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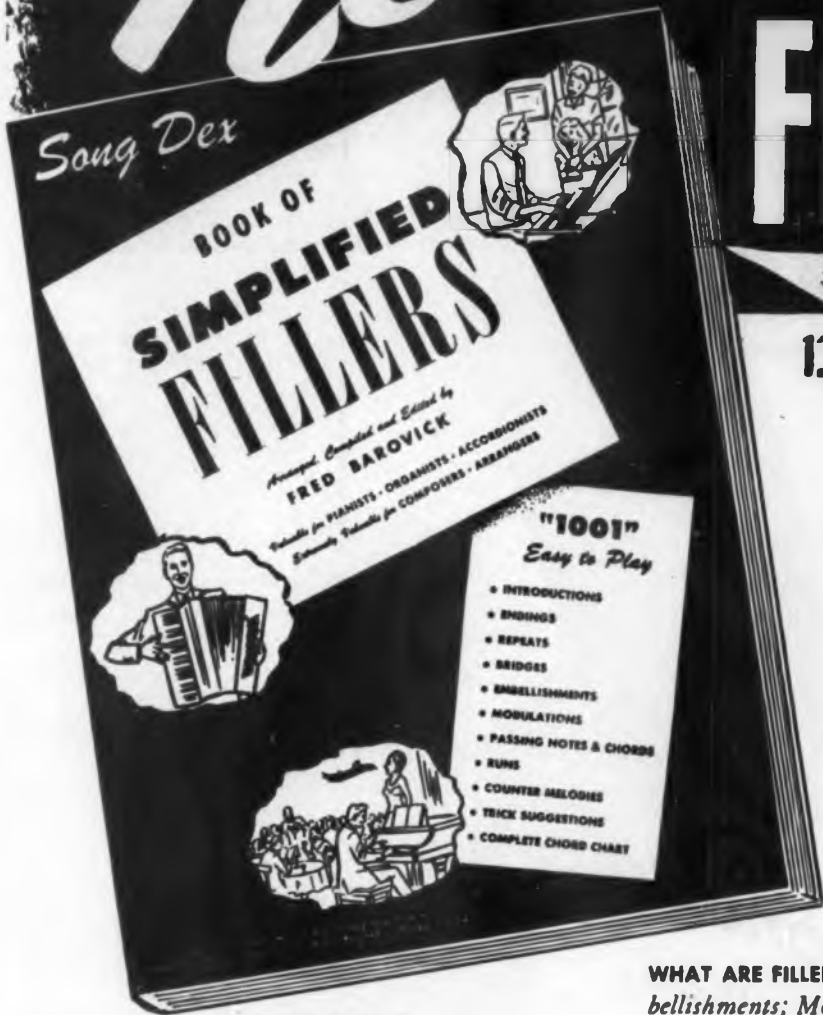
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President Eisenhower received President Petrillo at the White House on December 14th and they discussed the very serious matter of the 20% amusement tax.

President Petrillo assured the President that if this tax were eliminated, it would put thousands of musicians, and other workers employed in the amusement industry, to work. President Eisenhower is very sympathetic to President Petrillo's request for the elimination of this tax and promised to do whatever he could along these lines.

President Petrillo pointed out the fact that if this one tax were eliminated, the amount of money which would be paid in income tax by workers now unemployed and paying no income tax, would either partially or entirely make up for the revenue lost through repeal of the tax.

At this meeting they also discussed the matter of Federal subsidies for symphony orchestras in cities with less than 300,000 population. President Eisenhower feels, however, that the support of these orchestras should be left to the citizens in each community. The following letter received from President Eisenhower explains his feelings on these matters:

#### THE WHITE HOUSE

Washington

December 19, 1953

Dear Mr. Petrillo:

It was a pleasure to meet with you on Monday, and I have now had an opportunity to read carefully the memorandum which you left with me at the end of the conference. I have suggested to Sherman Adams that he take this up with the Commission on Intergovernmental Relations for their study.

As you know, the Administration is now completing its tax studies preparatory to presenting its recommendations to the Congress next month. These studies have revealed many inequities in our present excise tax system, I can assure you that we intend to move toward their elimination as rapidly as we can.

Your suggestion with respect to government subsidies for support of serious music raises a great variety of questions—not the least of which concerns the responsibilities of individual citizens in a country like ours. I agree with you on the importance of music to the culture of America, and sincerely believe that, roused to the genuine need which you describe, her citizens would respond.

With kind regard,

Sincerely,  
DWIGHT D. EISENHOWER.

Following this, a letter was received from the Director of the Commission on Intergovernmental Relations, which is quoted herewith:

#### COMMISSION ON

#### INTERGOVERNMENTAL RELATIONS

Washington 25, D. C.  
December 23, 1953

Mr. James C. Petrillo, President  
American Federation of Musicians, AFL  
570 Lexington Avenue  
New York 22, N. Y.

# PRESIDENT EISENHOWER

and

# PRESIDENT PETRILLO

## Meet at the White House on December 14th

Dear Mr. Petrillo:

The White House has referred your memorandum of December 14 to the Commission on Intergovernmental Relations. Our Chairman, Dean Clarence Manion, is not in the city and we do not yet know when he will return after the holidays. In his absence, I wish to acknowledge and thank you for your communication.

No time will be lost in letting him know of your proposal. You can be sure that this subject will be brought into the work of the Commission as soon as the question of new aid proposals can be reached.

I am not quite sure whether you are interested in having further discussion in the meantime. If so, I will be glad to talk to you whenever the time can be arranged for your convenience. The same thing is true of our staff if you would rather have your representatives discuss this matter with them.

With best wishes for a very Merry and Musical Christmas.

Sincerely,

DUDLEY A. WHITE,  
Director.

To this I replied:

January 5, 1954

Dear Mr. White:

Your letter of December 23rd has been received and I want you to know that I appreciate your invitation to discuss with you the memorandum I left at the White House concerning the 20 per cent tax, during my visit with President Eisenhower.

I would not be able to tell you any more personally than is contained in that memorandum, and I am fully aware that the President, his staff and your Commission will do all within their power to eliminate any inequities in this particular tax setup.

This particular phase of the 20 per cent tax has been studied by our organization for some time, and it is my candid opinion that the elimination of this tax would result in some twenty-five to thirty thousand musicians going to work in hotels, cafes, theatres, etc., not to mention the other workers who would also be employed. These musicians, now unemployed, would then be paying income tax, which they are not paying now, and I am sure this would more than make up for any loss in revenue through the elimination of this tax. A step in this direction would be good for the entire country.

I want you to know that I appreciate the President referring the memorandum to you, and also that I appreciate your invitation to discuss the matter further.

With best wishes, I am

Sincerely yours,

JAMES C. PETRILLO,  
President.

## PRESIDENT PETRILLO ALSO HAS FAVORABLE MEETING WITH VICE-PRESIDENT NIXON ON 20% TAX

President Petrillo met with Vice-President Richard M. Nixon at luncheon on September 14, 1953, in St. Louis, Missouri, when the Vice-President addressed the Convention of the American Federation of Labor, and they discussed the elimination of the 20 per cent amusement tax at length. Vice-President Nixon asked President Petrillo to get in touch with him when he returned from his trip around the world.

On January 12th, President Petrillo had a telephone conference with the Vice-President, at which time they again discussed the elimination of this tax.

The Vice-President is very much in favor of

some relief in this tax problem, either through a reduction in the amount of the tax, or in complete repeal.

The President of the Federation has gone as far as he can go in this matter with the President and Vice-President of the United States.

After reading these articles, President Petrillo suggests that the officers and members of the Federation immediately wire their Senators and Congressmen to ask their help in eliminating the 20% tax, which will mean employment for many thousands of musicians and other people employed in the amusement industry.

INTERNATIONAL MUSICIAN



Following are excerpts from a speech delivered by Benjamin F. Fairless, Board Chairman of the United States Steel Corporation, at a testimonial dinner in Pittsburgh in honor of David J. McDonald, President of the United Steel Workers. The sentiments contained therein are practically identical with the thoughts expressed by President Petrillo at numerous Conventions of the Federation, to the effect that the interests of the employer and employee are bound together and that each needs the other, and instead of antagonizing each other they should endeavor to cooperate.

As one who has spent most of his adult life on the management side of the fence, it has been a great pleasure for me to sit down at the table tonight with so many of the outstanding leaders of American labor. We should do this more often; and I hope very much that we will . . .

Now I am not going to try to gloss over the fact that during the twenty years or more that I have known Dave McDonald, we have often found ourselves on opposite sides of some bitterly-contested issues. It could hardly have been otherwise, I suppose, in view of the divergent nature of our separate responsibilities and obligations. But even when I have disagreed with him most vigorously—and when I have thought that his course of action was dead wrong—I have never doubted for a moment that he was striving honestly and sincerely to promote the welfare of the American people.

And when any man battles in that cause, he commands my wholehearted respect and admiration; for it has always been my deep personal conviction that the only real reason why man was put on this earth in the first place was to try—in his own way, and as best he could—to improve the lot of his fellow men.

#### One Goal for Both

We may differ as to method; we may dispute the course; but between the enlightened leaders of labor and the responsible leaders of management, there can never be any real and fundamental quarrel regarding the ultimate goal which we seek.

We are both working to build a better, stronger, happier America; but we spend so much time discussing our differences, that we seldom get an opportunity to discover how much we really have in common and how completely we agree upon many of the broad basic problems of human relations.

And that is why I was very happy indeed to be able to spend so many pleasant and rewarding hours with your President during these past two weeks as we inaugurated the program of plant visitations that we have long contemplated. Both of us, I think, have found these visits well worth while, and our only regret is that Philip Murray could not have lived to share in the fulfillment of this plan; for the friendly spirit in which he first embraced it, some sixteen months ago, was with us constantly throughout our journey.

I do not know how successful we are going to be in the end, because it will be many years

## LABOR AND MANAGEMENT MUST COOPERATE!

perhaps before the fruits of this effort can be fully reckoned; but I do know that in the course of these visits so far, we have had a real chance to let down our back hair a little, and to get to know each other better. In fact, I rather suspect that both of us may have been a little surprised to discover that we're a couple of pretty reasonable fellows after all.

We have also had an opportunity to look beyond the immediate issues that divide us, and to see in much better perspective, I think, the one, overshadowing task that confronts all of us today: the task of finding a road that leads to industrial peace . . .

#### A Victory Won

So with that understanding, let us begin with the fact that earlier in this century, labor fought an all-out war to establish the right of American workers to organize and to bargain collectively through representatives of their own free, voluntary, choosing. That war ended more than twenty years ago, and labor won it decisively; but a surprising number of the combatants don't seem to know that the conflict is over, and they are still going around with great, big chips on their shoulders—spoiling for a fight.

Now I happen to think that labor's victory in that cause was a fine thing for America. Today, union representation is not only an accepted part of our industrial system—it is, I think, a very necessary one, especially in our larger enterprises; and I firmly believe that if union representation were to disappear entirely, enlightened management in many industries would quickly welcome its revival in the interest of orderly and organized bargaining in the plants.

But I also believe that unless we can improve our collective bargaining methods and wipe out this endless and senseless succession of strikes, the righteous wrath of public opinion will some day descend, with crushing force, upon both of our houses. In our complex, modern society it is no longer possible for labor and management to slug it out in some 5,000 battles each year, without endangering our whole national economy and doing serious injury to millions of consumers, workers and investors—many of whom were only innocent bystanders in the first place . . .

I know that both of us want to find that better way. But we shall never do so in an atmosphere of recrimination, suspicion and distrust of each other's motives. We can only do so in an atmosphere of mutual respect, understanding and confidence in one another.

To create that respect, understanding and confidence, of course, will take infinite patience, endless perseverance, and a great willingness

on both sides to try to understand the other fellow's problem and his point of view. But among men of intelligence, reason, and good will it is by no means an impossible task.

It can be accomplished very simply, I think, if we can ever rid ourselves of the utterly false idea that our economic interests are in conflict and that therefore we must always try to take something away from each other.

Actually, of course, our interests are identical. For better or worse, we are inseparably bound together in a state of economic matrimony. We live in the same industrial household, and the individual welfare of each of us depends entirely upon the strength and security of the household itself . . . And that is why nothing which subtracts from the financial security of any enterprise can possibly add to the personal security of the workers in that enterprise.

So in this matrimonial partnership of ours, both management and labor are vitally interested in the welfare of the entire family, but while labor concerns itself chiefly with the comfort of the individual members it represents, the primary responsibility of management is to insure the strength and security of the household itself, and to bring home the bacon.

#### To Stock the Family Shelves

Thus both partners make their contribution to this joint enterprise in accordance with the nature of their respective responsibilities; and both are equally anxious to achieve a higher standard of living and a greatly increased measure of security. But that is a problem which can never be conquered by scrapping over the family budget. The only real answer to that one is: more bacon!

So there is our situation in a nutshell. To get more bacon we must produce more goods, more efficiently. But that can only be done, I think, if we recognize frankly that any unnecessary interruption, delay, or artificial limitation which reduces the output of the workers in any industry, prevents those workers from earning the full rewards that they can—and they ought—to receive. So it seems to me that we must strive—through proper incentives—to abolish such evils if we can.

That is the task ahead. It requires cooperation—not conflict. But it will pay off handsomely in terms of increased security and a better standard of living for American labor everywhere, if only we can learn to work together with even one-half the energy, the intelligence and the determination that we have wasted upon conflict in the past.

We cannot afford to fail in that task; nor do I believe that we will fail as long as the American labor movement continues to produce leaders like your guest of honor here tonight.

President Petrilla would like the members to read the following interview given by President George Meany of the American Federation of Labor, which appeared in the "United States News and World Report," issue of November 6, 1953. This article is very educational, not only from a labor viewpoint, but in the fields of politics and foreign relations as well.

# What Labor Wants

**EDITOR'S NOTE:** *What does organized labor want of the rest of the U. S.—in income, in understanding?*

*How would a business setback affect labor's strategy? Will AFL and CIO unite?*

*What about Taft-Hartley? The place of labor in politics?*

To get answers to these and other questions, the editors of U. S. News and World Report interviewed in their conference room George Meany, president of the American Federation of Labor, as they have interviewed other labor officials.

George Meany at sixteen was an apprentice plumber, at twenty-one a journeyman and member of the Plumbers Union, and at twenty-eight business agent for the same local in New York City of which his father had been president.

Five years as president of the New York State Federation of Labor led to thirteen years as secretary-treasurer of the American Federation.

After President William Green died last November, Mr. Meany was elected to the presidency of the AFL.

Mr. Meany is fifty-nine.

**Q.** *What do the unions want from employers that they don't have now, Mr. Meany? What types of demands are likely to be served on employers in the next few years?*

**A.** They would fall generally into two categories: direct wages and fringe wages—in other words, fringe benefits in the way of security. More and more of our people are thinking of security.

**Q.** *Don't you have most of that already?*

**A.** Oh, no. Most of those pension and welfare plans have come into being since 1946 and 1947, some of them came into being during the war. They're not perfect, and what you will find in almost all negotiations where there is a welfare plan is the demand made for increasing the size of the benefits or additional benefits.

**Q.** *Anything else?*

**A.** There is a demand in certain trades for a guaranteed annual wage. We have not pressed that demand in the AFL. We may come to it someday—I don't know. But we know without question that it's almost an impossibility under our economic system to have a guaranteed annual wage in certain types of business.

Now, there may be a business—Eastman Kodak, for instance—that can have a guaranteed annual wage. They can tell you what their peacetime market will be next year and the year after. They can stockpile and produce in the next five or six years exactly everything they need.

They never have any reason to lay anyone off. That's the reason they were always the leaders in the fight for merit rating under unemployment insurance, where the employer who showed a good record of employment would get a rebate on his unemployment-insurance taxes. A corporation like that could very readily sign a guarantee of annual wages, but there are millions of workers with corporations that couldn't possibly make such a guarantee.

## IF THERE'S A RECESSION—

**Q.** *Suppose we get into a business setback, are your demands going to continue or are you going to be willing to take wage cuts?*

**A.** The history of that is that the American trade-unions are pretty practical. If we get into a business setback, the fight will be to hold on to what you've got. Sometimes holding on to what you've got means taking less wages. We've had that experience. Because the minute you get an economic setback that means a reduction in prices, which affects wages.

**Q.** *You are more interested in the balance, then?*

**A.** Oh, yes.

**Q.** *What do you hear about the elimination of overtime around the country in recent months?*

**A.** I have had no reports and no great complaint about it.

**Q.** *Do you think you will go back to the 30-hour-week demand?*

**A.** That's possible. If we get any widespread unemployment, I am quite sure that will come.

**Q.** *Are you conscious of any widespread unemployment?*

**A.** No. There's spotty unemployment, but I'm conscious of a belt-tightening policy on the part of business in many parts of the country.

**Q.** *What does that do?*

**A.** It adds to unemployment, but you have this situation: When thousands of men are unemployed now they are not completely out of the market—they have some income through unemployment-insurance funds, and that cushion is now demonstrating its value. Of course, if there is any prolonged unemployment, the cushion is gone.

**Q.** *Have defense cutbacks affected labor?*

**A.** Yes.

**Q.** *To what extent?*

**A.** Layoffs. Many corporations now are working on a four-day week.

## GUARANTEED WAGES?—

**Q.** *Do you think industries can get the guaranteed annual wage during a recession? Is there any chance of that?*

**A.** I wouldn't know, but I don't think the question of recession has much to do with it. I think what the employer has to look at, when he's faced with the demand for a guaranteed annual wage, is how can he run his business and keep the people employed.

Now, he's not going to guarantee an annual wage if he knows that one-half of his employees are going to be, under normal conditions, laid off for three months of the year. In other words, he's not going to pay one-half of his employees three months' pay when they don't produce. The guaranteed annual wage is tied up strictly with the type of industry and the ability of the employer to keep going, to stockpile the product that he is producing.

**Q.** *How can a building-trades man give such a guarantee?*

**A.** The fellow that we work for in the building trades is just one step removed from us. He gets the job from somebody else to build. He doesn't build for himself. Of course, the old speculative builder does, but there aren't too many of them around. The contractor is usually building for other people with the money to build. He is looking for a job and when he gets a job he employs our members. That's the reason for the so-called employment agency type of agreement which prevails in the building trades, and that is the reason why the Taft-

## CONVENTION NOTICE

The 1954 Convention of the American Federation of Musicians will be held at the Auditorium, Milwaukee, Wisconsin, during the second week of June, beginning June 14th.

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

Fraternally yours,

LEO CLUESMANN,  
Secretary, A. F. of M.

INTERNATIONAL MUSICIAN

Hartley law is discriminatory against the building trades.

The building trades cannot qualify under the Taft-Hartley law for representation elections. We don't work for the contractor until he makes the bargain with us in order to know what wages he is going to pay, and he always makes his bargaining periodically in advance of getting work. If he has work that runs from one bargaining period to another, he has to make a guess as to what's going to happen at the end of the bargaining period.

But normally we deal with a building contractor, sitting around a table, and he might not have anybody working for him. We don't care whether he has or not, because we know he's in the business and may get a job and have 1,000 men working for him two months from now. But we bargain with him as to the conditions. Now, the law says that we can't bargain with him unless we have elections of his employees designating our union as bargaining representative. He has no employees, so how can we have an election? Still we can't get that representation right for the building trades under the law.

**Q. Was that true under the Wagner law?**

A. Oh, no. We had a perfect right under the Wagner Act to make prehire contracts. That's the reason Senator Taft introduced the amendment giving us the right to a prehire contract and a "union shop." He introduced those bills, and the contents of those bills were included in the nineteen items (proposed amendments to the Taft-Hartley Act) that have been a subject of controversy (in the recent resignation of Martin P. Durkin as Secretary of Labor).

But, you see, the building trades are subject to every penalty of the law. We can expel a Communist from our union, but we can't ask an employer to take him off the job when he ceases to be a member of the union. If we do, we pay him—and we have paid him. We are subject to every penalty of the law and can't get any benefits of it. (A union can be held financially responsible if, in a "union shop," it

gets a worker discharged for any reason other than nonpayment of dues.)

**Q. Isn't the main target of the building trades the State laws on the "union shop" or "closed shop"?**

A. That's one of the problems. There are State laws which go into the very same field of union security and union representation as the federal laws.

**Q. They are tougher, aren't they?**

A. Some of them are.

#### AFL AND CIO—

**Q. What chance is there for the CIO and AFL to come together into one organization?**

A. There is a definite possibility. I wouldn't say probability. It depends entirely upon the personnel involved. Of course, the CIO was not really formed to carry the ball for industrial unions. The CIO was set up because there were several men in this country who felt that they needed a political arm among the workers of the nation. The industrial-union idea was a bugaboo designed to cover up the political motives of the sponsors of the CIO. The AFL has always provided a place for industrial unions in its setup. We have today more industrial workers in the AFL than in the whole CIO membership.

**Q. How do you differ from the CIO setup?**

A. Practically speaking, in no way. For all practical purposes, the CIO is organized the same as we are.

**Q. So that if there were an amalgamation of the two, there would be no difficulty in that way?**

A. It wouldn't change the basic structure at all. You see, the CIO was formed ostensibly to provide a place for industrial unions, which they claimed were nonexistent in the AFL. That was not true. Of course, the AFL did not organize industrial unions in the large industrial fields as fast as the industrial-union people in our own setup wanted us to.

We didn't move fast enough into automobiles and steel, although we did have an industrial union in steel that was not successful. We organized the first automobile workers union. Practically all these people who are the leaders in the Automobile Workers are former AFL people. We organized under terrific opposition of the motor companies, who spent millions of dollars—and I say that advisedly—millions of dollars to prevent organization through the use of spy systems, through the use of very rigid regulations, as well as the use of company thugs.

**Q. What year was this?**

A. That was in the '20s, and the record is all contained in the 70-odd volume report of the La Follette Committee under sworn testimony.

**Q. That was made when?**

A. It was presented to Congress in late 1934. It shows the whole sordid record of the expenditure of millions of dollars merely to prevent men from joining a union.

#### Advantages in Union Merger

**Q. What advantage do you see for the worker**

*in having one big labor union of the CIO and AFL together?*

A. The advantage to the worker would be that there would be more time and effort spent in improving his situation in every possible way, not only as to work but in every other possible way, in place of that time and money now being spent in union rivalry.

**Q. Would you be more powerful politically?**

A. I imagine so. But that, of course, is not the purpose of the attempt to amalgamate. Too, we lose something if we amalgamate. We lose the competition where the competition has been helpful. However, we eliminate the competition where it has been destructive.

**Q. Do you think it might stabilize the strike situation?**

A. I think it might. I think it would have a salutary effect in many, many ways.

**Q. Concretely, what is the outlook for the amalgamation?**

A. The outlook is that we've got over the first hurdle. We are going to have a meeting as soon as the CIO convention is over. We are going to have a meeting to go into the very basic question of how do we amalgamate, how do we fit these pieces together. When we get into that, it shouldn't take too long if there is a real desire for amalgamation, because the places where we have conflicting interests of equal strength are not many.

But where you've got two big groups, where they've got a vested interest in the structure, a sentimental interest in the organization, and they are of comparatively equal strength, you then have a much more difficult time.

**Q. When there's talk of a clash of personalities, doesn't that refer to the fact that so many people would want to be president of the combined organizations and can't because there will be only one president for each union?**

A. I was thinking of our 111 international unions and the CIO's 48 or 49 international unions.

#### Basic Purpose in Uniting

**Q. What is your basic purpose in an amalgamation of the AFL and CIO?**

A. It's not my idea to build a great big union just for the sake of having a great big union. That doesn't mean a thing to me.

I want labor peace, and I feel that the best way to get labor peace is to get the people who would normally belong in one federation—and, after all, they all came from the one federation originally—to get them back into the one federation. Because with all its faults the federation idea has worked.

We've made a lot of mistakes, and we will make a lot more, but taking the over-all picture we have brought to the American worker a greater share of that which he produces than any other worker on earth gets. We don't think that came about because some captains of industry sat down in a board room and decided it would be good for that to happen.

**Q. What about John L. Lewis? Do you think he ought to be in on the unity talks?**

(Continued on page seventeen)

## The Lester Petrillo Memorial Fund is a permanent and continuing fund for the benefit of disabled members of the Federation.

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



# MUSIC IN NORTH

**I**N THE year-span 1937-1939, four events took place in North Carolina which were significant in its musical development. A group at Salem presented opera excerpts, simply staged but completely self-projected down to staging, costuming and choreography. The first Mozart Festival was held at Asheville under the direction of Thor Johnson. The musical folk play, *The Lost Colony*, by Paul Green was presented on Roanoke Island as part of a local celebration of the 350th anniversary of the first English settlement in America. And Benjamin Swalin, Mrs. Swalin and playwright Green scraped together \$200 and rounded up enough musicians among housewives, clerks, merchants, teachers and students to form an orchestra, later to be known as the North Carolina Symphony. This period, then, may be used as the dividing line between the North Carolina of balladry and bad roads and (in the hinterlands at least) bullets, and the North Carolina of symphony orchestras, operas and bands, transported over super highways uninfested by even so much as one pistol-packing mamma.

However, that era when ballads, not to say less gentle means of persuasion, were the order of the day, is not to be overlooked. For all its simplicity, it had a distinct role in preparing a State for more concerted and more concentrated musical effort. Those settlers singing hymns as they cut logs for the first houses in Salem on a bitter January day in 1766, the Moravian sing-fest which President Washington visited to his "great edification" in 1791, the travellers of the early nineteenth century singing

around a blazing campfire at the Johnson Farmhouse, a stop-over on the 130-mile plank road between Fayetteville and Salem, Wilmington children greeting with hymns the rising Easter sun from the tower of St. James Church, localities in the Old Bright Belt topping off the four days of tobacco curing with a campfire sing, the minstrel shows prevalent in the early 19th century—these all held promise of musical endeavor on a higher scale. Brass bands got going around the turn of the nineteenth century, and by 1850 just about every town of 500 inhabitants had at least one band, its membership any who owned instruments, its leader the local music teacher, its uniforms self-bought or town-donated. Buildings were dedicated, orations delivered, criminals hanged, students graduated and the Fourth of July celebrated to music of these bands. In 1840 when the first train on the first standard-gauge railway in the state entered Raleigh, a band welcomed it. Bands played when show boats churned slowly up the Pamlico River for performances in the Old Creek Town (now Bath). In Winston-Salem also today local bands, developed from the trombone band of pre-Revolutionary vintage, still contribute spirit and melody to civic events.

Orchestras, haphazard but happy, cropped up here and there. Around 1880, for instance, William Sydney Porter (the O. Henry of short story fame) as a clerk in a drug store in Greensboro, played second violin in a string orchestra "formed primarily for serenading the young women of Greensboro Female Academy."

