

International musician

April 1955



Maurice Abravanel - see page 25

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PRESIDENT EISENHOWER and PRESIDENT PETRILLO

At the White House, Washington, D. C., Friday, Mar. 4, 1955, Discuss the Twenty Per Cent War-Time Amusement Tax and a United Nations Orchestra.

President Petrillo's memorandum, which was left with President Eisenhower, and the reply of the President of the United States, follow:

March 4, 1955

American Federation of Musicians
of the United States and Canada

Office of the President

Dear Mr. President:

May I submit the following brief notes on two of the subjects discussed with you today, namely: (1) A UNITED NATIONS ORCHESTRA to bring the universal language of music to this multi-lingual but vital organization, and (2) RELIEF FROM THE WAR-TIME AMUSEMENT TAX which is a severe employment deterrent for musicians and others and which has now become a source of declining federal revenue.

(1) The United Nations should possess and make generous use of the finest symphonic orchestra it is possible to recruit. Such an orchestra would be the rallying point for the diverse elements that comprise the U.N. for it alone would speak a universal language known and appreciated by all. Surely this world organization, upon which the free people must put their dependence for eventual peace, deserves to have at its disposal every tool and means of furthering its mission. I am well aware that the United Nations budget does not provide for such music but I am also conscious that most of the free nations, including ours, have come to recognize that musical culture has a distinct role in the battle for men's minds and hearts. Otherwise, we and they would not be appropriating tax monies to support the current overseas tours of great orchestras. Surely our own great

country which has set the pace in fostering and encouraging the United Nations can find a way to give the U. N. a means of musical expression that will bring greater harmony and understanding among its delegates and the peoples they represent.

Mr. President, you have been kind enough to listen to me before on this subject, but I would like to point out these additional facts: Ours, the wealthiest nation in the world, spends less than any other to support the cultural arts. By contrast, the British, certainly a thrifty people, spend currently \$21,000,000 in support of the theater arts. Berlin and Vienna hardly had their heads above the bomb rubble before they started rebuilding their state theaters and concert halls—and with the aid of millions of American tax dollars. The Russians have sent their state-supported ballets and instrumentalists all over the world and they emphasize in their cold war propaganda that we are merely gum-chewing salesmen intent only in our pursuit of the dollar. A realistic approach by our country to meeting the obvious need of the United Nations for a means of musical expression would do much to balance the scales.

Brevity does not permit discussion as to whether such an orchestra should comprise hand-picked artists representative of all of the member nations of the U. N. or whether it might be more feasible to utilize the famous Toscanini-trained symphony organization, presently formed and probably available. But, whatever its composition, it should be the finest the musical world affords.

(2) As to the war-time amusement tax, your Treasury statisticians will inform you, I am sure, that it is a declining source of federal revenue that must soon reach the "point of no return," if, indeed, it has not already reached that impasse.

The revival of the distressed motion picture industry after Congress reduced by one-half the tax on admissions is a compelling example. After eight years of steady customer decline, amounting to 60 per cent between 1946 and 1953, this large industry was able to completely reverse the ruinous trend. From a low of 34.4 million customers a week, attendance has now climbed to better than 73 millions a week. In consequence, new movie houses have been opened and many that were closed during the high tax years are back in business. The industry paid almost \$5 million more in dividends in 1954 than in the preceding year. Thus, the Treasury benefited both from increased income and added employment.

Consider the \$150,000,000 fur industry which also obtained a 50 per cent tax reduction on luxury furs in April, 1954: In the first year of its tax reduction, bankruptcies and failures declined by 65 to 70 per cent over the previous year of high excise taxes.

My deep concern, is of course, the so-called amusement tax which remains at 20 per cent. This applies in all cabarets, hotels, roof gardens, etc., where live musicians perform. It does not apply in rooms where a juke box or other mechanical music is provided, thereby levying economic pressures against the employment of live musicians.

The most current figures in my possession support my contention that the amusement tax is a rapidly failing source of federal revenue. I note that in November, 1953, the government received \$6,711,000 in these taxes against \$7,117,000 for the preceding November. I am informed that this tax is blamed by the American Hotel Association for a steady decline

NOTICE TO MEMBERS

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

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

INTERNATIONAL MUSICIAN

in the number of rooms operated for the sale of entertainment, food and beverages. I recall that the undisputed evidence given the Congress in 1954 was that the nation's hotels had closed all but 250 of 750 such rooms in the preceding six years because of the economic pressures of the amusement tax. This trend spells unemployment and shrinking tax revenues.

I am conscious, Mr. President, of your dedication to the goal of a balanced budget and I applaud you for it. But I suggest to you that the widespread unemployment resulting from the continuation of the 20 per cent amuse-

ment tax, the closing of establishments because of this war-time levy and the resultant decrease in corporate and individual earnings marks this tax not only as a poor source of federal revenue but very likely as one that counters your own sound aims.

Respectfully submitted,
James C. Petrillo, President
American Federation of Musicians, AFL

Hon. Dwight D. Eisenhower,
President of the United States,
The White House,
Washington, D. C.

THE WHITE HOUSE
WASHINGTON

March 4, 1955.

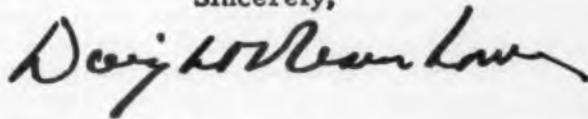
Dear Mr. Petrillo:

Thank you for coming to my office this afternoon. I enjoyed very much having an opportunity for even a brief chat with you.

I am glad to have your suggestions regarding both a United Nations Orchestra and concerning the present amusement tax. I shall see that both items receive careful and earnest consideration from the appropriate members of my staff.

With warm regard,

Sincerely,



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

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 whole-hearted support.

Service For Opera Companies

A "Central Opera Service" has recently been organized, its purpose to promote the development of opera of high artistic standard among university workshops, civic and professional companies, music camps, "grass roots" and television groups. It will serve as a clearing house for exchange of information among member organizations.

Specifically it will either supply information or suggest contacts where information may be gained in the following categories:

1. Repertory: musical requirements, performances, availability.
2. Translations: performances, rights.
3. Musical materials: availability of scores, parts, orchestrations; publishers and rental and purchase fees.
4. Casting: artists and roles, managerial connections, information on Air Auditions candidates.
5. Scenery, costumes, props: opportunities for rental, sale or exchange; new production devices.
6. Promotional ideas: promotional "specialists"; suggestions for campaigns for support.
7. Personnel: available conductors, translators, stage directors, coaches, assistant conductors, scenic and costume designers.
8. Functional company structures for new organizations.
9. Publicity and Public Relations methods.

The fees for membership include the registration fee of \$5.00 annually—this to cover cost of mailings of operatic information for general distribution—and membership fee, of \$50.00 annually, which entitles one to unlimited use of all services offered.

A special information service allows for fees which vary in proportion to research required.

The Central Opera Service is sponsored by the National Council of the Metropolitan Opera Association. Its professional committee consists of Boris Goldovsky, chairman, Wilfred Bain, Walter Ducloux, Richard Karp, Mrs. Myron Mull and Miss Charlotte Shockley. The advisory committee consists of Mrs. August Belmont, Frederick Cohen, Mrs. Norris Darrell, Mrs. John DeWitt Peltz and Max Rudolf.

So if you are looking for an English translation, have scenery to rent or sell, would like to exchange casting information, need promotional ideas or would like advice on organizing an opera group get in touch with:

Central Opera Service
Secretary, The National Council
Metropolitan Opera House
147 West 39th Street
New York 18, N. Y.

AN AMERICAN FEDERATION
OF LABOR PUBLICATION
George Meany, President
William F. Schnitzler, Secretary-Treasurer
December, 1954

I am having the following booklet printed in the International Musician in its entirety because I believe it should be read by every member of the American Federation of Musicians. This booklet, prepared by the American Federation of Labor, explains what the so-called Right-to-Work laws really mean, and there is nothing I could possibly add to it.

From reading it you will learn that unless our members are ready and willing to contribute voluntarily as much money as they can each year to defeat the political enemies of the labor movement, we will slowly but surely perish.

Some members try to escape their responsibility by saying that their officers are doing nothing for them. If these laws keep piling up, no officer in the entire labor movement will be able to do anything for his membership.

I believe the time has come when the members must do something for themselves, and, by doing so, they will help their officers. They should contribute a dollar or two whenever they can. **UNDER THE TAFT-HARTLEY LAW A UNION CANNOT CONTRIBUTE FROM ITS TREASURY. IF WE COULD, WE WOULD NOT BE ASKING THE MEMBERS FOR VOLUNTARY CONTRIBUTIONS.**

It would be foolish for any member to sit idly by saying there is no such law in his state and therefore he is not affected. The members should keep in mind that what hurts the workers in one state eventually will hurt the workers in another state. While these laws have already been passed in seventeen states, they could be passed in all forty-eight states. The time has come for an active, all-out campaign supported by our own contributions. By all means, please read the following. This booklet is followed by another on the same subject which was distributed by the Machinists' Union to its members.

JAMES C. PETRILLO,
President.



The Significance of State Laws Prohibiting Union Security

FOREWORD

A serious threat to sound and democratic labor relations has risen in America

This threat takes the form of legislation, deceitfully misnamed as "Right-to-Work" legislation, to prohibit union security arrangements worked out by labor and management through collective bargaining. Such legislation is now in effect in seventeen states. Employer groups have organized well-financed lobbies to press for its adoption in many other states. Their major opportunity comes in 1955 when all but four State Legislatures will be meeting.

This threat involves far more than a narrow partisan issue between labor and management. The living standards of all Americans are adversely affected by the passage of this legislation.

Farsighted employers and public-spirited citizens now realize that these so-called "Right-to-Work" laws should in reality more aptly be named "Right-to-Wreck" laws, for they serve as instruments to weaken the organization of workers, to lower wages, and to disrupt peaceful bargaining relations between labor and management.

This pamphlet has been prepared to make clear the reasons behind the American Federation of Labor's unalterable opposition to this legislation.

George Meany

President, American Federation of Labor

INTERNATIONAL MUSICIAN



YOUR WAGES AND WORKING CONDITIONS ARE IN DANGER

The wages and working conditions of all Americans are threatened by the passage of so-called State "right to work" laws. These laws are already on the statute books in 17 states.* Throughout the rest of the country, employers and business groups are exerting special pressures for the enactment of this legislation.

*A complete list of states with these laws is given in the appendix.

WHAT ARE THESE LAWS?

These laws are short, simple, and to the point. They contain one basic ingredient... they outlaw all forms of union security arrangements worked out in collective bargaining by labor and management. In states with these laws any agreement between workers and their employers under which any worker is required to join a union is illegal.

WHAT IS THE ARGUMENT FOR THIS LEGISLATION?

This legislation is defended on the ground that it is needed to protect a basic "right to work" enjoyed by all Americans. In the Alabama law, this is called "the right of persons to work" and in the Texas statute "the inherent right of a person to work."

WHAT IS THIS "RIGHT TO WORK"?

Is it in the Constitution? NO.

Is it in the Bill of Rights? NO.

Just what sort of a right is this?

If you are unemployed, can you utilize this "right to work" to claim a job with any local contractor or business?

Of course not. To obtain work,

A job has to be vacant,

You have to be qualified,

You have to be selected for the job.

If you are employed, does this "right to work" protect you from losing your job?

Of course not.

You can still be discharged

For disobeying company rules and regulations,

For inefficiency or for other reasons.

You can still be laid-off

If the company's business declines.

The "right to work" does not help you to obtain a job or prevent you from losing a job.

Let's face it: In America there is no "right to work"; instead, it might be said that individuals have the "right" to LOOK FOR "work"—but it is the employer who decides whether any worker is to be hired.

HAS THE "RIGHT TO WORK" BENEFITED WORKERS IN OTHER COUNTRIES?

Experience behind the Iron Curtain gives the answer to this question: In the Soviet Union, the "right to work" is specifically recognized. Article 118 of the Soviet Constitution reads as follows:

"Citizens of the USSR have the RIGHT TO WORK; that is, the right to receive guaranteed work with pay for labor corresponding to its quantity and quality.

"The RIGHT TO WORK is secured by the socialist organization of the national economy, by the irresistible growth of the

productive forces of the Soviet society, and by the liquidation of unemployment."

Despite this "right to work" the Soviet citizen

1. Cannot choose the occupation for earning his livelihood.
2. Works under strict discipline, including an elaborate system of penalties for absenteeism and tardiness.
3. Cannot quit his job.
4. Is subject to transfer without notice to any place in the Soviet Union, including the living death in Siberian slave labor camps.

For the Soviet citizen, the "right to work" has become the duty to work and work harder.

For the American worker, the "right to work" is a phrase without meaning. It is used only to hide the real motives of the sponsors of this legislation.

WHAT IS BEHIND THESE "RIGHT TO WORK" LAWS?

Despite this high-sounding title, these "right to work" laws are designed for only one purpose—to weaken labor unions and to lower standards of wages and working conditions.

This is accomplished very simply. By prohibiting all basic UNION SECURITY arrangements, the law strikes directly at the bargaining strength which workers have been able to attain through union organization.

WHAT DOES UNION SECURITY MEAN?

These UNION SECURITY arrangements are not new. They have been an established institution in American labor relations for many years.

They developed from necessity as the bitter opposition of employers to union organization forced unions to seek agreements under which the union's status would be secure from anti-union attacks sponsored—openly or secretly—by the employers.

It is important to remember that today under the nation's labor relations laws, union security arrangements can be included in a collective bargaining agreement only if

1. The union is the recognized bargaining agent for the workers, having been endorsed by a clear majority of the employees.
2. The union members have asked management for a union security clause in their collective bargaining contract.
3. The employer agrees to include the clause in the contract.

WHAT UNION SECURITY ARRANGEMENTS ARE PROHIBITED BY THESE LAWS?

There are many different kinds of union-security clauses. In some cases, such as a union shop, all employees are required to join the union. In other cases, such as a modified union shop or maintenance of membership, only certain employees must be members of the union.

Under these "right to work" laws, the union shop (under which all employees have to become union members within a certain period of time after they are hired) is prohibited despite the fact that this provision is expressly permitted by the Taft-Hartley law. At the

Fifty Years Ago

"We sometimes still hear the demagogic claim put forth by organized labor's opponents that the union shop, with its agreements with employers, is improper and unjust. Our opponents pretend that they stand for the liberty and the rights of workmen. That, as a rule, 'open shop' declarations were accompanied or immediately followed by wage reductions or the imposition of poorer conditions upon employees, is a fact patent to all who have given the subject thought and investigation.

"Is it not a novel position for the worst antagonists to labor's interests to assume that they are the advocates and defenders of the rights and liberties of workmen? The mere statement of such a position demonstrates its hypocrisy and absurdity.

"Organized labor's insistence upon and work for, not the 'closed shop,' as our opponents term it, but the union shop, in agreement with employers, mutually entered into for the advantage of both and the maintenance of industrial peace with equity and justice for both, is to the economic, social and moral advancement of all our people.

"The union shop, in agreement with employers, is the application of the principle that those who enjoy the benefits and advantages resulting from an agreement shall also equally bear the moral and financial responsibilities involved."

SAMUEL GOMPERS

Annual Report to Convention of
American Federation of Labor
November, 1908.

present time, over 80 per cent of A. F. of L. workers are employed under union shop conditions.

The maintenance of membership arrangement (under which existing union members have to retain membership but non-members do not have to join) is prohibited even though it does not require a single non-union worker to join the union.

Over 12,000,000 workers are today employed under these union security agreements which would be illegal if this "right to work" legislation were universally adopted throughout the country.

These union security arrangements are prohibited

*Even though the workers want it,
Even though the employer is willing to grant it,
Even though the workers are already union members.*

UNION SECURITY PROVISIONS ARE DEMOCRATIC

Those who oppose any form of union security often do so in the name of democracy. It is undemocratic, they say, to require anyone to join a union. This sounds good but it simply does not make sense.

Is there any real difference between an employer and union deciding that an employee must join the union and deciding what his rate of pay must be, or that he may work only a certain number of hours? If the employee is not a member of the union he has no voice at all in determining his rate of pay, his hours or other conditions of employment. Why, then, is it undemocratic to require him to accept one condition of employment—union membership—when it is not undemocratic to require him to accept these other conditions of employment?

When Congress passes laws, everybody obeys them or suffers penalties. Some laws—heavy taxes, for example—none of us like. Nevertheless, we obey all of the laws because they are passed by representatives of the majority of the voters. If we do not like the laws that are passed, we have the opportunity to do something about it when election time comes around.

Democracy in the shop is no different from democracy in government. A bargaining agent—the union—is chosen by the workers. In a vast majority of cases, the workers have chosen the union they want to represent them by secret ballot in a collective bargaining election conducted by the National Labor Relations Board. Thus the union has to be the democratically chosen representative of the workers before it can ask the employer for any type of union security.

Union policies reflect the views of the majority of the workers. Each union member

has the opportunity of helping to set these policies. If the individual member objects to any policy, he can work to have the policy changed and at election time he can vote to change the union officials who have recommended the policy.

The only democratic way is to allow a union, if a majority of its members desire it, to seek a union security clause in its contract.

UNION SECURITY IS NECESSARY FOR UNIONS TO CARRY OUT BARGAINING OBLIGATIONS

The union is required by law to represent all workers in the bargaining unit, not simply union members. The wage increases, the shorter hours, the health and welfare plans, the observance of seniority—all the benefits won by the union extend to every worker in the plant or shop.

All workers receive the benefits of unionism, but only the union members through their dues carry the cost of supporting the union. The remaining workers receive the benefits of unionism without contributing to the cost of obtaining them. In order that all workers receive equal consideration, unions must be allowed to negotiate an arrangement under which all the workers would help support their collective bargaining representative.

DO WORKERS WANT UNION SECURITY?

For over four years, the Taft-Hartley law included a provision which required that, before any union shop could be negotiated, all the workers in the particular collective bargaining unit had to authorize this type of arrangement by secret ballot.

During this period 46,146 elections were held at which 5,548,982 workers cast votes. Over 91 per cent of the votes favored the union shop and the negotiation of a union shop clause was authorized in over 97 per cent of the cases.

Congress finally saw the absurdity of spending millions of dollars for elections in which the results were so overwhelmingly one-sided. In 1951 this provision of the Taft-Hartley law was repealed.

UNION SECURITY FOSTERS INDUSTRIAL PEACE

Far from becoming a bone of contention, union security clauses actually foster the development of peaceful collective bargaining relations. Industrial relations experts have long recognized the basic fact that once a union's status has been firmly established it is in a position where it can make a more constructive contribution to union-management relations.

Professor Sumner Slichter of Harvard University, a well-known and respected business economist, has summed up this point in the following words:

"... An assured status for the union is not a guarantee of successful union-employer relations but it is a prerequisite"...

Professor Slichter backs up his conclusions with these findings:

"The employer is likely to have more freedom in shops where the status of the union is established than in one where its position is more or less precarious. Where the union is not secure, it is compelled to attempt to resist the employer's discretion at every point where he may discriminate against union members in favor of non-members."

Many employers have welcomed the development of union security arrangements because a more stable union organization has assured more highly qualified workmen, a more productive work-force, and, in particular, a more constructive union attitude toward improving efficiency and lowering costs.

LET EMPLOYERS AND UNIONS DECIDE UNION SECURITY QUESTIONS FOR THEMSELVES

In the old days, questions about wages, hours, and working conditions were decided only by employers. The individual worker, without union organization, was helpless against low wages, long hours, or sweatshop conditions.

Slowly the country came to realize that individual workers must have the opportunity, through self-organization, to attain bargaining power equal to that of management.

With equality of bargaining power, questions of wages, hours, and conditions of employment can be settled most effectively by employers and workers themselves. They are the ones who are most familiar with these problems. They are the ones who, by bargaining across the table, can reach an agreement which is most satisfactory to all concerned. Because no agreement can be reached unless both sides voluntarily subscribe to it, the rights of workers and employers are safely protected.

The nation's official policy, originating in the Wagner Act and continued even under the Taft-Hartley law, is one of "encouraging the practice and procedure of collective bargaining."

Collective bargaining has been proved a success. Approximately 95 per cent of all bargaining agreements negotiated each year are concluded without any stoppage of work. In 1953 the total time lost from strikes amounted to only one-fourth of one per cent of the total time worked.



DEMOCRACY IN ACTION

With this record, government should not interfere in bargaining. Both labor and management agree on this.

Questions of union security can be left in the capable hands of workers and employers. There is no need for either the state or federal government to interfere in this process through any so-called "right to work" legislation.

"RIGHT TO WORK" LAWS ENDANGER THE PROGRESS OF AMERICAN WORKERS

During the past 20 years, the average worker has seen the following changes:

Wages in manufacturing, for example, have increased from \$17 to more than \$70 a week.

The 40-hour week has been adopted almost universally.

Average income per person has risen from \$360 to \$1,553 a year.

These gains have not been a gift from American employers. They have been achieved by the workers themselves, chiefly through union organization which has given workers equality of bargaining power with employers.

These gains are now threatened by state "right to work" laws. If these laws are passed, organized employers will become stronger. As a result

*UNIONISM will be weakened
COLLECTIVE BARGAINING will become one-sided bargaining*

*WAGES can be more easily reduced
CONSUMER PURCHASING POWER will drop*

FULL EMPLOYMENT will be harder to maintain

Workers, employers, and the general public all have a stake in this fight to maintain effective unions and equal bargaining power.

DEFEAT ANY "RIGHT TO WORK" LAW IN YOUR STATE!

APPENDIX

STATES WITH LAWS AGAINST UNION SECURITY

State	Date Adopted
Alabama	August 1953
Arizona	March 1947 (<i>made effective by referendum in 1948</i>)
Arkansas	February 1947
Florida	November 1944 (<i>constitutional amendment</i>)
Georgia	March 1947
Iowa	April 1947
Louisiana	July 1954
Nebraska	June 1947
Nevada	March 1951 (<i>amendment to Act of 1907</i>)
North Carolina	March 1947
North Dakota	March 1947 (<i>adopted in primary election in June 1948</i>)
Mississippi	February 1954

South Dakota	March 1947
South Carolina	March 1954
Tennessee	February 1947
Texas	April 1947 (<i>additional law regulating union security enacted September 1951</i>)
Virginia	January 1947 (<i>with amendments effective June 1954</i>)

STATES WHICH HAVE REPEALED LAWS RELATING TO UNION SECURITY

State	Date Repealed
Maine	May 1947. <i>Prohibited closed shops but permitted union shops. Defeated in referendum September 1948.</i>
New Hampshire	June 1947. <i>Prohibited union security agreements involving 5 or fewer employees and prohibited such agreements involving more than 5 employees unless certain conditions were met. Repealed March 1949.</i>
Delaware	April 1947. <i>Declared union security agreements to be against public policy; established set of "unlawful labor practices" prohibiting all types of union security. Repealed June 1949.</i>

STATES WHICH HAVE DEFEATED BY REFERENDUM PROPOSED "RIGHT TO WORK" LAWS

California	<i>Proposed constitutional amendment defeated at general election November 1944.</i>
Maine	<i>Initiative petition for right-to-work Act defeated at general election September 1948.</i>
Mass.	<i>Initiative petition for right-to-work Act defeated at general election November 1948.</i>
New Mexico	<i>Proposed constitutional amendment defeated in referendum November 1948.</i>

STATES IN WHICH "RIGHT TO WORK" LAWS HAVE BEEN DEFEATED BY LEGISLATIVE ACTION.

California	Kentucky	Oregon
Colorado	Maryland	Pennsylvania
Idaho	Missouri	Utah
Kansas	Oklahoma	Wyoming

WHAT OTHERS SAY

Harry S. Truman
Presidential Message to Congress June 20, 1947
Concerning the then pending Taft-Hartley law

"The bill disregards the voluntary developments in the field of industrial relations in the United States over the past 150 years. Today over eleven million workers are employed under some type of union security contract. The great majority of the plants which have such union security provisions have had few strikes. Employers in such plants are generally strong supporters of some

type of union security, since it gives them a greater measure of stability in production."

