, Hugh Flinders, Leader

NEW JERSEY

ATLANTIC CITY: Clock Bar
Moussam Cafe
Surf Bar
BAYONNE: Sonny's Hall, and Monty Montanex
Starke, John and his Orchestra
CAMDEN: Polish American Citizens Club
St. Lucius Choir of St. Joseph's Parish
CLIFFSIDE: Merletto's Garden Grill and Restaurant
CLIFTON: Boeckmann, Jacob
DENVILLE: Young, Buddy, Orchestra
EATONTOWN: Phil's Surf Club
ELIZABETH: Coral Lounge, Mrs. Agresta, Owner
HACKETTSTOWN: Hackettstown Fireman's Band
JERSEY CITY: Band Box Agency, Vince Giacinto, Director
LAKEWOOD: Morgan, Jerry
MAPLEWOOD: Maplewood Theatre
MONTCLAIR: Montclair Theatre
MORRISTOWN: Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NETCONG: Kieran's Restaurant, and Frank Kieran, Prop.
NEWARK: House of Brides
OAK RIDGE: Van Brandt, Stanley, Orchestra
PASSAIC: Blue Room, and Mr. Jaffe
La Tauraine Club
WANAMASSA: Stage Coach and Lou Vaccaro

NEW MEXICO

ANAPRA: Sunland Club
CARLSBAD: Lobby Club
RUIDOSO: Davis Bar

NEW YORK

BRONX: Aloha Inn, Pete Mancuso Proprietor and Carl Rasford, Manager
Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie
BUFFALO: Hall, Art
Jesse Clipper Post No. 430,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossan
CANANDAUGUA: Yacht Club
CATSKILL: Jones, Stevie, and his Orchestra
COHOES: Greendiers Bugle and Drum Corps
Sports Arena, and Charles Gopstall
COLLEGE POINT, L. I.: Muehler's Hall
ELMIRA: Hollywood Restaurant
ENDICOTT: The Casino
GENEVA: Atom Bar
HARRISVILLE: Chessman, Virgil
HUDSON: New York Villa Restaurant, and Hazel Unson, Proprietor
JEFFERSON VALLEY: Nino's Italian Cuisine
KENMORE: Basil Bros. Theatres Circuit, including Colvin Theatre

KINGSTON: Killmer, Paul, and his Orchestra (Lester Marks)
MAMARONECK: Seven Pines Restaurant
MECHANICVILLE: Cole, Harold
MOHAWK: Hurdie, Leslie, and Vineyard Dance Hall
NEW YORK CITY: Disc Company of America (Asch Recordings)
Embassy Club, and Martin N. Tale, Vice-Pres., East 57th St., Amusement Corp.
Manor Record Co., and Irving N. Bernam
Morales, Cruz
Richman, William L.
Soldaires (Eddy Gold and Jerry Isaacson)
Tracner's Restaurant
Willie, Stanley
NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop.
OLEAN: Pulaski Club
BAVENA: VFW Ravenna Band
ROCHESTER: Mack, Henry, and City Hall Cafe, and Wheel Cafe
SALAMANCA: Lime Lake Grill
State Restaurant
SCHENECTADY: Polish Community Home (PNA Hall)
Top Hats Orchestra
SYRACUSE: Miller, Gene
UTICA: Russell Ross Trio, and Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Edna Ventura

NORTH CAROLINA

ASHEVILLE: Proper, Fitzhugh Lee
KINSTON: Parker, David
WILMINGTON: Village Barn, and K. A. Lahn, Owner

OHIO

AKRON: German-American Club
Ghent Road Inn
ALLIANCE: Lexington Grange Hall
AUSTINBURG: Jewel's Dance Hall
CANTON: Palace Theatre
CINCINNATI: Cincinnati Country Club
Copper Stallion Restaurant, and Mr. and Mrs. Claude Jackson
Highland Country Club
Summer Pavilion
Summit Hills Country Club
Twin Oaks Country Club
COLUMBUS: Fraternal Order of Eagles,
Aerie 297
DAYTON: The Ring, Maura Paul, Op.
ELYRIA: Palladium Ballroom
GENEVA: Blue Bird Orchestra, and Larry Parks
Municipal Building
HARRISBURG: Harrisburg Inn
Hubba-Hubba Night Club
IRONTON: Club Riviera
JEFFERSON: Larko's Circle 1 Ranch
LIMA: Billger, Lucille
MASSILLON: VFW
MANSFIELD: Ringside Night Club
MILON: Andy's, Ralph Ackerman Mgr.
PIEPONT: Lake, Danny, Orchestra
RAVENNA: Ravenna Theatre

INTERNATIONAL MUSICIAN

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

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

YOUNGSTOWN:
Shamrock Grille Night Club and Joe Supnar

OKLAHOMA

OKLAHOMA CITY:
Bass, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Palladium Ballroom, and Irvin Parker
Orwig, William, Booking Agent

VINITA:
Bodo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

HAMS VALLEY:
Sams Valley Grange, Mr. Peffer, Grange Master

SEASIDE:
Monterey Club, and Jack Denny

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77
VFW Post 165

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club
VFW Home Association
Post 7654

BADEN:
Byersdale Hotel

BARTONSVILLE:
Hotel Bartonville

BEAVER FALLS:
VFW Post No. 48
White Township Inn

BRADFORD:
Evan's Roller Rink, and John Evan

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

CLARITON:
Schmidt Hotel, and Mr. Harris, owner, Mr. Kilgore, mgr.