So the stage was set. As the curtain of the



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# CAROLINA

twentieth century rose, there appeared against the back-drop of a State-supported and administered school system (one of but two such in the United States) precisely the actors which the play demanded—pioneers in music who had both the vision and the vigor to make dream reality. Then came the shock treatments of World Wars I and II—and buses!

Buses we mention, because these vehicles threading their way through mountain passes, beading hillsides, skimming curves, are a symbol of music in North Carolina. From Hatteras to Banners Elk, from Cherokee to Currituck, they have brought to the people of North Carolina symphony orchestras, opera companies—a whole world of music.

For instance, the North Carolina Symphony Orchestra—named, be it noted, for a State, not for a city—is transported in two large buses, these for members, and a truck for their instruments, to the people of the State—mountaineers, sea-folk, valley dwellers, wherever they congregate in centers from 300 to 80,000 population. In about 150 days some 130 concerts are presented in gymnasiums, in ball parks, in libraries, in one-room school houses, in museums, in theatres, and, on one occasion at least, in an evangelist's tent. At the Outer Band of Cape Hatteras last year the fishing community turned out en masse to the concerts, and afterward held a square dance in honor of the orchestra. In April and May the orchestra tours as a full sixty-five-piece unit, and from January through March, splits up into a nuclear twenty-five members, the better to reach outlying regions. During

these five months "home" for the members is wherever they rest their violins and flutes and clarinets, wherever they set up their harps and xylophones and tympani.

Formed in its first precarious birth in 1932, by Lamar Stringfield, and then reborn, likewise precariously, in 1939, the orchestra jogged along for several years with "hello" concerts at halls in the environs of Chapel Hill. Then, in 1943, when it had played more than 200 concerts in various communities, it was voted \$2,000 by the State Legislature, and its new life began. Never before in America had a State recognized a symphony as a fundamental educational institution. Never did a symphony set itself more enthusiastically to deserve the honor. As a sort of "thank you" gesture and "to show the boys what they're paying for," it has since then performed a concert every other year on the floor of the State Legislature.

Professionalization followed soon after, that is, in 1945, as a result of a strenuous campaign for funds on the part of the Symphony Society. In its early years the orchestra had been amateur. The butcher, the baker, the banker all sat down in their spare time and did the best they could with Mendelssohn and Menotti and Milhaud. It didn't work out too well. The first cello would send in word at the last minute that he had to audit the company's books. The oboe would write in that "little Sissie's very ill"! The tuba would telephone, "It's mother's first visit in two years"! Under such circumstances planning long tours was impossible. Even short ones bogged down for lack of a double bass or a bassoon. With the members salaried, it became possible not only to schedule a season's itinerary and plan its programs in advance, but also to insure under all circumstances the quality of music the listeners had a right to expect.

Finances became likewise focussed at long-scale range, when the Legislature, first in 1949, and then in 1953, upped the allocations successively to \$15,000 and \$20,000. Also in this

latter year some 30,000 members of the Symphony Society contributed subscriptions averaging \$2 a year. The rest of the drum-tight annual budget is made up by individual contributions ranging from the crumpled one dollar bill the small mountain boy drew out of his faded overalls' pocket and gravely presented to the conductor, at the end of a concert in Hickory, to the \$4,000 check sent in last year from the Burlington Mills Foundation. In the 1953-54 season, the buses of the North Carolina Symphony travelled, all told, 10,000 miles, played to 55,000 adults and 140,000 children in some seventy communities in North Carolina, Tennessee, Virginia and South Carolina.

Opera also is bus-transported in North Carolina. Ever since 1936, when Pennsylvania-born Clifford Edwin Bair headed South to pioneer for music and started instruction in opera at Salem by the do-it-yourself method—with students acting, singing, painting scenery, making costumes—opera has been something to conjure with in North Carolina. The State's love for festivals, dating way back to the "Singing Conventions" of the early nineteenth century, was another helpful element. When in 1941 an

(Continued on next page)

BELOW, opposite page: The Mint Museum Ensemble of Charlotte which in eight years has presented thirty-three programs in the main gallery of the Mint Museum of that city under the auspices of the Music Performance Trust Fund of the Recording Industry. Standing left to right: James K. Weber, violin; Malvina Alexander Greene, piano; Elizabeth Reynolds, violin; William S. Greene, cello; Sam Citron, viola. Seated left to right: William S. Greene, Jr., clarinet; Joseph Little, flute. Other members of the ensemble not in the picture are Melvin Sipe, violin and director of the Charlotte Opera Orchestra; David Serrino, oboe; Robert Hill, clarinet; and Betty Gehring, violin. All are members of Local 342, Charlotte. BELOW, left: A little child at Hickory gets her first introduction to the harp. RIGHT: The North Carolina Symphony Orchestra, conductor, Benjamin Swalin.





Left: A scene from Grass Roots Opera's "Cosi Fan Tutte."

Below: A scene from "Martha" presented by the Greensboro Opera Association. Left to right: Dolores Mills (Nancy), Ronald Milroy (Lionel), Bonnie Jean Weid (Martha).

Opposite page: The Charlotte Symphony, conductor, James Christian Mehl.



editorial appeared in a Winston-Salem newspaper urging the formation of a state-wide Festival Opera Group—it was about the time Thor Johnson, who had organized the Asheville Mozart Festival, was to relinquish his music-missionary projects to enter the United States Army—Dr. Bair, who knows a good omen when he sees one, set up, as training unit, a six-weeks opera school at Salem College. World War II whetted growing appetites by turning communities in on themselves. In 1944 the Mt. Airy Opera Club was formed; in 1945, the Greensboro Opera Association; the Winston-Salem Operetta Association in 1946, and, in 1948, the Charlotte Opera Association, and the Winston-Salem Arts Council.

Pioneering, it has been found, requires patience as well as fortitude. Amelia Cardwell, General Production Manager of the Greensboro Opera Association (under the direction of Dr. Bair), writes, "We are conducting a rather urgent building-fund campaign in order to acquire an abandoned church building for our use. In February we expect to do a double-bill of *Secret of Suzanne* and *Amahl and the Night Visitors*. For the past year-and-a-half we have had a workshop uptown rented for a small fee from a local merchant. A music store provided an upright piano for the studio where we rehearse and build our sets. We make our costumes, material for which has been donated by one of the largest mills in this part of the country."

The Winston-Salem Arts Council has its center in an old home which has been renovated by the twenty-two-member group—with rooms for lectures, chamber music concerts, rehearsal rooms and such. One of the member-groups of this Council, the Winston-Salem Operetta Association, is producing in the current month (February) *The Porter at the Door* by Robert Mayer, director of the Reynolds High School Band. The orchestra for this performance was drawn from the local symphony orchestra.

The Charlotte Opera Association is also in the enviable position of owning its building "equipped to serve as a rehearsal, administrative

and storage center," with fixtures and stage equipment valued at around \$5,000. Moreover, this group presents all major performances with its own organized orchestra. In its beginning year, with Dr. Bair as general director and conductor of the orchestra players, only one opera was given. By the end of the 1953-54 season, four major productions will see the boards, *Carmen*, *The Taming of the Shrew*—this a new opera by Vittorio Giannini, in its Southern premiere—*The Merry Widow* and *La Boheme*. The association to date has presented thirty-four performances of fifteen music theatre works. It has reached a live audience of over 30,000 and 930 performers and craftsmen have participated. All productions are in English. The present conductor is Melvin L. Sipe.

#### Seed Planter for Opera

That propitious year of 1948 brought out in Raleigh a pioneer of special stripe. A. J. Fletcher not only planted seeds of opera-to-be in North Carolina, but thought up a name which exactly expresses the movement—"Grass Roots Opera." The trail he blazed, if not exactly gold-paved by a State Legislature has at least been given some good concrete help by the public school system. The Grass Roots Opera Company has become integrated in some sixty North Carolina schools and is sponsored by the Extension Department of the University of North Carolina.

It was directly to the people, however, that Mr. Fletcher turned, and it was the people who responded to him. The casts, rehearsed in a structure he himself provided—a cottage in Bogue Sounds—fared forth truck-wise and bus-wise to give in thirty North Carolina towns, none of which had ever before witnessed real opera, their first production, Mozart's *Cosi fan tutte*, brisked up with the title "School for Lovers." To date the Grass Roots Opera has given over 300 performances before audiences in eighty-one communities. More than 70,000 school children have seen it as part of their courses. All the performances are in English.

It works this way: A town orders its favorite—*Carmen* or *Traviata* or *Pagliacci*. The cost

is around \$110.00, though there are "bargain" rates—and the opera is transported to them, at so much a performance, over mountains, rivers and valleys, complete with singers, scenery and instrumentalists. Never anywhere has opera come so portable, so adjustable, so accessible. Thanks to North Carolina's Grass Roots Opera Company and to the "home" companies in Charlotte, in Winston-Salem, in Greensboro, as well as in college towns scattered over the State, thousands of North Carolinians in communities large and small are now enjoying first-hand acquaintance with the greatest of the old and the new operas. With true pioneering fire, the players themselves enjoy what they are doing—even to building sets, making costumes and doubling as stagehands.

Festivals in the State are usually opera-centered. The Festival at Greensboro, the Cape Fear Festival, the Magnolia Festival at Wake Forest, the Thane McDonald Festival, the Eastern Seaboard Festival in Raleigh are all

in reality operatic events held at key points at convenient dates to accommodate folk from many communities. Centered around a symphony orchestra, on the other hand, is the Brevard Music Festival, held three weeks in August in a rustic auditorium near that town. This orchestra of eighty-five members culled from major and community orchestras throughout the country is directed by James Christian Pfohl. The Azalea Festival, in Wilmington, uses dance bands for street frolics. The Folk Festival at Asheville held each year the first week in August, goes in for mountain dancing at its most characteristic—the huge circle around the room, and couples, progressing around it with steps often tapped out—all very intricate.

As for the festival performance on Roanoke Island mentioned in the beginning of this article, I can do no better than quote from the enthusiastic description of it by an actual observer, Herbert Graf, in his "The Opera and its Future in America":

"In America, the production of Paul Green's *Lost Colony* at the Waterside Theater on Roanoke Island, North Carolina," he writes, "is one of the most moving performances of the musical theater it has ever been my privilege to know. Paul Green told the story of the first English settlers in America in a composition he wrote for the commemoration of the three hundred and fiftieth anniversary of the founding of the Roanoke Island colony. Performed on the very site occupied by the first colony, it was given for the first time on July 4, 1937. Green called his work a 'symphonic drama with music and dance.' Carols, hymns, songs, and dances by Elizabethan composers are used.

"Most of the participants have been recruited from the natives and fisherfolk living on the island. Originally this performance was intended to be given just for the celebration, but its repetition was demanded so vigorously by the many people who traveled great distances to see it that it has been staged five times a week, during July and August, every summer since the first performance in 1937."

North Carolina has recognized its North Carolina Symphony and its Grass Roots Opera as "educational" institutions. It further accentuates its stand by using music as a part of the actual curricula of its colleges and universities.

The University of North Carolina at Chapel Hill not only offers a galaxy of degrees in music (Glen Hayden is director of the music department) but also offers its students one of the country's great music libraries. Best of all, it offers experience in a full-scope symphony orchestra (conductor, Earl Slocum), in bands, in glee clubs and in operatic productions. Recently the opera department put on, with staging, scenery and other accessories, *The Beggar's Opera*, Gluck's *Orfeo*, Pergolesi's *Servant as Mistress*, Mozart's *Bastienne* and Kurt Weill's *Down in the Valley*. The "Opera Institute," an extension service of the University, allows the student to bridge over from studio to professional stage—to get actual experience in singing and dramatics.

#### Southern Musicians for the South

Further, the North Carolina State College of Agriculture and Engineering at Raleigh has a symphony orchestra, a concert band and a glee club, all led by Christian D. Kutschinski. The Woman's College at Greensboro, one of the branches of the University of North Carolina, sponsors an annual State High School music contest which brings around 7,000 participants yearly. Davidson College (director of music, Donald Plott) has a concert program of its own which includes symphonic performances and chorales. Much of the credit for the development of this department goes to Mr. Pfohl, who was its musical director for nineteen years. "It has always seemed illogical to me," he states, "that Southern musicians had to leave the South to obtain an adequate musical education." Mr. Pfohl has since extended his musical activities to include conductorship of the Charlotte Symphony Orchestra which, after four years of strenuous development, has become a sixty-nine-piece organization giving five pairs of concerts during the year in Charlotte as well as out-of-town engagements.

Among the endowed schools, Duke University (Durham) houses on its fifty-building campus a symphony orchestra (Allen Hadley Bone, conductor), a concert band, the "Madrigal Singers," and a chamber orchestra. Winthrop College (Charlotte) has a well-developed artist series. Meredith College (Raleigh) is proud of its choral group, directed by Beatrice Donley,

which prepares two formal concerts a year, at Christmas and at May Day. The music of the Johnson C. Smith University—spiritual singing and chamber music—is known far beyond the State's borders. The Smoky Mountain Music Center located in Western Carolina's Teachers College has offered summer opera courses.

High schools in the State are quite as enterprising as colleges. The Henderson High School Band, which W. T. Hearne organized in 1937 and still conducts, has now ninety musicians performing at the football games as well as at concerts. They have a new band home, too, replete with fluorescent lighting and the latest in sound-proofed studios.

Arnold E. Hoffman, State Supervisor of Music, lists ninety-two schools in the State with band or orchestra teachers.

The school system, needless to say, was first to realize the importance of buses. As early as 1939, the Federal Writers' Project report on North Carolina had this to say: "North Carolina transports more children to and from school every day than any other State in the United States. For 160 days of each year, a fleet of 4,200 buses transports 306,000 school children at a cost of \$7.42 per child per year—the lowest net cost in the Nation. These 4,200 school buses travel an average of 150,000 miles a day over some 35,000 miles of State and county highways."

Thus it is natural enough that roads—roads and the craft that they float in this modern age of rapid developments—should become channels for music. In a State so sparsely populated and so topographically varied, the dreams of its musical pioneers could scarcely otherwise have blossomed into fact. Opera presented in isolated communities, Beethoven played in a ball park, modern works interpreted with full symphony orchestra on mountain tops and on all but inaccessible islands—these would have seemed strange phenomena to the settlers of the seventeenth and eighteenth centuries. Yet the ingenuity, the patience, the fire, of pioneer endeavor, on a scale and in mediums heretofore unknown, has allowed North Carolina to realize, in music as in work-a-day activities, her motto: *Esse Quam Videri*—"To be, rather than to seem!"

—Hope Stoddard.





# WHERE THEY ARE PLAYING . . .



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

**EAST.** The vocal and instrumental team of Luis and Andrews at The Woodland Cocktail Lounge in Merchantville, N. J. . . . Joni James opened January 22nd in Hackensack, N. J., at the Stagecoach Inn.

Hap Huber (organ and piano) started his second year at Albany's, N. Y., Club 21 for an indefinite run . . . Tony Carter and his Orchestra engaged to play at the new Hollywood Terrace Ballroom located in the Bensonhurst section of Brooklyn, N. Y., for an additional period.

Eugene Smith Trio opened on February 2nd for a two-weeker at the Coronet in Baltimore, Md. . . . "Villa Rosa Trio" playing at the Villa Rosa in New Haven, Conn. The trio consists of Hugo Barton, Vincent Bredice and Victor Tihaldeo . . . The Motifs (they consist of Reno Vale, drums, bongoes, timbales and vocals; Tommy Tanous, trumpet, bass and vocals; George Tanous, tenor sax, clarinet, flute and vocals; Jonny DeMardo, piano, (mellophone and vocals) at The Lamplighter, Westport, Mass.

Dick Lehman Quartette, Laben Strine, tenor sax and vocals; Fred Munchell, piano; Dick Lehman, drums; Gene Rodgers, guitar and vocals, playing engagements centering in and around York, Gettysburg, Hanover, and Shippenburg, Penn., and Hagerstown, Md. . . . Jack Mahon Band into Bon-Ange Club, Pittsburgh, Penn., the middle of January for an indefinite engagement . . . Stan Bailey Trio into Tommy Carlyn's Club, Pittsburgh, for a run. The combo is made up of Stan Bailey, sax; Bill Clydesdale, guitar; Johnny Brooks, organ.

**NEW YORK CITY.** Spring entertainment in the Glass Hat, Hotel Belmont Plaza, includes the Latin rhumba band of Al Castellanos, with Barney Browne Trio alternating for continuous dancing. Tilli Dieterle will appear at the keyboard during cocktail hours.

Left to right: KING GANAM and his Sons of the West in their second consecutive year at the Casa Loma, Toronto, Canada . . . CARMEN CAVALLARO currently at the El Patio in Miami, Fla., following this in Havana and South America . . . DAN BELLOC and his Orchestra follow Tommy and Jimmy Dorsey into the new Holiday Club Ballroom in Chicago, Ill., for five weeks beginning February 13th . . . The Larry Burns Trio (left to right), LARRY BURNS, piano, arranger and vocals; JOHN McELROY, bass; JOE CUCCHIARA, guitar, working in and around Westchester County, N. Y. . . . JAMES "BANJO" HENDERSON playing solo engagement at the Port Hole Piano Lounge, Clinton, Iowa.

**MIDWEST.** The Stardusters completed three years at the Moose Club in Quincy, Ill. Members include Paul Tushaus, tenor sax; Gladys Tushaus, piano; Harve Lehig, trombone; Eddie Long, drums and manager.

Don Pablo and his Orchestra at the Sheraton-Cadillac Hotel in Detroit, Mich. . . . Joe Doto and his Detroiters doing high school and college proms, dances and conventions . . . Ray Pearl and Orchestra in for two rounds at the Schroeder Hotel, Milwaukee, Wis., on February 2nd, following with two more at the Peabody Hotel, Memphis, Tenn., February 22nd.

Alan Dean into the Jefferson Hotel, St. Louis, Mo., until the beginning of February . . . Gene Pringle Orchestra into Kansas City Club, Kansas City, Mo., on April 5th . . . Happy Jesters Trio doing fortnight beginning February 5th at Eddys' Restaurant in Kansas City . . . The Hellmans, duo pianists, doing winter season at Cottonwood Room of the Blackstone Hotel, Omaha, Neb.

**CHICAGO.** Don Glasser Orchestra opened January 19th for an indefinite engagement at the Trianon Ballroom . . . Artie Shaw and his Gramercy Five at the Encore Room until February 5th . . . Josh White re-

mains at the Black Orchid until the middle of February . . . Bob Kirk Orchestra began four-week engagement at Edgewater Beach on January 28th . . . Teddy Phillips goes into the Aragon March 2nd for five weeks.

**WEST.** The Rhythm Ramblers—Oscar Bergsing, Spanish rhythm guitar and vocalist; Louis Armentaro, electric steel guitar and leader; Frank Armentaro, bass and vocalist—playing the winter months at The Reno Night Club in Livingston, Mont. . . . Lou Alonzi and his combo holding forth at the My-O-My Supper Club in Denver, Colo. They comprise Lou Alonzi, sax; Bob Lush, drums; Ed Santangelo, trumpet; and Dominic Marchetti, piano.

Jimmie Bianco Trio doing spot jobs around Portland, Ore. Personnel includes Jimmie Bianco on accordion, Maynard Moore on guitar, Ronnie Adkins on bass . . . Lawrence Welk continues at the Aragon Ballroom in Santa Monica, Calif. . . . Jerry Gray Orchestra into the Palladium, Hollywood, Calif., March 19th.

Chuck Foster at the Rice Hotel in Houston, Texas, until February 25th. Shep Fields then takes over this spot.

**SOUTH.** The Buddy Butterton Orchestra completed three and one-half years at NCO Club, Ft. Story, Va. Personnel includes bass, Buddy Butterton; saxophones, Earl Sutton, Dick Steinberg, Harry McCormack; piano, Roy Boylan; drums, Bob Swingle; trumpet, Jimmy Given; vocalist, Jenny Warren.

Lazaro Quintero and his Latin-American Rhythms at Hollywood Beach Hotel, Hollywood, Fla., for the season . . . Ramoni, Latin-American accordionist and vocalist, has joined the Danny Yates Combo at the Hotel Martinique in Miami Beach, Fla., for the season . . . The Herb Spettel Trio currently at the Club 600, Miami. The

(Continued on page thirty-two)



# What Labor Wants —

(Continued from page nine)

A. Well—there'd be no unity then. We have no grievance with the miners as such. We recognize that they run a union and run it pretty well. But, on the question of unity—good Lord, he's the fellow who split the AFL. He's the fellow who tried to split the CIO after he got tired of that. He's the fellow who came back to the AFL in 1947 and tried to split it again. Of course, he says every once in a while that there can be no unity without the miners. That's boloney. We can have a lot of unity without the miners. I'm not saying that the miners wouldn't be in. There won't be any decision made not to let them in.

But in what we're doing now we feel that the big question is getting the CIO and AFL together. If we can resolve that and get a meeting of minds there, then we can explore the possibilities of miners, railroad brotherhoods, and the desirability of bringing them in.

Q. *You don't have any competing union against the United Mine Workers now? The Progressive Mine Workers are not in the AFL?*

A. The Progressives are not in the AFL, but they are still in existence and still have their membership, particularly in the Illinois coal fields.

## NEW LABOR SECRETARY—

Q. *Have you been able to make up your mind about the new Secretary of Labor, James P. Mitchell?*

A. Make up my mind about him? I've known him for twenty years. I think he's a very fine gentleman, a very fine fellow, and I think he'll be as good a Secretary of Labor as Brother Weeks (Secretary of Commerce) allows him to be.

Q. *Do you think he's a better man than the previous Secretary of Labor?*

A. Oh, of course not. I don't mean that in a personal way. I think they are both very fine.

Q. *Do you think that this setup means that he will do the work that John R. Steelman did in the Truman Administration?*

A. I read that in the paper, but I don't know.

Q. *Do you think the Secretary of Labor ought to handle all labor problems?*

A. This is no reflection on John Steelman, who, I think, did a very useful job, but I don't think there should be any John Steelman between the Secretary of Labor and the President.

Q. *Keep it out of the White House?*

A. Not keep it out of the White House, but have the White House operate through its Labor Department. In other words, whatever Steelman did should be done by the Secretary of Labor.

Q. *How do you figure Secretary of Commerce Weeks in this? Do you think Mr. Weeks is going to be able to veto appointments to the Labor Departments?*

A. Possibly. There are definite indications that Weeks considers himself part of the Labor Department, at least as an overseer.

## TAFT-HARTLEY ACT—

Q. *As a general observation, do you believe that the trend should be toward more intervention by the Government in labor-management relations?*

A. No. I think the Federal Government should interfere just as little as possible. Likewise, this applies to State governments.

Q. *Aren't we going to get it more and more, however, if we have more Taft-Hartley and Wagner acts? Haven't we got the Federal Government right in the middle of labor relations right now?*

A. Yes, but I don't think we can eliminate the Labor-Management Act today or take it off the statute books. I think we've gone beyond that. But I think we could have a very simple act, leaving the problem entirely to labor and management, with the Government setting up a board of some kind to lay down a certain few ground rules.

Q. *Wouldn't your economic power be greater under such a setup?*

A. And our responsibility would be a lot greater.

Q. *Does your judgment of the political situation lead you to believe that there will be any changes enacted in the Taft-Hartley Act in the next session of Congress?*

A. I don't know, but the Congress that went home in July is the Congress that's coming back in January. Of course, maybe they read the papers and maybe they talked to people back home in the meantime. Frankly, I had hoped we could remove Taft-Hartley as a political issue. President Eisenhower said repeatedly he wants to be fair to everybody and he wants Taft-Hartley amended so that it is fair. He didn't say specifically what he wanted to do except in, I think, two instances—one, in the disenfranchisement of economic strikers and, two, on the non-Communist affidavit.

## Back of the "19" Points

Secretary Durkin set out to amend Taft-Hartley, not to repeal it. What did he use as a starting point? He used the amendments submitted by the Republican members of the Labor Committee in the Senate and the House. He picked up twelve of his nineteen points from bills introduced by Wood (John S. Wood, former Democratic Representative from Georgia), who was working with the Republicans in a Dixiecrat coalition, and by Taft and by Smith (Senator H. Alexander Smith, chairman of the Senate Labor Committee) and others. That's where twelve of his points came from. He added some others. What he wanted was an Administration position that would square with President Eisenhower's expressed desire for a law that was fair to all concerned.

If the President had gone through with his message recommending the nineteen amendments, Taft-Hartley would have been dead as a national political issue. It still would have been an issue, of course, in local campaigns for House and Senate seats. The message would have embarrassed the die-hards in Congress who are opposed to labor and who would have had to take a position in opposition to that taken by the President. But at the same time it would have removed Taft-Hartley as a national political issue because it would have put President Eisenhower as the titular head of the Republican Party in a position to justify his campaign pledges to eliminate unfair aspects of the law.

Q. *Didn't both the CIO and AFL come out and say they repudiated the nineteen points?*

A. Oh, no. We said this: We said they are not our nineteen amendments, they don't go as far in amending Taft-Hartley as our program calls for, but they are definite improvements in the law. Now, admitting that they are definite improvements in the law, could we then make a political issue of them?

Q. *Do you think that the Durkin showdown could have been avoided if Senator Taft had been alive?*

A. I don't like to say something and try to put words in the mouth of a man who is gone and be accused of misquoting him. I don't know, but I feel that that might be a possibility, because the last time I talked to Taft was on the 10th of June. He was on crutches and was a pretty sick man, although he was very cheerful and, on the surface, optimistic. I spent an hour and a quarter with him. Dick Gray, of the building-trades unions, and I went all over this thing with him, and as near as I can reconstruct what was said at the time, and place my recollections of our conversation alongside of the nineteen points, there were at least four or five of them that he would not accept. That I'm sure of. But twelve of the nineteen points came from his own bills or bills of others for which he had previously indicated support.

## 'PACKING' LABOR BOARD?—

Q. *To clear up a point on Taft-Hartley, there've been charges made that the Administration is trying to "pack" the National Relations Labor Board with three new members. What do you think of that?*

A. I am going to make an unreasonable answer. I think that's true, but I can't prove it.

Q. *Do you know of any time when past Administrations didn't "pack" it?*

A. No. They "packed" it with Commies some years ago.

Q. *If they do "pack" it, then, isn't that going to make trouble for the unions? In other words, on your point about too much law, and so forth, if the Board is packed against unions then the Government control of labor relations could be a bad thing for the unions, couldn't it?*

A. That may be. It doesn't correct the situation, however. You have the pendulum swinging way out here and then way out there.