Executive Committee of the
Federal Council of the Churches of Christ in America
1949 statement of "The Church Looks at Industrial Relations"

"We believe that compulsory union membership should be neither required nor forbidden by law. The decision should be left to agreement by management and labor . . .

"Where either the closed or the union shop emerges, with proper safeguards, as the result of collective bargaining, we believe the agreement arrived at on this point should be approved and supported by church people."

Most Reverend Francis Rummel, Archbishop of New Orleans
Telegram June 1, 1954 to
Committee of Louisiana State Legislature

"Please weigh carefully that the text of the 'right to work' bill is too involved and lacks clearness and simplicity of expression. It is a misnomer because it actually denies what it pretends to give, namely, the right to work. It is reactionary because it nullifies all that has been accomplished in our State through the organized labor movement for the mutual benefit of working classes and the stability of industry.

"It is insincere because, while it pretends to guarantee the right to work, it actually frustrates that right, in effect exposing labor to lose security, a decent standard of living and humane working conditions. It makes a mockery of the constitutional right to organize for the common good and welfare. It invites continuing and recurring social strife and discontent. In a word, it is unfair and unsocial class legislation contrary to the common good.

"Labor no less than management needs reform, but neither should be virtually outlawed. In our estimation the 'right to work' bill does not deserve the approval of your honorable committee, and I speak in the interest of social justice, equity and public welfare."

Rabbi E. J. Lipman, Director, Commission on Social Action
Union of American Hebrew Congregations
Statement November 18, 1954

"Without doubt the so-called 'right to work' legislation now in force in 17 states is designed to impair the right to organize freely, and to undermine the collective bargaining process. In legislating against the union shop, these states have simply made it possible for employers to hire non-union workers in order to depress wages and working conditions as they please. The 'right to work' law is a fraud. What it really means is the spurious and unobtainable right of an individual to stand alone, to represent himself, without the indispensable strength which can come only through union organization in a highly industrialized society.

"Against such deceitful subterfuges, against such attempts to impair the right of labor to organize, the adherents of religious faith—whether Judaism or Christianity—must speak out with candor and courage."

"RIGHT-TO-WORK" LAWS

Three Moral Studies by

- AN OBLATE FATHER
- AN EMINENT RABBI
- A METHODIST DEAN

FOREWORD

FOR ALMOST as long as working men and women have joined together in unions to improve their conditions, our State legislatures and our Federal Congress have been besieged with proposals to put a prohibition on union security agreements voluntarily negotiated between union members and their employers.

Over the years, many labels have been attached to this movement. The "American Plan" was one; "compulsory unionism," another. More recently, the proponents of this movement have come forward offering what they describe as a guaranteed "right" to work. So-called "right-to-work" bills have been adopted or offered in most of our states.

Certainly, no one would appreciate an unqualified "right" to work more than union members. We would indeed like to be free of the worries about layoffs and unemployment. However, on examination we have found that these so-called "right-to-work" laws are not intended to guarantee anyone a right to a job. Their single purpose is to put a prohibition on all forms of union security.

The proponents of this legislation argue that union security agreements between union members and their employers constitute an interference with man's God-given "right" to work.

For this reason, the International Association of Machinists invited three eminent and respected clergymen of different faiths to weigh the moral values of these so-called "right-to-work" laws. We believe that the qualifications of calling and education and faith of these three men cannot be challenged.

These articles, first published in our weekly newspaper, "The Machinist," are reprinted in this booklet in an effort to help all fair-minded Americans to put this "right-to-work" movement in its true perspective.

These articles appear verbatim, as they were submitted by the authors. There was no advance conference among these men. There was no suggestion at any time as to what these men should write. In our invitation, we made it clear that we wanted an honest, moral judgment—without regard to the policies of the International Association of Machinists.

The three articles speak for themselves. They represent what is in the minds and the hearts of these three noted scholars, written without fear of criticism either from union members or from management.

We believe that anyone who takes the trouble to read these three studies thoughtfully will be richly rewarded through a better understanding of one of the major moral and social issues of our time.

International Association of Machinists
Washington, D. C., 1955

W. J. Hayes
International President



REV. WILLIAM J. KELLEY, O.M.I., LL.D.



DR. ISRAEL GOLDSTEIN



REV. DR. WALTER G. MUELDER

INTERNATIONAL MUSICIAN

A MORAL STUDY

REV. WILLIAM J. KELLEY, O.M.I., LL.D., is a lecturer at Catholic University, Washington, D. C., and one of the nation's authorities on labor legislation. For more than six years he served as chairman of the New York State Labor Relations Board and for three years before as Director of Education for the New York State Joint Legislative Committee on Industrial and Labor Conditions. He is an experienced arbitrator.

Nihil Obstat:
Patrick W. Gearty, Censor Deputatus

Imprimatur:
Patrick A. O'Boyle, Archbishop of Washington
Note: The significance of the Imprimatur is that there is nothing in this article contrary to the teaching of the Catholic Church.

LL.D.

A RABBI LOOKS AT "RIGHT-TO-WORK" LAWS

DR. ISRAEL GOLDSTEIN, Rabbi of the Congregation B'nai Jeshurun in New York, has been president of the American Jewish Congress since 1951. He is also professor of history at the University of Judaism, Jewish Theological Seminary in New York. In 1935 he served as a member of the National Labor Relations Board. He has been president of the Jewish Conciliation Board of America since 1929, and is co-chairman of the Commission on Religious Organizations of the National Conference of Christians and Jews.

THE ETHICS OF THE RIGHT TO WORK

REV. DR. WALTER G. MUELDER, Dean and Professor of Social Ethics, Boston University School of Theology, Boston, Mass., is one of the nation's foremost teachers of Christian Theology and Christian Ethics and a recognized student of the Bible. He is an ordained minister of the Methodist Church. His learned writings include "Historical Outline of the Bible," "Development of American Philosophy" and "Religion and Economic Responsibility."

● On October 16, 1946, certain leaders of the Jewish, Catholic, and Protestant Faiths published a Declaration called "Pattern for Economic Justice." The Declaration enunciates eight rules of conduct applying them to the thoughts and the actions of persons in the industrial arena and judging the same. The signers of this document acted as individuals not as official representatives of any religious bodies. Yet the signers were men of experience in the field of morality with specialized experience in industrial relations and human relations; hence their eight-point program—Pattern for Economic Justice—was a meeting of the minds on social and moral matters. This meeting of the minds deserves restating at this time.

1. The moral law must govern economic life.
2. The material resources of life are entrusted to man by God for the benefits of all.

● In the Jewish religious tradition, labor and the laborer are invested with dignity and blessedness. There is a saying in the Talmud, "Great is work, for it honors him who performs it!" Work is thus glorified and idleness deplored in Judaism because it is felt that through labor, man grows, matures and becomes a creative personality, and that the incentive of work helps to bring out the best and finest aspects of human nature.

All men hunger after opportunities to put their faculties, manual or intellectual, to productive use. For, as has been said, "Useful labor is a means of serving God." This aspiration for a chance to create and produce, to earn one's way in the world rather than to be a subject of charity is of universal character. It has received expression not only in the work of Jewish thinkers but also in such documents as the Universal Declaration of Human Rights of the United Nations. The concept of the right to work guaranteed by the government or by employers thus creates

● The direct appeal to a "right-to-work" arouses a spontaneously warm response in the mind and heart of any sensitive person. In American society work has a high value. It represents productivity and self-respect. A person who is willing to work thereby signifies his sense of responsibility. An unemployed person who wants to work is well thought of and commands sympathy. Americans dislike unnecessary dependence on Government. At a time when a few people have learned how to exploit the welfare of Government the demand for an individual opportunity to work seems to express personal integrity. But for these very reasons it is important to give a realistic analysis of those legislative attempts under the slogan of the "right-to-work." For the slogan seems to assume that an obvious affirmative response to the "right-to-work" can be made and that the freedom of opportunity to work without union membership is a simple and self-evident

3. The moral purpose of economic life is social justice.

4. The profit motive must be subordinated to the moral law.

5. The common good necessitates the organization of man into free associations of his own choosing.

6. Organized cooperation of the functional economic groups among themselves and with the government must be substituted for the rule of competition.

7. It is the duty of the State to interfere in economic life when necessary to protect the rights of individuals and groups, to aid in the advance of the general economic welfare.

8. International economic life is likewise subject to the moral law.

This eight-point program carries explanatory notes for each point and a policy statement from the respective faiths and the names of the signers.

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visions and hopes of a secure and prosperous existence beyond those inspired by almost any promise which can be given in today's society.

Thus it may seem paradoxical that a Rabbi and a liberal, should condemn the "right-to-work" laws which have been passed in 17 states. I do so because I know that the term "right-to-work" in these statutes is a fraud and a misnomer to conceal their true purpose; that these statutes do not guarantee anyone the right to work but represent merely an attempt to capitalize on the hopes raised by a guaranteed "right-to-work" in order to restrict or outlaw completely all forms of union security arrangements worked out in collective bargaining by labor and management.

These "right-to-work" laws do not give unemployed workers any greater rights to jobs than they have in states without such legislation. They do not protect workers from discharge in the event of possible depression or

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moral fact. We shall see that the right to work is *not* self-evident.

In modern industrial society personal and group relationships are highly complex. A long history lies behind the present structure of relative justice in industry. Each job relationship, whether of management or of workers, is surrounded by a firmament of understandings, social policies, and legal enactments which defy self-evident slogans. The significant peace of our present industrial society has been made possible by organizational and institutional agreements entered into through collective bargaining. Tens of thousands of these agreements are involved in the warp and woof of the employment situation. Work is not individualistic, it is a network of conditions, responsibilities, and opportunities.

A recent writer has wisely pointed out that the relative justice of labor management relations today is the product of understandings

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MAN, MACHINE, MUSIC AND MUSICIANS

BY JAMES C. PETRILLO



RCA's new "Electronic Music Synthesizer" developed at the David Sarnoff Research Center, Princeton, New Jersey, is operated by Dr. Harry Olson at the keyboard and Herbert Belar at the control panel. The function of the instrument is to create music in an unlimited range of tone variations. It has a capacity for originating endless varieties of rhythms.

EDITOR'S NOTE: This is the first of three articles, written by President Petrillo, concerned with the whirlwind growth of electronic machines in the world of industry and its effect upon the workingman. Musicians have long known it as "canned music." Millions of other trade unionists are about to learn of it as "automation."

A new word zooming across the horizon during the past year has provided writers, columnists and editorialists alike with material for millions of words of explanation, argument and forecasts, ranging all the way from praise of the "second great industrial revolution" to criticism of a "robot economy."

"Automation" is the technical term coined by engineers to describe the substitution of automatic and electronic devices for human observation, decision and effort. The word is sweet music to industrialists but a dirge to labor leaders seeking the answer to unemployment.

Automatic machines that sense, feel and count are now available; there are computers capable of accepting or rejecting pieces, "thinking through" to logical decisions, arranging entire musical scores, and carrying out an entire operation without a human hand or mind to guide it. Through electronics, the

new machine age has advanced beyond the era of control by technicians, known as "technocracy" to that of automatic reasoning and performance—"automation."

Consider this: Recently the Magnecord Company of Chicago, makers of magnetic tape equipment, demonstrated how automation can mix and bake a cake. The engineers used a roll of magnetic tape as the "memory device," stored on it in coded form the exact ingredients, the proper mixing, moulding and baking of a cake. This "memory" tape was fed into a machine process that produced in record time something comparable to what "mother used to make"—all without benefit of the human hand.

A new kind of assembly line producing 1,000 radios a day is replacing one formerly employing 20 workers. Now two girl monitors will suffice.

A prominent Harvard economist recently

said that all the industrial plants built in 1950 could be made automatic—and their hundreds of thousands of workers reduced sharply—for \$600 millions. The plant investment would soon be absorbed through reduced payrolls.

In Cleveland, the new Ford Motor Co. engine plant, equipped with electronic controls and automatic machinery, turns out twice as much work with 250 men as formerly was done by 2,500 employees.

Its strange, new, self-generating quality is making automation grow several times the speed of past technological changes.

Douglas Larsen, NEA syndicated columnist, writing in the New York World Telegram and Sun, says there are some experts who claim automation threatens to throw the fundamental patterns of life and trade out of joint, making present sociological and governmental controls obsolete.

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INTERNATIONAL MUSICIAN



Here hospitality
is the citizen's first
concern, and he
has varied means
of displaying it.

CLEVELAND has been labelled "an overgrown country town." One thing certainly it has grown away from, and that is the one-train-a-day schedule. Never was metropolis easier to get to. For as the capital of a great trade empire, the seventh largest city in the United States and an industrial giant ranking with the greatest in the world, Cleveland has the largest municipal airport in the world and train connections which extend with bee-line directness between it and practically every other city in the United States.

Easy to get to, and easy to get around in, once there. The A. F. of M. Convention visitor, for instance, may be taxed from railroad terminus to his hotel during the Convention week of June 6th, or he may cover the distance walking, since it is only a short way from Union Station up Euclid Avenue.

Our visitor will find by sauntering a few blocks thereabouts that the metropolitan area of the city stretches out from the Lake Erie shoreline like a fan. All major hotels, the shopping districts, transportation points, amusements, and the Public Auditorium where the Convention sessions are to be held are within a few minutes' walking distance. The downtown area is compact, and conveniently laid out.

The hub of the city's business, convergence point of all arterial avenues, is the Public Square. This portion of the city, purchased in 1795 by the Connecticut Land Company for \$1.75, is now a modern business and transportation center valued at more than \$20,000,000.00. Divided into four quadrangles by intersecting streets, it provides space for monuments, outdoor forums, and community get-togethers, is in fact a remnant of the growing village which was Cleveland during the early part of the nineteenth century. The plot which was then enclosed by a picket

fence to keep out cows and pigs, today is alive with the nervous rush of endless automobile traffic and an exciting array of business enterprises.

Towering over the Square and casting its long shadow like a sun-dial marker across the downtown shopping district is the fifty-two story Terminal Tower, seventh tallest building in the world. (The other six are in New York City.) Other parts of the Terminal Building unit are a railroad station, a large department store, a modern hotel and several shops. If the visitor wants a spectacular view of the entire city, as well as of the beautiful shores of Lake Erie extending east and west, he has only to visit the observation room of the Tower on its forty-second floor.

Next to the Public Square, it is the Mall which holds the attention. A civic center extending from the main business area to the

lake, this development of seven great buildings around a spacious seventeen-acre downtown garden spot overlooks Lake Erie and extends into the heart of the business district. It represents an investment of more than \$40,000,000.00.

Most prominent in this grouping of buildings is the Public Auditorium where the A. F. of M. Convention is to hold its sessions and where an audience of 20,000 may sit and not a pillar obstruct the view. Since it was dedicated in 1922, it has housed many of the largest meetings and expositions held in the United States. In 1926 Suzanne Lenglen of France defeated Mary K. Browne of America there in one of the most exciting tennis matches in history; in 1927, 4,000 trained voices sang there in a Sangerfest with a special chorus directed by Bruno Walter; in 1930, the first Scout-O-Rama or Boy Scout Exhibition was held there; in 1934, 6,000 Welsh countrymen united in singing their national hymns; in 1936, the Municipal Collection of Cleveland Art display was presented; in 1938 a record of 68,078 music lovers attended the Metropolitan Opera there; in 1939 Fiorello H. LaGuardia as Mayor of New York assured an audience of 9,000 that "the republic would rise again"; in 1939, the first American Congress of Obstetrics and Gynecology convened there; and in 1941, the Cleveland International Exposition representing twenty-two nations opened there. What with concerts, recitals, prize fights, bicycle races, flower shows, political conventions, revivals, circuses, and auto shows, this building probably stands second to none for the versatility and the significance of its offerings.

There is a reason for the Auditorium's popularity as a meeting place. It has three theaters, ten halls seating seventy-five to 500 each, and many committee rooms and offices. The main auditorium seats 12,500. The Music Hall seats 3,000 and can be thrown together with the main hall so that 16,000 can watch the action on the 5,000 square foot stage. Fourteen events may be held in the building simultaneously. It is here, incidentally, that during June, July and August, the Cleveland Summer Orchestra presents light musical programs in a beautiful garden setting.

Another building on the Mall, erected to accommodate large open air festivities, is the

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Cleveland Public Auditorium and the Mall





The Melodic Strings of Peterborough, Canada. Left to right: Olive M. Searles, piano; R. Cecil Searles, violin, leader and secretary of Local 191, Peterborough; Bernard Holloway, violin; Thomas Smith, cello; Paul Koukie, bass; Eveline M. Foster, violin; George Simmons, viola.

SMALLER ENSEMBLES

... their place in public performance

● Blatancy, hubbub and ballyhoo are this age's trademarks. Buildings must be big, and traffic noisy. National debts must scream and atoms burst to the tune of billions of dollars. Whence, then, the popularity of that small, quiet, unobtrusive group, the chamber ensemble?

The present need for such music lies perhaps in the very fact of contrast. It so definitely does not complete; it so surely *does* offer a palliative. No matter how rushed life is, no matter how confused its issues, here is one activity which may be engaged in without encroachment on one's ambitions or without conflicting with one's workaday schedule.

During the past winter large cities especially have basked in various sorts of chamber music. To take a single mid-winter week in New York City: Robert Casadesus, Zino Francescatti and the Guilet Quartet collaborated in a French program; the Musicians Guild opened its ninth season; the Classic String Quartet rendered a program in line with its title; and the Alma Trio played the first program of its Beethoven Cycle.

The Alma Trio incidentally is a good instance of chamber music rising from a world apart and maintaining itself through drawing about it kindred spirits. It was organized eight years ago at the Alma Estate of Yehudi Menuhin in the Santa Cruz Mountains, and

has since travelled as far as Cuba, Canada and Alaska, in addition to coast-to-coast tours. After its 1954 summer series on the West Coast it was engaged in September and October for an extended tour throughout New Zealand and Australia.

The Reisman Trio which is currently touring the far West and deep South has had from the start a stability denied to many ensembles. For the members—pianist Shirley, violinist Mona and cellist Barbara—have as sisters trained together through most of their lives. Their concerts possess that effortless unanimity possible only in smaller groups, the members of which are intimately associated.

A concert trio which has played for six solid years in one place with the same personnel is the Hans Kaufman Trio of Toronto. Made up of Clarence Sawyer, piano; Herbert Jennings, cello, and Hans Kaufman, violin, it presents music of high level every evening in the dining room of the St. Regis Hotel in Toronto.

Another Canadian ensemble, this one based in Calgary, is the Coste House Chamber group which consists of two violins (Myrtle Paget and Ron Senkow), viola (Millie Wills), piano (Mary Hughes) and cello (Don Palmer). In February it was engaged by the Lethbridge Women's Musical Club to play a concert for some five hundred chamber music lovers.

The String Quartet

The string quartet, because it gives proportionate prominence to the four tonal levels, because it is flexible, and because it is provided with an immense and excellent literature, has always been a popular form of chamber music. Concert hall facilities are sometimes provided by museums, libraries and art galleries. Thus the American String Quartet, a well-known New Jersey ensemble, presents a regular series of concerts, one Sunday a month, throughout the Winter, in the Newark Museum. Its members are cellist Dr. Russell Kingman, formerly a student of

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Pablo Casals, violist Benjamin and violinists Samuel Applebaum and Albert Hemmerlin.

The Philadelphia Coffee Concerts Committee is the sponsoring group for the current series of programs presented by the Stringart Quartet in that city, its members Erwin Eisenberg and Veda Reynolds, violins; Gabriel Braverman, viola, and Hershel Gorodetzky, cello. The April 3 concert will give first performance to *Piece for String Quartet*, by Richard Yardumian, this commissioned by the Quartet. Subscribers like the informality of the concerts, which allow them to sit comfortably in the Terrace Room of a Philadelphia Hotel, and drink coffee at intermission time.

Colleges and conservatories which maintain quartets-in-residence number a score or so. We can think of no better gauge of cultural aspiration than this provision for having performing groups of impeccable craftsmanship and high musicianship as an integral part of the educational setup. The LaSalle String Quartet, for instance, formed in 1946, was appointed to the Faculty of Colorado College as quartet-in-residence for a period of four years. In 1953, the Quartet became resident string quartet of the Cincinnati College of Music. This by no means binds the group exclusively to campus concert-giving, however. On the contrary, it is the college policy to make the quartet easily available to other music centers for concerts, chamber-music workshops and lecture recitals.

So the LaSalle Quartet goes on nation-wide tours each Spring; it gives programs in public and private schools; it demonstrates its technique in the public school systems of Baltimore, Cincinnati, Boston, Denver, New York, Milwaukee and other cities. The quartet's members all have had experience in line with their present pursuit. Violinist Walter Levin formed a string quartet at the age of sixteen and toured extensively with it in the Near East. Violinist Henry Meyer was formerly a member of the Prague String Quartet. Peter Kamnitzer for three years was first violist and member of the string quartet of San Antonio Symphony. Richard Kapuscinski, while solo cellist with the Baltimore Sym-



Alma Trio: Maurice Wilk, violinist, Adolph Baller, pianist; Gabor Retjo, cellist.

phony, headed the cello department at Peabody Conservatory.

An interesting sidelight on the scope of this group: in May, 1954, while touring in Europe and Israel, it performed the world premiere of Herbert Brun's String Quartet Opus 18, in a concert sponsored by the United States Embassy in Tel Aviv, Israel. Now an international jury meeting in Zurich, Switzerland, has selected this work as one to be presented at the festival of the International Society for Contemporary Music at Baden-Baden, Germany, in June of this year.

The Chamber Orchestra

The article on "The Chamber Orchestra" in the February issue seemingly whetted appetites for more information concerning smaller-than-symphony ensembles. Of the many bits of information sent this office, the most intriguing items concern the reason behind the formation of these very workable groups.

Many are offshoots of *bona fide* symphonies. Thus twenty-two musicians of the Pittsburgh Symphony comprise the Gatto String Ensemble. The Zimmler String Sinfonietta, organized in 1945 by cellist Josef Zimmler, has seventeen regular players, all of them members of the Boston Symphony: ten violinists, three violists, three cellists and one player of the double-bass. It plays without a conductor. The Philharmonic Chamber Ensemble is composed exclusively of members of the New York Philharmonic-Symphony, and the idea of its formation originated with Leon Temerson, a member of the orchestra. Dimitri Mitropoulos is its Honorary Chairman. A distinctive feature of the ensemble is its rotation system, with each composition on any given program played by a different group. Thus all members are given equal incentives and opportunities. The Chicago Symphony Chamber Ensemble, consisting of ten members of the Chicago Symphony Orchestra—Victor Aitay, Juan Cuneo, Clark Brody, Leonard Sharrow, Alan Fuchs, James Vrhel, Ray Still, Ernest Liegl, David Greenbaum, Rolf Persinger—perform programs of works intended for rare instrumental groups seldom heard by concert audiences. The pocket-size Northwest Sinfonietta conducted by Henry Denecke, which has for some years now toured annually throughout the United States, is an offshoot of the Minneapolis Symphony.

Not all such ensembles are chips off the old block, however. Often they seem to have sprung from nowhere and at the simple urging of instrumentalists with a yen to play in ensemble. Once started, radio sometimes offers them a main or subsidiary means of support. The Melodic Strings of Peterborough, Canada, for instance, has just completed a series of Music Appreciation programs for the local Radio Station CHEX.

Radio's Offspring

The Longines Symphonette looks almost entirely to radio for its support. Heard coast-to-coast on Sunday afternoons, it had its first broadcast, with its present conductor Mishel Piastro on the podium, over radio station WEAJ in New York in 1941, and has been

(Continued on next page)



The Reisman Trio: Mona Reisman, violinist; Shirley Reisman, pianist; Barbara Reisman, cellist.

SMALLER ENSEMBLES

(Continued from previous page)

on the air ever since. Broadcast to millions of homes over a selective network of the most powerful radio stations in the country, it has established a reputation for good solid fare in every nook and corner of the United States and Canada.