FALLS TOWNSHIP:
Valley Hotel

FORD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

JERSEY SHORE:
Riverview Ranch

MCKEESPORT:
Swingland, and Roy Walker, owner

NEW CASTLE:
Gables Hotel, and Frank Giammaro

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Dupree, Hiram

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

READING:
Bar, Stephen S., Orchestra

ROCHESTER:
Loyal Order of Moose No. 331

ROULETTE:
Brewer, Edgar, Roulette House

SUNBURY:
Shamokin Dam Fire Co.

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

CHARLESTON:
Five O'Clock Club, and Mose Sabel

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BOSTON:
Knights of Templar

CHATTANOOGA:
Alhambra Shrine

NASHVILLE:
Hippodrome Roller Rink

TEXAS

BEVILLE:
Beeville Country Club

CORPUS CHRISTI:
The Lighthouse
Santikos, Jimmie

PORT WORTH:
Crystal Springs Pavilion, H. H. Cunningham

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Rodriguez, Oscar

VIRGINIA

ALEXANDRIA:
America on Wheels
Nightingale Club, and Geo Davis, Prop., Jas. Davis, Manager

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

NORFOLK:
Holiday Inn, and Les Huggard, operator

RICHMOND:
Starlight Club, and William Edlition, Owner and Operator

ROANOKE:
Krich, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson and Louie Rich, Operators

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

KEYSTONE:
Calloway, Franklin

WISCONSIN

APPLETON:
Koehn's Hall

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

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

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Peckham, Harley
Sid Earl Orchestra

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

CUSTER:
People's Tavern and Dance Hall, and Mrs. Truda

DURAND:
Weiss Orchestra

EAST DEPERE:
Northeastern Wisconsin Fair Association

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

NORTH FREEDOM:
American Legion Hall

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

MENASHA:
Trader's Tavern, and Herli- Trader, Owner

MINERAL POINT:
Midway Tavern and Hall, Al Lavery, Proprietor

OREGON:
Village Hall

PARDESVILLE:
Fox River Valley Boys Orchestra

BEWEY:
High School
Town Hall

WASHINGTON

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Savoy Club, "Flop" Thompson and Louie Rich, Operators

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

KEYSTONE:
Calloway, Franklin

ROSHOLT:
Flambeau Ballroom, and Stanley Obsuta

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr. O. A. Gregerson, Pres.

TREVOR:
Stork Club, and Mr. Aide

TWO RIVERS:
Club 42, and Mr. Gauger, Mgr. Timms Hall and Tavern

WESTFIELD:
O'Neil, Kermit and Ray, Orchestras

DISTRICT OF COLUMBIA

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

HONOLULU:
9th Street Recording Co
Kewalo Inn

HAWAII

HONOLULU:
9th Street Recording Co
Kewalo Inn

CANADA

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

MANITOBA

BRANDON:
Palladium Dance Hall

ONTARIO

AYR:
Ayr Community Theatre
Hampden Orchestra

CAMBERLAND:
Maple Leaf Hall

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

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

NIAGARA FALLS:
Niagara Falls Memorial Bugle (or Trumpet) Band
Radio Station CHVC, Howard Bedford, President and Owner

SARNIA:
Polish Hall
Polymer Cafeteria
Sarnia Golf Club

TORONTO:
Columbus Hall
Echo Recording Co., and Clement Hambourg
Mitford, Bert
Three Hundred Club

WOODSTOCK:
Capitol Theatre, and Thomas Naylor, Manager

QUEBEC

BERTHIER:
Chateau Berthier

BERTHIERVILLE:
Manoir Berthier, and Ben Cardy, Manager

MONTREAL:
Burns-Goulet, Teddy
Village Barn, and O. Gagnon and L. Gagnon

QUEBEC:
Canadian and American Book Agency

SHERBROOKE:
Sherbrooke Arena

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica Orchestra

MISCELLANEOUS

Kryl, Bohumir and his Symphony Orchestra

Marvin, Eddie
Wells, Jack

WANTED

WANTED—Accordianist or vibraphone player, must be willing to travel, good showmanship required, join unit being formed now. Steady work after unit is set, through top agencies. Joe Rafi, 1516 South 6th Street, Philadelphia 47, Pa. Phone Fulton 9-2862.

WANTED—Selmer tenor saxophone, any number from 1900 to 2000, in good condition. Also alto (Selmer), same model. Call or write William Sheiner, 924 E. 174th St., Bronx 60, N. Y. DA 9-4015.

WANTED—Leedy drum topics, 1923 to 1939, numbers 1 to 28. Also Metronome for February, 1932, and June, 1932. Write Edwin L. Gerhardt, 3804 Ridgewood Ave., Baltimore 15, Md.

WANTED—Violin, will purchase from owner genuine Italian solo violin, fine bow. State maker, describe state of condition, body length, history, guarantees, price. M. Levine, P. O. Box 7827, Lakewood, Colo.

WANTED—Gibson mandolins, mandolas, tenor banjos in good condition. Other makes considered. S. Allen, 49 Spring Lane, Levittown, N. Y. Phone LE 9-8995.

AT LIBERTY

AT LIBERTY—Electric guitarist, experienced soloist, arranger. Seeks contacts in N. Y., L. I. area. Have arrangements. Tony Nizzo, 40-03 Vernon Blvd., L. I. City, N. Y. EX 2-6339.

AT LIBERTY—Set trio, vibraharp, guitar, bass, vocals. For club dates or steady weekends. J. Cheraga, 1416 Nelson Ave., Bronx 52, N. Y. Phone CY 3-0826.

AT LIBERTY—Arranger, experienced in all types of arranging for song writers, publishers, acts, bands and orchestras. Mail or correspondence. Bernard Goldstein, 93 Jefferson Ave., Chelsea 50, Massachusetts.

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