On these labor-relations things, we should get down on to the middle of the road. Now, the countries of the world that do have fairly stable labor relations on a middle-of-the-road policy do so because of the fact that each side accepts the other's existence. And until the American employer accepts the fact that there are going to be trade-unions, until the American employer gets in the position where he can publicly criticize an official of the union without being open to charges that he is trying to destroy the union, then we're not going to get to that middle road. You've still got this background of employer resistance to unions. However, it's lessening all the time, and I do think the situation is improving.

## ATTACK ON RACKETEERING—

Q. *How effective do you think the AFL is going to be in handling racketeering? You've just had a conspicuous case on the New York water front—*

A. What's happened is an entirely new departure for the AFL. No. 1, we never went into an international union's business to the

extent that we did in this case. In other words, we have placed a new interpretation of the autonomous right in so far as it pertains to racketeering. We have said in effect: "All right, you've got your autonomous right. But there's an unwritten law that you use those autonomous rights for the benefit of the labor movement. If you violate that unwritten law by using those autonomous rights as a cloak for an illegal activity, then you can't belong to the AFL." That was approved by a convention vote of 72,000 plus to 750.

Q. *That was at the last convention?*

A. Yes. That means that the interpretation of the executive council has been approved, and to that extent the so-called autonomous-rights position of our affiliates has been modified. That is a departure—the first time it ever happened.

Now, in addition, the second thing that has happened which is important is what's happening in this Longshoremen's case. We put them out. We've put out other unions before, and we've had other unions leave us. Whenever unions have left us in the past—and this is all down through the history of the AFL—that was the end of the action. They just went out on their own volition or we put them out on some violation. They stayed out. We took no action against them when they were out. We didn't go in competition. We didn't approve of any of our unions going in competition. It was sort of a gentleman's understanding—they're mad at us, they're out, and someday they'll come back.

However, in this case, when I first went into this thing last January and presented this question to the council, I was thinking only in terms of an action that would culminate as our previous actions.

In other words, I was thinking of pulling them out, taking the AFL label away from them, and saying, "You're through, and if you ever clean yourself up, we'll be glad to talk to you." In other words, put them out and forget them. However, as time went on in this case—and I'm frank to say that, as bad as I thought it was last January, I found out on examination of voluminous records of the Crime Commission and so on that it was much worse from a trade-union point of view—the council came to the conclusion that we had to take another step. We had to discharge an obligation and responsibility that we feel we have to the public.

As an organization of tremendous size and influence, we just couldn't walk away from that New York situation and leave that dock union in the hands of the gangsters, if we could avoid it.

Now, we would have been justified, I suppose, on a strictly technical ground to say, "We put them out, the hell with them, let the law-enforcement authorities take care of crime if there's crime being committed up there." But we realized that the law-enforcement authorities have not been able to cope with this situation.

It takes more than just the law-enforcement authorities—it takes public opinion. It takes the Governor of the State, the mayor of the city, and all the public officials.

So, we feel that we have an obligation to do our part to bring about a public opinion that would be favorable to decent unionism as against this group.

I want to say that most of the newspapers have treated our entry into this picture in a reasonable way, but I noticed an editorial in one of the newspapers the other day which said,

"Oh, this is just a contest for power, a contest for membership." Well, if it were a contest for membership, we would never have gotten in it. If we were interested in membership, we would have kept them, we wouldn't have put them out. We had the 70,000 Longshoremen. They were paying dues in the AFL right up to the minute of their expulsion. We weren't worried about membership. We felt that we had that obligation to the public and, too, we felt that we had an obligation to present to these workers a fair opportunity to get themselves into a decent union.

I've found in these past few weeks that our biggest stumbling block is fear, absolute and complete fear on the part of these workers—fear for their lives, fear for their physical well-being, fear for their economic future. These men are not any different from any other workers. They're just as good and just as bad, generally speaking, as all workers. But they've been in the grip of gangsters. I think if they get into a secret ballot and this fear is removed, that they will vote for a decent union.

#### Effect of Injunction

Q. *Does this 80-day injunction help?*

A. The 80-day injunction gives us some time. The employers wanted to sign up right away. They wanted to sign up with the racket union before the old contract expired.

Q. *Are you trying to replace the old International Longshoremen's Association with a new AFL union?*

A. Yes. After we kicked them out, we set up a new International Longshoremen's AFL which is trying to take their membership away. We've taken their membership away along the Great Lakes and along the Mississippi and the Pacific Northwest, and we're working on New Orleans. But the big fight, the key fight, is in the City of New York.

Q. *Is there any Communist influence in this fight?*

A. No.

Q. *Isn't there some on the Pacific Coast?*

A. Well, the Communist influence on the Pacific Coast is in ports that were not organized by the old ILA.

#### ANTI-COMMUNISM—

Q. *What has been your attitude on the anti-Communist issue as far as congressional investigation is concerned?*

A. On the anti-Communist question I feel this way: It has to be approached from an overall standpoint. To my way of thinking, the Communist Party is not a political party, it's not just political opposition. It's a criminal

conspiracy against the Government and should be treated as such. I think we lean over a little too far backwards perhaps at times.

Q. *You would outlaw the party, then?*

A. Yes—as a criminal conspiracy against the Government. And membership in the party would be a crime. I'd go that far. Of course, some of our liberals won't agree with me on that.

Q. *Would you bar the Communist unions from getting contracts on defense work?*

A. I certainly would.

Q. *How helpful can the congressional committees be in ferreting out Communism in unions? There is a committee soon starting on that—*

A. Well, they can be helpful in dealing with the Communist-dominated unions. We don't need these unions in the AFL, and the CIO doesn't need them any more. They needed them badly five or six years ago, but not any more. It's our feeling that any law that you pass on this subject should be general. They should ferret out Communists among the employers. They should find out what motivates these scatter-brained employers who give their money to the Communists. I'm talking about wealthy men.

Q. *Is that the reason you have supported some of the congressional committees investigating Communism as a whole?*

A. We've never opposed the investigation of Communism as a whole at any time, never.

Q. *It is reported that you were one of the groups that supported the congressional committees over the years in their efforts to get at the Communists.*

A. We have never opposed, for instance, the House Un-American Activities Committee. We've been severely critical of their methods in a great many cases, and of some of the things they were doing. The trouble is that these congressional investigating committees always seem to wind up digging into the unions. They're the favorite whipping boy of these committees.

Now, we don't think that there's any more Communism in unions than there is on the general percentage basis. We licked hell out of them in the AFL thirty years ago. We've been dealing with this thing for thirty years, and we know every move they make. We have the best information on the entire Communist world movement that there is in America! We feel we have better information than the Government agencies have.

And why have we got it? Because we've been fighting these Communists for many, many years, and we know just how they operate. We supplied the information, for instance, to the United Nations for affidavits that went into the

Gloversville Band, Gloversville, New York, active since 1896. Its leader for forty-five years has been Fred Batty.



slave-labor charges against the Soviet Union. That came from the American Federation of Labor.

### Spotlight on Slave Labor

*Q. What slave-labor charges?*

A. The slave-labor charges before the U. N. which were filed against the Soviet Union for maintaining slave-labor camps in the satellite countries and in Soviet Russia. The so-called slave-labor map, which has gone all over the world, is our publication. It has been republished by other people, but it was first published by the AFL.

The first idea of the Communists way back in the '20s was to tear our people away from us. They had what they called the TUUL, the Trade Union Unity League, and that was sort of a dual movement, pulling our people out. That went on for five or six years, but they weren't successful. Then the next thing was to infiltrate. And they did infiltrate. They did bore from within. We had a weak spot in our local central bodies. A central body is a coordinating organization and could be a very convenient sounding board in any city. The average trade-union official, who was busy with the affairs of his local union, would not be a delegate to the local central body. He'd give that post to some member who had no experience, as a means of education in the trade-union movement.

So, what happened was that the Communists figured this out and they got into the local central bodies. They got in because they were sent there by people who didn't know they were Communists, but they got into these central bodies and the first thing you know they were raising hell with it. That was in the late '20s and the early '30s. We licked them on that. We had quite a time with them, however.

But then in 1935 our AFL Communist problem was solved completely and finally. The CIO was formed and, boy, the Communists lapped it up. They were welcomed with open arms into the CIO at that time. They are, incidentally, very, very good organizers.

### AID TO UNIONS ABROAD—

*Q. Hasn't the AFL been of great assistance to our Government in approaching trade-unions abroad, giving them an example of free trade-unionism?*

A. We do much more than give them an example. We've helped them organize. We've used money of American workers to help build up non-Communist unions in Europe.

*Q. What countries?*

A. In Italy, France, Germany. We've had a representative in Germany since early 1946. He's still there.

*Q. Do you finance any revolutionary movements behind the Iron Curtain?*

A. Not revolutions, but we do finance literature that goes behind the Iron Curtain. We've been doing that since 1946. I can show you the records of the American Federation of Labor, all during the days when Russia was our military partner in fighting Hitler, to show you that the AFL never dropped its guard on the Communists one inch. We said, back in 1942: "All right, this is the official position. We're at war and we find ourselves in partnership with the Russians and approve of any move that our Government can make in furthering the progress of the war with our military allies, but we

warn that Russia, too, is a dictatorial Government and just as bad as Hitler's."

We were the only major labor organization in the world that refused to go into the World Federation of Trade Unions in 1945, when the British went in, the CIO went in, the French, and everybody else went in. We refused. We were criticized by some of the most conservative organizations in America because we refused to go into this so-called World Federation. So our record on this thing has been consistent.

*Q. In Germany about a year ago there was an effort made by the trade-unions to set up a system with a law whereby the trade-unions would be part of the management. Didn't the AFL oppose that?*

A. No, the AFL did not oppose that. That's the so-called "co-determination" program. You've got to look at it from the German trade-union point of view. We did not oppose it, we did not approve it. We merely said: "We wouldn't want it in this country—we don't need it and we don't want it! But, at the same time, we think that the German trade-unions have a right to fight for it if they think it's going to be helpful to them."

As far as we are concerned, we take the position that this is something that we as American trade-unions do not want.

We want management to manage. If management doesn't manage the way it should so that we can get a decent wage out of the business venture, then, of course, we are going to fight for a decent wage anyway. We are going to say to management: "Well, it's none of our business. If you're not smart enough to make money, that's too bad. We still think we are entitled to a decent wage."

In other words, we don't think that the failure of management to manage intelligently is a good reason to keep people at sub-standard wages.

However, we don't want to interfere with management. We will co-operate with management, and we have any number of cases of co-operation, but those are completely on a voluntary basis and not on the basis of a demand from the union.

We find that, where collective bargaining has endured for a number of years, management sooner or later accepts the philosophy that we're both in business. We can't fight over the right of a return on capital investment. Under our system there's got to be a return on capital investment. Management has got to get a reward for managing, and it has to be a reward that will be an incentive for improving the business.

We feel that labor is entitled to a fair share of what it produces in the form of a decent wage—and that's the only place where there should be any real difference between labor and management. However, we have any number of cases where, to meet a trade problem that is a problem to both management and labor, they have formed joint trade committees.

### BIPARTISANSHIP IN POLITICS—

*Q. Do you still conform to the policy of bipartisanship in politics as initiated by Sam Gompers, your first president?*

A. Oh, we still conform to it 1,000 per cent! We haven't changed the Gompers policy. We are really trying to put it into effect.

*Q. Just how would you define it?*

A. The Gompers policy is very simple. You examine the candidates for public office, and on the basis of their records you decide whether

they are friendly or aren't friendly, neutral, and so on, and you act accordingly. The failure of the Gompers policy to give us more results was in the application of the policy.

The impression is prevalent that the Gompers policy prevented an endorsement of a presidential candidate. Well, that is completely untrue, because Gompers not only endorsed Wilson and other Presidential candidates—he campaigned for them personally. But we had no local organization, no local political setup to get out the vote or to educate our own people to vote.

*Q. Is there an organization that engages in political activity?*

A. Yes. We have a political arm of the American Federation of Labor known as Labor's League for Political Education.

*Q. Will that activity apply to a particular candidate?*

A. That will apply to particular candidates all over the country.

### Function of Political League

*Q. The League would support a Republican if he—*

A. Yes, positively! You'll find that the League has supported Republicans, and will continue to support them. It is not partisan in any sense. But, of course, I don't have to tell you that most of the candidates that we would support are Democrats. That's just in the very nature of things, because we find we get support for the things that we are interested in more from the Democrats than we do from Republicans.

There's only one real difference between what we're doing now and what was carried on for many years with regard to Gompers policy. There's no difference in regard to partisanship or nonpartisanship. We absolutely refuse to allow ourselves to be an appendage of the Democratic Party or any other party. We are absolutely nonpartisan. But what we're doing now that wasn't done before is that we're going into the localities, right down to the precinct level, with our organization, and we're doing it on an educational basis.

We're getting out the vote, and we've had considerable improvement there. When we get them to vote, we expect that the records we are constantly presenting to them through our publications will be used by the labor voters as their guide. Now, of course, we make no pretense of controlling that vote, and we admit very frankly that we don't control it.

In lots of cases our own members say, "Well, we won't vote that way." We expect that, because the tradition has been in our type of trade-union that the trade-union has been formed only for one purpose, and that was to take care of a member as a worker on the job.

Now, we still say that that's the purpose and the only purpose. We also say that, in order to take care of the men who are on the job, we've got to have an interest in politics, because it's through politics now, we find, through the passage of these so-called right-to-work laws—which are strictly antiunion laws and not right-to-work laws at all—that they are able to hamstring us in our organizing efforts and also in our efforts to improve the conditions.

So, we now say to our workers, "In carrying out our prime objective, politics is now in the picture, just as is the use of your economic strength through a picket line or through a strike."

(Continued on page twenty-eight)



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### CYMBALS — BECKEN — PIATTI

"The tone of a cymbal improves with age." So spoke veteran cymbal maker Avedis Zildjian, during one of my recent visits to the Zildjian factory. "The metal mellows with age," he explained, "and the older the cymbal, the clearer the tone."

"This is why, barring special orders, we don't send out a freshly made cymbal," added Zildjian's younger son, Bob. "It has to age nearly a year before we are willing to let it go."

The elder son, Armand, smiled but said little. He had his hands full in testing and okaying a batch of cymbals of varied sizes and styles destined to be shipped, it would seem from the order sheets, to points all over the world.

### A 300-YEAR-OLD SECRET

They say some people can't keep a secret. I wouldn't know, but I'm convinced the Zildjian men can. For the process by which their cymbals are made has been a jealously guarded secret since 1623.

Of course these instruments have come down to us from antiquity, but modern cymbal history started in 1623 when a Constantinople alchemist named Avedis discovered a secret process for treating alloys and applied this knowledge to the making of cymbals. As his fame spread, patrons and guildsmen gave Avedis the name of "Zildjian," which meant "cymbalsmith."

Thus the line was established, and it became the custom of the Zildjian family to pass along the family secrets to the senior male member next in line. Under a continuation of this system, the Zildjian family has kept its secrets of cymbal making since the alchemist's discovery in 1623.

Since 1929, Zildjian cymbals have been made in America by the present Avedis Zildjian. With him, assisting in the intricate process through which an inert lump of metal is transformed into a vibrant, pulsating musical instrument, are Armand, next in line, and the younger son, Robert. The recent advent of a grandson, Robert Avedis Zildjian, with proud daddy Armand passing out the cigars, insures the continuation, the Lord willing, for some time to come.

### THE IRON CURTAIN

What is this secret process, so carefully guarded for so long? It is simply in the way the metals are mixed in the beginning. But not so simple to any outsider who, having a general idea of what these metals are, endeavors to put them together and get a cymbal. The "iron curtain"



The oven where the cymbals are "cooked."

INTERNATIONAL MUSICIAN



he tries to lift is, in this instance, composed of copper, silver (pure silver, no less), tin, and such. When all these elements are mixed in the right proportions, in the right way and by the master hand, a cymbal is on the way—many of them, in fact. And, oh yes, there are a few little details of tempering, several times during the process, and of hammering many times, too. But these, explain the Zildjians, as they gaze blandly up at the ceiling, are "mere trifles, mere trifles!"

The Zildjian factory, in Greater Boston (North Quincy, to be exact), is not large, but large enough to house the various ovens, furnaces, rolling machines, trimmers, and other special machinery necessary to the cymbalsmith's art. The electricity is regenerated on the premises. They get their own well water via an electric pump. And the premises are kept in immaculate order.

#### THE LOW-DOWN — PARTLY

After the mixture is made (hush! no more about this) it is heated to a certain temperature (hush! again), then poured from electrically operated melting pots into individual molds and left to cool. In its first form the cymbal is about the size and shape of an oversize bun (or, to initiates of the quick-lunchroom, a bulkie roll). Later it is re-heated and flattened several times through a huge set of rollers. Re-heated again, it is tempered in a very hush hush solution. Re-heated still again, it is hammered, and hammered some more. This process goes on and on until, under the expert supervision of the Zildjians, the cymbal is pronounced okay.

At times during all this, the poor cymbal is a sad looking object indeed. At one stage it comes out of a red-white-hot oven a-la-pancake, shriveled, warped and with curled-up edges. After cooling this time it looks something like an old multi-colored Panama hat, vintage of 1898, that has been sat on by the family, laid on by the dog and trampled down by a herd of cattle. By no stretch of imagination could an observant bystander visualize a future for this thing.

(Continued on page twenty-nine)



The cymbal is trimmed to size.



The cymbal is shaved.

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## GUIDE TO *Accordion* *Playing*



By ALFRED MAYER

### THE BELLOWS

Nothing is more important in playing the accordion than the bellows and their control. Not enough emphasis is made of this fact nor is there much, if any, material available on the topic. First off, the tone that a player produces is entirely dependent on the amount of pressure exerted on the bellows by the left-hand wrist. If the player applies too much pressure, the tone sounds strained and raucous; too little pressure, on the other hand, will result in a weak, breathy, wheezy manifestation. The relaxed wrist with the proper pressure produces a pleasant tone and the instrument sounds at its best. Too many accordionists are so busy with their fingers on the left hand that they give little thought to their wrists and pressure. Most of us are guilty of too much pressure, particularly those who play in dance bands and with other instrumentalists. They pump extremely hard, attempting to keep up with brass men, for example. Thank goodness, amplifiers help a bit in this respect and should keep accordionists from straining themselves and their instruments. Besides the tone, the bellows control the volume. Pianists who double on the accordion are not always fully cognizant of this fact. Piano training has taught them to play with weight in their fingers to produce a fuller and louder tone. To reconcile finger pressure on the piano with left-hand wrist pressure on the accordion is a most difficult task and at times, I believe, almost impossible. At least, I do wish more pianists were aware of this fact. That would, at least, be half the battle.

The first tendencies in playing the bellows is to play out softer and in louder. This is normal and natural. It's a crime, though, to do this when beyond the beginning stages. I start all my students off by first playing one measure out and one measure in. Many changes like this are necessary at the start because the beginner is pushing and pulling too hard. After a while, when he is playing easier and more relaxed, I have him play two measures out and two measures in. The primary object at the start is to instill in the player instinctively equal pressure out and in. Just as the violinist works to get his up- and down-bow to sound the same and the drummer spends a lifetime getting R and L equal in all respects, so should the accordionist work on out and in. After playing the same amount of beats in both directions with the same amount of pressure and volume, I then have the student work on dynamics, after which I teach him to change his bellows according to the phrasings and groupings.

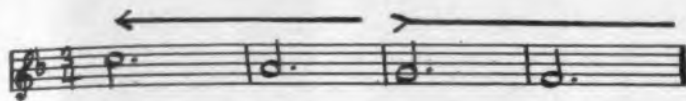
In my method I like to indicate the bellows throughout the selection. I believe that any serious performer should get in the habit of planning his bellows on paper as carefully as he would plan his fingering and phrasing. Performers who do not plan in this manner are invariably embarrassed in public by running out of air, changing the bellows while sustaining a note. Particularly is this so if they get the least bit nervous. I won't say that he who plans his bellows won't have those same difficulties when under pressure; I maintain, though, that if the bellows are planned and practised, the player will perform them in a similar manner even when under pressure.

How to indicate the bellows is another problem. Probably the first attempt was to show the direction of the bellows with an arrow.



This was and is not a bad idea. However, there are a few drawbacks to this method. First off, it is not a standard, musical symbol and, consequently, no two music engravers or autographers will indicate it in exactly the same way. Here, for example, the arrows don't show exactly where to change the bellows.

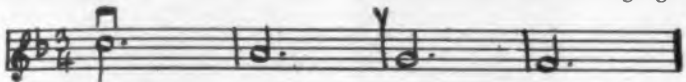
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It's difficult for the player to know where the editor wanted the change. Another attempt that was used was to write out the direction in words.



Here, too, there was no unanimity because of the *open* and *out* schools. There also was a little dispute as to whether to indicate the bellows below or above the staves. The utilization of violin bowing signs



would seem to be the best all-around method. The up and down bows are standard fare in musical circles and can be much more definite for the exact point at which to change the bellows. It is also marvelous for indicating a bellows shake where there are many changes of the bellows within a measure or smaller group.

*bellows shake simile*  
 vvvvvvvvvvvvvvvvv



from "LOVER" Used by permission of Famous Music Co New York, N Y

The only trouble with the violin bowing method is that in Europe there is a little discrepancy as to which symbol should be out and which in.



In fact, I'm always teaching my students to play their bellows with this particular shape:



Many of them have pointed out to me that the European use of the symbols matches the shape of the bellows. However, those of us who are using violin bowings here in America are all using them uniformly. With so many systems in use, I wrote to a colleague of mine who had used *all* the described methods inquiring what he was favoring of late. He replied that with his-students, he was merely using a red, vertical pencil mark above the staves to indicate *where* to change. This might suffice for private markings, but this cannot be used in print and does not indicate the direction in which the bellows are to be played. It does, however, indicate *precisely* where to change. I think it is advantageous for the player to *know* the direction for practising purposes. If the student makes an error playing *out*, he can look at his markings and know that in correcting his mistake it should be played *out* again.

Whether bellows should be indicated in published works is another moot point. There are various-sized bellows, variations in the number

(Continued on page twenty-nine)



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**BENJAMIN F. SWALIN**— was born in Minneapolis of Swedish parents. Violin study from the age of seven brought him to the Conservatory of Music in St. Paul, to membership in the Minneapolis Symphony, and, later, to New York, to study under Franz Kneisel and Leopold Auer, to Columbia University (M. A., 1930) and to the University of Vienna (Ph. D., 1932). In 1935 he joined the staff of the University of North Carolina, became interested in orchestral possibilities in the State, and began conducting—and injecting new life into—the North Carolina Symphony. He and his representatives during the intervening years have traveled all over North Carolina, visited hundreds of people, inspired listeners, raised money, in fact, have built the all-but-expiring symphony into a state-wide institution. Mr. Swalin is a member of Local 500, Raleigh, and Local 802, New York City.

Above, right:  
C. E. Bels  
Below, right:  
J. C. Pfuhl  
In costume:  
A. F. Fletcher



# THEY PIONEER IN NORTH CAROLINA!

**CHRISTIAN D. KUTSCHINSKI**— was from 1923 to 1933 supervisor of instrumental music and conductor of the Civic Orchestra and Municipal Concert Band in Winston-Salem. Now he is the director of the various bands, the men's glee club and the symphony orchestra in the North Carolina State College of Agriculture and Engineering in Raleigh. Mr. Kutschinski holds a gold membership card in Local 5, Detroit, and for the past twenty years has been a member also of Local 500, Raleigh.

**ALLAN HADLEY BONE**— conductor of the Duke University Symphony Orchestra, a concert band, "Madrigal Singers," and the chamber orchestra of that University, is a member of Local 500, Raleigh.

**THOR JOHNSON**— though he is now pioneering for music elsewhere—he is currently the conductor of the Cincinnati Symphony—has left distinct marks of his efforts in North Carolina, where he was taken as a boy from his native Wisconsin. As an undergraduate at the University of North Carolina—he received his degree in music there in 1934—he was associate conductor of the North Carolina State Symphony. After a European sojourn on a Beebe Foundation Scholarship, he returned to this country in 1938 and founded and directed the Asheville Mozart Festival. Mr. Johnson is a member of Local 1, Cincinnati, and of Local 802, New York City.

**AMELIA CARDWELL**— general production manager of the Greensboro Opera Association, is also founder, business manager and leading soprano of The Music Theatre Repertory Group, which has given appearances at festivals in North Carolina. Born in Oklahoma, she studied in New York City. She has been an influence in the State not only in opera but in oratorio and concert work.

**W. TOM HEARNE**— organized the Henderson High School Band of Raleigh in 1937, and in the ensuing sixteen years has developed it into one of the great state school bands. In a town of 12,000 inhabitants he has organized not only a marching band of 100, but a concert band of eighty and a junior band of seventy-five. He is a prominent member of Local 500, Raleigh.

**DR. CLIFFORD EDWIN BAIR**— originally from Pennsylvania, for the past eighteen years has pioneered for opera in North Carolina. He is well prepared for this role. In 1928 Dr. Bair graduated from Chicago Musical College, but since he wanted further experience in opera, he went to Breslau, Germany, for two years, training under producer Hans Baron. There Dr. Bair saw how the opera house was the center for all the arts fields because opera is a composite of the arts: singing, musical composition, conducting, orchestra playing, playwriting (libretti), acting, dancing, scenic and costume designing, crafts (building of sets and props). It was a complete cooperation among all the arts, with an over-all director at the head to keep things running smoothly.

After a year's interim in America, Dr. Bair returned to Europe, this time to Salzburg, Aus-

Christian D. Kutschinski



Allen Bone



Thor Johnson



Amelia Cardwell



W. T. Hearne





tria, for a summer of further training and singing in the famous Salzburg Music Festival.

Back in America he sang with the Chicago, Detroit Civic, and American Opera Companies, but decided that though he enjoyed the work, it was not helping him realize his dream of creating opportunities for young American singers through opera.

He came to Winston-Salem, North Carolina, in the fall of 1936, and thus began to work for his dream in a state rich with talent in all the arts fields. Through his efforts, Charlotte, Greensboro, Mt. Airy, and Winston-Salem have civic opera or operetta groups giving one to four major productions each season; and Wake Forest and Raleigh have academic opera workshops. Dr. Bair is now General Director of the Charlotte Opera Association, and Instructor in Vocal Pedagogy and Opera Workshop at Wake Forest College.

It is his purpose—one which he has realized to an amazing degree—to provide more local opportunities for training, experience, and professional employment in opera, the composite of all the arts; to present local talent in full scale performances of opera in English with orchestra; and to encourage the development of an indigenous school of opera by presenting the works of American composers. National recognition for his outstanding work in both opera and the teaching of singing brought membership in The American Academy of Teachers of Singing (1944), election to the Presidency of The National Association for Opera (1944), and an honorary Doctorate of Music from Chicago Musical College (1948).

Dr. Bair is a member of Local 342, Charlotte.