Its conductor is one of many who have made the transition to the podium via the concert master's desk. He studied violin at the Petrograd Conservatory under Leopold Auer, then embarked on a concert tour which took him not only through Europe but to Siberia, India, China, Japan, Siam, Sumatra, Java, Australia, and New Zealand. After a decade of service in the New York Philharmonic as its concert master, he took over the conductorship of the newly formed Longines Symphonette.

Unhampered by size, the Symphonette has toured through the United States, Mexico and Canada. It has unfolded possibilities for hundreds of communities which can neither organize nor maintain a full-sized symphony. Well within the range of many communities, it has enriched the lives of citizens by more frequent hearings of living music produced by live musicians playing before actual audiences. This year in its Autumn coast-to-coast tour it will feature Morton Gould's *Tap Dance Concerto* and Don Gillis' *Symphony 5 1/2*.

Chamber orchestras, being more wieldy than the larger varieties, are sometimes fathered and kept going through the sole efforts of a single individual. Thus Samuel

Longines Symphonette,
Michel Piastre,
conductor



Sholom Secunda almost nine years ago inaugurated a "symphony series" at Concord Hotel in Kiamesha, New York. At first it was something of a task to convince the management that guests at summer resorts can and do appreciate "pop" symphony programs. However, now, after eight years, the project has proved so successful that the Concord Hotel owner, Arthur Winarick, and others in charge feel it is indispensable. It presents

concerts during the months of July, August and through Labor Day.

Modern Works

It is evident that chamber music is growing in its aims and in its functions. Perhaps the most convincing sign of this is the fact of composers bending their efforts to write works for such combinations. When the fifth anniversary of the Serge Koussevitzky Music Foundation was celebrated in February in the Library of Congress, for instance, the Kroll Quartet had composer Vincent Persichetti sitting in with it, playing his new Quintet for Strings and Piano, commissioned for the occasion. Sam Morgenstern for a program of chamber music presented in Town Hall, New York, early this year, composed "Combinations," so-called because each of its five movements was written for a different grouping of the five instrumentalists who participated. Also composed for that evening of chamber music presented with Lois Wann as oboist was *Sonatine for Oboe and Piano* by Darius Milhaud.

A very practical merging of the efforts of composers and chamber music players was recently witnessed at Carnegie Recital Hall in New York City. In a series of concerts from February to April the newly merged League of Composers and the United States Section of the International Society for Contemporary Music presented several chamber music concerts in which new works by Americans and Europeans received first performances.

However, the foregoing examples are not exceptional. Chamber offerings, unlike symphony programs, invariably contain at least one new work. Audiences come to have revealed to them contemporary musical compositions as well as contemporary interpretations. If this is not being forward-looking and healthfully adventurous, we search in vain for a better example.

This at least is certain: When composers get to thinking in terms of chamber music, one can be sure it is here to stay—and here to speak in the modern as well as the classic and romantic idioms.

CLEVELAND CONVENTION CITY

(Continued from page seventeen)

Municipal Stadium, dear to the heart of baseball fans.

University Circle overlooking Wade Park on Cleveland's east side, holds two other of the city's cultural treasures: the Cleveland Museum of Art and Severance Hall. The Museum, an architectural gem mirrored in a wide lagoon, over which it faces Euclid Avenue, stands pure white against a background of trees and lawns. In front of its great doors is a bronze reproduction of Auguste Rodin's *The Thinker*. The building gives food for thought indeed. Through its cooperation with the city's schools and colleges it has become an essential factor in the educational life of Cleveland. Incidentally, among its extensive collections is a comprehensive display of musical instruments historically and geographically arranged.

Severance Hall as the \$2,500,000 home of the Cleveland Symphony, has done much to carry the story of Cleveland's educational and cultural progress to the rest of the world. It was in 1928, precisely on the orchestra's tenth birthday, that J. L. Severance bestowed on the orchestra a gift of \$1,000,000 for an auditorium. It was dedicated three years later—it had turned out to be far more expensive than the donor had at first reckoned—and with its possession the Cleveland Orchestra came into its maturity.

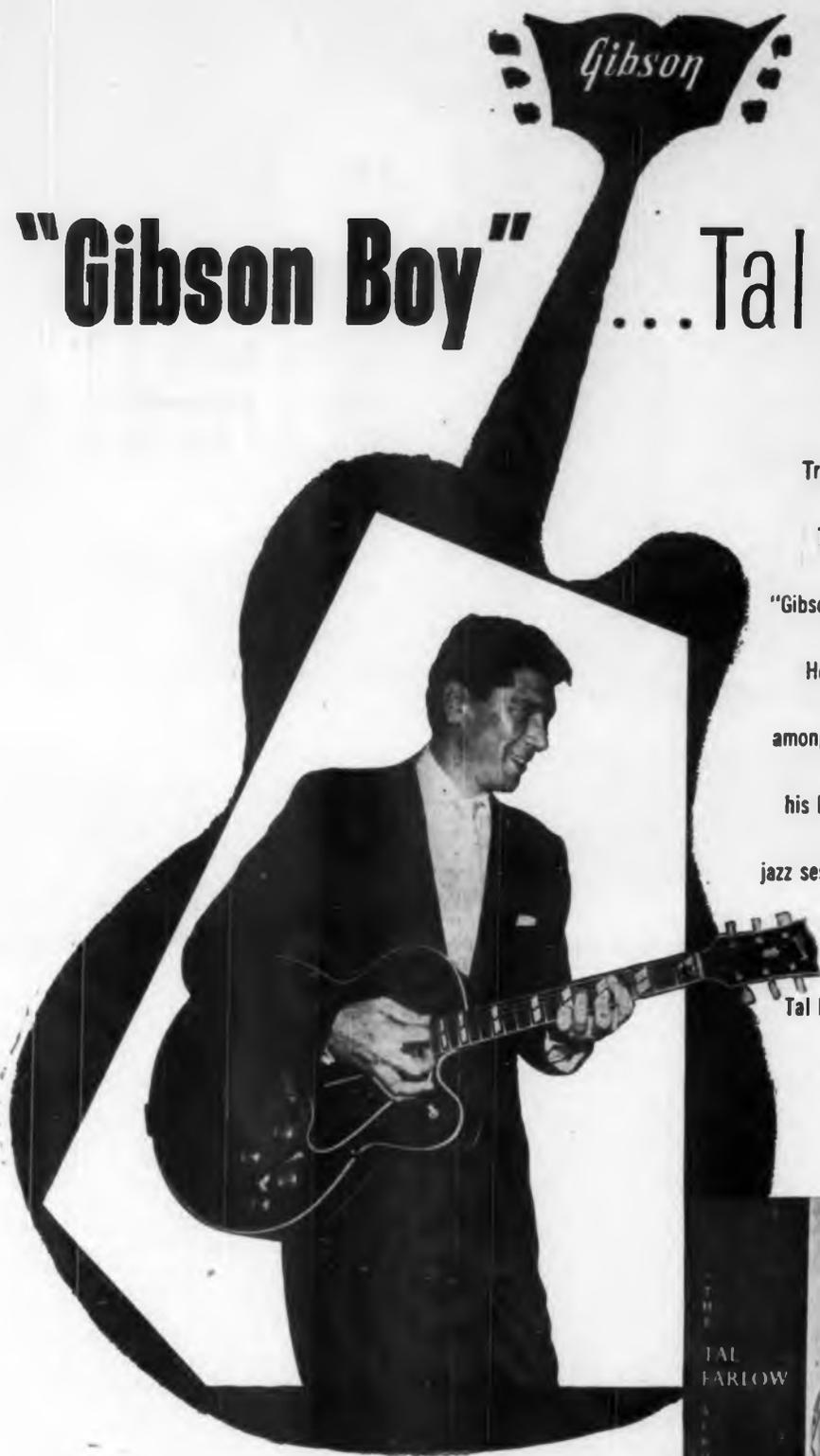
Another organization of note is the Western Reserve Historical Society which occupies two seventy-room buildings opposite Wade Park. One of its many interesting displays is the Richard Warren Miniature rooms depicting the homes of one family from Plymouth Colony from the year 1620 to 1880.

Summer entertainment of course focuses on the city's score or so parks whose deep ravines, lagoons, natural waterfalls and fine old forests, not to mention miles of lake shore, give them an attraction over most. Also Cleveland, like other cities, has a lively theater life, its Playhouse Square offering 12,000 seating capacity with productions fresh from Hollywood sets and Broadway houses. Baseball will be in season. The Cleveland Indians in the American League will undoubtedly be on their home grounds some time during the week of the Convention.

However, if this fifty-eighth Annual Convention follows the lines of the thirty-ninth (also held in Cleveland) it is more than likely that the parks and the playhouses will not see much of our delegates. According to the late Chauncey Weaver, writing in the *International Musician* as of July, 1934, "Nicola Gugliotta's fine band and the Cleveland String Quartet—Josef Fuchs, first violin, Rudolph Ringwall, second violin, Carlton Cooley, viola and Victor D. Gomez, cello—were on hand to entertain on all occasions, and nothing could surpass the fine tact and foresight displayed by Local 4 in bringing the delegates together in a social way at every opportunity."

A hospitable city, Cleveland, and hospitable locals, 4 and 550. And that's saying everything.

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MUSIC

IN

UTAH

MUSICAL OUTPUT IN THIS STATE, ALONG WITH ITS BUSINESSES, AGRICULTURAL PROJECTS, PUBLIC UTILITIES AND SOCIAL ACTIVITIES, IS IN A VERY REAL SENSE A CONCERN OF THE COMMUNITY ITSELF

● Utah's early musical life is directly traceable to Brigham Young,* who was the President of the Church of the Latter Day Saints at the time of the settlement of the State by Mormons in 1847. Two weeks after the arrival of the settlers, in fact, scarcely before the yawning rents in the canvas of the covered wagons had been neatly sewed by industrious housewives, a "Bowery" had been erected for worship, with ample space for a choir, this latter provision the result of Young's belief that music should form a part not only of church ritual but of community life as a whole.

It was Brigham Young also who in the early 60's selected Joseph H. Ridges to build the organ in the Tabernacle, an epical project in itself in those days of wilderness taming. This was as much a local enterprise as sowing the seeds which the settlers brought on their western trek in neatly marked packets. Speci-

mens of wood were submitted by the churchmen from all over Utah. The type chosen—a fine grain of the white pine variety—came from the hills around Parowan and in Pine Valley, over 300 miles south of Salt Lake City. So day after day the heavy logs were hauled by oxen over the rough roads, over streams temporarily bridged. "In crossing one stream," the Mormon historian, Levi Edgar Young, states, "the logs were let down over the bank with ropes and the oxen driven some miles to find a ford." The glue for the pipes was made of hundreds of cattle and buffalo skins, by boiling the strips in large pots over fires. After such community effort, the organ naturally became a community possession. The people's pride in it was well founded, for, at the time of its dedication in October, 1867—this occurred at the semi-annual conference of the Church—it was the largest pipe organ in America.

The choir of 150 which presided on this occasion was a development of the Salt Lake City Choir which had been organized in the early 1850's on the express command of Brigham Young. On July 4, 1873, the first Taber-

nacle Choir concert was given—an afternoon concert, incidentally, since the Tabernacle had no means of illumination. Under the directorship of George E. P. Careless, who became leader of the group in 1867, the choir began to take on wider outlines, serving both Mormon and non-Mormon contingencies. On June 3, 1875, Careless directed a production of Handel's *Messiah*, the first given in the intermountain West. A series of nation-wide broadcasts inaugurated in 1929 have continued uninterrupted for twenty-five years, probably the longest continuously presented sustaining program in the history of American radio. Next August, the 375 members of the choir will make a European tour, visiting Great Britain, Holland, Denmark, Belgium, France, Germany and Switzerland, and on their way home, will make appearances in midwestern and eastern centers of the United States. Sponsor of the tour is the Church of Jesus Christ of the Latter Day Saints.

Symphonic activity in the State lagged somewhat behind the choral. In 1892, through the endeavors of conductor Anton Pedersen, the Salt Lake Symphony Orchestra came into

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* Two of Brigham Young's grandchildren, Emma Lucy Gates and B. Cecil Gates, between 1918 and 1923 organized and took leading roles in the Lucy Gates Grand Opera Company. Emma Lucy also toured America as a coloratura soprano.

being. In 1902 Arthur Shepherd mounted the podium, leaving in 1908 to become a teacher at the New England Conservatory. After that, the orchestra went into eclipse until 1914, when it had a brief rebirth as the Salt Lake Philharmonic. In 1924, an orchestral group which called itself the Salt Lake Symphony emerged but kept going only two seasons. It looked as though symphonic activities and Utah State were not destined to mix. When WPA came to the rescue in 1936, the Utah Music Project had just five musicians. In four years' time, however, the organization had increased its membership to approximately forty players, and symphonic activity had again become a reality in the State.

In the history of the Utah Symphony Orchestra, which was an outgrowth of the WPA project, two years stand out as particularly decisive ones. The first was 1940 when, as a test of public interest, civic-minded citizens of Salt Lake City sponsored a concert (April 8) of the Federal Music Project Orchestra, augmented to seventy pieces by instrumentalists belonging to Local 104 of that city. This performance, directed by Hans L. Heniot of Chicago, was so successful that the Utah State Symphony Orchestra Association was organized under the leadership of Fred E. Smith (banker) as a division of the Utah State Institute of Fine Arts.*

To Grow With the Community

Beginning in 1946, orchestra board members decided that, as good as the orchestra had been as a semi-professional group, it would have to be improved if it was to grow with the community. A campaign was begun to raise a Progress Fund of \$150,000. Dr. Werner Janssen of Los Angeles was engaged to act as conductor and musical director. A number of outstanding instrumentalists were employed to augment the pick of Utah's symphonic musicians.

In 1947, the second memorable year for the Utah Symphony, Maurice Abravanel was engaged as musical director. This was a move worthy of special notice because, through the intervening eight years, this conductor has raised the orchestra to rate among the best in the country. In 1948, it became directly associated with the State University, its conductor being appointed professor of music there and its "home" becoming a building on the campus. Now its rehearsals are open to students and its first-chair artists are members of the department's instructional staff.

Today as a full-fledged professional orchestra, the proud possession of all music lovers in the State regardless of religious persuasion, the Utah Symphony has every member under contract, holds daily rehearsals, and presents, in addition to regular tabernacle subscription concerts, a youth series, weekly broadcasts, an Ogden season and numerous tours throughout the State. The entire personnel of the orchestra are members of the American Federation of Musicians.

It is understandable that the Utah Symphony, in becoming a civic project, has taken on a special function, namely, the performance of Utah composers' works. So it is lucky that Abravanel is generous in his guest conductorships in other states. More than half

a dozen Utah composers have thus been introduced to outside audiences during the past two seasons. As for the home orchestra, a major performance of its current season is Leroy J. Robertson's *Trilogy*, that is, his eighth symphony, which won the \$25,000 Henry Reichhold Award in 1947 for "the outstanding work by a composer in the Western Hemisphere."

Outstanding are the choral offerings presented with the combined forces of the Utah Symphony and the many choral organizations of the university: Verdi's *Requiem* (1949 and 1953), Robertson's Oratorio from "Book of Mormon" (1952 and 1953), Honegger's *King David* (1951), Bach's *St. Matthew Passion* (1950), Beethoven's *Missa Solemnis* (1948) and Beethoven's Ninth Symphony (1947).

Campus Horizons

Since Utah is like every other State of the Union in at least one respect, namely in having far more musical talent than it seems able to find employment for on a professional basis, university sponsorship of music is most welcome. Thus the Music Department of the University of Utah plays a prominent role in the University Summer Festivals which have presented at the University's Stadium Bowl productions of *Carmen*, *Faust*, *Tales of Hoffmann*, *Samson and Delilah*, *La Traviata* and *Aida*. It works this way: the music department prepares a chorus of from fifty to one hundred members. The Utah Symphony performs the orchestral scores. The principal roles are sung by imported guest artists and outstanding local singers. Abravanel is the musical director of this project, too.

In addition, a one hundred-voice chorus appears in concert each Summer. Nationally recognized choral experts direct this group, including Lara Hoggard, Peter Wilhowsky and James Fleetwood.

The University also furthers an extensive chamber music program, directed by Louis W. Booth. This culminates each year in a chamber festival. The campus's eighty-piece University Symphony is led by Harold Wolf, concert master of the Utah Symphony. Ronald D. Gregory heads the activity in the band area; leads a 132-piece marching contingent, a concert band, a symphonic band, a small varsity pep band, and R.O.T.C. bands for both the Army and Air Force. Dr. David A. Shand is the director of the Collegium Musicum, a choral organization.

Another educational institution in Salt Lake City, Westminster College, has its community symphony orchestra—its purpose to provide an outlet for musicians who normally would not have the opportunity to perform in public. Its series of six concerts this year directed by Kenneth Kuchler culminates in a Fine Arts Festival. The school's Concert Choir, directed by William Bushnell, will tour California this Spring.

Forty-five miles south of Salt Lake City is Provo, where again we find college and community joining forces to create a concert season and an all-round musical life. Herald R. Clark, director of the Brigham Young University's lyceum program, Carl Fuerstner (he was conductor of the Cologne Opera before coming to the United States and director of opera at the Eastman School of Music before coming to BYU) is on its faculty, as are Ray

Leonard, J. J. Keeler, Homer Wakefield and Dr. Don L. Earl, fine musicians all.

Brigham Young University musical organizations, such as the A Cappella Choir directed by Newell B. Weight, an eighty-piece symphony orchestra directed by Lawrence Sardoni, an eighty-member Concert Band directed by Ralph Laycock and a twenty-seven-voice group, the Madrigal singers, directed by John R. Halliday, point up Provo's concert life.

Logan and Ogden also work in close cooperation with the Brigham Young University—in the chamber music field, in the Lyceum series, in choral and symphonic work. In Logan the college sponsors a Community Concert series in cooperation with the community. Ogden sponsors a series of concerts by the Utah Symphony.

Park Music

Like all lovers both of good living and of musical entertainment, Utah music lovers converge on band concerts in the parks during the Summer. In Salt Lake City at least three generations have come to feel that Liberty Park is synonymous with Sunday night band concerts. The first such concert was led by John Held in 1889. The current concert-giving group, Strong's Military Band (director, Marvin H. Strong, and manager, C. A. Thomas) has been "going strong" with Salt Lake City residents since 1937. During the

OPPOSITE PAGE: Grant Johannesen
BELOW: Dr. Leroy J. Robertson



* Created in 1897 by an act of the State Legislature.



The Tabernacle Choir, Salt Lake City

past Summer the Strong band of twenty-six musicians gave thirteen concerts sponsored by the Salt Lake City Parks Department, and played also a ten-day engagement at the Utah State Fair.

Native Sons

In no State are native sons—and adopted sons, too—who have made good in music, more highly prized, more substantially encouraged. In the course of this article we can unfortunately make mention of only a few of these who have distinguished themselves in music.

Grant Johannesen, young American pianist, was born in Salt Lake City and received most of his musical education in the United States. He was the first American artist to win the First Prize in the International Piano Festival sponsored by the Belgian government, as a result of which he toured Europe as soloist with famous orchestras.

In America he has appeared as soloist with the New York Philharmonic-Symphony as well as with the symphony orchestras of San Francisco, Minneapolis, Baltimore, Utah, Denver, Detroit. His native state presented him with the "Distinguished Citizen's Award," the first time a musician has been so honored by Utah.

On January 1 of this year he returned to his home town to join the orchestra in the Mozart Piano Concerto in C major K 467 and the Ravel Piano Concerto in G. He also spent days in the studio of his former teacher there, Mabel Borg Jenkins, playing compositions over for her. She listens with a critical ear, and at the close of the program she gives her

comments—her technical and interpretive advice. Grant Johannesen, for all he is now a famous pianist, listens to her suggestions just as seriously as he did when he was a high school student.

He is a member of Local 104, Salt Lake City.

Heading the list of native composers is Leroy Robertson, who was born in the small village of Fountain Green in southern Utah, and who spent a good part of the years of his young life herding cows and being taken to country dances by his parents. By the time he was eight, he was whittling out a little fiddle of his own and playing the family organ by ear. At high school he took band, chorus, harmony—everything, in fact, offered in the field of music, and began composing. It was his desperate desire to write music which sent him to Boston to study under George Chadwick. There he won his first award—the \$300 Endicott Prize, in 1923. In 1925 he joined the music faculty at Brigham Young University. He now heads the department of music of the University of Utah. "Through the kindness of the university's officials," as he puts it, he has been able to continue his studies over the years—in San Francisco with Ernest Bloch, in 1933 in Berlin with Hugo Leichtentritt, and later in Los Angeles with Arnold Schoenberg and Ernest Toch.

Two young Western composers who made their marks in the East, and who are becoming famous throughout the country now call Provo home and are faculty members at the Brigham Young University. Dr. Leon Dallin

is a native of Utah who grew up in California. He was awarded the Bachelors and Masters degrees from Eastman School of Music, and the Ph.D. degree from the University of Southern California. Dr. Crawford Gates, a native of California, received the Bachelors degree from San Jose State College, the Masters Degree from Brigham Young University and the Ph.D. degree from Eastman School of Music. Compositions of both men have been widely performed by major musical groups throughout the country.

Console Virtuosi

The organists of the Tabernacle in Salt Lake City deserve special mention for their prominence in Utah's musical life. Alexander Schreiner was born in Nuremberg, Germany, July 31, 1901, migrated to America and settled with his parents in Salt Lake City in 1912. He was appointed to the position of organist at the Tabernacle in 1924. Later he went to France where he studied harmony and counterpoint with Henri Libert, and organ with Charles Marie Widor and Louis Vierne, organist at Notre Dame Cathedral. He received his Ph.D. from the University of Utah in August, 1954. He is a member of Local 47, Los Angeles.

Frank W. Asper comes of true pioneer stock: his father drove a covered wagon across the plains, and his mother was born in a covered wagon! His father was a leader of the Church, in fact, as designer and architect, was planning and building the Tabernacle at Logan, Utah, when Frank was born. Dr. Asper, after three years in Europe and five years in Boston, was appointed organist at the

Salt Lake City Tabernacle. Mr. Asper is the conductor of the symphony orchestra of the McCune School of Music and Art. The school was founded in 1920, has an enrollment of 1,500, and was taken over by the Brigham Young University two years ago, before which time it was sponsored directly by the Mormon Church. The orchestra was formed in 1925 and has proved useful as a training orchestra and a "feeder" for the Utah Symphony.

Roy Darley is the Tabernacle's assistant organist.

Band leader Loring "Red" Nichols was born in Ogden, Utah, in 1905, son of a teacher of music in the schools. After winning a scholarship to Culver Military Institute, "Red" began to play at the Berthana Dance Hall in Ogden, and soon thereafter began to tour with the "Syncopating Five." In 1924 he came to New York. Considered the "Father of Swing," at least in small combinations, he is now playing at the Sarnex on La Cienega with a modern version of his famous "Five Pennies."

Adopted Sons

Eugene Jelesnik, who came to Salt Lake City from New York in 1945 to take over the musical directorship of KDYL, is the originator and conductor of the Salt Lake City "Pops" Orchestra, which concerts he has been conducting for the past nine years. His main activities with this orchestra begin when the symphony season subsides, that is, around March, his concerts being scheduled for April, May, June, July, September, and October. Jelesnik's "pops" orchestra has been selected to be a part of the yearly Centennial Celebration which is the most important event of the year in Utah—it is held a full week in July—commemorating as it does the entry of the Mormon Pioneers into the Salt Lake Valley.

Latter Day Pioneer

Although Maurice Abravanel is not a native of Utah, he is a good example of the type of musician—of world-wide background and staunch idealism—who tend to find their way to this State. His has been a career of intensive searching over half the globe for the means of widest expression within the conductorial field.

Not that he started out with the intention of becoming a conductor. The general idea



Organized in 1929 by Marvin H. Strong and C. A. Thomas, Strong's Military Band is composed entirely of members of the A. F. of M. It has played over 400 performances in the vicinity of Salt Lake City.

in his family was for him to become a physician. His parents (they were of Portuguese extraction but residents of Greece at his birth) took him to Lausanne, Switzerland, when he was six years old. But, gravitating as by basic urge toward things musical, he took charge even in his student days of the stage music of the Municipal Theatre, and, toward the end of his collegiate phase, was composing, playing, orchestrating and directing an orchestra. These, however, were but temporary engagements—academic stop-gaps. He craved something of a more substantial cast. For by now he had come to the point, as he puts it, "where I decided that I couldn't live except as a musician."