#### JAMES CHRISTIAN PFOHL—

since being given the conductorship of the Charlotte Symphony four seasons ago, has brought this group to a level at which it schedules five pairs of concerts a season and plays out-of-town engagements as well. He has founded and directed since 1946 the Brevard Music Festival, and is the conductor of its eighty-five-piece orchestra. As music director of Davidson College for nineteen years, he faced and surmounted difficulties involved in creating and developing a strong music department in a men's liberal arts college. Mr. Pfohl is a member of Local 342, Charlotte.

#### A. J. FLETCHER—

Raleigh attorney and business man, has long been a pioneer in the radio field in his State. As owner of station WRAL (Raleigh), as baritone of parts, and as opera chairman for the North Carolina Federation of Music Clubs, he has since 1948 pioneered also for the "Grass Roots Opera," its two aims "to bring more people into opera and to bring opera to more people."

#### THESE ALSO SERVE—

It is quite impossible to enumerate, much less adequately discuss, all the pioneers who have helped to give music its rightful place in North Carolina—the composers, the members of the staffs of the various musical colleges, the members of the orchestras and choral societies, the workers in all categories who have made possible this vast fabric of music. There follows a list of a few who have served in various key

capacities. Many more have had to be omitted for lack of space.

Eugene Bonner, composer, born in Washington, 1889, has composed *White Nights* for orchestra; *Whispers of Heavenly Death* for soprano and orchestra; four operas, and chamber music.

Norman Cordon, composer, was born in Washington, North Carolina.

Paul Green, composer, was born in Lillington, in 1894. From 1935, he was Professor of Dramatic Art at the University of North Carolina. In 1937 his musical folk play, *The Lost Colony*, was presented as a local celebration of the 350th anniversary of the first English settlement in America.

Glen Hayden has headed the Music Department of the University of North Carolina since 1934.

Hunter Johnson, composer, born in Benson, 1908, is an alumnus of the University of North Carolina. There is a distinct folk-feeling in his music.

Melvin L. Sipe has distinguished himself in his native State—he was born in Lincolnton—both as conductor and as violinist. He is now in his second season as conductor of the Charlotte Opera Association and is as well violinist in the Mint Museum Ensemble and instructor in the music department at Queens College.

Lamar Stringfield, composer, born in Raleigh in 1897, won the Pulitzer prize for his *Suite from the Southern Mountains*. He was the first conductor of the North Carolina Symphony.

Charles Vardell, composer, was born in Salisbury in 1893.



## Arnold Jacobs, CHICAGO SYMPHONY ARTIST chooses Holton

Arnold Jacobs can put a tuba through paces that would frighten a fast trumpet. A native of California, he entered the Curtis School of Music in Philadelphia at the age of 15 to study tuba with Donatelli. He has played with the Armco Band under Frank Simon, the Pittsburgh Symphony under Fritz Reiner, the Indianapolis Symphony under Sevitky, the New York Philharmonic, and the Philadelphia Youth Orchestra under Stokowski.

Mr. Jacobs joined the Chicago Symphony in 1944, where he now plays first chair and handles the tuba assignments in the Chicago Symphony Brass Ensemble. His Holton tuba is always on the job, ready to deliver whatever he asks of it. See your Holton dealer for full information on the Holton line.

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# CLOSING CHORD

## SIDNEY H. BLATCHFORD

Sidney H. Blatchford, President of Local 418, Stratford, Ontario, and for several years an active member of the C. N. R. Band in that city, passed away on November 15th, 1953, in his sixty-third year. He had held the office of President for a period of ten years, and had been actively engaged in official capacity in the local almost continuously since 1929.

Born at Midsomer Norton, England, he came to Canada in 1913 and settled at Stratford. During World War I he went overseas and served with the British Imperial reservists in the Royal Army Ordnance Corps.

Local 418 mourns the passing of a capable and untiring champion.

tary of the Michigan State Conference, died unexpectedly of heart disease since he was seventeen. About 1887 he began to take clarinet lessons and to play in a band sponsored by the Knights of the Maccabees. He later helped organize the Port Huron City Band and contributed much to the success of the Port Huron Kiwanis Band. During his musical career he played in the old city Opera House and the Majestic Theater.

Born September 25, 1870, Mr. Dart had played in bands and orchestras since he was seventeen. About 1887 he began to take clarinet lessons and to play in a band sponsored by the Knights of the Maccabees. He later helped organize the Port Huron City Band and contributed much to the success of the Port Huron Kiwanis Band. During his musical career he played in the old city Opera House and the Majestic Theater.

## ERNEST A. BECKER

Ernest A. Becker, seventy-four, an honorary life member of Local 432, Bristol, Connecticut, and for many years conductor of the New Departure Band, passed away on December 8, 1953, following a long illness. Born in Newark, New Jersey, November 7, 1879, he spent a number of years in Syracuse, New York, where he was the owner and operator of a music store. He went to Bristol as leader of the New Departure Band in 1925, a post he held until 1942, when he resigned because of ill health. He composed a number of works, including "March of the Pioneers," written in commemoration of the 50th anniversary of the New Departure and still in band repertoires. He also composed a march which was used by the city of Syracuse for its centennial in 1924.

## JULIUS F. BLUMENBERG

On November 16, 1953, Julius F. Blumenberg passed away. Born in Martins Ferry, Ohio, seventy-nine years ago he first studied under the tutelage of his father. He was a member of the Meister Band of Wheeling, West Virginia, trouped as a musician with several minstrel shows and as a character actor in several repertoire shows. He was manager of several theatres and also became a scenery painter.

Mr. Blumenberg transferred from Local 142, Wheeling, to Local 103, Columbus, Ohio, on November 6, 1926. He was affiliated with the Shrine Band and the Grotto Band and organized and drilled the "Three Old Timers," a comedy act. Mr. Blumenberg was also a member of Local 103's Park Band.

## FRANCIS J. PERRY

Francis J. Perry, Vice-President of Local 324, Gloucester-Manchester, Massachusetts, passed away October 26th a few days before his thirty-second birthday. He had been director of numerous bands in Gloucester and had played trombone in the Cape Ann Symphony Orchestra, besides being an officer in various capacities of Local 324 for the twelve years of his membership there.

Many musicians of the locality owed their start to Mr. Perry, since he was particularly enterprising in organizing small group orchestras.

## CHARLES WILLIAM CLOW

On November 15, 1953, seventy-year-old Charles William Clow passed away suddenly. The trumpet player and teacher had joined Local 99, Portland, Oregon, in 1900.

At the age of nine Mr. Clow was soloist with the Clow's Family Band which appeared on the Pantages Circuit. He was the youngest member of the DeCaprio Band, playing first trumpet. He played for Sousa, Herbert Clarke, and Mary Garden. During World War I he was assistant band leader of the Bremerton Navy Yard Band. He was a member of the Portland Symphony and on the staff of KOIN-KEX K. G. W. and played with the leading orchestras of this city.

Mr. Clow was an active playing member of Local 99 until his death.

## WILLIAM J. DART

William J. Dart, for fifty-three years secretary of Local 33, Port Huron, Michigan, as well as secre-

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## NEWS NUGGETS

### SALUTE TO THE QUEEN

Douglas Ferdinand, young Ceylonese music student at Eastman School of Music in Rochester, New York, has written a composition in tribute to Queen Elizabeth with the hope that it may be played on the occasion of her visit to Ceylon in the Spring. The composition, called "A Song of Salutation" calls for chorus of 500 school children and a full wind and brass band.

### CHAMBER MUSIC

Three notices regarding chamber music programs in January have come to our desk. On the 12th the LaSalle String Quartet of the College of Music of Cincinnati presented its second concert of the season, one which included the American premiere on the Quartet Opus 7 by Hans Erich Apostel. At the Pennsylvania Academy of the Fine Arts in Philadelphia, pianists Ralph Berkowitz and Vladimir Sokoloff presented, on January 29th, a program of "Four Hands for One Piano." In its January 11th concert, the Flor String Quartet in St. Paul gave *Prelude* by Ernest Bloch.

### BRASS CHOIR

Through a grant from the Music Performance Trust Fund of the Recording Industry, Local 153, San Jose, California, sponsored the San Jose Brass Choir under the direction

Orrin Blattner



of Orrin Blattner at a concert given recently in that city. Members of the group are from the brass section of the San Jose Symphony Orchestra. Mr. Blattner is both director of music at Los Gatos Union High School and vice-president and business representative of Local 153.

### QUEBEC VIOLINIST

Noel Brunet, who recently won outstanding success in Carnegie Hall during the presentation of a Stokowski-conducted concert devoted exclusively to Canadian music, belongs to the younger generation of Canadian musicians. Born in a French-Canadian family on Christmas Day, 1917, he showed signs of precocious talent from his early youth. It was not long before he was spotted and given special tuition. In his early teens, he was presented on several

concert stages where he was acclaimed, and became known as "Quebec's Infant Prodigy." He later went to Europe where he studied with outstanding masters in Paris. Just previous to the Carnegie Hall Concert, he had made a European tour.

Upon his return to Canada, Mr. Brunet played as soloist with *Les Concerts Symphoniques*, made several tours throughout Canada and the United States and appeared on radio and television. He has been appointed special teacher at the Conservatoire of the Province of Quebec.

For the Carnegie Hall Concert, he played a violin concerto composed by Canadian violinist Alexander Brodt. The music critics of the New York press gave excellent accounts of his performance.

Mr. Brunet has been a member of Local 406, Montreal, for more than a decade. The organization feels proud indeed to count among its own such a talented artist.

### 126th SEASON

In its 126th season of winter educational concerts, the Allentown Band, Inc., organized in 1828, has scheduled its programs for January 31st, February 28th and March 28th. This seventy-five member band is under the direction of Albertus L. Meyers, a former cornet soloist with Sousa's Band. The March 28th concert will be under the direction of Lucian Cailliet.

### DANCE FOR TEEN-AGERS

Arthur Williams, President of Local 298, Niagara Falls, Ontario, sends word concerning a benefit dance for teen-agers which was presented recently under the auspices of that local in the new auditorium of the Niagara Falls Collegiate Institute before a capacity audience. The concert, billed as "Music for Moderns," included a "parade of music from Dixieland to Rhapsody in Blue."

Bob Wybrow Dance Band, Niagara Falls, Ontario



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**What Labor Wants!**

(Continued from page nineteen)

**Q.** Were you active in the recent Wisconsin election in which a district sent its first Democrat to Congress?

**A.** Oh, yes. Our League was active in that district because that district is both farm and labor. And, of course, the old tradition up in Wisconsin is something that we've had to contend with, because, every time we want to start a local league, our people up there say, "We don't want a local league for labor alone—we want a farm and labor league." I mean the farm-and-labor tradition is very strong up there.

**Q.** Did you endorse the Democrat, Lester Johnson?

**A.** Our Political League in Wisconsin did.

**Q.** Don't you work closely with the CIO's political arm, too, in this vote getting?

**A.** Not nationally. I've never had a political conference with them on it. On the local level in some spots our people do co-operate. And if they can do this without departing from our policy, we don't object.

**PROTECTIVE TARIFF—**

**Q.** There used to be an AFL policy of upholding the protective tariff—what has happened to that?

**A.** That is not true. That is not an AFL policy. The AFL policy has been much closer to the free-trade policy than to the high protective tariff. There was an organization—and, of course, this emphasizes again the completely autonomous character of our unions—an organization known as the Wage Earners Protective League, which was composed solely of a small group of AFL national unions, with an office here in Washington and with a staff and with a paid lobbyist. That was the Wage Earners Protective League, and it spoke for that group of national unions.

While the AFL position was in favor of the reciprocal trade pacts and of the lowering of tariff barriers, these specific unions were for higher tariffs and protection. They fight for higher tariffs in their specific field, and they also take a position which is contrary to that of the AFL in the general picture.

But they do not make an issue of it within the AFL, and as long as they do not make an issue of it within the AFL—beyond voting against the majority position on reciprocal trade pacts—it's conceded that they have a perfect right to do what they're doing.

**Q.** Didn't the AFL convention back in the '20s always pass protective tariff resolutions?

**A.** That could be. I think there is something in that. But not in the last twenty-five years. Then there was the general feeling that any fellow who came across or any goods that came across in some way was a threat to us. Well, we've long since discarded that.

**Q.** You have opposed immigration?

**A.** Way back in the early days we did. We refused to support unemployment insurance, too, for

many, many years. We were torn from hell to breakfast by the so-called "liberals" of that day, but we finally came around under the pressure of a terrific depression and decided that there was something in unemployment insurance.

**RESTRICTIONS ON UNIONS—**

**Q.** What is your total membership?

**A.** About 10.2 million, something like that.

**Q.** Has that grown in the last few years?

**A.** It has grown slightly. The figures, however, represent a new method of paying per capita tax to the AFL. The unions now are paying on their full membership, where before some paid on only part of their membership.

**Q.** Have your organizing efforts the last few years been as successful as they used to be?

**A.** Oh, no!

**Q.** What has impeded that?

**A.** The Taft-Hartley Act.

**Q.** Could you tell us just how that has happened?

**A.** Well, because any employer who wants to resist organization and is willing to make his plant a battleground for that resistance can very effectively prevent organization of his employees. There's no question about that at all. Any employer who is willing to spend the money and the time and the effort can, under Taft-Hartley, resist organization indefinitely.

**Q.** What in the Taft-Hartley law brings this about? What can employers do now that they couldn't do before? Are there more steps required?

**A.** Well, there are more steps required, and the employer has in this law all kinds of different avenues of resistance. For instance, under Taft-Hartley there are several classes of employees who are barred from organization. The entire building-trades group are denied certification because of the inability of the Board to administer the law as it is written.

Under the Taft-Hartley Act—but not under the Wagner Act—the employer is placed in a position to covertly threaten and coerce his employees not to join the union.

Under the Taft-Hartley Act—but not under the Wagner Act—a limit has been placed on how frequently representation elections may be held. The Taft-Hartley amendment requires that at least twelve months must elapse before a union may call for an election, after it did not succeed initially.

Under the Taft-Hartley Act—but not under the Wagner Act—every legal certification as the collective-bargaining agent requires a long drawn-out formal election.

Under the Taft-Hartley Act—but not under the Wagner Act—legal protection of collective-bargaining rights is available to a union only when the Federal Government—through its National Labor Relations Board—grants a license or certificate to a union.

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## Technique of Percussion

(Continued from page twenty-one)

### FINAL TOUCHES

But finally, by some means or other, the thing gets straightened out and, on a special machine, a centre hole is cut. Next, the cup is formed and the cymbal trimmed to a round in the trimming machine. The final major operation is "shaving." The lathes used in shaving are similar to spinning lathes except the spinner spins his metal into a different shape, while in shaving, the cymbal retains its shape but is shaved thinner.

The shaving tool, bearing against the surface of the cymbal while it revolves in the lathe, leaves the ridges—"sound tracks," they are called—which are found on every Zildjian cymbal. "Don't rub them off," cautions Avedis; "the sound travels over these sound tracks. If you clean your cymbals, use jeweler's rouge, a hand buff or a non-abrasive cleansing powder such as Bon Ami, with a dry cloth. Cymbals should never be subjected to machine buffing. This damages the tone by reducing the sound tracks and the heat created by the friction takes out the temper."

### STORED AWAY TO AGE

Shelf after shelf and safe after safe in the Zildjian factory bulge with thousands of finished cymbals, big and little, crash, splash, sizzle, hi-hat, paper-thin, concert, band, and what not. These have been stored away to age. Thus, if one is in search of a really old cymbal, he can get it here, for some of these have been aging for as long as fifteen years.

## Guide To Accordion Playing

(Continued from page twenty-three)

of folds, varying degrees of wrist pressures, larger and smaller arms and wrists. It is exceedingly difficult for any editor to say that *this*, and this only, is the way this song should be played and that no other manner will do. However, I feel that the markings are extremely valuable and indicate a solution to the problem for the student. If he can't play exactly what's indicated in print, he can use it as a model and come close to it with some modifications. Most of the accordion methods say little, if anything, about bellow directions. A few of them show where to change the bellows for the first few pages and then leave the student on his own. Bellow directions should be clear and should be followed to the letter.

Many students and editors forget that the one wrist and one set of bellows controls *both* sides of the accordion! In music where both hands are playing different groupings and phrasings, many times the student will have to select and maintain one group at the expense of the other.

RETAIN THIS GROUPING

SACRIFICE THIS GROUPING

Many piano compositions have *sforzandos* indicated first in one hand and then the other. This is not possible on the accordion. If both hands are playing, *both* hands will be accented.

PIANO

ON ACCORDION SOUND

Talking of *sforzandos*, I think it might be worth mentioning that accordions can attack a note or group of notes more satisfactorily than any instrument save the trumpet. Many society bands are cognizant of this fact and use accordionists merely to overexaggerate accents.

BAND

ACCORDION

In our next column we will further discuss this most important subject and talk specifically about the bellows shake.

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VIEWS AND REVIEWS

By SOL BABITZ

**VIOLIN HYGIENE**

As has been pointed out in previous articles, steel wire strings are harmful to violins, especially those with delicate tops, because these strings produce excessive downward pressure. Inasmuch as the best violins, those made before 1800, usually have delicate tops, it is a good idea to avoid the modern practice of using four steel strings on them. Even the single wire E string can be harmful to old instruments, and I have found that this bad effect can be eased somewhat if the E string is *tuned down about one tone to D* whenever the instrument is put away in its case, thus permitting the instrument to "rest" for a while.

**THE FULL-BOW MARTELE**

One of the most useful and most neglected means of right hand improvement is the full-bow martele stroke. This stroke is valuable for students as a builder of right arm technique and for professionals as *testing* their right arm facility. A well-trained and perfectly functioning right arm will produce this bowing perfectly, whereas any faults in the functioning of the right arm will be revealed during this stroke, particularly in an involuntary bounce on the down bow.

The following is a typical application of this stroke:



To play the thirty-second notes with a *full bow* means that the bow must be moved at a terrific speed, and under such conditions any hindrances in technique will become apparent.

After playing the first note the bow should be held motionless for several seconds during the *hold* while the grip of the fingers is prepared for the ensuing down stroke. Any inadequacy in finger placement or arm motion will undoubtedly be reflected by unsteadiness during the fast down-stroke. (I am not certain why the down-stroke should be so much more difficult than the up-stroke but believe that finger pressure added to the natural weight of the bow is stronger when moving in the direction of gravity than when going up. It is also possible that the weight of the arm makes itself evident during the down-stroke whereas this weight is canceled during the up-stroke.)



## CURE FOR UNSTEADY STROKE

Those who find that there is unsteadiness during the down-stroke may find a cure for it in the following instructions:

1. Do not play *forte*. There is a natural tendency to play the martele loud, but the mere speed of the bow is sufficient to produce a strong tone and the player should try to play as lightly over the string as possible after the initial attack. The gaining of control over this lightness is a valuable aid to right arm control.

2. The right elbow should move up and down during the stroke in the same proportion as the bow moves, i. e. for each half of the bow stroke the elbow should move one half of *its* stroke. Faulty elbow motion usually consists in a motionless elbow during the upper half of the bow and a partial motion during the lower half. I do not speak of upper arm motion but merely of elbow motion simply because it is impossible to move the elbow except by means of the upper arm.

3. Some will find that they do not derive any benefits from elbow motion unless they do it by means of an impetus "felt" from the shoulder. This, of course, entails additional energy but is worth it if the results are good. The average player should find the ordinary elbow stroke sufficient.

4. In addition to the elbow motion during the stroke there is the secondary elbow motion between strokes to adjust the right arm to the change of strings. A good stroke on one string is not produced with exactly the same motion on another string. There is also the matter of changing strings with a finger motion when at the frog—described in this column in a previous article.

Players will find that playing on the E string, where the stroke is almost vertical, is much easier than playing on the D and G strings where it is almost horizontal and the shift of the bow is reflected in shifting of its weight. It is for this reason that the Kreuzer exercise given on the opposite page is so much better than an ordinary exercise on one string. String changing also makes bow reversal (starting this exercise down-bow) an important variant.

## NEED FOR A GOOD BOW

If after careful practice, the player finds that it is not possible for him to improve his martele stroke, he may perhaps seek the cause in his bow. In fact it would be a good idea to go to a bow dealer and try the martele with several good sticks. If this does not help, then the cause can be definitely laid to technical shortcomings. I have had students who could not conquer this exercise until they had acquired good bows. This exercise can, incidentally, serve as a practical test in buying a bow, because a bow which performs the martele easily must be well-balanced to do so and will do other strokes equally well.

## IN THE MAIL

Professor Arthur Mendel of Princeton University writes to take issue with my recent statement that the violinist invariably vibrates from true pitch to below pitch. He states that the violinist always vibrates equally above and below correct pitch.

I must admit that I was rather extreme in stating that normal vibrato was always below pitch, but must disagree with Mendel's likewise extreme point of view. The truth seems to lie somewhere between the two views. I thank him for helping to clarify this point.



The Boston Post String Ensemble. Left to right: Arthur Coleman, cello; Eugene C. Arnold, bass; Louis Bromberg, piano; and Saul Levitan, violin.

FEBRUARY, 1954

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## Where They Are Playing

(Continued from page sixteen)

group consists of Elmer Kent on bass and vocals, Lou Weber on guitar and vocals, Herb Spettel on accordion and vocals . . . Appearing at the Caribbean Hotel in Miami Beach for an indefinite stay are the "Combo Mambos."

**CHARLOTTE, N.C.** The Billy Knauff Orchestra. Many North Carolina instrumentalists who have carved names for themselves elsewhere have suddenly felt a strong nostalgia for the Queen City and bought a one-way ticket home. One such group of prodigal sons has been organized into a dance band fathered by Billy Knauff. A well-balanced library penned by arrangers H. B. Polk and Loonis McGlohon, singers Carrie Smith and Joe Purkey and other soloists help to make the Billy Knauff Orchestra one of the South's most respected dance bands.

Ziggy Hurwitz and Orchestra. This society orchestra, an eight-piece outfit, specializes in show tunes and special arrangements. Carol Norman is the featured vocalist. The band is built around the leader's piano. On tenor saxophones are Dan Mabel, Jack Stern, Mark Yandle; drums, Gene Mabel; bass viol, Gene Troutman; trumpet, Bill Proctor. The orchestra plays predominantly in the Charlotte area but also handles a radius of 200 miles from the home base, as well as TV work originating out of Charlotte. Included within the orchestra is a salon ensemble specializing in the light classics.

Arthur Smith and his Crackerjacks. Firmly implanted in the listening, viewing, and dancing habits of the two Carolinas is a Charlotte folk music group, Arthur Smith and his Crackerjacks. Guitarist Smith, his two brothers, two other instrumentalists, and a girl vocalist make up the six-member group. Instrumentation in the unit is varied. They play a variety of stringed instruments among themselves, ranging through the guitars, the violins, the mandolins and the banjos. Also included in the normal set-up of the group is Ralph Smith's accordion. The Smiths are perpetually on the airwaves over one or other of the Jefferson Standard Broadcasting Company's Charlotte stations — WBT Radio or WBTV Television. Their "Corner Store" radio show is broadcast five days weekly and they are on radio

Saturday evenings with "Carolina Hayride." They garnish the WBTV television program schedule with a thirty-minute evening show once weekly, a thirty-minute afternoon show, and a quarter-hour early evening program.

Other dance band leaders in Charlotte are Fleet Green, Ray Barrier, Art Buraglio, Dan Ramsey, Radio Center Orchestra. Tommy Carr, Bill Fowler, Carroll Dellinger, Tiny Jackson, Guy Bullard, Gib Todd.

Hill-Billy Bands in Charlotte are Carl Story and Rambling Mountaineers; Cecil Campbell, Tennessee Ramblers; Fred Kirby group, Hank Warren, Briarhoppers; Millard Pressley group, J. C. Eatman group, and the Johnson Family group.

In Charlotte are also Bill Greene's and Clarence Etters' ensembles.

**WILMINGTON, N.C.** The East Carolina College Collegians Orchestra played during the past season at Azalea Festival Street Dance, held annually in Wilmington during the Azalea Festival. The orchestra was paid for this date out of the Music Performance Trust Fund of the Recording Industry through the auspices of Local 619. Approximately 15,000 people attended.

Dempsey Watts and the "Carolina Hillbillies" have played with outstanding radio and dance organizations in the country. They have a regular radio show over station WMFD in Wilmington and also play a weekly jubilee at the historic Thalian Hall, one of the first theatres in this country. They are "regulars" at the Azalea Festival.

Bobby Haas and his Orchestra have just completed their fourth summer season at the Ocean Plaza Ballroom on Carolina Beach and are presently engaged for the winter at the Ocean Terrace Hotel on Wrightsville Beach.

**RALEIGH, N.C.** The Duke Ambassadors Band is composed of fifteen musicians at Duke University. This group of young musicians is distinguished for its versatility, its unusual arrangements, and fresh appearance. The alumni of the orchestra include many successful musicians such as Les Brown, Johnny Long, Ike Carpenter, and Sonny Burke.

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Above: Arthur Smith and his Crackerjacks. The personnel of this group, all members of Charlotte Local 342 (of which Arthur Smith is president), are Smith, his brothers Ralph and Sonny, Don Reno, Tommy Falls, and singer Margie Martin. Below: Top row, left: The East Carolina College Collegians Orchestra. Right: Bobby Haas and his Orchestra. The personnel of the Haas group, left to right: John Shannon, Bobby Haas, John Dickson, Harvey Caton, Jackie Black, Wallie Barnes, Bill Elliott, Bill Pape, Ronald Baldwin, and Frank Hammond. See page 32 for further data.

Bottom row, left: The Duke Ambassadors. Left to right, front row: saxophones, Bill Rouse, Chandler Brown, Roddy Shull, Fred Whitener, Jim Crawford; vocalist, standing, Jean Tew. Back row: trombones, Jack Hall (leader), Bill Pape, Dick Gabler; trumpets, Ezra Luessen, Dick Gable, Norm Nelson; drums, Bob Hook; bass, Dan Swaim; piano, Bill Davis. Bottom row, right: Billy Knauff Orchestra. Say the members, "Whenever a deserving musician returns home to North Carolina, there is always a chair for him in Billy Knauff's Orchestra!"





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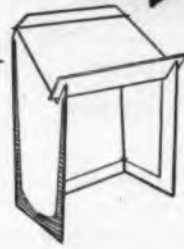
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**INTERNATIONAL MUSICIAN**



**SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD FOR THE PURPOSE OF NEGOTIATING RECORDING AND TRANSCRIPTION AGREEMENTS**

New York, N. Y., November 24 — December 1, 1953

570 Lexington Avenue  
New York, New York  
November 24, 1953

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

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

Before going into any discussion of the proposals to the recording and transcription companies, President Petrillo reports on the situation with the American Guild of Variety Artists, wherein they have cancelled an agreement with the American Federation of Musicians, which has been in effect since May 1950, and have again started to raid the membership of the American Federation of Musicians.