There was no flaunting ambition in his decision. On the contrary, he figured he might get a job as assistant percussionist in a symphony orchestra. A position like this, he reasoned, would give him a chance to hear good music, even to help perform it. Besides, he would be able to go over all the orchestral repertoire in those fascinating miniature scores which he had recently discovered.

His hopes were raised another peg, however, when he found out that in Germany one could become an assistant conductor even as a foreigner. This was enough to make him give up his medical studies for good and head for Germany, to become, at the hopeful age of nineteen, assistant at the Mecklenburg Thea-

tre. At this point chance tilted the scales in his favor in a curious way. The theatre burned down in the middle of his first season, ending the regular series, but leaving an orchestra—it had been engaged for the entire year—to be utilized in any way an enterprising conductor could think up. The orchestra men themselves asked Abravanel to conduct them in popular concerts indoors and out-of-doors once or twice a week—but they added, "We don't want many rehearsals."

Abravanel tempered his sails to the prevailing winds. "I just replied," he relates, "if you don't need them, I don't need them either." Thus he conducted twenty or thirty-odd concerts without any rehearsal whatsoever. Characteristically, he even made a good thing out of the matter. "I learned much, technically, that way, finding out how to convey my intentions without the help of any explanations."

Now as chorus master, as assistant conductor, as conductor, he made his way through the provincial opera houses of Zwickau, Altenburg and Cassel. Frequent guest appearances which he made at the Berlin State Opera were also without benefit of rehearsals.

In a craft as all-embracing yet as variously approached as that of conductor, the need at a crucial point for the mentor, the inspirer, is paramount. Someone to give body and shape to the project, to substantiate faith.

Left: Brigham Young University a Cappella Choir, Newell B. Weight, conductor.

Right: Salt Lake City Tabernacle organ console and the men who play on it. Left to right: Alexander Schreiner and Frank W. Asper, the regular organists, and Roy Darley, the assistant organist.



to light the way, to make plain the paths. Here again Abravanel was lucky. For just at the stage when he had gone as far as he could unaided, there appeared in his path that discoverer and inspirer of conductors, Bruno Walter. Having heard Abravanel conduct, he not only recommended the young man to the Paris Grand Opera but became his guide and friend while there. Abravanel is quite aware of the impetus thus given him. "I had the honor to cast, rehearse, and also conduct alternately Mozart's *Don Giovanni* with the revered master." During these years 1933 and 1934, the young man also guest-conducted Pierre Monteux's orchestra in Paris and was also musical director of Balanchine's ballet company, both in Paris and in London.

Now that it had become apparent that conducting was to be for Abravanel his means of music expression, his thoughts turned to a podium to mount, a group of men to direct, and an audience to play to within the dimensions of permanency. Not that he ceased to be eager for widening experiences. In 1934, for instance, he went to Australia as director of the British National Opera, and, when the seasons in Melbourne and Sidney were over, was retained by the Australian Broadcasting Company a year longer, conducting in two years close to fifty operas.

Then, in 1936, America beckoned. Abravanel was invited by the Metropolitan Opera to be one of its conductors. "And that," he says, "is a call that no young man would refuse."

The two years which he spent at the Metropolitan were both very busy and richly rewarding ones. At one stage of his career there he performed the unprecedented feat of conducting seven performances of five different operas in nine days! But, for all his fruitful experience there, he was not yet ready to settle down. With eyes still horizon-focussed, he accepted—on the invitation of his old friend, Kurt Weill—the post of conductor for a series of Broadway hits. *Knickerbocker Holiday*, *Lady in the Dark*, *One Touch of Venus*, *Street Scene*. He also opened *Day Before*

Spring and Seven Lively Arts, and later, Marc Blitzstein's *Regina* for which he received the Antoinette Perry Award. Between Broadway hits, he conducted one season of the Chicago Civic Opera, several concerts in Montreal, Chicago's Grant Park, New York's Lewisohn Stadium, a season of opera in Mexico City and a season of symphony concerts in Sidney, Australia. Decidedly, this young conductor deserved the reputation he was getting for engaging in activities beyond the line of duty.

For this globe-spanning activity spelled something besides mere restlessness. Searching for a goal undefined perhaps even to himself, he was realizing its ultimate shape in the very stride of his advance, in the very gestures of his outreaching.

Also in his gestures of rejection!

In May, 1947, while Abravanel was conducting *Street Scene*, he was offered the musical directorship of Radio City on a five-year contract. He turned it down. Somehow, it wasn't for him, he reasoned. Shortly thereafter, though, the Utah Symphony, just launched on a new level of achievement and on the lookout for an enterprising conductor, invited Abravanel to fill the post. "I accepted that position eagerly," he says, "and have never regretted it since."

Abravanel, it so happens, has a full understanding of just why he made this choice and why his musical stature was increased thereby. To gain the same understanding, let us have a look at the particular spot of the globe he chose.

Salt Lake City is a good two days' journey by rail from New York City. It takes more than a day and night to get to Chicago from there, and almost as long to get to Los Angeles. It is a "center" of music only as it has made itself the pivot, through an inner generating force, of home-made concerts and state-formed enterprises. Abravanel, who at the age of seventeen decided he "couldn't live except as a musician," and who had ever since mopped up horizons in search of the ideal spot to fulfill this career, found it just the place for him.

"Conducting, in the first place," he explains, "means to seek a very intimate knowledge of the work you want to perform, and then to be able to convey the message of the work to your orchestra, and, through them, to your audience. I believe that the best results are not achieved unless the conductor can release in the individual musicians their innate musicianship, their love of music—in short, that fervor which each one of them must have had sometimes when he decided to choose music as his profession. I was fortunate to find in Salt Lake City, and to attract to this city human beings whose professionalism has not obliterated that basic requirement." Moreover, as he points out, the field for expansion is limitless. "Salt Lake City has just about two hundred thousand inhabitants, and we have to travel up to three hundred miles south, and quite far north in order to reach some of the other seven hundred and thirty thousand inhabitants of this State. We also go into Idaho.

"We give now some forty-five concerts a season. We were recently able to play Stravinsky's *Rite of Spring* four times in ten days. We have audiences averaging three and one-half thousand in our Salt Lake Tabernacle for our subscription concerts, and in a state that heard the first performance of Beethoven's *Eroica* or Mozart's *Jupiter* only seven years ago, there is now an eager audience for the classical, as well as for much of the modern repertoire. For instance, Stravinsky's *Rite of Spring* was greeted with a standing ovation, as was the performance of Beethoven's Ninth this year. In our commercial broadcasts sponsored by Kennecott Copper Corporation, we are playing such works as Mahler's *Das Lied von der Erde*, Bach's *St. Matthew Passion*, Beethoven's *Missa Solemnis*, Honegger's *King David*, scores by Hindemith, Milhaud and most of our American composers."

But premieres, broadcasts and lengthened concerts series are signs of any growing orchestra. Utah offers something special besides, at least for Abravanel. Not the ovations, not the "high spots." "I enjoy the glamor of

Utah Symphony Orchestra



conducting a first night, of making guest appearances, and I hope I always shall," he says. "But I think that the most important aspect is what the Germans call *Wirkungskreis*, that is, 'a field of activity.' Since coming to Salt Lake City, I have conducted several thousands of students in the combined University of Utah choruses. They have been brought into intimate contact with some of the greatest music. We go to schools and we play there and bring all students, not just the music loving ones, in contact with the most significant works of our repertoire. Repeatedly our concerts have been voted the 'best assembly of the year.' Of course we have the usual children's concerts in the Tabernacle, sponsored, in this case, by the AG Food Stores.

"There's the encouragement, too, which we are able to give to local composers—our ability to introduce them, so to speak, to the world. This season alone we are playing five compositions of Utah composers including the first performance of the revised version of the prize-winning *Trilogy* by Leroy J. Robertson. Then his Oratorio from the *Book of Mormon*, which we first performed three years ago, has been played to at least thirty thousand people. We gave the premiere of *Aztec Ceremonial* of another Utah composer, Glen Dalby, just last month, and by the end of this season we shall have performed it at least six times. We have performed a charming *Intermezzo* by another Utah composer, Crawford Gates, and this all over the State. Next season will see the first performance of a new work by Robertson and of a Concerto for Organ and Orchestra by our tabernacle organist, Alexander Schreiner."

It is the thrill of personal pioneering, in short, which courses through every remark Abravanel makes. "There's our Summer Festival in cooperation with the University of Utah in which we perform each year an opera and a musical, under the stars in the University stadium. For *Aida* last Summer we had a chorus and ballet of over two hundred and scenery on four levels. We brought back

Maurice
Abravanel



to his native State our choreographer, Willem Christensen—he acts in the same capacity with the San Francisco Opera—and he has now developed an excellent dancing group, which is a feature of our festival. For Gounod's *Faust* we built an entire Gothic village on several levels, so that we could go from one scene to the other without pause."

The Fertile Land

Abravanel, in short, is finding in Utah what not even the Paris Grand Opera nor

the Metropolitan Opera House could give him, a chance to work with this thing music in its direct bearing on individuals newly inoculated with it, to find brand new combinations in the art-plus-human motif. Here in Utah he can produce music in an infinite number of new contexts before audiences unspoiled and unsatiated. He welcomes this opportunity. He revels in it. As the natives there will tell you, this is what stamps him, for all his far-flung origins and his world-traversing activities, as truly a son of Utah—a latter-day

pioneer working in new materials and producing new forms for new audiences.

It wasn't long ago, that the Utah Symphony under his leadership visited the mining camp, Bingham Canyon, whose ninety-odd-year history of fire and avalanche, shootings and knifings would seem ill-assorted with symphonic endeavor. However, here came conductor Abravanel and his eighty-five musicians, rolling up the canyon during a gale and departing as bravely during a blizzard. This bringing of symphony music to miners—erstwhile faro, poker, craps and roulette fans—proved as inspiring both to the givers and the receivers as everything else Abravanel has attempted in this State. Engineers, brakemen, boiler-makers, miners, they all turned out to hear him. Perhaps here is Utah pictured at its most typical—eager, enterprising, and resolved not to pass up anything that leads toward the fuller, happier, better life.

—Hope Stoddard.



key bands in UTAH



The Ace Hi Combo (A. C. Cook, trombone; F. J. Mills, trumpet; Grant Russell, sax and clarinet; Wayne Devereaux, piano; Harold Salimone, drums), plays the Officers Club, Naval Supply Depot, Clearfield, and various school and college engagements.



Bill Floor and his Continentals are currently appearing at Olives Terrace Room in Salt Lake City. Left to right: Dick Iba, Jack Adamson, Joe Gentile, Grant Morris, Bill Floor, Miles Epperson, Buddy Rease, Lloyd Calder, and LeRoy Olsen.

The Hill Willies, under the direction of Al Weyburn, perform at various engagements throughout the State. Members include Herb Weyburn, bass; Earl Morris, Spanish guitar; Ollie Weyburn, Spanish guitar; Kermit DeWall, steel guitar; Al Weyburn, violin.



The Ogden Rodeo Band, under the direction of Arthur Ages, gives weekly Sunday concerts throughout the summer season through the cooperation of Local 356 and the Music Performance Trust Funds of the Recording Industry.





The Teen Toppers of Ogden, organized since 1947, include LaMarr Parrish, Joy Baird, Owen Eliason, Fred Chase, Eugene Peterson, Richard Orrock, Dale Olson, Mack Cook.



Dean Clark and his Orchestra of Provo. Left to right: George Puckett, Richard Rogers, Kay Bishop, Carl Johnson, Dean Clark, Harry Evans, Mua Sinapi, and Arvil Huff.



Nadene Forsyth and her Rhythmaids do engagements around Provo. Front row, left to right: L. Evans, M. Jefferies, J. Johnson, N. Forsyth, K. McGuire. Back row, left to right: M. Decker, D. Hamilton, A. Jones, L. Morgan, S. Seegmiller.



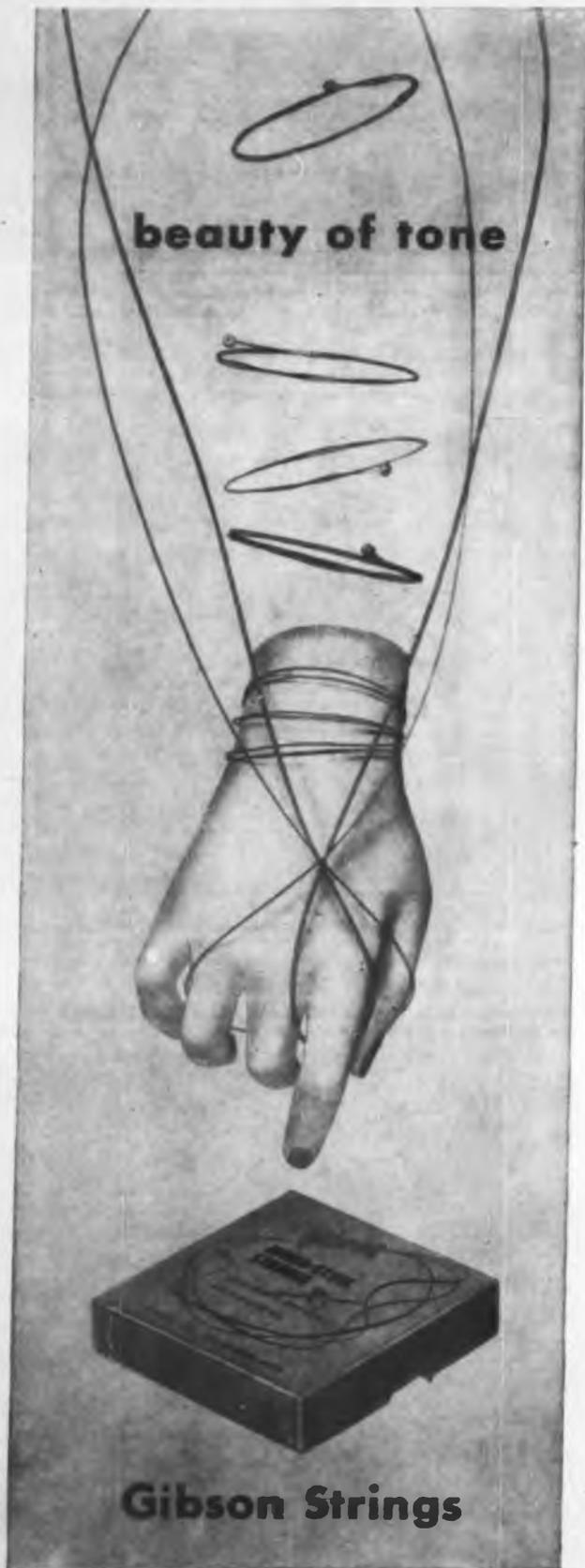
Starting third year playing four-State Dances in Provo is the Fred Loveless Orchestra. Front row, left to right: Fred Gardner, Gordon Bullock, Fred Loveless, James Loveless, Byron Jensen. Back row, left to right: Paul Mortensen, Winston Mercer, Lamond Elliott.

Glen Phillips and his "Utah Buckaroos" have appeared weekly at Old Mill, Ogden, for four years. Left to right, standing: H. O'Dell, G. Phillips, R. Labrecque, N. Hegland. Seated: R. Smith, M. Gale.



The Chic Wilde Combo have started their fourth year at the Club Radar in Provo. Left to right: Don Breinholt on bass, Chic Wilde on drums, L. D. Mangelson on trumpet, and J. E. Allen on the piano.





Gibson Strings



By SOL BABITZ

THE PROBLEM OF THE TREMBLING BOW

As many violinists are aware, one of the unsolved problems of bowing is the trembling right arm. Many good players with well developed bowing arms sometimes find that when under stress the right arm may start to tremble, particularly in playing a soft sustained tone.

Joseph Szigeti tells me that Ysaye, who suffered from this affliction, had a large cork cylinder placed over the wrapping on his bow; this overwrapping, which he called "ma banane," was devised to provide a larger gripping surface for his fingers. Apparently it was not successful in curbing his trembling, for Modest Altschuler relates that Ysaye at a rehearsal asked that Altschuler conduct very fast at the place in the first movement of the Mendelssohn Concerto, where the violin must sustain a long open G. A striking contrast is provided by Efrem Zimbalist who could sustain long slow notes without a tremor under any circumstance. Ysaye was a powerfully built man, and one not prone to stage fright; so the cause must have been some obscure failure in muscular-neural control. Such things are difficult to diagnose and cure; and so Carl Flesch in his "Art of Violin Playing," after suggesting some physical cures, approaches the problem from the psychological aspect.

He says that, since the trembling is in part caused by a fear of trembling, one must distract the mind from this fear. This can be done by concentrating on another subject, namely the left hand, by staring at the left hand while playing. The player should reject the word "tremble" and instead say to himself, "My bow is absolutely quiet."

Flesch's suggestion for distracting the mind from the bow is also a good device for overcoming mental hazards with respect to certain difficult passages in a composition. If this does not work, some players may find that the right arm itself may be used for distraction by giving it some additional activity such as changing the angle of the bow hair on the string or making some small motions with the wrist, forearm or upper arm, whichever seems most expedient at the moment.

Preventative Exercises

Henry Hill of Los Angeles believes that since trembling when under stress reveals a basic weakness somewhere, trembling can be prevented in advance by developing those muscles which are generally neglected in the training of violinists, namely the muscles of the right shoulder and chest region. To rectify this shortcoming he suggests an exercise for activating and developing these muscles. In this exercise the bow is held with the hand in the middle—halfway between the tip and frog—while playing with the hair between the frog and middle.

The appearance of Mr. Hill's exercise would lead one to believe that he advocates playing with a high arm, but this he states is not so. The exercise is not intended to teach playing with a high arm,

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but merely to develop certain neglected muscles. There is no doubt that this exercise would prove helpful in many cases of trembling and for training in general. I might add that this exercise could be augmented by holding the bow in the normal manner and playing from the frog to the middle of the bow, using no movement but that of the upper arm.

Preventative Nerve "Strengthening" Exercises

In addition to Mr. Hill's muscular strengthening exercises, I believe that violinists can, in a manner of speaking, also strengthen the nerves through exercise. The exercises which I shall recommend should be used particularly in training young students—before any shaking has had time to develop.

The first exercise consists in playing a long quiet stroke on the open D string, trying to make it last for one minute or longer. In attempting this for the first time the average player will find that his maximum time is about twenty seconds; but with perseverance his ability will increase. This very fact proves that it is possible to train the nerves and muscles to be steadier.

It is advisable to keep the fingers of the left hand firmly pressed on the A string while doing this exercise, in order to simulate as nearly as possible the contrasting roles of the two hands in ordinary playing. Of course not much of a sound can be produced on a stroke which lasts over a minute, but this tiny sound can nevertheless be even and free from interruptions. Worn-out bow hair will prevent its successful execution, and any shortcomings in right hand grip will be revealed while playing this exercise.

Ten minutes a day of this exercise for about two years should give the average student a far above average control of the slow stroke.

The second exercise is devised for smooth control in string changing of all kinds. It may be, like the above exercise, played on all strings.



After it is mastered the above may be tried at various speeds and also restricted to the upper or lower part of the bow.

Finally there are very useful right hand finger exercises which the player can discover for himself, first doing them with the bow on the string but not moving and later with a moving bow. These exercises consist in raising and lowering each finger separately from the bow, raising all fingers simultaneously and returning them to the bow one at a time in various orders, and, last, climbing along the length of the bow with a walking movement of the fingers and thumb. Like the foregoing exercises these are not guaranteed to cure trembling, but they may help in many cases. In any case, they are certainly conducive to a better general bow control than can be obtained without them.

IN THE VIOLINIST'S WORLD

★★ Joseph Szigeti will present the six Bach solo sonatas at the Northwestern University, in Evanston, Illinois, April 18 to 23. In the days in between he will talk informally at the University about performance problems.

★★ Kurt Weill's "lost" Violin Concerto was premiered by the Ajenian sisters, Maro, pianist, and Anahid, violinist, at the Museum of Art in New York, March 9. Izler Solomon conducted the orchestra on this occasion.

APRIL, 1955



George Shearing

INTERPRETATIONS FOR PIANO

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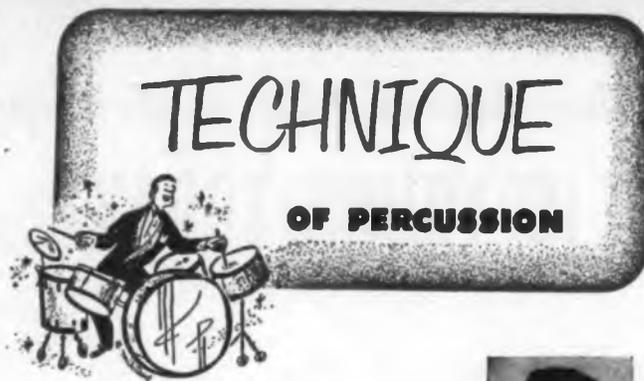
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by George Lawrence Stone



CRESCENDO IN THE SEVEN-STROKE

Contestant, Hartford, Conn., asks how to build up a strong *crescendo* in the rudimental seven-stroke roll. What's the matter with the local teachers, Mac? Not that I am unwilling to answer you, but the woods are full of fine rudimentalists in and around Hartford. Look around you—next door, next street, next town.

Below is the breakdown of the rudimental seven as it appears in usual notation:



Following are several exercises designed to develop ultimate control of the *crescendo* by initial control of the secondary beats:



These exercises are to be practiced one by one at slow speeds—at any speed up to that wherein the rebound enters. Here the decided

INTERNATIONAL MUSICIAN

accentuation must of itself disappear or rather, most of it. But the individual control thus gained will stand you in good stead.

Practice each exercise many times over before going on to the next, and don't expect results overnight. The pure, two-beat roll, of course—no buzz at any speed.

Final Practice

Final practice of the *crescendo* in the seven is indicated in the graph below, which I often have found portrays the note-by-note progression of the *crescendo* more clearly than the formal notation shown at the head of this answer:



Here the most careful attention to stick placement enters the picture: the first beat being struck from, say, the two-inch level; the second, from a higher one; the third, from a still higher one; and so on, up to the accented seventh. Sticks and hands rise with the *crescendo*. This is on the same principle as in the long roll, in which sticks strike from a lower level to produce a *pianissimo* roll and from higher levels as the roll is increased in power.

Joe Morello

Pupil Joe Morello, at New York's Hickory House (as this is being written) and recording with the Marian McPartland Trio, dropped in at the studio just after the New Year for a checkup and to be told whether or not he still is on the right drummatic track. He is, but I don't think he believes it. He never did believe it and I am afraid he never will.

Unfortunately for his peace of mind Joe is a perfectionist and the true perfectionist is rarely if ever satisfied with his performance or whatever he is trying to do. The better one of these birds does the unhappier he becomes. There is no end to this cycle.

He was unhappy—striving for the unattainable—when he first came to me. He was unhappy during the entire time he was with me. I knew just what to expect the moment he came through my studio door. Almost invariably his greeting would be: "This is my last lesson." Etc., etc. to follow.

Ordinarily a self-respecting teacher doesn't waste too much time on a reluctant pupil, but here, I thought, was an exception. Consequently, a portion of each lesson period with Joe was devoted to a shot-in-the-arm of encouragement, with the old professor doing everything short of a Hoochie Koochie dance before him in the endeavor to keep him on the ball.

Well, he's still unhappy, so his present boss Marian tells me, but she puts it in a smoother way than ever I could. "I never cease to wonder," she says, "at the constant striving for improvement in a person already the master of his instruments."

Albeit and howsoever, judging from the flock of Avedis Zildjian cymbals that this character, aided by his bass man, Bill Crow, and G. L. S. picked out at the factory during his visit, it doesn't look as if he were sufficiently unhappy to quit the business right away.

(Continued on page fifty)

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INTERNATIONAL MUSICIAN

A Moral Study

(Continued from page fifteen)

INVITATION

I, Reverend William J. Kelley, O.M.I., LL.D., was invited to write an article on "Right-to-Work Legislation," for *The Machinist*, official publication of the International Association of Machinists, by their esteemed President, Albert J. Hayes. Permit me to draw the attention of the reader to the following statement which appears on Page 1 of each copy of this paper.

"*The Machinist* is read by more than 3,000,000 in the United States, Canada, Alaska, Hawaii, and the Canal Zone."

To be invited to write for such a vast number is indeed an honor and a tremendous responsibility. I accept the honor extended by President Hayes with abiding appreciation. I assume the responsibility with honesty and humility. Primarily, but not exclusively, these 3,000,000 readers of *The Machinist* are gentlemen and gentleladies of the labor movement. These 3,000,000 readers are of different races and of different religious faiths. Mindful of this fact my first affirmative statement is a definition of man. Man is a creature of God, made to His image and likeness; he has a body and a soul; he is endowed with an intellect and will. He has rights and duties—both personal and social.

Pursuant to Canon Law this article has been submitted to my proper ecclesiastical and religious superiors and has their approval.

In writing this article I wish to stress the importance, need of and relationship to religion. As Leo XIII states:

"We approach the subject with confidence, and in the exercise of the rights which manifestly appertain to us, for no practical solution of this question will be found apart from the intervention of religion and the Church. It is We who are the chief guardian of religion, the chief dispenser of what pertains to the Church, and We must not by silence neglect the duty incumbent on Us. Doubtless this most serious question [(The Social) *insert mine*] demands the attention and the efforts of others besides Ourselves—to wit, of the rulers of States, of employers of labor, of the wealthy, aye, of the working classes themselves, for whom we are pleading. We affirm without hesitation that all the striving of men will be in vain if they leave out the Church."

A great American likewise stressed the importance of religion. Witness the testimony of George Washington:

"Of all the dispositions and habits which lead to political prosperity, religion and morality are indispensable supports. Reason and experience both forbid us to expect that national morality can prevail in exclusion of religious principles."

To those who hold that religion and business are to be separated and "never the twain shall meet," I say in the language of the hour, "I won't buy that." Such a theory is tantamount to excluding God from the economic and social thoughts and actions of man. No man can put God out of his world. Man is a social being created by God. Man is not an economic unit. His final end is God and not economic production. Precisely because he is a moral being, he has certain rights and responsibilities as an individual and as a social person, and I now invite the men and women of good will in general, and Catholics in particular, to examine what the Catholic Church teaches regarding those rights and responsibilities and their relationship to present day right-to-work laws enacted in 17 states.

The major portion of the content material herein written rests on the natural law, and the natural law is written in the hearts of all men, regardless of their race or religion.

SECTION II

The Natural Law

Man, the moral being, is not an isolationist. By his nature he is a social being. Since he lives in society and not in a vacuum, there

are social principles he must know. Since man is a rational creature he has the ability and capacity to think. Precisely because he is a rational, moral, social being man ought to know his rights and demand them; he ought to know his duties and fulfill them. Let us now consider one of man's inalienable fundamental God-given rights.

There is resident within man a natural instinct for association. This instinct man has from his very nature from the day he was created by God. This God-given instinct antedates and takes precedence over any statutory recognition, whether by Federal, State or Municipal Law. Inherent in man's nature is the desire and need for association. Leo XIII, in his famous encyclical letter on *Condition of the Working Classes*, writes as follows:

"Experience of his own weakness urges man to call for help from without." Leo is fortified in this declaration by Sacred Scripture and he cites two texts from the *Old Testament*.

"It is better that two should be together than one for they shall have the advantage of their society. Woe to him that is alone for if he falleth he has none to lift him up." *Ecclesiastes*—Chapter 4, Verses 9 and 10.

"A brother that is helped by a brother is like a strong city." *Proverbs*—Chapter 18, Verse 19.

The yearning to satisfy this instinct of association comes naturally to man and is his by right.

Right reason and Sacred Scripture both support man's right to association.

The Duty of Government

Since man has this natural right, society has the obligation to honor this specific right. Leo XIII says:

"Rights must be religiously respected wherever they are found and it is the duty of public authority to prevent and to punish injury, and to protect each one in the possession of his own. Still, when there is a question of protecting the rights of individuals, the poor and helpless have a claim to special consideration. The richer population has many ways of protecting themselves, and stand less in need of help from the State: those who are badly off have no resources of their own to fall back upon, and must chiefly rely upon the assistance of the State. It is for that reason that wage earners, who are, undoubtedly, among the weak and the necessitous should be especially cared for and protected by the Commonwealth." *Condition of the Working Classes*—Section 29.

Leo XIII further defines the obligation of society to honor this specific right of association:

"Civil society exists for the common good and, therefore, is concerned with the interest of all in general and with the individual interest in their due place and proportion. Hence, it is called public society, because by its means, as St. Thomas Aquinas says, 'men communicate with each other in the setting up of a commonwealth.'"

"But the societies which are formed in the bosom of the State are called private and justly so, because their immediate purpose is the private advantage of the associates. . . . Particular societies that although they exist within the State and are each a part of the State, nevertheless, cannot be prohibited by the State absolutely as such. For to enter into a society of this kind is a *natural right* of man, and the State must protect natural rights, not destroy them, and if it forbids its citizens to form associations it contradicts the very principle of its own existence, for both they and it exist in virtue of the same principle, namely, the natural propensity of man to live in society.

"There are times, no doubt, when it is right that the law should interfere to prevent associations, as when men get together for purposes which are evidently bad, unjust or dangerous to the State. In such cases, the public authority may justly forbid the formation of the association and may dissolve them when they already exist. But every precaution should be taken not to violate the rights of individuals and not to make unreasonable regulations under the pretense of public benefit. For laws only bind when they are in accordance with right reason and therefore, with the eternal law of God." *Condition of the Working Classes*—Sections 37 & 38.

St. Thomas Aquinas in his *Summa Theological I, II, q. 93, a. 3*, writes as follows:

"Human law has the nature of law insofar as it partakes of right reason; and it is clear that in this respect it is derived from the eternal law. But insofar as it deviates from reason, it is called an unjust law and has the nature not of law, but of violence."

Men in America join unions of the necessity of things. A primary purpose men have in joining a union is that in concert with their fellow members, they strive to achieve better wages. Leo XIII has some very specific thoughts on wages.

"There is a dictate of nature [emphasis mine] more imperious and more ancient than any bargain between man and man, that the remuneration must be enough to support the wage earner in reasonable and frugal comfort. If through necessity or fear of a worse evil, the workman accepts harder conditions because an employer or contractor will give him no better, he is the victim of force and injustice." *The Condition of the Working Classes*—Section 34.

SECTION III

The Quest for Security

The American working men and women have, over the years, sought to protect their primary right of association by seeking security clauses in their collective bargaining contract. There are three security clauses and they are as follows:

1. *Maintenance of membership.*

This clause compels a union member to retain his or her membership for the duration of the contract.

2. *Union Shop.*

Under this provision all workers in a plant must become union members within 30 days of being hired.

3. *The Closed Shop.*

Under the closed shop provision, the employer may hire and employ only union members. The Closed Shop has been outlawed by the Taft-Hartley Law.

One of the most eminent authorities on the subject of the Closed Shop is the Reverend Dr. Jerome Toner, O.S.B., who received his

doctorate from The Catholic University of America, writing on the closed shop. In *The Closed Shop in The American Labor Movement*, Father Toner writes:

"The position of the Catholic Church regarding the Closed Shop, although not specifically endorsing it, is, on the whole, favorable to it. Having regarded organization of employees as the normal condition, and, according to Monsignor John A. Ryan, 'never accepting the philosophy of individualism and unlimited competition,' the Catholic Church defends the natural right of men to join 'the most important of all associations within the State, working men's organizations. Leo XIII considered these associations to be part of the State, and under given conditions the closed shop may be used without offending Catholic morality.'" Page 177.

Father Toner in *The Closed Shop in The American Labor Movement*, then cites The American Hierarchy statement, *The Church and Social Order*. Page 181.

"If silence gives consent," Father Toner writes, "there is unqualified endorsement of the Closed Shop. If the Closed Shop is an evil, if it is un-American, if it is immoral, then the document reaffirming 'the jurisdiction of the church as the teacher of the entire moral law, and more particularly as it applies to man's economic and social conduct in business, industry and trade,' could not have overlooked the Closed Shop when it condemned the abuses of unionism."

In all efforts to achieve security clauses in collective bargaining contracts, it is absolutely necessary that such efforts should be morally achieved and democratically operated. There must be no violence, no force, no intimidation of any kind, direct or indirect, exercised by labor in its quest for security clauses.

In my judgment the security provisions with the above condition observed, are proper moral matter for collective bargaining contracts. They are a necessary means to the security sought in the act of association. To deny the use of a necessary means to obtain a just end, namely, the right of association, is contrary to sound social morality.

SECTION IV

The writer of this article has had 21 years' experience in the field of labor relations. This includes both State and Federal Service. It

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was my privilege to have been Chairman of the New York State Labor Relations Board from 1943 to 1949; and from 1949 to 1954 I also served as an arbitrator for the Federal Government. Based on these 21 years of personal experience, I am of the considered judgment that the majority of American working men and women are fundamentally good people. During this period of 21 years, I have had a chance to study both the national policy and the policy of several states regarding union security.

It is a matter of historical record that the national policy of our government in the first part of the 20th Century was anything but favorable to the workingman. *Loewe vs. Lawler* 208 U. S. 274 (1908) (*Danbury Hatters*)

"It is found that concerted activity was 'a combination' in restraint of trade or commerce among the several States." Confer also *U. S. vs. Working Men's Amalgamated Council* 54 F. 1994, 26, ALR 158. See also *Lawlor vs. Loewe* 235 U. S. 522 (1915)

Federal Policy

The policy of the Federal Government changed and was spelled out in the Wagner Act of 1935 which gave legal recognition to man's fundamental right to join associations of his own free choosing. The legislative intent of the Congress of the United States was to encourage collective bargaining.

In 1947, the national policy changed again. The Labor-Management Relations Act declared men were free to join or not to join a union. The federal statutes outlawed the closed shop and permitted the union shop under certain conditions. The union shop restriction was later removed, because experience showed that the overwhelming majority of union employees voted for such union shops when that issue was put before them in the democratic privacy of the election booth. The federal statute still outlaws the closed shop.

State Policy

During the period from 1935 to 1945, several states enacted labor relations laws. These statutes say that the state policy is to encourage collective bargaining.

Right to Work Legislation

In recent years, 17 states have passed legislation called "Right-to-Work" Laws. I wish to state my position regarding these laws and in so doing I am writing as a moralist and ask the reader to regard me as an advocate of justice and charity for the employer, employee and the public.

While the 17 statutes may have certain variations in language they have the end-result in common—union shop is outlawed. I would like to direct the attention of the reader to these state statutes. The right-to-work laws themselves give no guarantee of any kind that men may get a job. Some of our beloved Americans think that these new statutes assure men of a job. These statutes have this in common:

1. That no worker should be required to be a member of the organized labor movement to obtain or retain employment.
2. That the union shop clauses in a labor contract conflict with individual freedom of the worker to work where and how he pleases.

So according to the state, protection of the worker's freedom demands that the union shop should be prohibited.

At first blush these declared objectives seem quite harmless and persuasive; but that is far from the reality of the economic arena and they also conflict with social morality. Let us examine the argument that no worker should be required to be a member of a union to obtain or retain employment. The proponents who advance this argument seem to me to overlook the justice of the issues involved, they seem to ignore man's social responsibility and in this legislation they put individual claims before that of the majority of employees in a given plant. The proponents overlook the fact that union members have marched on picket lines, have paid dues-money for legal counsel and research experts to help achieve the common good of the group to which the union man belongs.

I think for a man to insist that he shall exercise his God-given right and duty to work against a particular employer and against the majority rule of his fellow-workers, is unjust. I hold that history testifies that the union shop in America has been a stabilizing influence in industrial relations. I hold that the same American history testifies that open shop legislation has only led to unrest and low wages. Such was the story of the "American Plan 1920-1923." I hold that such



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legislation makes a mockery of the constitutional right to organize for the common good and welfare.

In responding to the second argument relative to the worker's freedom, it is essential for a proper judgment to understand what kind of a right to work man has. Man doesn't have an absolute right. A right to work is a relative right and is related to the other rights of individuals and groups. We ought to be very careful and calm when we evaluate the term "freedom" because sometimes liberty is insincerely advanced as an argument whereas in reality private interests are the motivating consideration behind the proponents' cry of violation of freedom. It seems to me that this right-to-work legislation defies the majority rule of our democracy and even goes to the extent of placing an individual right before the group rights of fellow-workers.

There is no such thing as unlimited freedom; freedom to be genuine must be exercised within reasonable limits, which limits are spelled out in the natural, moral law which is written in the hearts of all men.

Backward Steps

In 1907 and in 1915, the United States Supreme Court rendered some decisions that involve man's right-to-work. *Adair vs. U. S.*, 208 U. S. 161 (1908) *Coppage vs. Kansas*, 236 U. S. 1 (1915).

In their essence, these decisions hold "that the right of the worker to bargain in majestic and poverty-stricken aloofness for the wages of his service is a right of which he cannot be deprived."

In the Hitchman Case, Justice Brandeis wrote a dissenting opinion dealing with the subject of the right to work which seemed to be more realistic than the majority opinion. This realistic thinking of Justice Brandeis was later followed and spelled out in the rights of collective bargaining. *Hitchman Coal Company vs. Mitchell*, 245 U. S. 229 (1917)

I think that prudence prompts us to take judicial recognition of this fact of economic life and of labor relations, namely, that if employees are able to secure the benefits of the union without their burdens, members would tend to drop out and unions would become ineffective.

In my general conclusion that union security is morally justifiable, I am in the company of such distinguished moralists as Archbishop Rummel of New Orleans whose recent message to the Louisiana Legislators merits the reading of those interested in this legislation. Similarly, I am in company with such scholars as Reverend Wm. J. Smith, S.J., Reverend Benjamin Masse, S.J., and Reverend Louis Twomey, S.J. Also, Reverend Dr. John Cronin and Monsignor George Higgins. I am also in the company of the editors of the "St. Louis Register," official organ of the Archdiocese of St. Louis, whose language is:

"The avowed purpose of the Right-to-Work Bill in Missouri is to protect the worker from paying dues against his will as a condition of employment.

"The actual purpose is to hamstring unions.

"The real aim of this campaign, although it pretends to be interested in protecting the individual worker, is to destroy unions by making them ineffective."

Based on this analysis of the law and the principal arguments of the proponents, I hold that these right-to-work laws take away from man a necessary means to achieve and protect his God-given right of association.

CONCLUSION

1. Right-to-Work laws are immoral according to Catholic Social teaching.
2. No man or woman of good will should contribute money to proponents of this legislation to defray "the educational campaign expenses." To contribute financial aid would be morally wrong.
3. All good men and women, Protestants, Jews, and Catholics should seek by every just means to get such Right-to-Work laws repealed and should oppose them whenever they are proposed.
4. Men of good will should not be a party to or cooperate with the proponents of Right-to-Work laws.
5. The Right-to-Work bills don't guarantee the individual any

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right at all. They provide him with an opportunity to work alone, to work at less than Union wages.

6. The Right-to-Work laws recall the "American Plan" or Open Shop Plan of 1920-24, which led to low wages, strikes, industrial unrest.
7. The Right-to-Work laws may well be an invitation to disaster of the general welfare.

SPECIAL PLEA

Leo XIII points out the pre-eminent position of legislators:

"Some there must be who dedicate themselves to the work of the commonwealth, who make the laws, who administer justice, whose advice and authority govern the nation in time of peace and defend it in war. Such men clearly occupy the foremost place in the State and should be held in the foremost estimation, for their work touches most nearly and effectively the general interest of the Community."

I appeal to the Legislators of the seventeen states to repeal the Right-to-Work bills now in existence.

I can find no more powerful way to conclude these conclusions than by the following quotation of Pope Pius XII:

"Neither collective bargaining nor arbitration, nor all the directives of the most progressive legislation will be able to provide a lasting labor peace unless there is also a constant effort to infuse the principles of spiritual and moral life into the framework of industrial relations."

A Rabbi Looks at "Right-to-Work" Laws

(Continued from page fifteen)

recession. They do not guarantee work for, or increase the opportunities of Negroes, Jews, or other members of minority groups; nor do they guarantee women employment which they might not otherwise receive. The sole effect of these statutes is to outlaw arrangements freely and democratically reached by employers and trade unions representing the majority of employees in a shop, whereby membership in a union is made a condition of employment.

Jewish Moral Law

Just as work is glorified in the Jewish tradition, so a concern for laboring people is also a recurrent theme in Jewish moral law. Biblical fulminations against those who oppress the laborer are notable. So, too, are the numerous instructions to the employer as to how he must treat his employee. In keeping with this age-old concern for laboring people, Jewish religious groups have always vigorously supported the rights of laboring men and women to organize and to work in conditions of dignity and decency. By organization and collective bargaining, the individual worker has been able to convert "the strength of all to the strength of each." By banding together, workers have been able to improve the conditions under which they labor, their hours of work, their wages. In addition, they have been able to make a substantial contribution to other aspects of our national life. They have fought for free and universal public education, for improved housing, better health and hospital care for the masses of the people and for benefits for the aged and unemployed. By thus enabling American workers to raise their standards of living, trade unions have helped to insulate the vast majority of Americans from the temptations of Communist agitators; and by aiding the democratic trade union movement abroad, have enabled foreign nations to resist the inroads of the Communist conspiracy.

Perhaps most important of all, the trade union has been one of the most effective forces in resisting the dehumanization of the worker which has resulted from the industrialization of our society. It has

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restored the laborer to his true place—changing him from a mere cog in the industrial setup, a cipher in an accountant's note-book and a mere appendage of a machine to the status of an individual with power within the limits of God's will to control his own destiny. It has enabled him to sit across the collective bargaining table with an employer, in dignity, and work out cooperatively the conditions under which he shall work. For this achievement, if for no other, all citizens owe the trade union movement a debt of gratitude.

Role of Trade Unions

Recognizing the role of the trade union movement in working for a freer and better world for the worker as well as the rest of the community, spiritual leaders cannot remain quiet in the face of legislation which seeks to destroy this force for good. The so-called "right-to-work" laws, no matter what their title, seek the destruction of the trade union movement, the abrogation of democratic rights which it has taken decades to secure and the undermining of one of the strongest pillars of American democracy. They do so by outlawing union security arrangements which enable trade unions to enlist the widest moral and financial support for their policies, thus increasing their collective bargaining strength. These arrangements are based on the just and moral principle that those who enjoy the benefits and advantages resulting from a trade union contract shall also be required to assume the responsibilities involved.

Union security agreements under our present Federal law, take one of two forms: the "union shop" contract or the "maintenance of membership" clause. Under the union shop arrangement, all employees have to become union members within a certain period of time after they are hired. Under the maintenance of membership agreement, existing union members have to retain membership but non-members do not have to join. It is significant that no such union security agreement can be entered into unless the majority of the workers in a shop have agreed to be represented for collective bargaining by the union and further have agreed that they want such a union security clause. Ample evidence exists that the great majority of American workers desire union security arrangements.

Taft-Hartley Experience

For over four years, the Taft-Hartley law included a provision which required that, before any union shop could be negotiated, all the workers in the particular collective bargaining unit had to authorize this type of arrangement by secret ballot. During this period 46,146 elections were held at which 5,548,982 workers cast votes. Over 91 per cent of the votes favored the union shop and the negotiation of a union shop clause was authorized in over 97 per cent of the cases. Congress finally saw the absurdity of spending millions of dollars for elections in which the results were so overwhelmingly one-sided. In 1951 this provision of the Taft-Hartley law was repealed.

Intrusion of the State

In addition to securing the assent of a majority of the employees in a plant or shop for the adoption of a union security clause, no such clause can be put into effect unless the employer also agrees. Thus it is only after the employees and the employer have agreed to such a clause, that the legislators of 17 states step in and say:

"Despite the fact that you workers in the shop want this provision—despite the fact that you the employer has agreed to it, we legislators must protect you from your own folly. We therefore forbid such agreements." *I submit that this is both immoral and undemocratic, an intrusion by the state into an area properly reserved for private action.*

We in the religious field early learned a lesson which the trade union movement has now had occasion to learn, that government intervention in essentially private affairs, while perhaps thought necessary at times, must be guided by wisdom, fairness and restraint. Of course, in the early days of industrialism, government intervention in the trade union field was necessary as a means of equalizing bargaining power and eliminating abuses which can be curbed by no other means. In those days as today, the employer was usually both powerful and wealthy; the individual worker without union organization was helpless if he did not like his low wages, long hours or sweat shop conditions. Government encouragement of union organization and collective bargaining was necessary since at that time the ability

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to crush and wipe out embryonic trade unionism all too frequently rested with the employer. By threats, discrimination and the like, even the strongest, best established unions could be defeated in their organizing efforts irrespective of the wishes of the employees.

Today, the nation's official policy, originating in the Wagner Act and continuing under the Taft-Hartley law is one of "encouraging the practice and procedure of collective bargaining." Collective bargaining by labor and management, both of equal strength, has produced an era of prosperity and industrial peace.

But a sound labor law, and this was the original theory of the Federal law, does not try to tell labor and management what they shall provide in their contracts. It seeks to create and insure an atmosphere in which collective bargaining can flourish freely without improper influences and with a relative degree of equality between the parties. Experience has shown that the best results are achieved when labor and management, having been insured the proper atmosphere, are permitted to work out their own economic destinies.

Morality of Justice

"Right-to-work" laws are the very negation of this most salutary principle; they amount to the government telling the parties most concerned that they may not agree to a particular type of arrangement believed by both parties to be both sound and fair. This I believe is harmful to the economy and harmful to a sense of morality and justice. Having assured the process of responsible collective bargaining, government should leave the bargains and the bargaining table to the parties concerned. Questions of union security can and should be left in the capable hands of the workers' representatives and employers. The intervention of the states in the sphere of union security arrangements constitutes an intrusion which can only damage the peaceful relations between management and labor, endangering the progress of American workers.

I would not go so far as to say that there could never be abuses which would not warrant governmental interference with what employers and labor unions may put in their collective bargaining contracts. But for such interference to be justified the evil must be clear and the cure must be sure and even. Is the traditional familiar union security provision so inequitable, unethical and undemocratic a practice as to call for such an extreme measure? I think it very plain that it is not, but on the contrary is a perfectly sensible, fair and essentially moral arrangement.

Unions are required by law to represent all workers in a bargaining unit—not simply those who are members of the union. All the benefits won by the union are required to be extended to every worker in the plant or shop. However, only the union members, through their dues and their activities, carry the cost of supporting the union. The remaining workers receive the benefits of unionism without contributing either morally or financially to the support of the union. They are, in the vernacular, "free riders."

Union security agreements are merely devices whereby an attempt is made to distribute the cost of unionism among all the persons who receive its benefits. Under such circumstances, can it be said that there is a moral or any other justifiable right to be free not to join the union and to be a "free rider"? Is there any right to profit from the labor of another, from his efforts, from his time, from his sacrifices, all against his will and without compensating him for what he has done? Certainly, I do not think it is in the Jewish tradition to recognize such a right. Since unions are required by law to represent all workers equally and without discrimination, a requirement which is proper, the states should not be permitted to prohibit fair and equal contributions to those same unions by workers who reap the benefits of such representations.

One may ask, "Why condone a union security arrangement under which an employee who may be one of the minority in a plant and who voted against being represented by the union, is required as a condition of his employment to join a union he does not like? Is this not undemocratic and unfair?" In reply it may be said, "Is it any more unfair or undemocratic than having representatives of a majority of the electorate pass laws which members of the minority party do not like and compelling these minority party members to obey such laws?"