After hearing President Petrillo's report, it is on motion made and passed decided the President stand instructed to use every legal means at his disposal to protect the rights and interests of the members of the American Federation of Musicians, and to draw upon the Treasury of the Federation to any extent necessary in this matter.

The Secretary reads a letter addressed to the Board from Treasurer Steeper as follows:  
"Gentlemen:

I recommend that the following bonds held by the American Federation of Musicians which mature in 1954 be redeemed:

**GENERAL FUND**

\$75,000.00 Canadian Government Bonds—2nd Victory Loan, Series K8, @ 3%, maturing March 1, 1954, Numbers D000664-D000665-D000714.

**THEATRE DEFENSE FUND**

\$50,000.00 U. S. Savings Bonds, Series G @ 2½%, maturing January 1, 1954, Numbers X73914G-X73915G X73916G-X73917G-X73918G.

\$50,000.00 U. S. Savings Bonds, Series G @ 2½%, maturing July 1, 1954, Numbers X199571G-X199572G X199573G-X199574G-X199575G.

I also recommend the purchase of \$75,000.00 Canadian Government Bonds from the General Fund and \$100,000.00 U. S. Government Bonds from the Theatre Defense Funds, to replace the above-listed bonds which are being redeemed.

I further recommend the purchase of \$250,000.00 U. S. Government Bonds and \$50,000.00 Canadian Government Bonds from the General Fund of the American Federation of Musicians."

On motion made and passed the Board concurs in the recommendations of the Treasurer and he is authorized to act accordingly.

There is a discussion of the proposed new agreement.

President teGroen and Vice President Fischer of Local 47, Los Angeles, Calif., appear. They discuss certain proposals suggested on behalf of Local 47 in connection with recordings and transcriptions. The representatives of Local 47 retire.

There is a general discussion of the Federation proposals.

President Petrillo reports that he is arranging for a meeting with representatives of the companies but no definite date has been set. It is agreed to meet daily pending a conference with the representatives of the companies.

The session adjourns at 4:30 P. M. in accordance with the above understanding.

The Board met daily for the purpose of being available should a conference with the recording interests be arranged, the final session being held on December 1st.

570 Lexington Avenue  
New York, New York  
December 1, 1953

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

All present, including attorneys for the Federation.

The recording situation is thoroughly discussed.

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President Davis of Local 60, Pittsburgh, Pa., President Sidell of Local 1, Cincinnati, Ohio, President Repp of Local 4, Cleveland, Ohio, President teGroen and Vice-President Fischer of Local 47, Los Angeles, Calif., appear. They discuss with the Board the question of audition records and refer to the restrictions which now prevail regarding this subject.

The matter is thoroughly gone into and it is decided to leave it in the hands of the President.

The session adjourns at 5:00 P. M. and meets again on December 2nd at 2:00 P. M., at which time President Petrillo announces that he has arranged for a meeting with the recording and transcription interests for the International Executive Board on December 15th. Therefore, the meeting adjourns until that date.

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Nielson's Entertainment Mart	3039
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### CANADA

Calgary, Alberta	
Simmons, G. A.	1039
Ottawa, Ontario	
Carrigan, Larry L.	4368

### EDMONTON, ALBERTA

McKenzie, Blake (Prairie Concerts)	5106
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### TORONTO, ONTARIO

Mitford, Bert, Agency	4004
Whetham, Katherine and Turnbull, Winnifred	4013

### MONTREAL, QUEBEC

Montreal Artists Bureau, Michel Leroy	900
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### VANCOUVER, B. C.

Gaylorde Enterprises, L. Gaboriau, R. J. Gaylorde	5540
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# Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

**BIRMINGHAM:** Umbach, Bob  
**BOTHAM:** Smith, Moss  
 Colored Elks Lodge (Club), and O. B. Purdy, employer  
**FLORENCE:** Valentine, Leroy  
**MOBILE:** Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager  
 Cavalcade of Amusements, and Al Wagner, Owner and Producer  
 Moore, R. E., Jr.  
 Williams, Harriet  
**MONTGOMERY:** Club Flamango, and Ancil Singleton, Manager  
 Montgomery, W. T.  
 Perdue, Frank  
**NORTH PHENIX CITY:** Bamboo Club, and W. L. "Bud" Thurmond  
**PHENIX CITY:** Coconut Grove Nite Club, Perry T. Hatcher, Owner.  
 French Casino, and Joe Safrantello, Proprietor  
**PHENIX:** 211 Club, and H. L. Freeman

## ARIZONA

**FLAGSTAFF:** Sunnyside Lounge, and George Neuhard  
**PHOENIX:** Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer  
 Drunkard Show, Homer Hott, Producer  
 Gaddis, Joe  
 Housler, John  
 Jones, Calvin B.  
 Malouf, Leroy B  
 Willett, B. Paul  
 Zanzibar Club, and Lew Klein  
**TUCSON:** Griffin, Maaly  
 Mitchell, Jimmy  
 Severs, Jerry  
 Williams, Marshall  
**YUMA:** Buchner, Gray, Owner "345"  
 Club, El Cajon

## ARKANSAS

**ELTHERVILLE:** Brown, Rev. Thomas J.  
**NOT SPRINGS:** Hammon Oyster House, and Joe Jacobs  
 Pettis, L. C.  
 Smith, Dewey  
**NOT SPRINGS:** National Park: Mack, Bee  
**LITTLE ROCK:** Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
 Beaslet, O. E.  
 Civic Light Opera Company, Mrs. Recc Saxon Price, Producer  
 Stewart, J. H.  
 Weeks, S. C.  
**MCGONKLE:** Taylor, Jack  
**MOUNTAIN HOME:** Robertson, T. E., Robertson Rodco, Inc.  
**NORTH LITTLE ROCK:** Cotton Club, and Johnny Thomas, S. L. Kay, co-owners  
**FINE BLUFF:** Arkansas State College Casino, and A. R. D. Thompson 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:** Howard Daniel Smith Post 447 VFW, and R. D. Burrow, Commander

## CALIFORNIA

**ALAMEDA:** Sheets, Andy  
**ANTIOCH:** Village, and Wm. Lewis, Owner  
**ARTESA:** Carter, Boss

**Keene, Gene** (Eugene Schweichler)  
**AZUSA:** Pease, Vance  
 Reese, Joe  
**SARASFIELD:** Babersfield Post 808, American Legion, and Emanuel Edwards  
 Conway, Stewart  
 Curtner, George  
**BENICIA:** Rodgers, Edward T., Palm Grove Ballroom  
**BREKLEY:** Bur-Ton, John  
 Davis, Clarence  
 Jones, Charles  
**BEVERLY HILLS:** Bert Garvin Agency  
 Mestuis, Paris  
 Rhappody on Ice, and N. Edward Beck, Employer  
**BIG BEAR LAKE:** Cressman, Harry E.  
**BURBANK:** Elbow Room, and Roger Coughlin, Manager  
**CATALINA ISLAND:** Club Brazil, and Paul Mirabel, Operator  
**COMPTON:** Vi-La Records  
**COULTON, SAN BERNARDINO:** Kennison, Mrs. Ruth, Owner  
 Pango Pango Club  
**DUNSMUIR:** McGowan, J. B.  
**EL CERRITO:** Johnson, Lloyd  
**EUREKA:** Paradise Steak House, and O. H. Bass  
 Victory Club and Fred Hamilton, operator  
 York Club, and O. H. Bass  
**FONTANA:** Seal Bros. Circus, Dorothy Anderson, Employer  
**FRESNO:** Plantation Club and Joe Cannon Valley Amusement Association, and Wm. B. Wagon, Jr., President  
**GARBY:** Rich Art Records, Inc.  
**HOLLYWOOD:** Allison, David  
 Ebb, Kroger  
 Birwell Corp.  
 Boccage Room, Leonard Vancernon  
 California Productions, and Edward Kovacs  
 Coiffure Guild, and Arthur E. Teal, and S. Tex Rose Encore Productions, Inc.  
 Federal Artists Corp.  
 Finn, Jay, and Artists Personal Mgt., Ltd.  
 Fishman, Edward I.  
 Gayle, Tim  
 Gray, Lew, and Magic Record Company  
 Haynes, Dick  
 Kappa Records, Inc., Raymond L. Kraus  
 Kolb, Clarence  
 Mottos, Boris  
 National Booking Corporation  
 Patterson, Treat  
 Robertscheck, Kurt (Ken Robey)  
 Six Bros. Cirs., and George Harry S. Taylor Agency  
 Universal Light Opera Co., and Association  
 Vogue Records, and Johnny Ans, owner, and Bob Sevens, F. L. Harper  
 Wally Kline Enterprises, and Wally Kline  
 Western Recording Co., and Douglas Venable  
**LONG BEACH:** Becklin, Frank and Beatrice Jack Lasley's Cafe, and Jack Lasley  
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermanon, Assistant Director, May Fittippo, Sec., Evelyn Rinschert, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director  
 McDougall, Owen  
 Sullivan, Daw, Crystal Ballroom  
 Anderson, John Murray, and  
**LOS ANGELES:** Silver Screen, Inc.  
 Aqua Parade, Inc., Aster (Clarence L.) Crabbe  
 Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer

**Berg, Harry, of the Monarch Hotel**  
 Brink Enterprises  
 Coiffure Guild, Arthur E. Teal and S. Tex Rose  
 Coleman, Fred  
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
 Dalton, Arthur  
 Downbeat Club, Papa Pierre Edwards, James, of James Edwards Productions  
 Fontaine, Don & Lou  
 Halfoot, Natc  
 Hennesban, Charles  
 Grady, Michael  
 Maxwell, Claude  
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro  
 Milton Recording Co., and War Perkins  
 Moore, Cleve  
 Morris, Joe, and Club Alabam Masby, Eavan  
 O'Day, Anita  
 Royal Record Co.  
 Ryan, Ted  
 Villione, Andre  
 Vogel, Mr.  
 Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. P. Molts, Agent  
 Welcome Records, Recording Studio, and Rusty Welcome  
 Williams, Gargile  
 Wilshire Bowl  
**LOS GATOS:** Fuller, Frank  
**MARIN CITY:** Pickins, Louis  
**MONTEREY:** Roberts Club, and A. M. Kolvas, owner  
**NEVADA CITY:** National Club, and Al Iroy, Employer  
**NEWHALL:** Terry, Tex  
**N. HOLLYWOOD:** Hat and Case Supper Club, and Joe Wood and J. L. Pender, owners  
 Lohmuller, Bernard  
**OAKLAND:** Arrow Club, and Joe Bronk, Frank Merton and Joy Shect, owners  
 Bill's Roudvca Cafe, and Wm. Matthews  
 Moore, Harry  
 Morkin, Roy  
 Trader Horn's, Fred Horn  
**OCEAN PARK:** Frontier Club, and Robert Moran  
**OCEANSIDE:** Wheel Club, and George Daros, Owner  
**OROVILLE:** Rodgers, Edward T., Palm Grove Ballroom  
**OXNARD:** McMillan, Tom, Owner Town House  
**PALM SPRINGS:** Bering, Lou W., Loc Bering  
 Desert Inn, and Earl Coffman, Manager  
 Hall, Donald H.  
**PITTSBURG:** Delta Club, and Barbara Bliss  
**PERRIS:** McCaw, B. E., Owner Horse Follies of 1946  
**RICHMOND:** Downbeat Club, and Johnnie Simmons  
 Jenkins, Freddie  
**SACRAMENTO:** Casa Nellos, Nello Malerbi, Owner  
 Leinang, George  
 O'Connor, Grace  
**SAN DIEGO:** Brigham, Froebel Astor  
 Carnival Room, and Jack Millspaugh  
 Cotton Club, Benny Curry and Co.  
 Cuz Wimbly  
 Logan, Manly Eldwood  
 Miller, Warren  
 Mitchell, John  
 Passo, Ray  
 Tricoli, Joseph, Operator Playland  
 Walter H. Stutz Enterprises, and Walter R. Struts  
 Washington, Nathan  
 Young, Mr. Thomas and Mrs. Mabel, Paradise Cafe (formerly known as Silver Slipper Cafe)  
**SAN FRANCISCO:** Blue Angel  
 Brown, Willie H.  
 The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman

**Cable Car Village Club, and Barney DeScan, owner**  
 Club Drift In, and Dan McCarthy  
 Deasy, J. B.  
 Fox, Eddie  
**Giles, Norman**  
 Pago Pango Club, and Laci Layman and Kellock Catering, Inc.  
 Reed, Joe, and W. C. Rogers and Chase Co.  
 Say When Club, and G. J. Niemann, Owner  
 Shelton, Earl, Earl Shelton Productions  
 Sherman and Shore Advertising agency  
 Waldo, Joseph  
**SAN JOSE:** McAdoo, Mr. and Mrs. George Melody Club, Frank and Theresa Oliver, Employers  
**PAZ, FRED**  
**SANTA BARBARA:** Briggis, Don  
 Canfield Enterprises, Inc.  
**SANTA CRUZ:** Santa Cruz Hotel, and John Rightetti  
**SANTA MONICA:** Lake, Arthur, and Arthur (Dagwood) Lake Show  
 McRae, H. D.  
**SEASIDE:** Corral Night Club, and Al Leroy  
**SHREMAN OAKS:** Gilton, Lee  
 Kraft, Ozzie  
**SIGNA HILLS:** Moeller, Al, Signal Hill  
**SOUTH GATE:** Silver Hora Cafe, and Mr. Silver  
**STOCKTON:** Sunset Macaroni Products, Fred Stagnaro  
**VENTURA:** Cheney, Al and Leo  
**WATSONVILLE:** Ward, Jeff W.  
**WINTERHAVEN:** Mueller, J. M.

## COLORADO

**DENVER:** Bennell, Edward  
 Jones, Bill  
**JULESBURG:** Cummins, Kenneth  
**MORRISON:** Clark, Al  
**TRINIDAD:** El Moro Club, and Pete Langoni  
**CONNECTICUT**  
**BRIDGEPORT:** Lunin, Edward  
**EAST HARTFORD:** Hotel Gertraudaus  
**EAST HAVEN:** Carnevale, A. J.  
**HARTFORD:** Dubinsky, Frank  
**NEW HAVEN:** Madigan Entertainment Service  
**NEW LONDON:** Andreoli, Harold  
 Busconi, Anthony, Jr.  
 Marino, Mike  
 Schwartz, Milton  
 Williams, Joseph  
**NIANTIC:** McQuillan, Bob  
 Russell, Bud  
**POCONONCK BRIDGE:** Johnson, Samuel  
**STAMFORD:** Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.  
**STONINGTON:** Hangar Restaurant and Club, and Herbert Pearson  
 Whewell, Arthur  
**WESTPORT:** Goldeman, Al and Marty

## DELAWARE

**DIVER:** Apollo Club, and Bernard Paskins, Owner  
 Veterans of Foreign Wars, LeRoy Reach, Commander  
 Williams, A. B.  
**GEORGETOWN:** Gravel Hill Inn, and Preston Hitchens, Proprietor  
**MILFORD:** Fountain, John  
**NEW CASTLE:** Lamon, Edward  
 Murphy, Joseph  
**SMYRNA:** Kent County Democratic Club, and Solomon Thomas, Chairman  
**WILMINGTON:** Alica, Sylvester  
 Burt, Mrs. Mary (Warren)  
 Cooper, Mr. and Mrs. Alexander

## FLORIDA

**BRADENTON:** Strong's Tavern, and Merle Brince, and Ronald Stronz  
**CLEARWATER:** Bardon, Vance  
**CLEARWATER BEACH:** Normandy Restaurant, and Pay Howdy  
**DAYTONA BEACH:** Bethune, Albert  
 Trade Winds Club, and Virgil (Vic) Summers  
**FLORENCE VILLA:** Dan Laramore Lodge No. 1097, Garfield Richardson  
**HALLANDALE:** Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus  
**FORT MYERS:** McCutcheon, Pat  
**JACKSONVILLE:** Blane, Paul  
 Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Pays Club  
 Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bica Managing Agent  
 Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen  
 Jackson, Otis  
 Newberry, Earl, and Associated Artists, Inc.  
 Zumpf Hulf Associates  
**KEY WEST:** Margo Weavers Cafe, Joseph Bucks and Joseph Stabinski  
**MIAMI:** Brooks, Sam  
 Club Iwela Box, Charles Nasio, owner, Danny Brown, president  
 Donaldson, Bill  
 Flame Club, and Frank Corbit, Owner  
 Prior, Bill (W. H. P. Corp.)  
 Robert Clay Hotel, and Fred T. Quinn, Manager, Nicholas Girard, Promoter  
 Smart, Paul D.  
 Talavera, Remon  
 36 Club, Tony Abogoun, Employer  
**MIAMI BEACH:** Amron, Jack, Terrace Restaurant  
 Caldwell, Max  
 Chez Paree, Mickey Grasso, and Irving Rivkin  
 Circus Bar, and Charles Bogan  
 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  
 Maxam's Restaurant, and Jack Feidlander, Irving Miller, Max Lesnick, and Michael Rosenberg, Employers  
 Miller, Irving  
 Morrison, M.  
 Perlmuter, Julius J.  
 Poinciana Hotel, and Bernie Frassrand  
 Straus, George  
 Weills, Charles  
**ORLANDO:** Club Cabana, and Elmer and Jake Gunther, owners  
 Club Surtoco, Roy Baiden  
 El Patio Club, and Arthur Karat, Owner  
 Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.  
 Pryor, D. S.  
 Spring 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:** Daniela, Dr. E. R.  
 Orlin, Secretary  
**PENSACOLA:** Hodges, Earl, of the Top Hat  
 Dance Club  
 Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions  
 Miss Tex Club, and Richard Cooper, Owner and Prop.  
 Southland Restaurant, and J. Ollie Tidwell  
**STARKE:** Camp Blanding Recreation Center  
 Goldman, Henry

**STUART:** Sutton, G. W.  
**TALLAHASSEE:** Gaines Patio, and Henry Gaines, Owner  
 Two Spot Club, Caleb E. Hannah  
**TAMPA:** Brown, Russ  
 Carousel Club, and Abe Burbow, and Norman Kara, Employer  
 Merry-Go-Round Club, and Larry Ford  
 Rich, Don and Jean  
 Williams, Herman  
**VENICE:** Clarke, John, Pine Hotel Corp.  
 Pine Hotel Corp., and John Clarke  
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)  
**WEST PALM BEACH:** Ballerina Club, and Bill Harris, Operator  
 Larooco, 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 Minnick  
**BRUNSWICK:** Joe's Blue Room, and Earl Hill and W. Lee  
 Wigfall Cafe, and W. Lee  
**HINESVILLE:** Plantation Club, S. C. Klass and F. W. Taylor  
**MACON:** Capitol Theatre  
 Lee, W. C.  
 Swaebe, Leslie  
**SAVANNAH:** Hayer, Gus  
 Model Shows, Inc., and David Eddy, Owner, Charles Barant, Manager  
 Palms Club, and Andrew Brad Thompson, Lawrence A., Jr.  
**THOMASVILLE:** Club Thomas, and Terry Maxey, Operator  
**VIDALIA:** Pal Amusements Co.  
**WAYCROSS:** Cooper, Sherman and Dennis

## IDAHO

**COEUR D'ALENE:** Crandall, Earl  
 Lachman, Jesse  
**IDAHO FALLS:** Griffiths, Larry, and Big Chief Corp., and Uptown Lounge  
**LEWISTON:** Canner, Sam  
 Rosenberg, Mrs. R. M., Via Villa, and Fred Walker  
**POCAHELLO:** East Frontier Club, Rulon Reck, Sam Hverts and Bob Cummins  
 Pullon, Dan  
 Reynolds, Bud  
**SPIRIT LAKE:** Fireside Lodge, and R. E. Berg

## ILLINOIS

**BELLEVIEW:** Davis, C. M.  
**BLOOMINGTON:** McKinney, James R  
 Thompson, Earl  
**CAIRO:** Sergeant, Eli  
**CALUMET CITY:** Mitchell, John  
**CHAMPAIGN:** Robinson, Benite  
**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  
 Colonimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner  
 Daniels, Jimmy  
 Donaldson, Bill  
 Elders, Cleo  
 Evans, Jepp

## INTERNATIONAL MUSICIAN

Fine, Jack, Owner "Play Girls of 1948," "Victory Pollies"

Gayle, Tim  
Ilen, Charlie  
Hale, Walter, Promoter  
Mackie, Robert, of Savvy Ball-room  
Mayette, Record Co.  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical Agency  
Monic Carlo Lounge, Mrs. Ana Hughes, Owner  
Moore, H. B.  
Musart's Concert Management, and George Wildeman  
Music Bowl and Jack Peretz and Louis Cappanola, Emploera  
Music Bowl (formerly China Doll), and A. D. Blumenthal (Conductor), Pat L., Pat L. O'Connor, Owner  
Silhouette Club, and Joe Saleuta suoner, Harlan T.  
Teichner, Charles A., of T. N. T. Productions  
Whiteside, J. Preston  
Zigzag's Gridiron Lounge, and Zigzag Czarobski, Owner

**DECATUR:**  
Fagen, James (Buster)

**EAST ST. LOUIS:**  
Davis, C. M.  
Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner

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

**FREEPORT:**  
Marabel, George

**KANKAKEE:**  
Havener, Mrs. Theresa

**LA GRANGE:**  
Hart-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 Rumane

**PEORIA:**  
Davis, Oscar  
Humane Animal Association  
Kutledge, R. M.  
Stinson, Eugene  
Streeter, Paul  
Thompson, Earl  
Wagner, Lou

**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr. and Mrs. Sciller

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

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

**SPRINGFIELD:**  
Face, James (Buster)  
Shrum, Cal  
Teira Plaza, and Elmer Bartolo, Employer

**WASHINGTON:**  
Thompson, Earl

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

**INDIANA**

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

**BEECH GROVE:**  
Mills, Bud

**CENTERVILLE:**  
Hagen-Wallace Circus, and Frank Martin, Owner

**FAST CHICAGO:**  
Barnes, Tiny Jim  
East Chicago American Enterprises, and James Dawkins

**ELWOOD:**  
Vankee Club, and Charles Sullivan, Manager

**EVANSVILLE:**  
Adams, Jack C.

**FORT WAYNE:**  
Brummel, Emmett

**GREENSBURG:**  
Club 46, Charles Holzhouse, Owner and Operator

**INDIANAPOLIS:**  
Rebow, William, and his All American Broawnskin Models  
Carter, A. Lloyd  
Dickerson, Matthew  
Donaldson, Bill  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Harris, Rupert

Roller Rondo Skating Rink, and Ferry Flick, Operator

**LAFAYETTE:**  
William G. Powell Agency  
Club 53, Charles Gibson, Prop.

**MUNCIE:**  
Bailey, Joseph

**NEWCASTLE:**  
Harding, Stanley W.

**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.

**SOUTH BEND:**  
(children), Art (also known as Bob Cagney)  
Palais Royale Ballroom, and Eddie Makar

**SPENCERVILLE:**  
Kelly, George M. (Marquis)

**SYRACUSE:**  
Waco Amusement Enterprises

**IOWA**

**CLARION:**  
Miller, J. L.

**CLINTON:**  
Abbe, Virgil

**DENISON:**  
Larby Ballroom, and Carlin Larby, Operator

**DES MOINES:**  
Brookings, Tommy

**HARLAN:**  
Gibson, C. Bea

**POWERSVILLE:**  
Dance Hall, and Henry Patterson

**SHELANDOAH:**  
Aspinwall, Hugh M. (Chick Martin)

**SPENCER:**  
Free, Ned

**VAIL:**  
Hollywood Circus Corp., and Charles Jacobson

**WATERLOO:**  
Stepie, Benton L.

**WOODBINE:**  
Danceland, J. W. (Red) Brummer, Manager

**KANSAS**

**BREWSTER:**  
Whirlwind Ballroom, G. M. (Dink), Operator

**COFFEYVILLE:**  
Ted Blake

**LODGE 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, Disabled American Veterans, and H. R. Allen

**LOGAN:**  
Graham, Lyle

**MANHATTAN:**  
Stuart, Ray

**PRATT:**  
Clements, C. J.  
Wibsy, 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:**  
Rountree, Upton  
Taylor, Roy D.

**LEXINGTON:**  
Harper, A. C.  
Rankin Enterprises, and Preston P. Rankin

**LOUISVILLE:**  
Bramer, Charles  
Imperial Hotel, Jack Woolzma, Owner  
King, Victor  
Spaulding, Preston

**PADUCAH:**  
Vickers, Jimmie

**LOUISIANA**

**ALEXANDRIA:**  
Smith, Mrs. Lawrence, Proprietor Club Plantation  
Stars and Bars Club (also known as Brass Hats Club), A. B. Conley, Owner, Jack Tyson, Manager  
Weil, R. L.

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

**GONZALES:**  
Johns, Camille

**LAFAYETTE:**  
Hladac Caravan

LeBlanc Corporation of Louisiana  
Velein, Toby  
Venal's Cocktail Lounge

**LEESVILLE:**  
Capell Brothers Circus

**MONROE:**  
Club DeLicia, Robert Hill  
Keith, Jesse  
Thompson, Sam

**NATCHITOCHES:**  
Burton, Mrs. Pearl Jones

**NEW ORLEANS:**  
Barker, Rand  
Berns, Harry B., and National Artists Guild  
Callico, Ciro  
Dog House, and Grace Martinez, Owner  
Gilbert, Julie  
Hurricane, The, Percy Sovall  
LeBlanc, Dudley J.

**OPELOUSA:**  
Cedar Lane Club, and Milt Delmas, Employer

**SHREVEPORT:**  
Reeves, Harry A.  
Stewart, Willie

**SPRINGHILL:**  
Capers, C. L.

**MAINE**

**BIDDEFORD:**  
Old Orchard Beach Playhouse, and Edward Gould

**FORT FAIRFIELD:**  
Paul's Arena, Gibby Seaborn

**SACO:**  
Gordon, Nick

**MARYLAND**

**ANNAPOLIS:**  
Dixie Hotel, and Frank Jones

**BALTIMORE:**  
Byrd, Olive J.  
Carter, Charles  
Gus, M. L.  
Forbes, Kenneth (Skin)  
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner  
Greber, Ben  
Jolly Post, and Armand Kestinger, Prop.  
LeBlanc Corporation of Maryland  
Perkins, Richard, of Associated Enterprises  
Weiss, Harry

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

**CORAL HILLS:**  
Hilltop Restaurant, and Theodore J. Schendel

**CUMBERLAND:**  
Waingold, Louis

**EASTON:**  
Hannah, John

**FENWICK:**  
Repsch, Albert

**HAGERSTOWN:**  
Bauer, Harry A.  
Glass, David

**OCEAN CITY:**  
Belmont, Lou, Gay Nineties Club, and Henry Epstein  
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner

**SALISBURY:**  
Twin Lantern, Elmer B. Dashiell, Operator

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

**MASSACHUSETTS**

**AMHERST:**  
Murphy, Charles  
Russell, William

**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. McIlwaine, President  
Crownshaw, James J.  
Crawford House Theatrical Lounge  
E. M. Loew's Theatres  
L. J. B. Productions, and Lou Brudnick  
Regency Corp., and Joseph R. Weisser  
Renick, William  
Sunbrook, Larry, and his Rodeo Show  
Waldron, Billy  
Walker, Julian  
Younger Citizens Coordinating Committee, and George Mouson

**BUZZARDS BAY:**  
Blue Moon, and Alexander and Chris Byron, Owners  
King Midas Restaurant, Mutt Arenovski, manager, and Canal Enterprises, Inc.

**CAMBRIDGE:**  
Salvato, Joseph

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

**FITCHBURG:**  
Boldus, Henry

**HAVERTHILL:**  
Assas, Joe

**HYANNIS:**  
Casa Madrid, and Pat Particelli

**HOLYOKE:**  
Holyoke Theatre, Bernard W. Levy

**LOWELL:**  
Carney, John F., Amusement Company  
Francis K. Crowe  
MILLERS FALLS:  
Rhythm Inn, and R. M. Thibault

**MONSON:**  
Canegallo, Leo

**NEW BEDFORD:**  
The Derby, and Henry Corvini, Operator

**NEWTON:**  
Thifault, Dorothy (Mimi Chevalier)

**SHREWSBURY:**  
Veterans Council

**WAYLAND:**  
Steele, Chauncey Dewey

**WILMINGTON:**  
Blue Terrace Ballroom, and Anthony DeForte

**MICHIGAN**

**ANN ARBOR:**  
McLaughlin, Max

**BATTLE CREEK:**  
Smith, David

**BAY CITY:**  
Walther, Dr. Howard

**DETROIT:**  
Adler, Caesar  
Bel Aire (formerly Lee 'N Ed die'), and Al Wellman, Ralph Wellman, Philip Plas, Sam and Louis Bernstein, Owners  
Bibb, Allen  
Blake, David R.  
Briggs, Edgar M.  
Claybrook, Adolphus  
Connors Lounge, and Joe Pallaszolo, Operator  
Daniels, James M.  
Dustin Steamship Company, N. M. Constans  
Gay Social Club, and Eric Scriven  
Green, Goldman  
Hoffman, Sam  
Johnson, Ivory  
Kosman, Hyman  
Minando, Nono  
Payne, Edgar  
Papadimas, Babis  
Pyle, Howard D., and Savoy Promotions  
Royal Steak House  
Thomas, Matthew B.

**ESSEXVILLE:**  
Hill, House, and John F. Fugarty, Owner

**FERRISDALE:**  
Club Plantation, and Doc Washington

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

**KAWKAWLIN:**  
Old Mill Dance Hall, Erace Fortin, Owner

**MUSKEGON HEIGHTS:**  
Griffin, James  
Willard, Leale

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

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

**TRAVERS CITY:**  
Lawson, Al

**UTICA:**  
Spring Hill Farms, and Andrew Sneed

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

**MINNESOTA**

**DETROIT LAKES:**  
Johnson, Allan V.

**EASTON:**  
Hannah, John

**MANKATO:**  
Rathskeller, and Carl A. Becker

**MINNEAPOLIS:**  
International Food and Home Shows  
Northwest Vaudeville Attractions, and C. A. McEvoy  
Speedorama, Inc., and E. A. Jones and Gene Jensen, Officers

**PIPESTONE:**  
Coozman, Marvin  
Stolzmann, Mr.

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

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

**SLAYTON:**  
E. B. 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, Flenard

**GULFPORT:**  
Plantation Manor, and Herman Burger

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

**JACKSON:**  
Carpenter, Bob  
Four Richards, and Richard K. Head, Employer  
Royal Steak House  
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)

**KOSCIUSKO:**  
Fisher, Jim S.

**LELAND:**  
Lillo's Supper Club and Jimmy Lilio

**MERIDIAN:**  
Bishop, James E.

**NATCHEZ:**  
Colonial Club, and Ollie Koerber

**VICKESBURG:**  
Blue Room Nite Club, and Tom Wince

**MISSOURI**

**BOONEVILLE:**  
Bowden, Rivers  
Williams, Bill

**CHILLICOTHE:**  
Hawes, H. H.

**FORT LEONARD WOOD:**  
Lawton, Sgt. Harry A.

**GRANFIELD:**  
Gilbert, Paul and Paula (Raye)

**INDEPENDENCE:**  
Casino Drive Inn, J. W. Johnson, Owner

**JOPLIN:**  
Silver Dollar, Dick Mills, Manager-Owner

**KANSAS CITY:**  
Babbitt, William (Bill) H.  
Canton, L. R.  
Esquire Productions, and Kenneth Yates, and Bobby Hea shaw  
Main Street Theatre  
Red's Supper Club, and Herbert "Red" Dreye  
Zelma Boda Club, Emmett J. Scott, Prop., Bill Christian, Manager

**MACON:**  
Macon County Fair Association.  
Mildred Sanford, Employer

**NORTH KANSAS CITY:**  
Schult-Krocker Theatrical Agency

**OAKWOOD (HANNIBAL):**  
Club Belvedere, and Charles Matlock

**POPLAR BLUFFS:**  
Brown, Russell

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

**VERSAILLES:**  
Trade Winds Club, and Marion Buchanan, Jr.

**MONTANA**

**ANACONDA:**  
Rezo Club, and Mrs. Vidick, Owner

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

**GREAT FALLS:**  
J. & A. Hollerude, and James Austin

**NEBRASKA**

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

**FREMONT:**  
Jude Barber

**KEARNY:**  
Field, H. E.

**LODGEPOLE:**  
American Legion, and American Legion Hall, and Robert Sprengel, Chairman  
McCook:  
Gayway Ballroom, and Jim Concoran  
Junior Chamber of Commerce, Richard Gruver, President

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

**PENDER:**  
Pender Post No. 53, American Legion, and John P. Kai, Dance Manager

**RUSHVILLE:**  
American Legion Post No. 61, and Kem Daird and Bill Chappel

**SCOTTSBUFF:**  
Biggers Ballroom (Pavilion), and Floyd Biggers and Gene Parnell

**NEVADA**

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

**LOVELOCK:**  
Fischer, Harry

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

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

**NEW HAMPSHIRE**

**FABIAN:**  
Zaka (Zackery), James

**JACKSON:**  
Neilson, Eddy  
Sheirr, James

**NEW JERSEY**

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

**ABURY PARK:**  
Gilmore, James E.  
Richardson, Harry

**ATLANTIC CITY:**  
Bobbin, Abe  
Casper, Joe  
Cheatham, Shelby  
Club Paradise, and Jack Southern, owner and manager  
Delaware Inn, and Nathaniel Spencer  
Goodleman, Charles  
Koster, Henry  
Lockman, Harvey  
Mack's Tavern, and Lawrence McCall  
Morocco Restaurant, G. Fassa and G. Dantzer, Operators  
Olshon, Max  
Pilgrim, Jacques  
Yacht Club, and Nate Goldberg, owner

**BLOOMFIELD:**  
Thompson, Pott

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

**CAPE MAY:**  
Anderson, Charles, Operator

**CLIFTON:**  
August E. Buchner

**EAST ORANGE:**  
Hutchins, William

**EAST RUTHERFORD:**  
Club 199, and Angela Pucci, Owner

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

**HERSEY CITY:**  
Bonito, Benjamin  
Burco, Ferruccio  
Triumph Records, and Gerry Quana, present Owner, and G. Statira (Grant) and Bernice Levine, former Owners

**LAKE HOPATCONG:**  
Dunham, Oscar

**LAKEWOOD:**  
Seldin, B. H.

**LITTLE FERRY:**  
Searns, John

**LONG BRANCH:**  
Hoover, Clifford  
Kitay, Marvin

Rappaport, A., Owner The Blue Room  
Wright, Wilbur  
**MANAHEWEN:**  
Jimmy's Tavern, and  
Jimmy Mascola, Owner  
**MONTECLAIR:**  
Cos-Hay Corporation, and Thos.  
Herman, and James Costello  
**MORRISTOWN:**  
Richard's Tavern, and Raymond  
E. Richard, Proprietor  
**NEWARK:**  
Cohman, Melvin  
Graham, Alfred  
Hall, Emory  
Hays, Clarence  
Harris, Earl  
Holiday Corner, and Jerry  
Foster, employer  
Johnson, Robert  
Jones, Carl W.  
Levine, Joseph  
Lloyd Manor, and Smokey Mc-  
Allister  
Mariano, Tom  
"Panda," Daniel Straver  
Prestwood, William  
Red Mirror, and Nicholas  
Grande, Proprietor  
Riolano, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zaccardi, Jack, Galanti A. A.  
**NEW BRUNSWICK:**  
Andy's Hotel, and Harold Klein  
Jack Elmer  
**NORTH ARLINGTON:**  
Petrucci, Andrew  
**ORTLEY:**  
Loyal Order of Moose Lodge  
399, and Anthony Checchia,  
employer  
**PASSAIC:**  
Tico Tico Club, and Gene Di-  
Virgilio, owner  
**PATERSON:**  
Hatub, Sam  
Pyatt, Joseph  
Ventimiglia, Joseph  
**PENNSAUKEN:**  
Beller, Jack  
**PLAINFIELD:**  
McGowan, Daniel  
Nathanson, Joe  
**SOMERS POINT:**  
Tony Mart's Club, and Anthony  
Marotta  
**SOMERVILLE:**  
Harrison, Bob  
**SPRING LAKE:**  
Brodnick and Mrs. Josephine  
Ward, Owner  
**SUMMIT:**  
Abrons, Mitchell  
**TEANECK:**  
Suglia, Mrs. Joseph  
**TRENTON:**  
Crossing Inn, and John Wyrick,  
Employer  
**VAUX HALL:**  
Carillo, Manuel B.  
**VINELAND:**  
Gross, David  
**WEST NEW YORK:**  
B'Nai B'rith Organization, and  
Sam Nite, Employer, Harry  
Boorstein, President  
**WILLIAMSTOWN:**  
Talk of the Town Cafe, and  
Bocco Pippo, Manager

### NEW MEXICO

**ALBUQUERQUE:**  
Halliday, Finn  
LaLoma, Inc., and Margaret  
Ricardi, Employer  
Mary Green Attractions, Mary  
Green and David Time, Pro-  
moters  
**CLOVIS:**  
Denton, J. Earl, Owner Plaza  
Hotel  
**REYNOLDS:**  
Monte Carlo Gardens, Monte  
Carlo Inn, Rufus Gonzalez  
**ROSWELL:**  
Russell, L. D.  
**RUIDOSO:**  
Davis, Deany W.  
**SANTA FE:**  
Emil's Night Club, and Emil  
Migardo, Owner  
Valdes, Daniel T.

### NEW YORK

**ALBANY:**  
400 Casino, and Herman  
Halpern, Proprietor  
Johnson, Floyd  
O'Meara Attractions, Jack  
Richard's Bar-B-Que, David  
Richard  
Sayder, Robert  
States, Jonathan  
**ALDER CREEK:**  
Burke's Manor, and Harold A.  
Burke  
**AUBALE CREEK:**  
Anker, Nat  
Young, Louis F.  
**BINGHAMTON:**  
Paramount Lounge, and Joe  
Darriego, Owner

**BRONX:**  
Aloha Inn, Pete Mancuso, Pro-  
prietor and Carl Ranford,  
Manager  
Arnos, Martin  
Club Delano, Charles Marce-  
lino and Vincent DeLozia,  
Employers  
Jagarden, Jacques I.,  
Metro Anglers Social Club, and  
Aaron Murray  
Miller, Joe  
New Royal Mansion (formerly  
Royal Mansion), and Joe  
Miller and/or Jacques I.  
Jagarden  
Perry Records, and Sam  
Richman  
Santoro, E. J.  
Sinclair, Carlton (Carl Parker)  
Williams, J. W.  
**BROOKLYN:**  
Aurelia Court, Inc.  
Perdiana's Restaurant, and  
Mr. Ferdinaand  
Globe Promoters of Heckelbuck  
Revue, Harry Dixon and  
Elmo Obey  
Hall, Edwin C.  
Johnson, Clifford  
Kingsborough Athletic Club,  
George Chandler  
Morris, Philip  
Ocean Grotto Restaurant, and  
Albert Santarpio, Proprietor  
Reade, Michael  
Rosenberg, Paul  
Roeman, Gus, Hollywood Cafe  
Sandrowitz, Leonard  
Seurer, Eliot  
1024 Club, and Albert Friedland  
Thompson-Eraest  
Villa Antiques, Mr. P. Antin,  
Proprietor  
Williams, Melvin

**BUFFALO:**  
Bourne, Edward  
Calato, Joe (and Teddy  
Cosmano, Frank and Anthony  
Harmon, Lisa (Mrs. Rosemary  
Humphrey)  
Jackson, William  
Neilon, Art and Mildred  
Ray's Bar-D, and Raymond C.  
Demperio  
**DRYDEN:**  
Twentyfirst Century Theatre  
**FAR ROCKAWAY, L. I.:**  
Town House Restaurant, and  
Bernard Kurland, Proprietor  
**FERRANDIS:**  
Pollock Hotel, and Elias Pol-  
lock, Employer  
Sier's Hotel, and Philip Sier,  
Owner  
**FLIRCHMANNIS:**  
Churs, Irene (Mrs.)  
**FRANKFORT:**  
Beile, Frank  
Tyler, Lenny  
**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Skeight, Dee  
**GLEN SPEY:**  
Glen Acres Hotel and Country  
Club, Jack W. Rosen, Em-  
ployer  
**GLENWILD:**  
Glenwild Hotel and Country  
Club, and Mack A. Lewis,  
Employer  
**GRAND ISLAND:**  
Williams, Owsian V.  
**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel  
**ILION:**  
Wick, Phil  
**ITHACA:**  
Bond, Jack  
**JACKSON HEIGHTS:**  
Griffith, A. I., Jr.  
**LAKE HUNTINGTON:**  
Belmont Hotel, and J. M.  
Levant, Owner  
**LAKE PLACID:**  
Carriage Club, and C. B.  
Southworth  
**LARCHMONT:**  
Sachs, E.  
**LIMESTONE:**  
Steak House, and Dave  
Oppenheim, Owner  
**LOCH SHELDRAKE:**  
Chester, Abe  
Marnfield, Isadore, Jr., Estate  
**MT. VERNON:**  
Raphin, Harry, Proprietor,  
Wagon Wheel Tavern  
**NEW YORK CITY:**  
Acropolis Casino, and Alexis  
Carousalos  
Allegro Records, and Paul Piner  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Andu, John R. (Indonesian  
Consul)  
Bachelor's Club of America, and  
John A. Talbot, Jr., and  
Leonard Karzmar  
Beatrubi, Bea  
Beverly Green Agency

Blue Note, and J. C. Clarke,  
Employer, 227 Restaurant  
Corp.  
Broadway Hofbrau, Inc., and  
Walter Kirch, Owner  
Broadway Swing Publications,  
L. Frankel, Owner  
Brulky, Isaac  
Calman, Carl, and the Calman  
Advertising Agency  
Camera, Rocco  
Canfield Productions, and Spi-  
rie Canfield  
Carnie, Raymond  
Castelbom Swedish Restaurant  
and Henry Ziegler  
Chanon, Inc., Monte Gardner  
and Mr. Rodriguez  
Charles, Marvin, and Knights  
of Magic  
Cobery, Jack  
Cohen, Marty  
Collectors' Items Recording Co.  
Maurice Spivack and Kethe-  
rine Gregg  
"Come and Get It" Company  
Common Cause, Inc., and  
Mrs. Payne  
Cook, David  
Courtney, Robert  
Crockett, Mr.  
**CROSS, James**  
Crossen, Ken, and Ken Cros-  
sen Associates  
Crown Records, Inc.  
Currie, Lou  
Delta Productions, and Leonard  
M. Burton  
Dubois-Bredman Production  
Corporation  
Dubonnet Records, and Jerry  
(Jerome) Lipskin  
Dynamic Records, Ulysses Smith  
85 Club, Kent Restaurant Corp.,  
Anthony Kourtos and Joe  
Russo  
Fontaine, Lon & Don  
Goldberg (Garrett), Samuel  
Goldstein, Robert  
Grono, Budd  
Gray, Lew, and Magic Record  
Company  
Gross, Gerald, of United Artists  
Management  
Hemmway, Phil  
Horn's Famous Hippodrome  
Circus, Arthur and Hyman  
Sturmak  
Insky, William  
Johnson, Donald E.  
Kaye-Martin, Kaye-Martin Pro-  
ductions  
Kenny, Herbert C.  
Kent Music Co., and Nick  
Kentros  
King, Gene  
Knight, Raymond  
Kutner, Jack and David  
Lew, Jerry  
Levy, John  
Lew Leslie and his "Black-  
bird"  
Little Gypsy, Inc., and Rose  
Hirschler and John Lobel  
Manhattan Recording Corp., and  
Walter H. Brown, Jr.  
Manning, Sam  
Markham, Dewey "Pigmeat"  
Mayo, Melvin E.  
McCaffrey, Neill  
McMahon, Jess  
Metro Coat and Suit Co., and  
Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Montana, Pedro  
Moody, Philip, and Youth  
Monument to the Future  
Organization  
Murray's  
Nansau Symphony Orchestra,  
Inc., Benjamin J. Fiedler  
and Clinton P. Sheehy  
Neill, William  
Newman, Nathan  
New Friends of Music, and  
Hortense Month  
New York Civic Opera Com-  
pany, Wm. Reutemann  
New York Ice Fantasy Co.,  
James Blizzard and Henry  
Robinson, Owners  
Orpheus Record Co.  
O'Shaughnessy, Meg  
Pargas, Orlando  
Parmentier, David  
Phillips, Robert  
Place, The, and Theodore  
Costello, Manager  
Prince, Hughie  
Rain Queen, Inc.  
Ralph Cooper Agency  
Regan, Jack  
Robinson, Charles  
Rogers, Harry, Owner "Priso  
Coffers"  
Rosen, Philip, Owner and Op-  
erator Penthouse Restaurant  
Sandy Hook S. S. Co., and  
Charles Gardner  
Schwartz, Mrs. Morris  
Singer, John  
Sloyer, Mrs.  
South Seas, Inc., Abner J.  
Rubin  
Southland Recording Co., and  
Roe Santos  
Spotlite Club

Steve Murray's Mab-gony Club  
Stromberg, Hnat, Jr.  
Stromer, Irving  
Sunbrock, Larry, and his Rodeo  
Show  
Talent Corp. of America,  
Harry Weissman  
Teddy McKee Theatrical  
Agency, Inc.  
Television Exposition Produc-  
tions, Inc., and Edward A.  
Conez, President  
Thomson, Sava and Valenti,  
Incorporated  
United Artists Management  
Variety Entertainers, Inc., and  
Herbert Rubin  
Venus Star Social Club, and  
Paul Earlington, Manager  
Walker, Aubrey, Masonette  
Social Club  
Wanderman, George  
Watercapers, Inc.  
Wee and Leventhal, Inc.  
Wellish, Samuel  
Wilda Operating Company  
Zaks (Zaccaro), James  
**NIAGARA FALLS:**  
Flory's Melody Bar, Joe and  
Nick Florio, Proprietors  
Greene, Willie  
Klimen, Robert P.  
**NORTH TROY:**  
Nite Cap Inn, and Thos. Patton,  
Owner  
**NORWALK:**  
McLean, C. P.  
**PAIUMOGUE:**  
Kay's Swing Club, Kay  
Angelo  
**ROCHESTER:**  
Boston Harbor Cafe, and Mr.  
Casey, Proprietor  
Quaker Inn, and Raymond J.  
Moore  
Valenti, Sam  
**ROME:**  
Maris, Al  
**SABATTIS:**  
Sabattis Club, and Mrs. Vera  
V. Coleman  
**SARANAC LAKE:**  
Birches, The, Moose LaFontaine,  
Employer, C. Randall, Mgr.  
Durgans Grill  
**SARATOGA SPRINGS:**  
Clark, Stevens and Arthur  
Scheneckstadt  
Edwards, M. C.  
Fretto, Joseph  
Ruddy Beach Nite Klub or Cow  
shed, and Magoue E.  
Edwards, Manager  
Silverman, Harry  
**SOUTH FALLSBURGH:**  
Seldin, S. H., Operator (Lake-  
wood, N. J.), Grand View  
Hotel  
Silvers Hotel, and Abraham  
Silvers  
**SUFFERN:**  
Armitage, Walter, President,  
County Theatre  
**SYLVAN LAKE:**  
Hill Top Lodge, and Paul  
Wolfson, Manager  
**SYRACUSE:**  
Bagozzi's Fantasy Cafe, and  
Frank Bagozzi, Employer  
**TANNERSVILLE:**  
Germano, Basil  
**TROY:**  
Music Club, and John Sage,  
Thos. Patton, James Trembly  
**UTICA:**  
Block, Jerry  
Burke's Log Cabin, Nick Burke,  
Owner  
**VALHALLA:**  
Twin Palms Restaurant, John  
Masi, Proprietor  
**WATERTOWN:**  
Duffy's Tavern, Terrace Duffy  
**WATERVILLE:**  
Cortes, Rita, James E. Strates  
Shows  
Kille, Lyman  
**WHITEHALL:**  
Jerry-Anns Chateau, and  
Jerry Rumania  
**WHITE PLAINS:**  
Brod, Mario  
**WOODBIDGE:**  
Aismack Country Club, and  
Max Shapiro  
Waldorf Hotel, and Morris  
Singer  
**YONKERS:**  
Babner, William J.

### LONG ISLAND (New York)

**ASTORIA:**  
Hirschler, Rose  
Lobel, John  
**ATLANTIC BEACH:**  
Bel Aire Beach and Cabanna  
Club (B. M. Management  
Corp.), and Herbert Monstb,  
President  
Normandie Beach Club, Alexan-  
der DeCicco  
**BAYSIDE:**  
Mirage Room, and Edward S.  
Friedland  
**BELMORE:**  
Babner, William J.

**GLENDALE:**  
Warga, Paul S.  
**MANHASSETT:**  
Caro's Restaurant, and  
Mark Caro

### NORTH CAROLINA

**BEAUFORT:**  
Marley, Charles  
**BURLINGTON:**  
Mayflower Dining Room, and  
John Loy  
**CAROLINA BEACH:**  
Stoker, Gene  
**CHARLOTTE:**  
Amusement Corp. of America  
Edson E. Blackman, Jr.  
Jones, M. P.  
Karston, Joe  
Southern Attractions, and  
T. D. Kemp, Jr.  
**DURHAM:**  
Gordon, Douglas  
**PAYETTEVILLE:**  
Highland Bowl, and Walter  
Wallace  
Parker House of Music, and  
S. A. Parker  
**GREENSBORO:**  
Fair Park Casino, and Irish  
Livingston, Buster  
**KINSTON:**  
Parker, David  
**RALEIGH:**  
Clark Carlyle, Robert Carlyle  
**REIDSVILLE:**  
Ruth, Therman  
**WALLACE:**  
Strawberry Festival, Inc.  
**WILMINGTON:**  
Barr, and Charles H. Whitby  
**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam

### NORTH DAKOTA

**BISMARCK:**  
Lefor Tavern and Ballroom,  
Art and John Zember,  
Operators  
**DEVILS LAKE:**  
Beeson Club, Mrs. G. J.  
Christianson  
**WARREN:**  
Wragg, Herbert, Jr.

### OHIO

**AKRON:**  
Basford, Doyle  
Buddick Club, and Alfred  
Scrutchings, Operator  
Nameo, Robert  
Pullman Cafe, George Subrin,  
Owner and Manager  
Thomas, Nick  
**CANTON:**  
Huff, Lloyd  
**CINCINNATI:**  
Anderson, Allert  
"Bayles, H. W.  
Charles, Mrs. Alberts  
Wonder Bar, James McFatridge,  
Owner  
Smith, James R.  
Sunbrock, Larry, and his Rodeo  
Show  
Wallace, Dr. J. H.  
**CLEVELAND:**  
Atlas Attractions, and Ba-  
Graig  
Bender, Harvey  
Bonds, Andrew  
Club Ebony, and M. C. Styles,  
Employer, and Phil Gary  
Club Non-day-Voo, and U. S.  
Dearing  
Dixon, Forrest  
Lindsay Skybar, and Phil Bash,  
Owner  
Lowry, Fred  
Manuel Bros. Agency, Inc.  
Salanci, Frank J.  
Spero, Herman  
Stutz, E. J., and Circle Theatre  
Tucker's Blue Grass Club and  
A. J. Tucker, Owner  
Walters, Carl O.  
**COLUMBUS:**  
Athins, William  
Bell, Edward  
Beta Nu Bldg. Association, and  
Mrs. Emerson Check, Pres.  
Charles Bloce Post No. 157,  
American Legion  
Carter, Ingram  
McLade, Phil  
Malloy, William  
Paul D. Robinson Fire Fighters  
Post 567, and Captain G. W.  
McDonald  
Turf Club, and Ralph Steven-  
son, Proprietor  
**DAYTON:**  
Blue Angel, and Zimmer Ablon,  
Owner  
Boucher, Roy D.

Daytona Club, and William  
Carpenter  
Rec Club, and Wm. L. Jackson,  
James Childs and Mr. Stems  
Taylor, Earl  
**ELYRIA:**  
Dance Theatre, Inc., and A. W.  
Jewell, President  
**EUCLID:**  
Rado, Gerald  
**FINDLAY:**  
Wilson, Mr. and Mrs. Karl,  
Operators Paradise Club  
**GERMANTOWN:**  
Beechwood Grove Club, and Mr.  
Wilson  
**LIMA:**  
Colored Elks Club, and Geo  
Hall  
**MASSILLON:**  
Lincoln Lounge, and David  
Frankel  
**PIQUA:**  
Seigewick, Lee, Operator  
**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Resce, Owner  
**SANDUSKY:**  
Eagles Club  
Mathews, S. D.  
Salice, Henry  
**SPRINGFIELD:**  
Jackson, Lawrence  
Terrace Gardens, and H. J  
McCall  
**TOLEDO:**  
Club Tecumseh, and Joseph  
Simon, Operator  
LaCasa Del Art Music Publish-  
ing Co., and Don B. Owen,  
Jr., Secretary  
National Athletic Club, Roy  
Pinn and Archie Miller  
Nightingale, Homer  
Trippi, Joseph A., President  
Italian Opera Association  
**URBANA:**  
Cobanas Club, and Danny Fink  
**VINA:**  
Hull, Russ  
Rusa Hull  
**YOUNGSTOWN:**  
Summers, Virgil (Vic)  
**ZANESVILLE:**  
Veaner, Pierre

### OKLAHOMA

**ARDMORE:**  
George E. Anderson Post No.  
65, American Legion, and  
Floyd Loughbridge  
**ENID:**  
Norm, Gene  
**HUGO:**  
Stevens Brothers Circus, and  
Robert A. Stevens, Manager  
**MUSKOGEE:**  
Gutire, John A., Manager Rods  
Show, connected with Grand  
National of Muskogee, Okla.