When one is in the minority politically, and opposes legislation which he is forced to obey, he does not claim the right to be free from the operation of these laws or seek an exemption from the commands the majority of his fellow citizens deem important. He does not say

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that he will no longer pay taxes to support the government, simply because that government is being administered by the opposite political party. Rather he works within the democratic system in an attempt to make his view the majority view. This method, rather than prohibitions on union security arrangements, is the proper solution to the problem of the worker who does not like the policies of unions. He may and should join such unions and work within them to have the policies he does not like changed. On election day, he can vote to change the officials who have recommended policies he does not like. This is the democratic way. But while he is represented by the union, he receives benefits from it and he should not receive a statutory excuse to pretend it does not exist. The principle of majority rule is the foundation on which democracy rests. This is true with respect to unionism as well as the administration of state and national governmental affairs.

The Ethics of the Right to Work

(Continued from page fifteen)

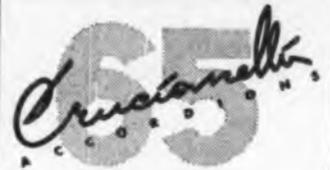
between two organized groups, industrial management and organized labor, in which both co-exist and in which each retains institutional sovereignty, working together in reasonable harmony and in a climate of mutual respect and confidence. Industrial peace and labor management relations cannot be taken for granted. They must be positively striven for. They can be easily undermined where either party violates the assumptions on which the industrial peace exists. We must keep these factors in mind when we reflect on the efforts in numerous states to undermine through "right-to-work" legislation the basic security of organized labor. In the discussion which follows we will consider first the general problem of rights and then relate it to this legislative situation.

All moral rights root in the worth of persons in community. This means that rights are claimed by persons in their relations to other persons. Both the principle of individual worth and the principle of social responsibility must be recognized. All persons in the community make claims against all other persons. No one right or claim is unconditional but must prove itself in the light of all other claims. In the last analysis the standard of measuring the rights of men is the kind of person we ought to develop in society. The kinds of persons we need and can approve of in a democratic society are not the kinds that look out only for themselves but who are responsible members of the community.

Responsible Citizens

In the U. S. A. the principle of personal worth is recognized in many constitutional provisions and legal statutes. Among these an important milestone was Section VI of the Clayton Act of 1914, which begins with these words: "That the labor of a human being is not a commodity or article of commerce." It has been one of the great contributions of organized labor to give effective implementation to this idea. It is not worthy of mankind that any individual be treated merely like a commodity in a free market. Another milestone was the statement of national policy embodied in the Wagner Act of 1935 as follows: "It is hereby declared to be the policy of the United States to (encourage) the practice and procedure of collective bargaining and (to protect) the exercise of workers of full freedom of association, self-organization, and designation of representatives of their own choosing, for the purpose of negotiating the terms and conditions of their employment or other mutual aid or protection." This national policy of the United States expresses the truth that respect for worker personality is to be protected by and in appropriate and effective associations. The previous history of labor management relations had clearly demonstrated that the "right-to-work" as a moral demand could not be effectively implemented on an individualistic

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basis but needed both organized labor and the legalized policy of the Federal Government to be made effective.

What is right? A right is the moral claim of the person on the community for the satisfaction of needs which are indispensable for his fulfillment as a person. There are many rights which the community is not able to fulfill. For example, in countries like India and China today the community is not able to fulfill the basic claim for enough food to prevent starvation for millions of people. The general moral claim persists as a mandate to the community to create the social conditions in which these basic needs can be satisfied. The claim and the responsibility are two sides of the same moral coin. The general moral claim does not produce the food. To produce enough food for all many conditions of agricultural and industrial life must be fulfilled. It is a responsible, complex and cooperative assignment. Likewise the general "right-to-work" does not produce jobs nor the conditions of just and decent employment. It does not produce a specific claim to a specific job.

A legal right exists when moral rights have been defined and written into law and the appropriate institutional responsibilities have likewise been specified in law with appropriate sanctions. Legal claims do not exist in the abstract; they are part and parcel of developing social policy. They rest on moral claims, but they are not to be confused with general moral ideals. Legal rights define policies and practices in concrete historical situations. When a legal right has been established a corresponding legal satisfaction enforceable in the courts has also been established. Workers know these things because of legislation like the Wagner Act and the Taft-Hartley Law.

Effective Associations

Is there a right to work? Work does not confront the average person so much as a right as it does a necessity. Most of us must work, or else. When we are out of work we need to get a job, or else. The unemployed person has a general moral claim on the community for an opportunity to satisfy his need for a job. This claim has been put in words by the National Council of Churches: "Every able-bodied adult has an obligation and the right to an opportunity to serve the community through work. He should take responsibility for supporting himself and his family." In response to these claims the community has the general obligation to create those institutions through which the need and duty to work can be met. But this general human claim does not create an unconditional legal right to a job in any particular place of employment.

Is there a legal right to work? This question can be answered only by asking another: Who can satisfy such a legal claim? Can private industry in its various forms? Can organized labor? Obviously not. Neither of these private groups can carry the legal obligation of guaranteeing employment to everyone who needs work. If private industry, which provides the bulk of employment opportunities in the U. S. A. is not able to fulfill the demand for work for the unemployed, then either the legal right must be limited or institutions must be developed which can legally acknowledge the claims. The claim is not unconditional.

How are moral and legal rights limited? They are limited by all other rights and by objective historical circumstances and relationships. There are no absolute individual rights. The only absolute is spiritual dignity of the person in community with other persons. Individual work rights are not signed blank checks which can be drawn to any amount on the unlimited resources of society. They are concretely limited by the conditions of responsible employment.

Work Rights

Work rights are the rights of workers. Any worker must be willing to accept the conditions of responsible industrial relations. In modern society these relationships rest on the historical struggles of organized labor and the national policies which have protected the rights of collective bargaining. Even in the Taft-Hartley Act the historic need of the worker to have his freedom protected by union membership and power is recognized. The law says in Section I:

"The inequality of bargaining power between employees who do not possess full freedom of association or actual liberty of contract, and employers who are organized in the corporate or other forms of ownership association substantially burdens and affects the flow of commerce, and tends to aggravate recurrent

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business depressions, by depressing wage rates and the purchasing power of wage earners in industry and by preventing the stabilization of competitive wage rates and working conditions within and between industries.

"Experience has proved that protection by laws of the right of employees to organize and bargain collectively safeguards commerce from injury, impairment, or interruption, and promotes the flow of commerce by removing certain recognized sources of industrial strife and unrest, by encouraging practices fundamental to the friendly adjustment of industrial disputes arising out of difference as to wages, hours, or other working conditions, and by restoring equality of bargaining power between employers and employees."

Industrial peace is a dynamic relationship. A recent scientific survey of conditions of industrial peace begins with this finding: "There is full acceptance by management of the collective bargaining process and of unionism as an institution. The company considers a strong union an asset to management." There are other causes of responsible industrial peace, but this one is fundamental.

It would appear, then, that the current concern of some private interests to promote so-called "right-to-work" laws expresses either ulterior interests hiding behind a misnomer or it expresses a moral confusion. Since "right-to-work" laws are claims which will cost somebody something, we may ask who will bear the price?

What do they cost the business man? Very little in the short run! They increase his immediate freedom of operation. He has greater freedom from the union's active participation in the decision-making processes. In the long run, however, his price is high in terms of cut-throat competition from other businesses, in terms of labor unrest, in terms of low morale among his workers, in terms of protracted strikes such as marked the industrial world before unionism became firm national policy.

What cost will the union bear? The major cost both immediately and in the long run! The cost includes union insecurity, anxiety about the labor contract, the threat of lower wages, the sense of defeat in the struggle for industrial democracy and stability.

What cost will the non-union employee bear? At first, it means freedom from union obligations! But it means tension with his fellow workers who have achieved through collective bargaining whatever wage rates, hours and working conditions characterize the factory, plant, or place of work. In the long run it means the same fate for his "right" as confronts all unorganized workers and it means the demoralization of the labor force. It means freedom from security and freedom from opportunity to share in the decisions affecting his own work and family welfare.

Anarchy of Insecurity

In sum, no one gains in the long run and everyone loses. Democracy suffers from the anarchy of union insecurity.

It is a most irresponsible social policy to destroy the integrity of labor unions under the guise of the so-called "right-to-work." The individual worker has no effective legal right to work under conditions worthy of human dignity where strong unions have been eliminated. Since collective bargaining is under present circumstances a proved condition of stable industrial relations, a worker has a moral obligation to accept his share of responsibility through membership in organized labor.

But what of the large portion of the labor force who do not belong to organized labor? Undoubtedly many of the benefits which they experience are by-products of the historical victories of the trade unions. They owe gratitude and support to the trade unions. They may not be in a position to join a bona fide trade union, but they ought to seek the extension of collective bargaining so as to expand the area of truly responsible industrial relations.

The "right-to-work" laws are a virtual conspiracy of the crafty, the ignorant, or the misguided to subvert industrial peace, exploit men's need to work, and deluge the community with industrial irresponsibility. "Right-to-work" laws do not create jobs; they only victimize the worker and make his organization ineffective.

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INTERNATIONAL MUSICIAN

● by Alfred Mayer

guide to accordion playing



HARMONIZATIONS

The left-hand structure of the accordion is built for basic conventional harmonies. The mechanical set-up of the instrument isn't far beyond the sixteenth century, harmonically. Of course, with some knowledge of present day harmonies and some ingenuity, the left hand, too, can be used to produce present-day sounds. However, the right hand has no restrictions whatsoever. Yet, accordionists both serious and popular, play material not beyond the triads of Mozart. Frankly, there's nothing wrong with these harmonies. If one's alive, though, in the present-day world, with all sorts of *umpteenth* structures surrounding one, atonalism, Schillinger, and various progressive idioms, it's difficult to say one's a musician without taking cognizance of these experiments. Some of the serious literature of the new schools is not feasible on the accordion (unless, of course, you have a new left hand bass system, as I do). However, in the realm of popular music, much can be done.

It's hard to see how some musicians go on playing club dates, playing the same standard tunes day in, day out, year in, year out with the same, banal harmonizations. What happens is that some people become callous and hard and almost get to hate what they're doing. If one can add a new chord here or there and add some freshness to what one is doing, one's music can be more enjoyable both for the performer and the listener. I've seen some pianists work out intricate, new ideas and arrangements and then try to perform these with a group which knows nothing of what they're doing or attempting. This can be chaotic. What one does must be done with taste and with some sense of values as to the advisability of additions or omissions.

The sequence of harmonies and the left hand set-up of the accordion presupposes that most harmonies will move in fifths. There's nothing wrong with this idea; however, a tune played all the way through in fifths can get a little monotonous. For example, here's an harmonic background of the usual, conventional progressions:



Here's the same background done chromatically and just a bit fresher and more contemporary:



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If you're playing with a bass player, it's good to advise him beforehand what you're going to be doing. Much of the success of these harmonies depends on the correct choice of the pitch at the bottom of the chord structure. This type of an idea was used extensively in bop playing, and whether one likes bop or not, one must take cognizance of it, for it has left its mark on popular music. Today, such harmonizations are not only used in special arrangements. They're also utilized in published pop tunes. The basic idea of flattening a fifth is nothing new in music. Bach flattened a few. Beethoven used the flattened fifth but usually following a perfect fifth and resolving it to where it would normally progress. Of course, Wagner used them extensively. As for the more modern schools, they're all over the lot. Many of the boppers more or less try to associate themselves with Stravinsky. (He in turn has associated himself with jazz.) However, the boppers may not have anything new in their use of flattened fifths, harmonically speaking; but their use of flattened fifths melodically is some sort of an innovation.



For years, composition books have been teaching that flattened fifths, augmented seconds and the like are not practicable or feasible for voice. Today, though, vocal groups sing such skips several times within one selection. It has become rather commonplace, and it seems the youngsters are doing the impossible of yesteryear.

Intervals of Fifths and Fourths to Replace Sixths and Thirds

Thirds are regarded as sweet; sixths are just too saccharine—sweet to swallow. In ballads and beautiful, romantic, gushy music nothing can be more ideal. However, in performing rhythmic savage, native tunes, it's nice to utilize the so-called ugly intervals. Of course, we've all heard this over-done Chinese passage:



I'm told that no such thing exists in China, that this is but the Hollywood approach to how Americans think Chinese music sounds. The fact, though, that fifths and fourths aren't too familiar makes them conjure up the exotic, the unknown, the Oriental. In playing Latin music, these harmonizations can be most valuable. Here, we can render a nice, legato melody with merely the addition of fourths:



The fact that the left hand is arranged in fifths also makes such harmonizations quite practical.



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Here's an introduction I used in my arrangement of *Lover*.

Valso Moderato

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Here I got away from the monotony of a song constructed on a chromatic scale by playing it with a variety in the harmonizations and the rhythmic approach. Copland and Hindemith are masters of this approach to harmony.

Adding a Fifth to a Repeated Chord

This next progression is one of the most hackneyed in music:

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To take a little of the dullness away from this, the second chord may be brightened up a bit by adding a perfect fifth below the structure in the bass. This automatically changes the IV minor chord to a ninth chord—and then, too, you can do this without telling the bass player. Everyone else can play IV minor. You play a ninth chord and there's no clash.

The fact that the accordion plays most of its tones with so many repetitions of octaves above and below, the fact that the left hand is arranged in fifths and fourths, makes looking into some of these thoughts and ideas imperative. This is meant to be far from a treatise on harmony. It is just a sketchy, little outline of some ideas you can mull over. In my next column I'd like to go into a discussion of other phases of harmonizations on the accordion.

NOTICE TO MEMBERS

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

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

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

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TECHNIQUE OF PERCUSSION

(Continued from page thirty-five)

Contact Tone on the Marimba

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If there is, I don't know about it. The instrument itself is designed to give you the proper balance. Its tones are produced purely by contact—by striking the bars with the mallets. Of course, a soft mallet will always give you a soft tone and a harder mallet, a harder one, but if you select the mallets most suitable for the purpose at the moment, you thus get the most out of the instrument.

Don't worry too much about contact. A certain amount of it is necessary to project the marimba tone—to throw it out over the footlights and into the audience. Other instrumentalists, and singers in particular, must by one means or another project similarly. And back to that contact tone of yours, the only one fully aware of it is your own self, with your ears directly over the bars. Your contact tone diminishes in ratio to the distance between its origin and the listener and, to an audience, contact from the marimba is far from displeasing.

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Make hotel reservations direct with the Dayton Hotel.

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All Wisconsin locals are invited and urged to send a maximum delegation.

ROY E. SMITH,
Secretary.

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

The headquarters hotel will be the Hotel Duluth.

Sandy A. Dalziel,
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All locals in the states of Pennsylvania, Delaware, Maryland and the District of Columbia are invited and urged to send delegates.

Nicholas J. Hagarty,
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EXPULSIONS

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ERASURES

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IT'S IN THE NEWS!



Eugene Jolesnik



"Red" Nichols

See page twenty-five, "Music in Utah"



Mieczyslaw Horowitz

★★ Pianist Mieczyslaw Horowitz this year undertook the gigantic task of playing virtually the entire piano literature of Beethoven, this at the YM-YWHA Kaufman Auditorium in New York, from November 8 to March 7.

★★ With its slogan, "Foster American music," Music Week, scheduled for May 1-8, will no doubt this year be observed by more communities than ever before. It is the Committee's hope that "every governor and mayor will take notice of the occasion and that all musical interests in the community will be drawn into the observance."

★★ Aaron Copland figured before the public in an unaccustomed role when on March 8 he appeared in Town Hall, New York, as pianist to assist violinist Carroll Glenn in a performance of his own new Sonata for Violin and Piano.

★★ The Austrian Cabinet has decided that the 22,000 persons who have applied for tickets for the opening presentation at the reconstructed Vienna State Opera November 5th must pay \$200 apiece for the best seats.



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INTERNATIONAL MUSICIAN

Man, Machine, Music and Musicians

(Continued from page sixteen)

The Principal of Automation

Nobody agrees exactly where and when today's automation started. Of its two main elements, one is the fast electronic computer, able to "remember." The other is the "transfer machine" concept of production; moving work from machine to machine on conveyors. Automation can be applications of either or both elements.

In scores of industries, automation already contributes to faster output and efficiency and, of course, to less manpower.

Its Impact on Musicians

Of particular interest to musicians is the recent announcement by the Research Center of Radio Corporation of America at Princeton, N. J., of the development of the "Electronic Music Synthesizer." The function of this machine is to synthesize familiar sounds and create an unlimited range of tone variations made by the human voice or any musical instrument. By punching keys, impressions are made on a paper roll, which relays the sound. It would be a distinct oversimplification to liken the "music synthesizer" to the old fashioned "paper roll" piano because RCA's new device can mimic a full orchestra. According to Howard Taubman, music critic of the New York Times, the musician's role in relation to the "synthesizer" will continue to be important because the source of instruction to the machine must still be the human brain and hand, and the quality of any composition or performance depends upon the composer or performer. Nevertheless, these machines, each of which probably will cost no more than \$25,000, can displace any number of musicians. The music synthesizer is still in the experimental stage. Techniques need much improvement and shortcuts must be devised before it is a commercial competitor.

To musicians, development of new methods to displace them is nothing new. They have been multiplying ever since 1929, when the film sound track drove thousands of musicians from the pits of the movie theaters. From time to time commercial recordings drove most of them out of radio studios, and the juke box has replaced them in restaurants and other places of entertainment. Musicians call these mechanicals "canned music." Now industry calls much the same electronic processes, "automation."

All Labor Faces Musicians' Problems

Significant now to the musicians is the fact that other unions, many for the first time, are facing a similar kind of automation the live musician has encountered. The difference between other unions and the musicians is that we make a machine known as the recording, that destroys, or helps destroy us. Other union men make much of automation, but it is true that those who are displaced by the machine are not the same ones who made it in the

first place. In fact, they have no control over it.

For example, the iceman did not make the electric refrigerator. One union man made it and destroyed another union man, the iceman. So the iceman, through no fault of his own is not around any more because of the invention of this machine. But the musician, because he creates directly what the recording reproduces, is eliminating himself.

Members of the AFM know what their union has done to help cushion their own reverses. They will be much interested to learn what other unions are doing or planning to do, to rationalize their new found problem.

AFL's Meany Meets Challenge

George Meany, the forthright president of the American Federation of Labor, predicted in a recent Fortune Magazine article that technological change of "automatic" factories



Toll-O-Matic coin collector displaces attendant at entrances to toll highways and bridges. The machine collects the money, counts the coins, says "Thank you, proceed." But if the driver tries to sneak by, an alarm bell rings, red signals flash, a camera photographs the license number and type of car and a police alarm is sent out.

will provide labor's greatest challenge of the next quarter of a century.

He cited the term "automation" as characterizing the rapid change in the structure of industry and the consequent wholesale changes in the structure of the labor force. He added that by 1980 there undoubtedly will be totally automatic factories run by electronically-gauged devices without the intervention of the human hand.

Mr. Meany pointed out that the trade union movement would be foolish to oppose technological change. "There can be no turning back," he said, "to a negative or shortsighted policy of limiting progress."

The answer to technological change lies in smoothing its transitions and cushioning the shocks by working immediately for severance pay, skill retraining and reorganizing of work schedules, Mr. Meany holds. The reduced schedule, he added, will be a long-term goal. He said these are the social costs to industry to avoid wasting human resources and to avoid calling on the government to bear such costs if industry fails to recognize its obligation.

Mr. Meany urged further development of the time-proved policy of reduction of hours. Through shortened hours, he pointed out, workers not only have more leisure but are able to "spread the work." "We have set our sights on a thirty-two hour week. By 1980 that should be easily attainable for all Americans."

Years ago when organized labor first proposed shorter hours, the forces of reaction said it would not work. Mr. Meany reminds us. But it has worked for statistics show there are more persons now employed, not at ten hours a day, six days a week, but at eight hours a day, five days a week, than at any time before. To these facts he adds that since the beginning of the century the standard of living in the U. S. has doubled, although working hours average 33 per cent less than in 1900. He sums up by saying that there is no reason why this achievement cannot be repeated by 1980.

In conclusion, Mr. Meany throws out this challenge: "The decision to keep the level of consumption even with the development of production is in the hands of men, not of 'market forces' or the blind operation of the so-called laws of economics. The decisions are man-made and can be shaped by the cooperative efforts of unions and management. We must not wait until millions are unemployed and human resources have gone to waste. Prompt and sensible action is necessary now . . ."

Labor Unions Plan Strategy

In a recent issue of its official publication, the CIO went on record as not opposing automation or technological improvements as such. But it does have very strong opinions about industry sharing the benefits of automation with the worker in terms of higher wages and shorter hours; and it is interested in the consumer—will he reap benefits in lower prices and more and better products.

The CIO insists that "workers should rightfully share adequately in the benefits of the increased productivity of the national economy as a whole. It also urges a "guaranteed annual wage" to maintain adequate living standards.

CIO officials hold that technological employment, if rightly used, would hold promise of advances to new levels of prosperity, but if mistakes of the past were repeated, it would also hold the threat of great suffering. The "first industrial revolution," they pointed out, was based on the use of powered machinery operated by workers and made possible the first great stride toward present-day living standards. But, it emphasized, that in the absence of responsible social policies the introduction of these machines first brought

(Continued on page fifty-six)

Man, Machine, Music and Musicians

(Continued from page fifty-five)

suffering and hardship to millions because the machinery was used, not to provide abundance and increased leisure for workers, but solely to increase the profits and wealth of employers. The new industrial system of that era, it was held, forced ruinous competition for jobs and even those lucky enough to find work had to accept long hours, intolerable working conditions and starvation wages which condemned them to lives of abject poverty.

The CIO believes that automation and other new technological advances, marking the beginnings of a "second industrial revolution" would undoubtedly develop even greater potentialities either to help or to harm mankind. Responsibly controlled in the interests of human welfare, the new technology could make possible vast improvements in the material standards of living of all peoples, not only in this country but all over the world, and would permit at the same time, human leisure to enjoy the new abundance. Irresponsibly exploited, it could result in unprecedented unemployment and depression which may threaten the foundations of free society.

Congressional Investigation Urged

To avert such distress, the CIO called upon Congress to investigate and report upon the present and prospective impact of technological developments in our economy; to determine the extent to which such developments have already caused displacement of manpower in industry; to obtain from employers information as to their plans for further installation of new processes and new machines designed to increase productivity; also their plans, if any, to insure that such increase is accompanied by expanded purchasing power; to determine the extent of further displacement of manpower that may be anticipated within the next several years and the geographical and industrial sectors most likely to be affected; and based on their findings to make recommendations to insure full production and full employment in peace-time.

Echoes Out of the Past

Such forceful statements from leaders of the AFL and the CIO are echoes out of the past to the American Federation of Musicians. Members of our union have suffered more and longer than any other craft union from the inroads of automation. Yet through it all we have maintained that "no man and no organization can stop progress, because progress is a part of the free enterprise system."

Nevertheless, we have always stood our ground in the face of court orders and congressional investigations to advance the sound premise that industry must bear a share of the responsibility for the worker it has displaced with the machine.

It is with a grim sense of satisfaction that we look at the cartoons of villification on our office walls to note that the reasoning we advocated so long in the face of such de-

termined opposition is now becoming the philosophy of all labor leaders who are now alert to the implications of the new electronic age.

Industry-Labor Recognize Issues

Private industry and labor unions have been engaged for some time in research and experimentation concerning the effects of mechanical change. While neither has arrived at a completely satisfying answer, constant efforts at rationalization are being made and have been made.

There have been such "cushioning" adjustments as dismissal wage agreements, insurance benefits, rehabilitation programs for older and incapacitated workers and personal guidance projects. Today the main subject is the guaranteed annual wage. If obtained, it will mark the greatest advance of labor since it won its right of collective bargaining. This one step will exert a great force toward ending suffering and uncertainty among those whose lives are governed by the machine. However, no one can say whether the guaranteed wage—which by the way, many musicians employed in motion picture production and broadcasting have long enjoyed—will be the complete answer to automation.

Management spokesmen say that automation will mean increased production, more effective quality control and sharply decreased unit costs of manufacturing. They claim that for employees automation carries the promise of a shorter work week, higher, individual productivity and increased wages.