**OKLAHOMA CITY:**  
Randolph, Ixtayr  
Simms, Aaron  
Southwestern Attractions, M. E.  
Baldman and Jack Swiger  
**OKMULGEE:**  
Masonic Hall (colored), and  
Calvin Simmons  
**SHAWNEE:**  
DeMarco, Frank  
**TULSA:**  
Beras, Harry B.  
Love's Cocktail Lounge, and  
Clarence Love  
Williams, Cargile

### OREGON

**EUGENE:**  
Granada Gardens, Shannon  
Sheffer, Owner  
Weinstein, Archie, Commercial  
Club  
**HERMISTON:**  
Rosenberg, Mrs. R. M.  
**LAKEVIEW:**  
Bates, E. P.  
**PORTLAND:**  
Acme Club Lounge, and A. W.  
Denton, Manager  
Ozark Supper Club, and Phil  
Baker  
Yank Club of Oregon, Inc., and  
R. C. Bartlett, President  
**ROGUE RIVER:**  
Arnold, Ida Mae  
**SALEM:**  
Lops, Mr.  
**SHERIDAN:**  
American Legion Post No. 73,  
Melvin Agee

### PENNSYLVANIA

**ALTIQUIPPA:**  
Guinn, Otis  
**ALLENTOWN:**  
Hugo's and George Fidler and  
Alexander Altieri, Props.  
**BERWYN:**  
Main Line Civic Light Opera  
Co., Nat. Burtas, Director  
**BLAIRSVILLE:**  
Italian Club, and Sam  
Esposito, Manager  
Moore Club, and A. P. Sander,  
Employer  
**BRAEBURN:**  
Mazur, John

## INTERNATIONAL MUSICIAN



William  
Jackson,  
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and A. W.  
Karl,  
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**BRANTFORDVILLE:**  
Vanderbilt Country Club, and Terry McGovern, Employer  
**BRYN MAWR:**  
K. P. Cafe, and George Papain  
**CHESTER:**  
Blue Heaven Room, Bob Lager, Employer  
Fisher, Samuel  
Pyle, William  
Reindollar, Harry  
**DEVON:**  
Jones, Martin  
**DONORA:**  
Bedford, C. D.  
**EVERSON:**  
King, Mr. and Mrs. Walter  
**PAIRMOUNT PARK:**  
Owensberg, President  
**GLENOLDEN:**  
Barone, Joseph A., Owner,  
202 Musical Bar (West Chester, Pa.)  
**HARRISBURG:**  
Ickes, Robert N.  
Knipple, Ollie, and Ollie  
Knipple's Lounge  
P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman  
Reeves, William T.  
Waters, B. N.  
**HAVERFORD:**  
Fielding, Ed  
**JOHNSTOWN:**  
Boots and Saddle Club, and Everett Allen  
**KENNETT SQUARE:**  
Hotel Kennett  
**KINGSTON:**  
Johns, Robert  
**LANCASTER:**  
Freed, Murray  
Samuels, John Parker  
**LANSFORD:**  
Ricardo's Hotel and Cafe, and Richard Arturo  
**LEWISTOWN:**  
Temple Theatre, and Carl E. Temple  
**MEADVILLE:**  
Noll, Carl  
Power, Donald W.  
Simmons, Al., Jr.  
**MIDLAND:**  
Mason, Bill  
**NANTICOKE:**  
Hamilton's Night Club, and Jack Hamilton, Owner  
Carthers, Harold  
Chavez, Chick  
**NEW CASTLE:**  
Natalie, Tomm  
**OIL CITY:**  
Friendship League of America, and A. L. Nelson  
**PHILADELPHIA:**  
Allen, Jimmy  
Associated Artists Bureau  
Bilcore Hotel, and Wm. Clore, Operator  
Bubeck, Carl F.  
Click Club  
Davis, Russell  
Davis, Samuel  
Dupree, Hiram K.  
DuPree, Reese  
Erlanger Ballroom  
Melody Records, Inc.  
Montalvo, Santos  
Muziani, Joseph  
Philadelphia Lab. Company, and Luis Colantuano, Manager  
Pinsky, Harry  
Raymond, Don G., of Creative Entertainment Bureau  
Stanley, Frank  
Stiefel, Alexander  
**PITTSBURGH:**  
Claire, George  
Ficklin, Thomas  
Matthews, Lee A., and New Artist Service  
Oasis Club, and Joe DeFrancisco, Owner  
Pennsylvania State Grand Lodge of the Knights of Pythias  
Reight, C. H.  
Sala, Joseph M., Owner, El Chico Cafe  
**POTTSTOWN:**  
Schmoyer, Mrs. Irma  
**SCANTON:**  
McDonough, Frank  
**SHENANDOAH:**  
Mikita, John  
**SLATINGTON:**  
Flick, Walter H.  
**STRAFFORD:**  
Poinsett, Walter  
**TANNERSVILLE:**  
Tofel, Adolph  
**UNIONTOWN:**  
Polish Radio Club, and Joseph A. Zelasko  
**UPPER DARBY:**  
Wallace, Jerry  
**WASHINGTON:**  
Athens, Pete, Manager Washington Cocktail Lounge  
Lee, Edward  
**WEST CHESTER:**  
202 Musical Bar, and Joseph A. Barone, Owner (Glenolden, Pa.), and Michael Terzi.

**WILLIAMSPORT:**  
Pinella, James  
**WILKES-BARRE:**  
Kahan, Samuel  
**WORTHINGTON:**  
Cowell, J. B.  
**YORK:**  
Danics, William Lopes  
**SOUTH CAROLINA**  
**CHESTER:**  
Mack's Old Tyme Minstrals, and Harry Mack  
**COLUMBIA:**  
Block C Club, University of South Carolina  
**FLORENCE:**  
City Recreation Commission, and James C. Putnam  
**GREENVILLE:**  
Forest Hills Supper Club, R. K. and Harry Richey, Lessee, J. K. Mosely, and Sue Ellison, former Owner and Manager  
Harlem Theatre, Joe Gibson  
**MARIETTA:**  
"Bring on the Girls," and Don Meadors, Owner  
**MOULTRIEVILLE:**  
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**  
**SIOUX FALLS:**  
Mataya, Irene  
**TENNESSEE**  
**CLARKSVILLE:**  
Harris, William  
**HUMBOLDT:**  
Ballard, Egbert  
**JOHNSON CITY:**  
Burton, Theodore J.  
**KNOXVILLE:**  
Cavalcade on Ice, John J. Denton  
Grecal Enterprises (also known as Dixie Recording Co.)  
Henderson, John  
**NASHVILLE:**  
Brentwood Dinner Club, and H. L. Waxman, Owner  
Coconut Lounge Club, and Mrs. Pearl Hunter  
Courte, 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  
**UTAH**  
**SALT LAKE CITY:**  
Velvet Club, and M. S. Sutherland, employer  
**VERMONT**  
**RUTLAND:**  
Brook Hotel, and Mrs. Evellie Duffie, Employer  
**VIRGINIA**  
**ALEXANDRIA:**  
Commonwealth Club, Joseph Burko, and Seymour Spelman  
**BUENA VISTA:**  
Rockbridge Theatre  
**DANVILLE:**  
Fuller, J. H.  
**EXMORE:**  
Downing, J. Edward  
**HAMPTON:**  
Mazzy, Terry  
**LIGHTFOOT:**  
Yorkie's Tavern and Chauncey Bachelor  
**LYNCHBURG:**  
Bailey, Clarence A.  
**MARTINSVILLE:**  
Hutchens, M. E.  
**NEWPORT NEWS:**  
Isaac Burton  
McClain, B.  
Terry's Supper Club  
**NORFOLK:**  
Big Trzsek Diner, Percy Simon, Proprietor  
Cashvan, Irwin  
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. Sizer, Jr., Employer  
Surf Club, and Paul Fox  
White, William A.  
**WILLIAMSBURG:**  
Log Cabin Beach, and W. H. (Fats) Jackson  
**WASHINGTON**  
**SEATTLE:**  
Grove, Sirless  
Harvison, R. S.  
908 Club, and Fred Baker

**WYOMING**  
**CASPER:**  
S & M Enterprises, and Sylvester Hill  
**CHEYENNE:**  
Shy-Ann Nite Club, and Hazel Kline, Manager  
**DUBOIS:**  
Rutic Pine Tavern, and Bob Harter  
**ROCK SPRINGS:**  
Smoke House Lounge, Del K. James, Employer  
**DISTRICT OF COLUMBIA**  
**WASHINGTON:**  
Adelman, Ben  
Alvis, Ray C.  
Archer, Caban Club, and Jack Staples  
Celebrity Club, and Lewis Clark  
China Clipper, Sam Wong, Owner  
Clare's Musical Bar, and Jessa Clore  
Liburd, employer  
Club Cimmarron, and Lloyd Ver Blaine and Cornelius R. Powell  
Club Ellington (D. E. Corp.), and Herb Sachs, President  
D. E. Corporation, and Herb Sachs  
duVal, Anne  
Five O-Clock Club, and Jack Staples, Owner

**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.  
**MARTINSBURG:**  
Miller, George E.  
**MORGANTOWN:**  
Niner, Leonard  
**WHEELING:**  
Mardi Gras  
**ADAMS COUNTY:**  
Chula Vista Resort, and Joe F. and Vera Kaminaki  
**BEAR CREEK:**  
Schwader, Leroy  
**BOWLER:**  
Reinke, Mr. and Mrs.  
**GREEN BAY:**  
Galt, Erwin  
Franklin, Allen  
Peasley, 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. Elroy, 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  
Genitelli, Nick  
Maniani, Vince  
Rizzo, Jack D.  
Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando  
Weinberger, A. J.  
**NIOBIT:**  
American Legion, Sam Dickenson, Vice-Commander  
**RACINE:**  
Miller, Jerry  
**RHINELANDER:**  
Kendall, Mr., Manager Holly Wood Lodge  
**ROSHOLT:**  
Akavichas, Edward  
**SHENAUEN:**  
Sicilia, N.  
**SUN PRAIRIE:**  
Hulstizer, Herb, Tropical Gardens  
Tropical Gardens, and Herb Hulstizer  
**TOMAH:**  
Veterans of Foreign Wars  
**WYOMING**  
**CASPER:**  
S & M Enterprises, and Sylvester Hill  
**CHEYENNE:**  
Shy-Ann Nite Club, and Hazel Kline, Manager  
**DUBOIS:**  
Rutic Pine Tavern, and Bob Harter  
**ROCK SPRINGS:**  
Smoke House Lounge, Del K. James, Employer

**ALASKA**  
**ANCHORAGE:**  
Copper, Keith  
**FAIRBANKS:**  
Casa Blanca, and A. G. Muldona  
Glen A. Elder (Glen Alvin)  
Swing Club, and Benny Johnson  
**HAWAII**  
**HONOLULU:**  
Kennon, Mrs. Ruth, Owner  
Pango Pango Club  
Thomas, Pua Lake  
**WAIKIKI:**  
Walker, Jimmie, and Marine  
Restaurant at Hotel Del Mar  
**SOUTH AMERICA**  
**BRAZIL**  
**SAO PAULO:**  
Alvarez, Baltasar  
**MISCELLANEOUS**  
Abernathy, George  
Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
Andros, George D.  
Athebe, John  
Arwood, Ross  
Aulger, H., and  
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  
Bolter, Norman  
Bosserman, Herbert (Tlay)  
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 Mrs. B. C. (Bob) Grooms, Owners and Managers  
Burns, L. L., and Partners  
Bur-Ton, John  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Cheney, Al and Lee  
Chew, J. H.  
Collins, Doc  
Conway, Stewart  
Dale Bros. Circus  
Davis, Clarence  
Davis, Oscar  
deLys, William  
Deviller, Donald  
DiCarlo, Jack  
Drake, Jack B.  
Eckhart, Robert  
Edwards, James, of James Edwards Productions  
Fechan, Gordon F.  
Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"  
Field, Scott  
Finklestein, Harry  
Forrest, Thomas  
Fox, Jesse Lee  
Friendship League of America, and A. L. Nelson  
Freuch, Joe C.  
Gibbs, Charles  
Gilbert, Paul and Paula (Ray)  
Goldberg (Garrett), Samuel  
Goodenough, Johnny  
Garnes, C. M.  
George, Wally  
Gould, Hal  
Gutrie, John A., Manager "Hollywood Show," connected with Grand National of Muskegon, Ohio

Hewlett, Ralph J.  
 Hoffman, Edward P.,  
 Hoffman's 3-Ring Circus  
 Hollander, Frank.  
 D. C. Restaurant Corp.  
 Horan, Irish  
 Horn, O. B.  
 Hopkins, Jack  
 Howard, LeRoy  
 Howe's Famous Hippodrome  
 Circus, Arthur and Hyman  
 Newman  
 Hugs, James  
 Incentional Ice Rinks, Robert  
 White, Jerry Rayfield and J. J.  
 Walsh  
 Johnson, Sandy  
 Johnson, Clifford  
 Jones, Charles

Kay, Bert  
 Keith, Wallace  
 Kimball, Duke (or Romane)  
 Kirk, Edwin  
 Kosman, Hyman  
 Larson, Norman J.  
 Law, Edward  
 Levens, Charles  
 Levin, Harry  
 Lew Leslie and his "Blackbirds"  
 Mack, Bee  
 McCarthy, E. J.  
 McCaw, E. E., Owner  
 Morse Pollies of 1946  
 McGowan, Everett  
 Magos, Floyd  
 Magen, Roy  
 Mann, Paul

Markham, Dewey "Pigmeat"  
 Matthews, John  
 Maximo, Ralph  
 Mehta, D. C.  
 Merry Widow Company, Eugene  
 Haskell, Raymond E. Masro,  
 and Ralph Pasotona, Managers.  
 Miller, George E., Jr., former  
 Bookers License 1129  
 Ken Miller Productions, and  
 Ken Miller  
 Miquelon, V.  
 Montalvo, Santos  
 N. Edward Beck, Employer  
 Rhapsody on Ice  
 New York Ice Fantasy Co., Scott  
 Chairman, James Blizard and  
 Henry Robinson, Owners  
 Olsen, Buddy

Osborn, Theodore  
 O'Toole, J. T., Promoter  
 Otto, Jim  
 Ourletie, Louis  
 Patterson, Charles  
 Peth, Iron N.  
 Piau, William H.  
 Piater, Frank  
 Pope, Marion  
 Rayburn, Charles  
 Rayfield, Jerry  
 Red, John  
 Reid, R. E.  
 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)  
 Sargent, Selwyn G.  
 Scott, Nelson  
 Shuster, Harold  
 Shuster, H. H.  
 Singer, Leo. Singer's Midget  
 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 (Marty)  
 Sunbrack, Larry, and his Roda  
 Show  
 Tabor, Jacob W.  
 Taylor, R. J.  
 Thomas, Mac  
 Travers, Albert A.  
 Walner, Marie, Promoter  
 Ward, W. W.  
 Watson, N. C.  
 Wells, Charles  
 White, Robert  
 Williams, Bill  
 Williams, Cargile  
 Williams, Frederick  
 Wilson, Ray  
 Young, Robert

# UNFAIR LIST of the American Federation of Musicians

**INDIVIDUALS, CLUBS,  
 HOTELS, Etc.**  
 This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

**MOBILE:**  
 Cargyle, Lee, and his Orchestra  
 Club Manor, and Arnold Parks  
**ARIZONA**  
**DUNCAN:**  
 Apache Grove  
**PHOENIX:**  
 Plantation Ballroom  
**PICACHO:**  
 Y Tavern, and Dave Hill,  
 Manager  
**YUCON:**  
 Gerrard, Edward Barton  
 Huls Hut

## ARKANSAS

**HOT SPRINGS:**  
 Forest Club, and Isabel Herd-  
 age, Prop.

## CALIFORNIA

**BAKERSFIELD:**  
 Jurca Salon, and George Benson  
**BEVERLY HILLS:**  
 White, William B.  
**BIG BEAR LAKE:**  
 Crossman, Harry E.  
**BOULDER CREEK:**  
 Brookdale Lodge, Barney  
 Morrow, Manager  
**LAKE COUNTY:**  
 Cobb Mountain Lodge, Mr.  
 Montmarquet, Prop.  
**LONG BEACH:**  
 Chester Box Cafe, and Robert  
 Holstan, Prop.  
 Cinderella Ballroom, John A.  
 Burley and Jack P. Merrick,  
 Proprietors  
**LOS ANGELES:**  
 France Enterprises, and Million  
 Dollar Theatre and Mayan  
 Theatre  
**OCEANSIDE:**  
 Town House Cafe, and James  
 Cansano, Owner  
**PINOLE:**  
 Pinkie Brass Band, and Frank  
 E. Lewis, Director  
**PITTSBURG:**  
 Litrenta, Beanie (Tiny)  
**PORT CHICAGO:**  
 Bungalow Cafe  
**SACRAMENTO:**  
 Capps, Roy, Orchestra  
**SAN DIEGO:**  
 Cobra Cafe, and Jerome  
 O'Connor, Owner  
**SAN FRANCISCO:**  
 Kelly, Noel  
 Freitas, Carl (also known as An-  
 thony Carle)  
 Jones, Cliff  
**SAN LUIS OBISPO:**  
 Seaton, Don  
**SANTA ROSA, LAKE COUNTY:**  
 Rendezvous  
**TULARE:**  
 T D E S Hall  
**COLORADO**  
**Denver:**  
 Fraternal Order of Eagles,  
 Aerie 2063  
**LOVELAND:**  
 Westgate Ballroom  
**BIFLE:**  
 Wilky, Leland

## CONNECTICUT

**DANIELSON:**  
 Pine House  
**GROTON:**  
 Swiss Villa  
**HARTFORD:**  
 Buck's Tavern, Frank S. De-  
 Luca, Prop.  
**MOOSUP:**  
 American Legion  
 Club 91  
**NORWICH:**  
 Polish Veterans Club  
 Wonder Bar, and Roger A.  
 Bernier, Owner

## DELAWARE

**WILMINGTON:**  
 Brandywine Post No. 12, Ameri-  
 can Legion  
 Cowan Lee and his Hill Bill  
 Band

## FLORIDA

**CLEARWATER:**  
 Crystal Bar  
 Musical Bar  
 Sea Horse Grill and Bar  
**CLEARWATER BEACH:**  
 Sandbar  
**DAYTONA BEACH:**  
 Card's Lounge  
 Moose Lodge  
 Tix Tux Bar & Grill  
 Martinique Club  
 Robinsons  
 Town Club  
**HALLANDALE:**  
 Ben's Place, Charles Dreison  
**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  
**OSLANDO:**  
 El Patio Club, and Arthur  
 Karst, Owner  
**PENSACOLA:**  
 Stork Club, and F. L. Doggett,  
 owner  
**SARASOTA:**  
 "400" Club  
**TAMPA:**  
 Diamond Horseshoe Night Club,  
 Joe Spicola, owner and  
 manager  
 Grand Oregon, Oscar Leon,  
 Manager

## GEORGIA

**Macon:**  
 Jay, A. Wingate  
 Lowe, Al  
 Weather, Jim  
**SAVANNAH:**  
 Sportsmen's Club, Ben J. Alex-  
 ander  
 Shamrock Club, and Gene A.  
 Dean, owner and operator  
**IDAHO**  
**BOISE:**  
 Simmons, Mr. and Mrs. James  
 L. (known as Chico and  
 Connie)  
**LEWISTON:**  
 Bollinger Hotel, and Sportman's  
 Club  
 Circle Inn, and Delbert De-  
 Lore, Owner  
 Pair-A-Dice Club, and E. P.  
 Charpenier, Owner  
 Lewiston Country Club  
**MOUNTAIN HOME:**  
 Hi-Way 30 Club  
 Manhattan Club  
**TWIN FALLS:**  
 Radio Rendezvous

## ILLINOIS

**BENTON:**  
 Clover Club, and Sam Street,  
 owner  
**CAIRO:**  
 The Spot, Al Dennis, Prop.  
**CHICAGO:**  
 Chicago Defender, and John H.  
 Sengstacke  
 Kryl, Bohumir, and his Sym-  
 phony Orchestra  
 Samczyk, Casimir, Orchestra  
**CHICAGO HEIGHTS:**  
 Fraternal Order of Eagles,  
 Aerie 1059  
**GALESBURG:**  
 Carson's Orchestra  
 Meeker's Orchestra  
 Townsend Club No. 2  
**JACKSONVILLE:**  
 Hotel  
**MARISSA:**  
 Trachtenbach Brothers Orchestra  
**OLIVE BRANCH:**  
 44 Club, and Harold Babh  
**ONEDA:**  
 Rova Amvet Hall  
**STEELE:**  
 Bowman, John B.  
 Sigman, Arlie  
**WEST CITY:**  
 Whitehouse Tavern  
**WEST FRANKFORT:**  
 Moose Club

## INDIANA

**ANDERSON:**  
 Adams Tavern, John Adams  
 Owner  
 Boman Grill  
**MUNCIE:**  
 Delaware County Fair  
 Music Fair Association  
**SOUTH BEND:**  
 Downtown 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 Rangers  
**FILLMORE:**  
 Fillmore School Hall  
**KEY WEST:**  
 Ray Hansen Orchestra  
**PEOSTA:**  
 Peosta Hall  
**SIoux CITY:**  
 Eagles Lodge Club  
**ZWINGLE:**  
 Zwingle Hall

## KANSAS

**TOPEKA:**  
 Boley, Don, Orchestra  
 Downs, Red, Orchestra  
 Viewwood Dance Pavilion  
**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

**LEEVILLE:**  
 Capell Brothers Circus

## NEW ORLEANS

Open House Bar  
 Five O'Clock Club  
 Forte, Frank  
 418 Bar and Lounge, and Al  
 Bressabao, owner  
 Fun Bar  
 Happy Landing Club  
 Treasure Chest Lounge  
**SHREVEPORT:**  
 Capitol Theatre  
 Majestic Theatre  
 Strand Theatre

## MARYLAND

**BALTIMORE:**  
 Blue Rooms, of the Mayfair  
 Hotel  
 Knowles, Nolan P. (Aetas  
 Music Corp.)  
 State Theatre  
 Summit  
**BLADENSBURG:**  
 America on Wheels  
**BASTON:**  
 Starr, Lee and his Orchestra

## MASSACHUSETTS

**FALL RIVER:**  
 Durfee Theatre  
**GARDNER:**  
 Florence Rangers Band  
 Heywood-Walfield Band  
**GLOUCESTER:**  
 Youth Council, YMCA, and  
 Floyd J. (Chuck) Farrar,  
 Secretary  
**HOLYOKE:**  
 Walsh's Inn  
**LOWELL:**  
 Laurier Club, and Harry  
 Makris, Manager  
**LYNN:**  
 Pickfair Cafe, Rinaldo Cheve-  
 rini, Prop.  
**METHUEN:**  
 Central Cafe, and Messrs. Yasa-  
 honis, Driscoll and Gagnon,  
 Owners and Managers  
**NEW BEDFORD:**  
 Polka, The, and Louis Garston,  
 Owner  
**SHIRLEY:**  
 Rice's Cafe, and Albert Rice  
**SPENCER:**  
 Spencer's Pair, and Bernard  
 Reardon  
**WEST WARREN:**  
 Quabog Hotel, Viola Dudek,  
 Operator  
**WORCESTER:**  
 Gedymin, 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  
**MUSKOGON:**  
 Circle S. Ranch, and Theodore  
 (Ted) Schmidt  
**MARBLETTE:**  
 Montez  
 Johnson, Martin M.  
**MIDLAND:**  
 Eagles Club  
**NEGAUNEE:**  
 Bianchi Bros. Orchestra, and  
 Peter Bianchi

## MINNESOTA

**BRainerd:**  
 210 Tavern  
**DEER RIVER:**  
 Hi-Hat Club  
**DULUTH:**  
 Dahl, Don  
**MINNEAPOLIS:**  
 Milnes, C. C.  
 Twin City Amusement Co., and  
 Frank W. Patterson

## ST. PAUL

Burk, Jay  
 Twin City Amusement Co., and  
 Frank W. Patterson

## MISSISSIPPI

**VICESBURG:**  
 Rogers' Ark

## MISSOURI

**KANSAS CITY:**  
 Coates, Lou, Orchestra  
 El Captain Tavern, Marvin  
 King, Owner  
 Gay Fad Club, and Johnny  
 Young, Owner and Prop.  
 Green, Charles A.  
 Mell-O-Lane Ballroom, and  
 Leonard (Mell-O-Lane) Bol-  
 janson  
**POPLAR BLUFF:**  
 Lee, Duke Doyle, and his Or-  
 chestra "The Brown Bombers"  
**ST. JOSEPH:**  
 Rock Island Hall

## MONTANA

**GREAT FALLS:**  
 Civic Center Theatre, and Clar-  
 ence Golder

## NEBRASKA

**HASTINGS:**  
 Brick Pile  
**KEARNEY:**  
 American Legion Club  
 Fraternal Order of Eagles  
**LINCOLN:**  
 Dance-Mor  
**OMAHA:**  
 Bachman, Ray  
 Famous Bar, and Max Delrough,  
 Proprietor  
 Pochek, Frank  
 Marsh, Al  
 Mfody Ballroom  
 Plains Bar, and Irene Boleski  
**NEVADA**  
**ELY:**  
 Little Casino Bar, and Frank  
 Pace  
**NEW HAMPSHIRE**  
**BOSCAWEN:**  
 Colby's Orchestra, Myron Colby,  
 Leader  
**PITTSFIELD:**  
 Pittsfield Community Band,  
 George Freese, Leader  
**WARNER:**  
 Flanders' Orchestra, Hugh  
 Flanders, Leader

## NEW JERSEY

**ATLANTIC CITY:**  
 Clock Bar  
 Moosman Cafe  
 Surf Bar  
**BAYONNE:**  
 Sonny's Hall, and Sonny  
 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 Turf Club  
**HACKENSACK:**  
 Mancinini Concert Band,  
 M. Mancinini, leader