Automation, these spokesmen concede, may reduce the need for unskilled workers but will greatly increase jobs for electricians, mechanics, pipe fitters, toolmakers and others skilled enough to do the maintenance on the mechanical slaves.

Higher Wages, Shorter Hours

Union leaders, although regarding the eventual displacement of workers as inevitable, are not opposing the gradual encroachment of the new-type factory at present. But they are warning that, as productivity per man rises, they will demand higher wage scales. As pointed out previously, the 30-hour week is also being advanced as a means of spreading the work and the guaranteed wage will be an important subject in forthcoming negotiations.

If automation works as readily as expected, and spreads as fast as its prophets expect, there seems little doubt of wide-spread labor-displacement. Its advocates say it can produce more jobs than it will abolish. As to the results, only the future can tell.

Two World Wars interrupted and helped postpone decision in the great debate on the machine age of the "first industrial revolution." Both wars brought artificial prosperity and full employment to "technocrats" and non-technocrats alike. Today's cold war helps sustain employment, but not at peak. There are many indications that these unresolved arguments of the late '20's are about to be renewed, this time under the new title of "automation."

Recently, during a visit to the new automatically-operated Ford plant in Cleveland,

Walter Reuther, president of the CIO, was shown a gleaming line of automatic robots busily grinding and shaping engine blocks without a hand to guide them. His host asked him, "How are you going to get them to pay union dues?" To which Reuther replied: "How are you going to get them to buy Fords?"

Worker's Displacement Main Problem

The problem today, just as it was yesterday is not the replacement of workers by the machine, but their displacement. Industries manufacturing machines that replace workers will hire people, but they won't be the same ones. The role of the machine in long-term unemployment cannot be precisely determined, but results of various studies show that it is undoubtedly great.

Known facts demonstrate that when a labor-saving technique takes the place of a worker, the duration of the affected workers' unemployment is likely to be extended. Frequently he must seek work in an industry new and foreign to his experience. This has been the fate of tens of thousands of musicians.

The cloud in today's sky called "automation" already is considerably larger than the hand and promises a bigger conversation piece than "technocracy" did. As quoted from Victor Riesel, nationally known labor columnist, he sees it as "A spectre (that) haunts America. It is stirring fear in the heart and mind of America's working-men—the fear of being replaced by the machine."

Musicians Set the Example

Of all the labor unions, the American Federation of Musicians, is the only one to devise and enforce a workable cushioning arrangement for the worker displaced by the machine. This has been accomplished through a royalty on recordings and a token payment on music sound track. Now past the experimental stage this formula which is called the "Petrillo Plan" contains some of the best textbook material available anywhere today on the subject of rebutting mechanical displacement. It presents a workable formula by which the machine assumes a measure of responsibility for the human being it displaces. We do not say, "this has solved our unemployment problem," but the employer has recognized the principle because the principle is sound and we have made at least a good start.

One of the conclusions of this study, past and present, is that the story of the musicians' problem may fall upon millions of receptive ears. The total labor force, it appears, may soon come to have a selfish stake in the same kind of battle for survival that the musicians have been waging.

If the musicians' story suddenly becomes every working man's story and the concern of all labor, the problem of "automation" may be intelligently controlled as a benefit to all.

In the next installment of this series I will discuss how man and the machine grew up together over the centuries and how their relationship was often abused and often turned to works of cooperation.

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

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

DOTHIAN:
Colored Elks Lodge (Club), and
O. B. Purifoy, Employer

FLORENCE:
Valentine, Leroy

MOBILE:
Am Vets Club, Inc., Garret Van
Anwerp, Commander, George
Faulk, Manager

CAVALCADE OF AMUSEMENTS:
Moore, R. E., Jr.
Williams, Harriell

MONTGOMERY:
Club Flamingo, and Anell
Singleton, Manager

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

PHENIX CITY:
Cocoon Grove Nite Club,
Perry T. Hatcher, Owner

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF:
Sunnyside Lounge, and George
Nackard

PHOENIX:
Chi's Cocktail Lounge (Chi's
Beverage Corp.), and J. A.
Keilly, Employer

PHOENIX:
Drunkard Show, Homer Hott,
Producer

PHOENIX:
Gaddis, Joe
Hoshor, John
Jones, Calvin R.

PHOENIX:
Malouf, Leroy B.
Smith, Claude V., Sec.-Treas.

PHOENIX:
Artists Booking Corp. (Holly
wood, Calif.), Phoenix, Ariz.
Willert, R. Paul

PHOENIX:
Zanzibar Club, and Lew Klein

TUCSON:
Griffin, Manly
Hutton, Jim
Mitchell, Jimmy

TUCSON:
Rio Rita Cocktail Lounge, Joe
Grbach, Manager, Louise
Bryce, Owner

TUCSON:
Severs, Jerry
Williams, Marshall

ARKANSAS

BLYTHEVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
Hammon Oyster House, and Joe
Jacobs

HOT SPRINGS:
Pettis, L. C.
Smith, Dewey

NATIONAL PARK:
Mack, Bee

LITTLE ROCK:
Arkansas State Theatre, and Ed-
ward Stanton, and Grover J.
Butler, Officers

LITTLE ROCK:
Bennet, O. E.
Civic Light Opera Company,
Mrs. Recc Saton Price,
Producer

LITTLE ROCK:
Siewart, J. H.
Weeks, S. C.

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

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

PINE BLUFF:
Arkansas State College
Casino, and A. R. D. Thompson
Johnson, Eddie

PINE BLUFF:
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C.
Smith, Operator (Jackson,
Miss.)

PINE BLUFF:
Scott, Charles E.

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

WALNUT RIDGE:
Howard Daniel Smith Post 4457
VFW, and R. D. Burrow,
Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy

ALAMEDA:
Sheets, Andy

ALAMEDA:
Sheets, Andy

ALAMEDA:
Sheets, Andy

ALAMEDA:
Sheets, Andy

ALAMEDA:
Sheets, Andy

ANTIOCH:
Village, and Wm. Lewis, Owner

ARTESIA:
Carter, Ross
Doric Corporation, Jack R.
Young, Owner, Tommy
Thompson, Manager

ARTESIA:
Keene, Geac
(Eugene Schweichler)
Red Barrel

AZUSA:
Vance, Vance
Kucse, Joe

BAKERSFIELD:
Makersfield Post 808, American
Legion, and Emanuel Ed-
wards

BAKERSFIELD:
Cortray, Stewart
Curtner, George

BERKELEY:
Bur-Ton, John
Davis, Clarence
Jones, Charles

BERKELEY:
Wilson, Jimmy, Promoter

BEVERLY HILLS:
Bert Gervis Agency
Mestuis, Paris

BEVERLY HILLS:
Rhapsody on Ice, and N. Ed-
ward Beck, Employer

BEVERLY HILLS:
Savage, Bob

BIG BEAR LAKE:
Cressman, Harry E.

BURBANK:
Elbow Room, and Roger
Coughlin, Manager

BURBANK:
Irvin, Frances

CATALINA ISLAND:
Club Brazil, and Paul Mirabel,
Operator

COMPTON:
Vi-Lo Records

COULTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango Pango Club

DECOTO:
Howard, George

DUNSMUIR:
McGowan, J. B.

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

EUREKA:
York Club, and O. H. Bass

FAIRFIELD:
Guardhouse Tavern, and
Walter Jarvis, Employer

PONTANA:
Seal Bros. Circus, Dorothy
Anderson, Employer

FRESNO:
Plantation Club, and
Joe Cannon

FRESNO:
Valley Amusement Association,
and Wm. H. Wagon, Jr.,
President

GABVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Artists Booking Corp., and Craig
Smith, Pres. (San Francisco,
Calif.), Wilford Hobbs, Vice-
Pres. (Dallas, Tex.), Claude V.
Smith, Sec.-Treas. (Phoenix,
Ariz.)

HOLLYWOOD:
Babb, Kroger
Birewell Corp.

HOLLYWOOD:
Bocage Room, Leonard
Vannerson

HOLLYWOOD:
California Productions, and Ed-
ward Kovacs

HOLLYWOOD:
Club 22 (Trocadero), and Sam
Ejintoss, Pat Coleman, Turk
Prujan, Employer

HOLLYWOOD:
Coiffure Guild, and Arthur E.
Teal, and S. Tex Rose

HOLLYWOOD:
Encore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artus Personal
Mgt., Ltd.

HOLLYWOOD:
Fishman, Edward I.
Gayle, Tim
Gray, Lew, and Magic Record
Company

HOLLYWOOD:
Kappa Records, Inc., Raymond
L. Kraus

HOLLYWOOD:
Kolb, Clarence
Morros, Boris

HOLLYWOOD:
National Booking Corporation
Patterson, Trent

HOLLYWOOD:
Robitschek, Kurt (Ken Robey)
Sia Bros. Circus, and George
McCall

HOLLYWOOD:
Harry S. Taylor Agency
Royal Room, and Irving King,
Mrs. Thelma King, Bob King,
Employers

HOLLYWOOD:
Trocadero, and Sam Eistous,
Employer

HOLLYWOOD:
Universal Light Opera Co., and
Association

HOLLYWOOD:
Vogue Records, and Johnny
Anz, Owner, and Bob
Stevens, F. L. Harper

HOLLYWOOD:
Wally Kline Enterprises, and
Wally Kline

HOLLYWOOD:
Western Recording Co., and
Douglas Venable

HOLLYWOOD:
LONG BEACH:
Anderson, John Murray, and
Silver Screen, Inc.
Backlin, Frank and Beatrice
Jack Lasley's Cafe, and Jack
Lasley

LONG BEACH:
Exposition, and D.
Kennedy, Pres., Horace
Blach, Director and General
Manager, James Vermazen,
Assistant Director, May Fi-
lippo, Sec., Evalyn Rinehart,
Asst. Office Mgr., Charles D.
Spangler, Public Relations and
Publicity Dept., George W.
Bradley, Advance Ticket Di-
rector

LONG BEACH:
McDougall, Owen
Sullivan, Dave

LOS ANGELES:
Aqua Parade, Inc., Buster
(Clarence L.) Crabbe

LOS ANGELES:
Arizona-New Mexico Club,
Roger Rogers, Pres., and
Frank McDowell, Treasurer

LOS ANGELES:
Beta Sigma Tau Fraternity, Inc.,
and Benjamin W. Alston,
Employer

LOS ANGELES:
Blue Light Ballroom, and
Bill Iory

LOS ANGELES:
Brik Enterprises
Coiffure Guild, Arthur E. Teal
and S. Tex Rose

LOS ANGELES:
Coleman, Fred
Cotton Club, and Stanley
Amusements, Inc., and
Harold Stanley

LOS ANGELES:
Dalton, Arthur
Edwards, James, of James Ed-
wards Productions

LOS ANGELES:
Fontaine, Don & Lon
Grady, Michael
Halfont, Nate

LOS ANGELES:
Henneghan, Charles
Maxwell, Claude

LOS ANGELES:
Merry Widow Company, and
Eugene Haskell, Raymond E.
Mauro

LOS ANGELES:
Miltone Recording Co., and
War Perkins

LOS ANGELES:
Moore, Cleve
Morris, Joe, and Club Alabam
Mosby, Evans

LOS ANGELES:
New Products Institute of
America, and Joseph H.
Schulte

LOS ANGELES:
Pierce, Pops
Royal Record Co.
Ryan, Ted

LOS ANGELES:
Villion, Andre
Vogel, Mr.

LOS ANGELES:
Ward Bros. Circus, George W.
Pugh, Archie Gayer, Co-
Owners, and L. F. Stutz,
Agent

LOS ANGELES:
Welcome Records, Recording
Studio, and Rusty Welcome

LOS ANGELES:
Williams, Cargile
Wilshire Bowl

LOS ANGELES:
LUL GATOS:
Folter, Frank

MARIN CITY:
Pickins, Louis

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

NEVADA CITY:
National Club, and Al Irby,
Employer

NEWHALL:
Terry, Tex

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

NORTH HOLLYWOOD:
Lohmuller, Bernard

OAKLAND:
Arrow Club, and Joe Bronk,
Frank Merton and Joy Shest,
Owners

OAKLAND:
Bill's Rondevu Cafe, and Wm.
Matthews

OAKLAND:
Moore, Harry
Morkin, Roy
Pedroni, Frank

OCEAN PARK:
Frontier Club, and Robert
Moran

OXNARD:
McMillan, Tom, Owner, Town
House

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

PASADENA:
Hazelton, Mabel
Ware, Carolyn E.
Zebra Room, Lou Warner,
Employer

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

PITTSBURG:
Delta Club, and Barbara Bliss

RICHMOND:
Downbeat Club, and Johnnie
Simmons

RICHMOND:
Jenkins, Freddie

SACRAMENTO:
Casa Nellis, Nello Malerbi,
Owner

SACRAMENTO:
Leingang, George
O'Connor, Grace

SAN DIEGO:
Blues and Rhythm Attractions
Agency

SAN DIEGO:
Brigham, Proebel Autor
Carnival Room, and Jack
Millspaugh

SAN DIEGO:
Cotton Club, Benny Curry and
Oris Wimberly

SAN DIEGO:
Crown Club and Wm. E. (Bill)
Wilson

SAN DIEGO:
Hudson, Aline
Lee, Robert E., Advertising
Agency
Logan, Manly Eldwood
Lost Frontier Cafe, and Eugene
O. Hicks
Miller, Warren
Mitchell, John
Panso, Ray
Rancho Cafe and Frank Bom-
penistro
Tricoli, Joseph, Operator, Play-
land
Washington, Nathan
Young, Mr. Thomas and Mrs.
Mabel, Paradise Club
(formerly known as Silver
Slipper Cafe)

SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cable Car Village Club, and
Barney DeScenan, Owner
Cafe Society Uptown (now
known as Emanon Breakfast
Club)

SAN FRANCISCO:
Champagne Supper Club and
Mrs. Mildred Mosby
Club Dnit In, and Jan
McCarthy

SAN FRANCISCO:
Deasy, J. B.
Fox, Eddie
Giles, Norman

SAN FRANCISCO:
Oronato, Vincat
Pago Pago Club, and Laci Lay-
man and Kellogg Catering,
Inc.

SAN FRANCISCO:
Paradise Gardens, and John A.
Gentry and William Carthen
Reed, Joe, and W. C.
Rogers and Chase Co.
Say When Club, and G. J.
Nieman

SAN FRANCISCO:
Shelton, Earl, Earl Shelton
Productions
Sherman and Shore Advertising
Agency

SAN FRANCISCO:
Smith, Craig, Pres., Artists
Booking Corp. (Hollywood,
Calif.)

SAN FRANCISCO:
The Civic Light Opera Com-
mittee of San Francisco,
Francis C. Moore, Chairman
Waldo, Joseph

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

SAN JOSE:
Paz, Fred

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

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

SANTA CRUZ:
Righetti, John

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

SEASIDE:
Coral Night Club, and
Al Leroy

SHERMAN OAKS:
Gilson, Lee
Kraft, Ozzie

SIGNAL HILL:
Moeller, Al, Signal Hill

SOUTH GATE:
Ramona Club, Sal DeSimon,
Owner

STOCKTON:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred
Stagnaro

VAN NUYS:
Lehr, Raynor

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

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

JULESBURG:
Cummins, Kenneth

LAMAR:
Main Cafe, and Robert Duas,
Prop.

MORRISON:
Clark, Al

TRINIDAD:
El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT:
Lumia, Edward

EAST HAMPTON:
Hotel Gerraugaus

EAST HAVEN:
Caracvale, A. J.

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Andreoli, Arnold
Biscotti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph

NIANTIC:
McQuillan, Bob
Russell, Bud

POQUONNOC BRIDGE:
Johnson, Samuel

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

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

WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard
Paskins, Owner

DOVER:
Veterans of Foreign Wars, LeRoy
Rench, Commander
Williams, A. B.

ELLENDALE:
Heavy's Chicken Shack, and
Isaac Jarmon

GEORGETOWN:
Gravel Hill Inn, and Preston
Hitchens, Proprietor

MILFORD:
Fountain, John
Sunbrock, Larry, and his Bodeo
Show, and Sunbrock Speed-
way

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

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

FLORIDA

BRADENTOWN:
May's Bar, Buddy Mays,
Employer

BRADENTOWN:
Strong, Merle, Bernice and
Ronald

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay
Howie

DANIA:
Paradise Club, and Michael F.
Slavin

DAYTONA BEACH:
Bethune, Albert
Taboo Cocktail Lounge and
Restaurant, Inc., and Carl
Schmidt, Maurice Wagner
and Chuck Cockrell

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

DEL RAY BEACH:
Bun Air Hotel, Lou Razlan,
Manager

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

PORT MYERS:
Bailey, Bill--All Star Minstrels,
Inc., and Si Rubens
McCutcheon, Pat

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

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

JACKSONVILLE:<

Dawson, Robert H., and
 Carole Lounge in Plaza Hotel
 Pomer, Mr.
 Kirshand, Fred
 Minnich Attractions, Joe Min-
 nich
 J. W. Mealy, Jr.
 Noyel, Bob
BRUNSWICK:
 Joe's Blue Room, and Earl Hill
 and W. Lee
 Oglethorpe Hotel, Jack Ander-
 son, General Manager
 Wigfalls Cafe, and W. Lee
MINNEVILLE:
 Plantation Club, S. C. Kiss and
 F. W. Taylor
MACON:
 Capitol Theatre
 Lee, W. C.
 Swales, Leslie
SAVANNAH:
 Caravan Club, Nick C. Abner,
 Operator
 Hayes, Gus
 Model Shows, Inc., and David
 Eady, Owner, Charles Barnes,
 Manager
 Thompson, Lawrence A., Jr.
ST. SIMONS ISLANDS:
 Golden Isles Club, and Clayton
 Vance (Vancelette), Mgr.,
 and Gustie Corporation
 (Albany, Ga.)
THOMASVILLE:
 Club Thomas, and Terry
 Hazy, Operator
VALDOSTA:
 Dye, J. D.
VIDALIA:
 Pal Amusement Co.
WAYCROSS:
 Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE:
 Crandall, Earl
 Lachman, Jesse
IDAHO FALLS:
 Griffiths, Larry, and Big Child
 Corp., and Uptown Lounge
LEWISTON:
 Casner, Sam
 Rosenberg, Mrs. R. M.
 Via Villa, and Fred Walker
MOUNTAIN HOME:
 Club Albi and Mr. J. T. Jeffrey,
 Owner and Operator
 Gem Cafe, and Mr. J. T. Jeffrey,
 Owner and Operator
POCATELLO:
 Beck, Rulon
 Camanna, Bob
 Hvarha, Sam
 Palfus, Dan
 Reynolds, Bud
SPIRIT LAKE:
 Fireside Lodge, and R. E. Berg

ILLINOIS

BELLEVILLE:
 Anderson, F. D.
 Davis, C. M.
BLOOMINGTON:
 McKinney, James R.
 Thompson, Earl
CAROL:
 Sargent, Eli
CALUMET CITY:
 Mitchell, John
CHAMPAIGN:
 Robinson, Beane
CHICAGO:
 Adams, Delmore and Eugene
 Briggs Room, and Philip Mass
 field
 Bryson, Ray March of the Dan
 Rice J-Ring Circus
 Cadillac Bob's Toast of the
 Town
 Chance Records, Inc., Ewart G.
 Abner, Jr., Pres.
 Chicago Casino, and Harry
 Weiss, Owner
 Cole, Elsie, General Manager,
 and Chicago Artists Bureau
 Colosimo's Theatre Restaurant,
 Inc., Mrs. Ann Hughes,
 Owner
 Dennis, Jimmy
 Donaldson, Bill
 Ebers, Glen
 Eyme, Jess
 Fine, Jack, Owner "Play Girls
 of 1936" "Victory Pollies"
 Goyke, Tim
 Glen, Charlie
 Hale, Walter, Promoter
 Hill, George
 Kook Hill Club, and Al Fannan
 Mackie, Robert, of Savoy Ball-
 room
 Majestic Record Co.
 Mason, Leroy
 Mayo, Chester
 Mickey Weinsiein Theatrical
 Agency
 Moomble Club, Turin Acrova,
 Owner
 Monte Carlo Lounge, Mrs. Ann
 Hughes, Owner
 Moore, H. B.
 Muzarts Concert Management,
 and George Wildeman
 Music Bowl, and Jack Preetz
 and Louis Cappola, Em-
 ployees

Music Bowl (formerly China
 Doll), and A. D. Blumenthal
 New Hill Club, and Al Fannan
 O'Connor, Pat L., Pat L. O'Con-
 nor, Inc.
 Silhouette Club, and Joe Saketta
 Stoner, Harlan T.
 Teichner, Charles A., of
 T. N. T. Productions
 Whiteide, J. Preston
 Zigzag's Golden Lounge, and
 Zigzag Carabashi, Owner
DECATUR:
 Paces, James (Buster)
EAST ST. LOUIS:
 Davis, C. M.
 Pleydium, and Stuart Tambor,
 Employer, and Johnny Per-
 kins, Owner
FREDEPORT:
 Greenwood Inn, Ralph Isely,
 Owner, Roger Mommert,
 Operator
 Marabel, George
GULFPORT:
 Sunset Night Club, and Farris
 Shambour
KANAWHA:
 Hayner, 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 Beck Willingham
MT. VERNON:
 Plantation Club, Archie M.
 Haines, Owner
PERKIN:
 Candlelight Room, and Fred
 Romano
PROBIA:
 Humane Animal Association
 Rutledge, R. M.
 Simmons, Eugene
 Streeter, Paul
 Thompson, Earl
 Wagner, Lou
PRAIRIE VIEW:
 Green Duck Tavern, and Mr.
 and Mrs. Stiller
ROCKFORD:
 Marino, Lawrence
ROCK ISLAND:
 Barnes, Al
 Greyhound Club, and
 Tom Davels
SOUTH BEND:
 Derby Top, Henry Piazza,
 Owner and Operator
SPRINGFIELD:
 Pace, James (Buster)
 Shrum, Cal
 Terra Plaza, and Elmer Bartolo,
 Employer
WASHINGTON:
 Thompson, Earl
ZEIGLER:
 Zeigler Nite Club, and Dwight
 Allsup, and Jason Wilkas,
 Owners

INDIANA

ANDERSON:
 Isaacs, Bob and George
 Levitt's Supper Club, and Ray
 D. Levitt, Proprietor
BENCH GROVE:
 Mills, Bud
CENTREVILLE:
 Hagen-Wallace Circus, and
 Frank Martin, Owner
EAST CHICAGO:
 Barnes, Tiny Jim
 East Chicago American Enter-
 prises, and James Dawkins
ELWOOD:
 Yankee Club, and Charles
 Sullivan, Manager
EVANSVILLE:
 Adams, Jack C.
FORT WAYNE:
 Brummel, Emmett
GARY:
 Johnson, Kenneth
GREENSBURG:
 Club 46, Charles Holtboose,
 Owner and Operator
INDIANAPOLIS:
 Beahoe, William, and his All-
 American Brownskin Models
 Carter, A. Lloyd
 Dickerson, Matthew
 Donaldson, Bill
 Entertainment Enterprises, Inc.,
 and Frederick G. Schatz
 Lazar, Eugene and Alca
 Rother Bando Shaping Rink,
 and Perry Plick, Operator
 She-Bar, and Charles Walker
 William C. Powell Agency
LAFAYETTE:
 Club 52, Charles Gibson, Prop.
MUNCIE:
 Bailey, Joseph
NEWCASTLE:
 Harding, Stanley W.
RECHMOND:
 Newcomer, Charles
 Puckett, H. H.
SOUTH BEND:
 Childers, Art (also known as
 Bob Cagney)

Charles E. Thompson Post 9733,
 V.F.W., H. A. Johnson,
 Commander
SPENCERVILLE:
 Kelly, George M. (Marquis)
SYRACUSE:
 Waco Amusement Enterprises

IOWA

CARROLL:
 Brown Derby and Mabel Brown
CLARION:
 Miller, J. L.
CLINTON:
 Abbe, Virgil
DEMOIN:
 Lory Ballroom, and Curris
 Lory, Operator
DES MOINES:
 Brookins, Tommy
MARLAN:
 Gibson, C. Rex
MASON CITY:
 Riverside Ballroom, Al Berding,
 Prop.
POWERSVILLE:
 Dance Hall, and Henry Pat-
 schall
SHENANDOAH:
 Aspinwall, Hugh M. (Chick
 Martin)
SPENCER:
 Free, Ned
VAIL:
 Hollywood Circus Corp., and
 Charles Jacobson
WATERLOO:
 Stepto, Benton L.
WOODBINE:
 Danceland, J. W. (Red) Drum-
 mer, Manager

KANSAS

BREWSTER:
 Whirlwind Ballroom, G. M.
 Dinkel, Operator
COFFEYVILLE:
 Ted Blake
DODGE CITY:
 Graham, Lyle
HOLCOMB:
 Golden Key Club, and H. B.
 Allen (also known as Bert
 Talon, Bert Talon, Bert Allen)
KANSAS CITY:
 White, J. Cordell
LIBERAL:
 Liberal Chapter No. 17, Dis-
 abled American Veterans, and
 H. B. Allen
LOGAN:
 Graham, Lyle
MANHATTAN:
 Stuart, Ray
PRATT:
 Clements, C. J.
 Wisby, L. W.
RUSSELL:
 Russell Post 6240, V.F.W., Gus
 Zercher, Dance Manager
SALINA:
 Brown, Harry E.
 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:
 Rounder, Upton
 Taylor, Roy D.
HOPKINSVILLE:
 Club Skylark, Louis B. Deboey
 and Edward Babbage
LEWISTON:
 Harper, A. C.
 Rankin Enterprises, and Pres-
 ton P. Rankin
LOUISVILLE:
 Bramer, Charles
 Imperial Hotel, Jack Woolems,
 Owner
 King, Victor
 Spaulding, Preston
PADUCAH:
 Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
 Smith, Mr. Lawrence, Propriet-
 or, 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
OGONIALES:
 Johns, Camille
LAFAYETTE:
 Hadacol Caravan
 LeBlanc Corporation of Louisiana
 Vetric, Toby
 Venables Cocktail Lounge
LAKE CHARLES:
 Village Bar Lounge, and
 C. L. Barber, Owner
LEEVILLE:
 Capell Brothers Circus

MONROE:
 Club Delicia, Robert Hill
 Keith, Jessie
 Thompson, Son
NATCHITOCHEES:
 Burton, Mrs. Pearl Jones
NEW ORLEANS:
 Barber, Rand
 Bemas, Harry B., and National
 Artists Guild
 Callico, Caro
 Dog House, and Grace Mat-
 tines, Owner
 Gilbert, Julie
 Hurricane, The, Percy Stovall
 LeBlanc, Dudley J.
 Monnie, George
OPELOUSAS:
 Cedar Lane Club, and Mill
 Delmas, Employer
SHREVEPORT:
 Reeves, Harry A.
 Roppolo, Angelo
 Stewart, Willie
SPRINGHILL:
 Capers, C. L.