## HACKETTSTOWN:

Hackettstown Fireman's Band  
**JERSEY CITY:**  
 Band Box Agency, Vince Gio-  
 cinto, Director  
**LAKEWOOD:**  
 Morgan, Jerry  
**MAPLEWOOD:**  
 Maplewood Theatre  
**MONTCLAIR:**  
 Montclair Theatre  
**NEWARK:**  
 House of Brides  
**NETCONG:**  
 Kiernan's Restaurant, and Frank  
 Kiernan, Prop.  
**OAK RIDGE:**  
 Van Brundt, Stanley, Orchestra  
**PASSAIC:**  
 Blue Room, and Mr. Jaffe  
 Haddon Hall Orchestra,  
 J. Baron, leader  
 La Tauraine Club  
**PATERSON:**  
 American Legion Band,  
 H. Scilitti, leader  
 Paterson Symphonic Band and  
 F. Panatiere, leader  
 St. Michaels Grove  
**WANAMASSA:**  
 Stage Coach and Lou Vaccaro

## NEW MEXICO

**ANAPRA:**  
 Sunland Club  
**CARLEASD:**  
 Lobby Club  
**RUIDOSO:**  
 Davis Bar

## NEW YORK

**ARON:**  
 Aloha Inn, Pete Mancuso Pro-  
 prietor and Carl Ranford,  
 Manager  
 Revolving Bar, and Mr. Alex-  
 ander, Prop.  
**BROOKLYN:**  
 All Ireland Ballroom, Mrs.  
 Paddy Griffin and Mr.  
 Patrick Gillespie  
**BUFFALO:**  
 Hall, Art  
 Jesse Clipper Post No. 430,  
 American Legion  
 Lafayette Theatre  
 Wells, Jack  
 Williams, Buddy  
 Williams, Oasian  
**CANANDAIGUA:**  
 Yacht Club  
**CATSKILL:**  
 Jones, Stevie, and his Orchestra  
**COHOES:**  
 Grenadiers Bugle and  
 Drum Corps  
 Sports Arena, and Charles Gup-  
 till  
**COLLEGE POINT, L. I.**  
 Muehler's Hall  
**ELMIRA:**  
 Hollywood Restaurant  
**ENDICOTT:**  
 The Casino  
**FISHKILL:**  
 Cavacinni's Farm Restaurant,  
 Edw. and Daniel Cavacinni,  
 Managers  
**GENEVA:**  
 Atom Bar  
**HARRISVILLE:**  
 Cheesman, Virgil  
**HUDSON:**  
 New York Villa Restaurant,  
 and Hazel Union, Proprietor  
**JEFFERSON VALLEY:**  
 Nino's Italian Cuisine  
**KENMORE:**  
 Basil Bros. Theatres Circuit, in-  
 cluding Colvin Theatre  
**KINGSTON:**  
 Killmer, Paul, and his Orches-  
 tra (Lester Marks)  
**MAMARONECK:**  
 Seven Pines Restaurant

## INTERNATIONAL MUSICIAN

**MELANICVILLE:**  
Cole, Harold  
**MOHAWK:**  
Murdie, Desile, and Vioyard  
Dance Hall  
Hardley Hotel  
**MT. VERNON:**  
Hartley Hotel  
**NEW YORK CITY:**  
Civic Drama Guild of New York  
Disc Company of America  
(Arch Recordings)  
Embassy Club, and Martin Na-  
tale, Vice-Pres., East 57th St.,  
Amusement Corp.  
Manor Record Co., and Irving  
N. Berman  
Morales, Cruz  
Richman, William L.  
Solidaires (Eddy Gold and  
Jerry Isacson)  
Tractor's Restaurant  
Willis, Stanley  
**NORFOLK:**  
Joe's Bar and Grill, and Joseph  
Briggs, Prop.  
**RAVENA:**  
VFW Havana Band  
**ROCHESTER:**  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe  
**SALAMANCA:**  
Lime Lake Grill  
State Restaurant  
**SCHENECTADY:**  
Polish Community Home  
(PNA Hall)  
Top Hat Orchestra  
**SYRACUSE:**  
Miller, Gene  
**UTICA:**  
Russell Ross Trio, and Salva-  
tore Coriale, leader, Frank Fi-  
carra, Angelo Ficarra  
Ventura's Restaurant, and Bufus  
Ventura

**NORTH CAROLINA**  
**ASHEVILLE:**  
Proper, Fitzhugh Lee  
**KINSTON:**  
Parker, David  
**WILMINGTON:**  
Village Bar, and K. A. Lehm,  
Owner

**OHIO**  
**AERON:**  
German-American Club  
Chert Road Inn  
**ALLIANCE:**  
Lexington Grange Hall  
**AUSTINBURG:**  
Jewel's Dance Hall  
**CANTON:**  
Palace Theatre  
**CINCINNATI:**  
Cincinnati Country Club  
Copper Station Restaurant, and  
Mr. and Mrs. Claude Jackson  
Highland Country Club  
Steamer Avalon  
Summit Hills Country Club  
Twin Oaks Country Club  
**COLUMBUS:**  
Fraternal Order of Eagles,  
Aerie 297  
**DAYTON:**  
The Ring, Maura Paul, Op.  
**ELBIA:**  
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 L Ranch  
**LIMA:**  
Billger, Lucille  
**MASSILLON:**  
VFW  
Andy's, Ralph Ackerman Mgr.  
**PIERPONT:**  
Lake, Danny, Orchestra  
**RAVENNA:**  
Ravenna Theatre  
**RUSSELL'S POINT:**  
Indian Lake Roller Rink, and  
Harry Lawrence, Owner  
**VAN WERT:**  
B. P. O. Elks  
Underwood, Don, and his  
Orchestra  
**YOUNGSTOWN:**  
Shamrock Grille Night Club,  
and Joe Supphar

**OKLAHOMA**  
**OKLAHOMA CITY:**  
dass, Al, Orchestra  
Ellis, Harry B., Orchestra  
Hughes, Jimmy, Orchestra  
Palladium Ballroom, and Irvin  
Parker  
Orvis, William, Booking Agent  
**VINTA:**  
Rodeo Association

**OREGON**  
**GRANTS PASS:**  
Fruit Dale Grange  
**SAMS VALLEY:**  
Sams Valley Grange, Mr. Pe-  
rey, Grange Master

**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 Bartonsvill  
**BEAVER FALLS:**  
VFW Post No. 48  
White Township Inn  
**BLADFORD:**  
Evan's Roller Rink, and  
John Evan  
**CARBONDALE:**  
Loftus Playground Drum Corps,  
and Max Levine, President  
**CENTERPORT:**  
Centerport Band  
**CLARIFTON:**  
Schmidt Hotel, and Mr. Harris,  
owner, Mr. Kilgore, mgr.  
**FALLSTON:**  
Valley Hotel  
**FORD CITY:**  
Atlantic City Inn  
**FRACKVILLE:**  
American Legion Post No. 101  
**FREEDOM:**  
Sully's Inn  
**GIRARDVILLE:**  
St. Vincent's Church Hall  
**MCKEESPORT:**  
Swingland, and Roy Walker,  
owner  
**NEW CASTLE:**  
Cables Hotel, and  
Frank Giannarino  
**NEW KENSINGTON:**  
Cable Inn  
**PHILADELPHIA:**  
Dupree, Hiram  
**PITTSBURGH:**  
Club 22  
New Penn Inn, Louis, Alex and  
Jim Passarella, Props.  
**READING:**  
Beer, Stephen S., Orchestra  
**ROCHESTER:**  
Loyal Order of Moose No. 331  
**ROULETTE:**  
Brewer, Edgar, Roulette House  
**SHAMOKIN:**  
Maine Fire Co.  
**SIGEL:**  
Sigel Hotel, and Mrs. Tillie  
Newhouse, Owner  
**SUNBURY:**  
Shamokin Dam Fire Co.  
**TARENTUM:**  
Polka Bar  
**UNIONTOWN:**  
Melody Rink, and W. Guessman,  
owner  
**YORK:**  
14 Karat Room, Gene Spangler,  
Prop.  
Reliance Cafe, Robert Klin-  
kinst, Prop.  
**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**  
**BRISTOL:**  
Knights of Templar  
**CHATTANOOGA:**  
Alhambra Shrine  
**NASHVILLE:**  
Hippodrome Roller Rink  
**TEXAS**  
**CORPUS CHRISTI:**  
Santikos, Jimmie  
The Lighthouse  
**FORT WORTH:**  
Crystal Springs Pavilion, H. H.  
Cunningham  
**PORT ARTHUR:**  
DeGrasse, Lenore  
**SAN ANGELO:**  
Club Acapulco

**TAN ANTONIO:**  
Rodriguez, Oscar  
**VICTORIA:**  
Westraet

**UTAH**  
**SALT LAKE CITY:**  
Vel-Vet Club, and M. F.  
Sutherland, Manager  
**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 Leo  
Hoggard, operator  
**RICHMOND:**  
Starlight Club, and William  
Eddleton, Owner and Oper-  
ator  
**ROANOKE:**  
Krisch, Adolph

**WASHINGTON**  
**SEATTLE:**  
Tuzedo Club, C. Bates, Owner  
**WEST VIRGINIA**  
**HARLETON:**  
Savoy Club, "Flop" Thompson  
and Louis Risk, Operators  
**FAIRMONT:**  
America Post No. 1  
Piercside Inn, and John Boyce  
Gay Spot, and Adda Davis  
Howard Weekly  
West End Tavern, and  
A. B. Ullom  
**KEYSTONE:**  
Calloway, Franklin  
**WISCONSIN**  
**APPLETON:**  
Kocher's Hall  
**ARKANSAW:**  
Arkansas Recreation Dance  
Hall, George W. Bauer,  
Manager  
**BEAVER DAM:**  
Beaver Dam American Legion  
Band, Frederick A. Parfrey  
**BLOOMINGTON:**  
McLaine, Jack, Orchestra  
**BOSCOBEL:**  
Pekham, Harley  
Sid Earl Orchestra  
**COTTAGE GROVE:**  
Cottage Grove Town Hall, John  
Galvin, Operator  
**CUSTER:**  
North Star Ballroom, and John  
Bembek  
Truda, Mrs.  
**DURAND:**  
Weiss Orchestra  
**EAST DEPERE:**  
Northwestern 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  
Duvall, Owner  
**MENASHA:**  
Trader's Tavern, and Herb  
Trader, Owner  
**MINERAL POINT:**  
Midway Tavern and Hall,  
Al Lavery, Proprietor  
**OREGON:**  
Village Hall  
**PARDEEVILLE:**  
Fox River Valley Boys Orchestra  
**REWEY:**  
High School  
Town Hall  
**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,  
Orchestra

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

**HAWAII**  
**BONOLULU:**  
Keweenaw Inn  
4th State Recording Co.  
**CANADA**  
**BRITISH COLUMBIA**  
**VANCOUVER:**  
International Musicians Book-  
ing Agency, Virgil Laac  
**MANITOBA**  
**BRANDON:**  
Palladium Dance Hall  
**ONTARIO**  
**AYR:**  
Ayr Community Theatre  
Hayseed Orchestra  
**CUMBERLAND:**  
Maple Leaf Hall  
**GREEN VALLEY:**  
Green Valley Pavilion, Leo  
Lajoie, Prop.  
**KINGSVILLE:**  
Lakeshore Terrace Gardens, and  
Messrs. S. McManus and V.  
Barrie

**QUEBEC**  
**BERTHIER:**  
Chateau Berthier  
**BERTHELVILLE:**  
Manoir Berthier, and Bruce  
Cardy, Manager

**PITCHENER:**  
Pellow, Ross, and Royal Vaga-  
bonds Orchestra  
**NIAGARA FALLS:**  
Niagara Falls Memorial Bugle  
(or Trumpet) Band  
Radio Station CHVC, Howard  
Bedford, President and  
Owner  
**OWEN SOUND:**  
Scott, Wally, and his Orchestra  
**SARNIA:**  
Polish Hall  
Polymer Cafeteria  
**TORONTO:**  
Columbus Hall  
Echo Recording Co., and  
Clement Hambourg  
Mitford, Bert  
Three Hundred Club  
**WOODSTOCK:**  
Capitol Theatre, and Thomas  
Naylor, Manager

**WINNIPEG:**  
Windsor Hotel  
**MONTREAL:**  
Burns-Goulet, Teddy  
Gagnon, O.  
Gauche, O.  
Gypis Cafe  
Mexico Cafe  
Moderne Hotel  
**QUEBEC:**  
Canadian and American Book-  
ing Agency  
**SHERBROOK:**  
Sherbrooke Arms  
**ST. JEROME:**  
Maurice Hotel, and Mrs. Bleu,  
Prop.  
**MEXICO**  
**MEXICO CITY:**  
Marin, Pablo, and his Tipico  
Orchestra  
**MISCELLANEOUS**  
Capell Brothers Circus  
Kryl, Bohumir and his Symphony  
Orchestra  
Marvin, Eddie  
Wells, Jack

**SUSPENSIONS, EXPULSIONS,  
ERASURES**

**SUSPENSIONS**  
Colorado Springs, Colo., Local 154—Sam Harrison, J. E. Hines, D. L. Wilcox, R. A. Roades, Leo J. Masse, William Garney.  
Denver, Colo., Local 20—Paul Aden, J. W. Allen, Jr., Lester Beck, Henry Busgood, Wm. J. Brown, Thelma Chase, Robert A. Clark, James E. Cook, Colleen Entemiller, Wm. L. Elliott, Virgil Lee Macom, Nolan L. Phillips, John W. Sims, Chas. E. Whitaker, Jr., Lee Wolcott.  
Elizabeth, N. J., Local 151—David Londono.  
Fitchburg, Mass., Local 173—Geo. W. Tapley, Paul Price, Norman Pizzutti, Henry J. Pelletier, James J. Lynch, Carl W. Lakso, Richard P. Kenney, Robert Euston, Joseph Ethier, John A. Desnoyers, Larry J. Cormier, Carmine J. Ciavardone, William Allen.  
Greenville, S. C., Local 694—Jack Trachman, Fred Payne, W. C. Merritt, John Poulos, Turk McBee, Tommy Isbell, W. R. Hare, Joe Hindman, Curly Garrett, Richard Cas.  
Haverhill, Mass., Local 302—Mary Gardella.  
Houston, Tex., Local 65—Kenneth F. Wheeler, Leo Weber, James Mathison, Glen T. Campbell, Vergil Lyon, Gerald Irby.  
Ithaca, N. Y., Local 132—Edward Snell, Arthur Agnello, Richard Barker, John Hogan, Peter Sutton, Leonard Pincus, Charles Smerecki, Clyde Burdick, John Preston.  
Jersey City, N. J., Local 526—Edward Dolan, E. Feary, Ralph Feary, Ralph Freda, Al Garibaldi, John Golizio, Aldo Itri, Harry Jellig, Thos. La Candia, Nick Marcone, Phil Marino, Robert Matera, Frank Navarra, Jos. (King) Nigro, Ken-eth Somerville, Marty DePiano, Al Wiczorek, Anthony Talbarbero, Bruno Alfieri, Anthony Alo, Canty Alston, L. Avakian, Ed. Bienkowski, Conrad Boyle, Jos. W. Caruso, Willis Dasher, E. DeNigris, Allan Nixon, Sebastian Pullano, Sanford Sperling, Owen Stevens, Dick Thompson (James), Michael Zemlon, Anthony Barbero, Marion McConald.  
Lancaster, Pa., Local 294—Chester A. Anderson, Joyce Berlet, William A. Bentley, Howard M. Blankman, Leonard A. Carlson, Morton H. Cohen, Raymond W. Cook, Stanley J. Cooper, Wesley Fasnacht, Clyde R. Fogel, Harold R. Fox, Anna Good, Omar H. Good, Charles H. Graham, Charles Grauer, Glenn E. Grunberger, Emerson Helmen, Thomas E. Krodell, Jr., Wilbur L. Landis, Richard N. Lightner, James M. Litzbenberger, Robert Montgomery, Stanley Mumina, Lloyd Mcurdy, Richard G. Nugent, Louis A. Persic, Jr., William Pontz, John J. Rubrecht, Jr., Mervin Rutt, Rodney Schaum, Karl Showers, Howard B. Smith, Charles E. Spannaus, Robert W. Stormfultz, Daryl L. Stull, Daniel Wilson, George Yecker, Dorothy R. Zerbe, Helen L. Zerbe.  
Long Beach, Calif., Local 353—John E. Cotton, Nicholas Calpeno, Amos R. Carpenter, Jesse Lee Denison, Charles H. Frazer, Lionel G. Janine, John Klym, Aldo O. Morello, Dorothy C. Poulter, Kenneth W. Pryor, Mary M. Stewart, Richard W. Martgan, Woodrow Wilson, Albert P. Quirk.  
Minneapolis, Minn., Local 73—Donald T. Thompson, Kathryn Clark.  
Montreal, Que., Can., Local 406—Ernie Jackson, Henry Johnson.  
Milwaukee, Wis., Local 8—Alfred Aulik, Wayne Cook, Ralph Lombnes, Robt. J. Mayer, Stanley Stevens, Kenneth Beszke, Clarence Hempel, Julianne Mayr, Thomas Muehbaer, Ken Teschendorf, James Chase, Virginia Large, Wm. J. Main, Robt. D. Shields.  
Orlando, Fla., Local 389—J. E. Whiddon.  
Pittsfield, Mass., Local 109—Charles Banker, Orrin Brewster, Richard Carlotto, Richard Decelles, Arnold Hall, Laurence Harris, Ray Jarvis, Louis Irish, Fred Lucia, Richard Nault, Lawrence O'Donnell, Wm. Phillips, John Rice, George Traver, Francis Saccetti, Mario Zuccaro.  
Plainfield, N. J., Local 746—Raymond Wachter, Harold Wagnor, Elbert Oakley, John DeSaates.

Robert Waldron, Virginia Bach, Milton Jones, Prince Jones, Edwin Wach, Leon Slater, Chas. E. Pagliva, William Schreunburg, Joseph Skianer, Robert Waldron, Harold Wagnor.  
Peoria, Ill., Local 26—James H. Jones, Earl E. Alford, Jack E. Danley, Norman Davis, Wm. O. Davis, Don W. Gayer, John F. Greiner, Lloyd R. Harrison, Francis A. Johns, Harold W. Klicker, Cranston J. Montgomery, Charles E. Nelms, Melva A. Nelms, Irene E. Parkhurst, Bernard I. Petarde, James A. Robinson, Orville J. Sullivan, Robert L. Wilcox.  
St. Paul, Minn., Local 30—Nicholas Arenaz, Willie H. Brewer, Jr., Bruno M. Burak, Harold Carlson, Andrew S. Ciccarelli, Cleophas C. Clarke, Ralph T. (Smoky) Cline, Robert Coleman, Gordon G. Cooke, Jos. C. DeMarco, Francis W. Doyle, Bruce H. Dybvig, Eugene P. Ehlers, Ervin G. Fremuth, Wm. J. Gallas, Francis D. Hogan, Wm. Jeffrey, Carl (Al) Johnson, Myron Katz, Richard L. Kirchoff, Kenneth L. Knox, Kenneth W. Kreutz (Karson), Paul Lau, Jr., Rosslyn S. Lockets, Robert A. Marka, Patrick J. Moore, Neil E. Olson, Richard N. Olson, Richard P. Palumbo, Earl R. Pierson, Wesley I. (Bud) Reid, Sheldon G. Rockler, Alfred E. Sablin, Wayne V. Saunders, Geo. W. Smith, Jos. A. Tucci, John W. Westerlund (Johnny Westera), Florence Wiggins.  
Toronto, Ont., Can., Local 149—Horace Beard, Ken Carruthers (Keney King), Neville Clement, Laurie Cormier, Dr. Calvin Ezria, John C. Fisher, Frank Gay, David Hodges, Frank C. Humphries, Stephen Kondaks, W. Laughton, Donald Lockley, Wm. McGilvray, Mrs. Helen McHugh, Donald Mayo, John A. Mayson, Mona Mellor, R. D. Phillipson (Gene Douglas), Victor M. Porteous, Wm. Roman, Hilda Saville (Brook), Harry Silverstein, Myer Murray Singer, Robt. H. Smith, Moray Spence, Rudy Spratt, W. R. Stephens, E. Van Raalce, Helen Wasijawa, John R. Watts, Audrey Winter, Albert Zippoli.  
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Bethlehem, Pa., Local 411—John A. Baum, John C. Billiard, John E. Simmon.

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Detroit, Mich., Local 9—George Primo, Jas. Edw. Moore (Henry Moore), John Edw. Shafer (Jack Edwards), Roland Pembrooks Hanna.  
Denver, Colo., Local 20—Kelsey E. Bois, Roy E. Churchill, Arthur Gifford, Neal Goodman, Lester (Cotton) Heathcock, Geo. Wm. Howell, Delbert M. Lamer, Howard B. Macz, Richard Mathews, Dwight McCready, Larry Lou McNat, Wm. Warburton, Joe Meynard, Frank Noble, Robert Onhaus, Harold Ostermiller, Craig Gordon Parker, Dominic Bill Perry, Nancy Pierce, Wilfred Porter, Dolores Quina, Jean L. Riccardi, Bill Edwin Roy, Garth E. Webber, Lawrence Segal, George G. Shaw, Mary Eganne, Katherine, Geo. W. Sperlak, Ruby Hedges Stewart, John C. Sullard, Dewey A. Tapp, Norman D. Tiegen, Leland H. Thomas, Lee Vodak, Greta Walters, Irving H. Williams.  
New Orleans, La., Local 174—Wilson Frampton, Winnifred A. Moore.

**ERASURES**  
Alton, Ill., Local 282—Robert Day, G. M. Davis, Orville Canney, Irwin Ballard, Lynn McCden, Robert McLaughland, Benjamin E. Smith, Delwina Tanney, Everett Johnson, Joe Lynn Duncan, Herchal Hughes, Fanny Merkle.  
Beard, Ore., Local 700—Lloyd Baker, Keith King, Philip Dilley, Jack C. Parker, Lois Gumpert, Bud Russell.  
Boston, Mass., Local 9—Maurice Shabon, Manny Ciantos.  
Cleveland, Ohio, Local 4—Freda Aldman (Fritz Grey), Rodger D. Barlett, Willard F. Blum, Edward Brown, Louis E. Catalani, Stanley Dean, Velma A. Emaline (Brodney Billie), Nick Pavitta, Daniel Bronson Freeman, Lawrence E. Harrison, James C. Hennings, Myrland Lengenderfer, Norbert W. Lidrsbauch, Howard Linsky, James W.  
(Continued on page forty-seven)



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(Continued from page forty-five)

Melroe, Jr., John Previt, Richard M. Vardaris, Gregory M. Wahl, Harvey Arnold, Michael Beznoska, James T. Bowker, George Castellano, Kathryn (Kathy Wilson) Cumber, Wallace W. DiRenzo, Peter C. Fatica, Julius Harold Fink, Robert O. Hall, John Havrilla, Edgar Eugene Holcomb, Atwood L. LaValley, Joseph S. Lime, Arthur J. Lovett (Prescott Mann), Robert N. Olton, Julius M. Shandor, Greta Verbyki.

Denver, Colo., Local 20—James Arendell, Jesse E. Bassett, Clyde Breeding, Laverne Bollinger, LeRoy A. Boyer, Robin L. Ivity, Harleigh Howerton, Marion Campbell Page, Wm. R. Reese.

Dubuque, Ia., Local 289—Joe Schmitt.

El Paso, Tex., Local 466—Reilly W. Taitte, James M. Teresi, Dwight Tomb, Betty Tomb, Cipriano Torres, Allen Willard, Grady Pearson, John E. Hines, Jr., James Van Richards, Otis C. Eudy.

Greenville, S. C., Local 694—W. A. Carpenter, J. F. Neal.

Los Angeles, Calif., Local 47—Joseph Latcher, Paul Quinchette, Melvin Osborne, Victor J. Rosi, Joe Small, Lou Chambless, Orville D. Lloyd.

Los Angeles, Calif., Local 47—Gail Feltes, Chet Baker, Wynn Baxter, Harry A. Johnson, Danny Kusana, Dacita M. McCormic, Johnny Moore, Don Palmer, Bill Stanton, Carolyn Trojanowski, James Witherspoon.

New Orleans, La., Local 174—Vito Castello, James W. Coniff, Harriet L. Krause, James E. LaBorde, Les Nora Lawless, Paul H. Logos, Charles Maggiore, Emile Mancuso, Ralph Pottle, Robert O. Power, Alfred A. Skelly, Richard Tarleton, Clem E. Toca.

Orlando, Fla., Local 389—Tommy Chadwick, Plainfield, N. J., Local 796—Walter Haslan, Don Wilson, Sam Woodward, Elmer Stonecypher.

Pittsburgh, Pa., Local 60—Clarence S. Knorr.

Rochester, N. Y., Local 66—Joseph M. Bates, Charles R. Doherty, Alfred Genazio, William H. Halligan, Clarabelle Hayton, Wm. C. Kirkpatrick, Jr., Joseph Merola, Glenn M. Osman, Charles V. Vancheri.

Richmond, Calif., Local 424—Don Lester.

San Leandro, Calif., Local 510—John D. Allan, Robert L. Arnold, Wm. Balthason, Dave Berry, Harvey Blanchard, Robert M. Brookins, John C. Cason, Arthur Preston Franklin, John E. Galus, Gus M. Griffin, Fern Hammond, Glen Harris, Robert L. Justice, Homer Leroy Miller, Ray Frank Miller, Del Purvis, Chas. Rajas, Danny Grant Sachan, Claire (Tex) Smith.

San Juan, P. R., Local 468—Sergio Abrahante, Luis R. Barreto, Raul Beltran, Johnny Conquet, Angel DeJesus, Vitiu Diaz, Antonio Duono, Eddie W. Feijoo, Raymon Feliciano, Gabriel Gonzalez, Negron M. Gonzalez, Francisco Gutierrez, Alexander John. Imael Medina, Julio Mercado, Carlos Molina, Gilberto Monroig, Israel S. Montes, Ramon Munoz, Angel L. Nieves, Emilio Perez, Manuel Quintero, Eligio D. Valle, Pedro Vizcarondo, Mario Hernandez.

San Jose, Calif., Local 292—Lewiss Stone.

San Jose, Calif., Local 133—Frank S. Holman, Arthur J. Smith.

St. Paul, Minn., Local 30—Gary A. Capocasa, Clyde R. Cook, Jennie A. Cook, Louis DeMars, Leon W. Inda, Myer L. Jacobs, Marvin C. Laqua, Sir Walter Lear, Paul W. Lutz, Mabel M. Mar-

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