MAINE

BIDDEFORD:
 Old Orchard Beach Playhouse.
 Cook, Edward Gould
PORT FAIRFIELD:
 Paul's Arena, Gibby Seaborn
SACO:
 Gordon, Nick

MARYLAND

BALTIMORE:
 Blue Danube, and Wm. Kas-
 shy, Proprietor
 Byrd, Olive J.
 Carter, Charles
 Cox, M. L.
 Forbes, Kenneth (Skin)
 Gay 90's Club, Lou Belmont,
 Proprietor, Henry Epstein,
 Owner
 Greber, Ben
 Jolly Post, and Armand Moo-
 sington, Prop.
 LeBlanc Corporation of Maryland
 Perkins, Richard, of Associated
 Enterprises
 Weiss, Harry
CORAL HILLS:
 Hilltop Restaurant, and The-
 odore J. Schendel
CUMBERLAND:
 Waingold, Louis
EASTON:
 Hannah, John
FENWICK:
 Repsch, Albert
HAGERSTOWN:
 Bauer, Harry A.
 Glass, David
HAYES DE GRACE:
 Bond, Nerval
NORTH BEACH:
 Alta Hotel, Mr. and Mrs. Larry
 Hines, Owners, Bernard Men-
 del, former manager
OCEAN CITY:
 Belmont, Lou, Gay Nineties
 Club, and Henry Epstein
 Gay Nineties Club, Lou Bel-
 mont, Prop., Henry Epstein,
 Owner
SALISBURY:
 Twin Lantern, Elmer B.
 Dashiell, Operator
TURNERS STATION:
 Thomas, Dr. Joseph H., Edge-
 water Beach

MASSACHUSETTS

AMHERST:
 Murphy, Charles
 Russell, William
BLACKSTONE:
 Stefano, Joseph
BOSTON:
 Ada Bullock's (also known as
 The Coral Room), Ada Carlos,
 Employer
 Bay State News Service, Bay
 State Amusement Co., Bay
 State Distributors, and James
 H. McIlwaine, President
 Broenshan, James J.
 Coral Room (also known as Ada
 Bullock's), Ada Carlos, em-
 ployer
 Crawford House Theatrical
 Lounge
 Hargood Concerts, and Harry
 Goodson
 Harriott, Eric
 L. J. B. Productions, and Lou
 Bradack
 E. M. Leger's Theatres
 Agency Corp., and Joseph R.
 Weisner
 Sunbrook, Larry, and his Rodeo
 Show
 Waldron, Billy
 Walker, Julian
 Younger Citizens Coordinating
 Committee, and George
 Monzon
BUZZARDS BAY:
 Blue Moon, and Alexander and
 Chris Byron, Owners
 Matt's Steak House, and Henry
 M. K. Aronovski, and Canal
 Enterprises, Inc.

CAMBRIDGE:
 Salvato, Joseph
COLRAIN:
 Colrain Inn, Donald Duris,
 Prop.
FALL RIVER:
 Andrade, William
FTICHBURG:
 Bolduc, Henry
HAVERTHILL:
 Assas, Joe
HOLYOKE:
 Holyoke Theatre, Bernard W.
 Levy
 Kane, John
HYANNIS:
 Casa Madrid, and Pat Particelli
LOWELL:
 Carney, John P., Amusement
 Company
 Francis X. Crowe
MILLERS FALLS:
 Rhythm Inn, and R. M. Tha-
 benait and James Del Nigro,
 Is.
MONSON:
 Caneallo, Len
NEW BEDFORD:
 The Derby, and Heary Correia,
 Operator
NEWTON:
 Thiffault, Dorothy (Mimi
 Chevalier)
SALEM:
 Larkin, George and Mary
SHREWSBURY:
 Veterans Council
WAYLAND:
 Stezle, Chasuncey Dewey

MICHIGAN

ANN ARBOR:
 McLaughlin, Max
BATTLE CREEK:
 Smith, David
BAY CITY:
 Walther, Dr. Howard
BRIGHTON:
 Blue Lantern, Rex Charles
 (Rex C. Esmond), Employer
CRYSTAL:
 Palladium Ballroom, M. E.
 Williams, Owner
DETROIT:
 Adler, Casner
 Bel Aire (formerly Lee 'N Ed-
 die'), and Al Wellman, Ralph
 Wellman, Philip Flax, Sam
 and Louis Bernatkin, Owners
 Bibb, Allen
 Blake, David B.
 Briggs, Edgar M.
 Burgundy Records, Inc., and
 Art Sutton, General Mgr.
 Claybrook, Adolphus
 Club 49er, and Oscar Pruitt
 Connors Lounge, and Joe Pail-
 zolo, Operator
 Daniels, James M.
 Dustin, Steamship Company,
 N. M. Constans
 Gay Social Club, and Eric
 Scriven
 Green, Goldman
 Harris, Percy N. (Bud)
 Hoffman, Sam
 Johnson, Ivory
 Kosmas, Hyman
 Miranda, Nono
 Papadimas, Babis
 Payne, Edgar
 Pyle, Howard D., and Savoy
 Promotions
 Robinson, Wm. H.
 Thomas, Matthew B.
 Zakon, A. J.
DOUGLAS:
 Harding's Resort, and
 George E. Harding
FERNDALE:
 Club Plantation, and Doc
 Wainwright
FLINT:
 Barnes, Jimmy
 Platter Lounge, and Earl West
GRAND RAPIDS:
 Club Chez-Ami, Anthony
 Scalise, Proprietor
 Powers Theatre
 Universal Artists and Phil Simon
LAWAWLIN:
 Old Mill Dance Hall, Ernest
 Fortin, Owner
MUSKOGON HEIGHTS:
 Griffin, James
 Wilson, Leslie
PONTIAC:
 Henry's Restaurant, and Charles
 Henry
SISTER LAKES:
 Rendezvous Bowl, and Rende-
 vuous Inn (or Club), Gordon
 J. "Buzz" Miller
TRAVERSE CITY:
 Lawson, Al
UTICA:
 Spring Hill Farms, and Andrew
 Sneed
WAYLAND:
 Macklin's Dixie Inn, and Wm
 and Laura Macklin

MISSISSIPPI

BLOXIE:
 Joyce, Harry, Owner, Pilot
 House Night Club
 Ralph, Lloyd
 Wesley, John (John W. Rainey)
CLEVELAND:
 Smith, David
GREENVILLE:
 Pollard, Flenord
GULFPORT:
 Plantation Manor, and Herman
 Burger
HATTIESBURG:
 Jazzy Gray's (The Pines), and
 Howard Homer Gray (Jazzy
 Gray)
JACKSON:
 Carpenter, Bob
 Poor Richards, and Richard K.
 Head, Employer
 Smith, C. C., Operator, Rob-
 bias Bros. Circus (Pine Bluff,
 Ark.)
KOSCIUSKO:
 Fisher, Jim S.
LELAND:
 Lillo's Supper Club and Jimmy
 Lillo
MERIDIAN:
 Bishop, James E.
NATCHEZ:
 Colonial Club, and Ollie Koerber
VICKSBURG:
 Blue Room Nite Club, and
 Tom Wince

HARMONY:
 Niagara Ballroom and Manfred
 Casera, Operator
MANKATO:
 Rathskeller, and Carl A. Becker
MINNEAPOLIS:
 International Pond and Home
 Shows
 Northwest Vandeville Attrac-
 tions, and C. A. McEvoy
PINE ISLAND:
 Trueman Ballroom, Bollo Horp-
 man, Employer
PIPESTONE:
 Coopman, Marvin
 Fortzeman, Mr.
RED WING:
 Red Wing Grill, Robert A.
 Nybo, Operator
ROBBINSDALE:
 Crystal Point Terrace
ROCHESTER:
 Co. B., State Guard, and Alvin
 Costello
SLAYTON:
 E. E. Iverson
 Iverson Manufacturing Co., Bud
 Iverson
WINONA:
 Interstate Orchestra Service, and
 L. Porter Jung

MISSISSIPPI

ANN ARBOR:
 McLaughlin, Max
BATTLE CREEK:
 Smith, David
BAY CITY:
 Walther, Dr. Howard
BRIGHTON:
 Blue Lantern, Rex Charles
 (Rex C. Esmond), Employer
CRYSTAL:
 Palladium Ballroom, M. E.
 Williams, Owner
DETROIT:
 Adler, Casner
 Bel Aire (formerly Lee 'N Ed-
 die'), and Al Wellman, Ralph
 Wellman, Philip Flax, Sam
 and Louis Bernatkin, Owners
 Bibb, Allen
 Blake, David B.
 Briggs, Edgar M.
 Burgundy Records, Inc., and
 Art Sutton, General Mgr.
 Claybrook, Adolphus
 Club 49er, and Oscar Pruitt
 Connors Lounge, and Joe Pail-
 zolo, Operator
 Daniels, James M.
 Dustin, Steamship Company,
 N. M. Constans
 Gay Social Club, and Eric
 Scriven
 Green, Goldman
 Harris, Percy N. (Bud)
 Hoffman, Sam
 Johnson, Ivory
 Kosmas, Hyman
 Miranda, Nono
 Papadimas, Babis
 Payne, Edgar
 Pyle, Howard D., and Savoy
 Promotions
 Robinson, Wm. H.
 Thomas, Matthew B.
 Zakon, A. J.
DOUGLAS:
 Harding's Resort, and
 George E. Harding
FERNDALE:
 Club Plantation, and Doc
 Wainwright
FLINT:
 Barnes, Jimmy
 Platter Lounge, and Earl West
GRAND RAPIDS:
 Club Chez-Ami, Anthony
 Scalise, Proprietor
 Powers Theatre
 Universal Artists and Phil Simon
LAWAWLIN:
 Old Mill Dance Hall, Ernest
 Fortin, Owner
MUSKOGON HEIGHTS:
 Griffin, James
 Wilson, Leslie
PONTIAC:
 Henry's Restaurant, and Charles
 Henry
SISTER LAKES:
 Rendezvous Bowl, and Rende-
 vuous Inn (or Club), Gordon
 J. "Buzz" Miller
TRAVERSE CITY:
 Lawson, Al
UTICA:
 Spring Hill Farms, and Andrew
 Sneed
WAYLAND:
 Macklin's Dixie Inn, and Wm
 and Laura Macklin

MISSOURI

BOONEVILLE:
 Bowden, Rivers
 Williams, Bill
CHILLICOTHE:
 Himes, H. F.
CLAYTON:
 Anderson, P. D.
PORT LEONARD WOOD:
 Lawhorn, Sgt. Harry A.
INDEPENDENCE:
 Allen's Bar, and Harry Allen
 Casino Drive Inn, J. W. John-
 son, Owner
JOPLIN:
 Silver Dollar
KANSAS CITY:
 Am-Vets and Bill Davis, Com-
 mander
 Babbit, William H. (Bill)
 Canton, L. R.
 Esquire Productions, and Ken-
 neth Yates, and Bobby Hen-
 shaw
 Main Street Theatre
 Red's Supper Club, and
 Herbert "Red" Drye
 Zelma Rola Club, Emmett J.
 Scott, Prop., Bill Christian,
 Manager
MACON:
 Macon County Fair Association,
 Mildred Sanford, Employer
NORTH KANSAS CITY:
 Schult-Krocher Theatrical
 Agency
OAKWOOD (HANNIBAL):
 Club Belvedere, and Charles
 Matlock
POPULAR BLUFFS:
 Brown, Merle
ST. LOUIS:
 All American Speed Derby, and
 King Brady
 Baraboltz, Mac
 Beaumont Cocktail Lounge, Ella
 Ford, Owner
 Brown Bomber Bar, James
 Caruth and Fred Guinayrd,
 Co-owners
 Caruth, James, Operator, Club
 Rumbogee, Cafe Society,
 Brown Bomber Bar
 Caruth, James, Cafe Society
 Christfield Bar, and Sam Baker
 D'Agostino, Sam
 Graf, George

INTERNATIONAL MUSICIAN

Marlham, Doyle, and Tunc
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

BUTTE:
Webb, Ric
GLENDIVE:
Montana Inn, and Milton Goich,
Owner
GREAT FALLS:
J. & A. Rollercade, and
James Austin
MILES CITY:
Dodson, Bill

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.,
and Charles D. Davis
FREMONT:
Wes-Ana Club, and Tanya
June Barber
KEARNEY:
Field, H. E.
LODGEPOLE:
American Legion, and American
Legion Hall, and Robert
Sprengel, Chairman
MCCOOK:
Gayway Ballroom, and Jim
Conoran
JUNIOR Chamber of Commerce,
Richard Graver, President
OMAHA:
Louie's Market, and Louis
Paperny
Suchart, J. D.
PENDEL:
Pender Post No. 55, American
Legion, and John F. Kai,
Dance Manager

NEVADA

LAS VEGAS:
Gordon, Ruth
Hollinger, Ruby
Lawrence, Robert D.
Patio Club, and Max Stetson,
Sid Stace, Joe Cobea
Ray's Cafe
Stoney, Milo E.
Warney, A. H.
LOVELOCK:
Fucher, Harry
PITTMAN:
All-American Supper Club and
Casino, and Jim Thorpe
RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks, James (Zackers)
JACKSON:
Nelson, Eddy
Sherr, James
NEW JERSEY
ARSECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.
ASBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Blue Angel (formerly Shargri
La or Wonder Bar), Roy
Dixon, Henry Brogden, Man-
agers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Chatham, Shelby
Dantzier, G.
Fassa, G.
Goodleman, Charles
Koster, Henry
Little Brown Jug, and Frank A.
Irby, Operator
Lockman, Harvey
Olson, Max
Pilgrim, Jacques
Steele, Larry, and Larry Steele's
Smart Affairs
Yacht Club, and Nate Goldberg

NEW JERSEY

AVENEL:
Tyler's Country Club, and
Mrs. Carrie Tyler
BAYONNE:
Club 21
BLOOMFIELD:
Thompson, Pate
BRIGANTINE:
Brigantine Hotel Corp., and
David Josephson, Owner
BURLINGTON:
American Legion Home and
Oscar Hutton, Chairman
CAMDEN:
Embassy Ballroom, and George
F. Chips (Geo. DeGerolamo),
Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
Mike and Nick's Bar, and
Mike Oliveri, Owner

DENVILLE:
Riverview Tavern, Robert Act-
land, Employer
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
ELIZABETH:
Cutro, V.
FORT LEE:
Bell Club, and Lillian New-
bauer, Pres.

GARWOOD:
Scandia Hall, John Fernandes,
Owner
HOBOKEN:
Red Rose Inn, and Thomas
Monto, Employer
Sportsmen Bar and Grill
JERSEY CITY:
Bonio, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Quena, present Owner, and G.
Stauris (Grant) and Bernice
Levine, former Owners

LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Seldin, S. H.
LITTLE FERRY:
Scarac, John
LODI:
Frisco Club, and Tony Cortez
LONG BRANCH:
Hoover, Clifford
KITTY, Marvin
Rappaport, A., Owner, The Blue
Room
Wright, Wilbur
MCKEE CITY:
Turfi Club, and Nellie M. Grace,
Owner
MONTCLAIR:
Cos-Hay Corporation, and Thos.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
MT. HOLLY:
Shinn, Harry
NEWARK:
Kitty, Janet
Circus Bar and Nicholas Forte,
Owner
Coleman, Melvin
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Holiday Corner, and Jerry
Foster, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyds Manor, and Smokey
McAllister
Mariano, Tom
"Panda," Daniel Straver
Pecos City, Olde Pecos City,
Inc., Philip Cortazzo and
Charles Politano
Powell, Ted
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rimison, Eugene
Simmons, Charles
Tucker, Frank
Wideway Corporation, Louis
Marco and Louis Manotug-
ano, Employers
Wilson, Leroy
Zaracard, Jack, Galanti A. A.

NEW BRUNSWICK:
Andy's Hotel, and Harold Klein
Jack Eitel
NORTH ARLINGTON:
Petrucci, Andrew
ORANGE:
Cook, Wm. (Bill)
ORTLEY:
Loyal Order of Moose Lodge
399, and Anthony Checchia,
Employer
PASSAIC:
Tico Tico Club, and Gene
DiVirgilio, Owner
PATERSON:
Club Elena, and Joseph Hauser
Hatub, Sam
Pyatt, Joseph
Ventimiglia, Joseph
PENNSAUKEN:
Beller, Jack
PENNS GROVE:
Club Mucho, and Joe Rizzo,
Owner
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE:
Three Towers Inn, and Ray-
mond Tyler
Harrison, Bob
SOUTH RIVER:
Capitol Lounge, Samuel Nis-
inoff, Prop.
Polka Dot, Samuel Polkowitz,
Prop.
SPRING LAKE:
Broaders and Mrs. Josephine
Ward, Owner
SUMMIT:
Abrons, Mitchell

TEANECK:
Suglia, Mrs. Joseph
UNION CITY:
Club Ambassador, Anthony P.
Biancamano, Prop.
Torch Club, and Philip Mastel-
Club 199, Employer
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David
WEST NEW YORK:
B'Nai B'rith Organization, and
Sam Nate, Employer, Harry
Borstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary
Green and David Time, Pro-
moters
Halliday, Finn
LaLoma, Inc., and Margaret
Ricardi, Employer
White, Parcell
CLOVIS:
Denton, J. Earl, Owner, Plaza
Hotel
HOBS:
DeVonian Supper Club, Pete
Straface, Employer
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales
ROSWELL:
Russell, L. D.
RUIDOSO:
Davis, Denny W.,
SANTA FE:
Emil's Night Club, and Emil
Miguelo, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
Johnson, Floyd
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards
Snyder, Robert
States, Jonathan
ALDER CREEK:
Burke's Manor, and Harold A.
Burke
AMSTERDAM:
Peter Schuyler Hotel, and Lynn
M. Cool, Manager
AUSABLE CHASM:
Antler, Nat
Young, Joshua P.
BINGHAMTON:
Stover, Bill
BRONX:
Aloha Inn, Pete Mancuso, Pro-
prietor, and Carl Rainford,
Manager
Club Delmar, Charles Marce-
lino and Vincent Delcor, Em-
ployers
Jugarden, Jacques I.
Katz, Murray
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugarden
Perry Records, and Sam Richman
Rosardo, Al
Bureau
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
Williams, J. W.

BROOKLYN:
Beckels, Lionel
Borriello, Carmino
Bryan, Albert
Globe Promoters of Hucklebuck
Revue, Harry Dixon and
Elmo Obey
Hall, Edwin C.
Johnston, Clifford
Kingston Lounge, and Eddie
Beldegreen
Morris, Philip
Rosenberg, Paul
Roisman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anita
Birke
Steurer, Eliot
Sussman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Williams, Melvin
Zaslav, Jack
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Harmon, Lissa (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Art and Mildred
Ray's Bar-D, and Raymond C.
Demperio
Sportstowe Bar, and Vera
Stevenson, and Mr. and Mrs.
Lea Simon
Twentieth Century Theatre
DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager
FAR ROCKAWAY, L. I.:
Town House Restaurant, and
Bernard Kurland, Proprietor

FRANDALE:
Gross American House, and
Hannah Gross, Owner
Pollock Hotel, and Eliza Pol-
lock, Employer
Sier's Hotel, and Philip Sier,
Owner
FLEISCHMANN'S:
Churs, Irene (Mrs.)
FRANKFORT:
Reile, Frank
Tyler, Lenay
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleight, Dom
GLEN SPIEY:
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, Ossia V.
GREENWOOD LAKE:
Mountain Lakes Inn, and
Charles Fatigati, Employer
HARTSDALE:
Flier, Samuel
HUFTON:
Goldstein, Benny
Gutto, Samuel
HUBLEYVILLE:
Butler Lodge, and Piusa Cohen,
Employer
ILION:
Wick, Phil
ITHACA:
Bond, Jack
JACKSON HEIGHTS:
Griffith, J. Jr.
LAKE LUZERNE:
Munck, Svend A.
LAKE PLACID:
Carriage Club, and C. B.
Southworth
LIMESTONE:
Steak House, and Dave Oppen-
heim, Owner
LOCH SHELDRAKE:
Chester, Abe
Jewel Hotel, and Michael Stei-
berg and Hyman Weinstein,
Props.
Mardenfeld, Isadore, Jr., Estate
LONG BEACH:
Rusty's, and Sal Rocco
MALONE:
Club Restaurant, and Louis
Goldberg, Manager
MT. VERNON:
Rapkin, Harry

NEW YORK CITY:
A-44 Recording Co., and
Thomas Yoseloff
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Allegro Records, and Paul Piner
Andu, John R. (Indonesian
Consul)
Arnold, Sheila
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Karmzar
Bachelor House
Bamboo Room, and Joe Burn
Bender, Milton
Benrubi, Ben
Beverly Green Agency
Bradley Williams Entertainment
Bureau
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner
Browne, Bridget
Bruley, Jesse
Camera, Rocco
Castleloch Swedish Restaurant,
and Henry Ziegler
Catala, Estaban
Chanson, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Coffery, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Cook, David
Ralph Cooper Agency
Courtney, Robert
Crochert, Mr.
Cross, James
Michael Croydon Theatrical
Agency
Currie, Lou
Democratic Club, and Antonio
T. Rasmus
Derby Records, and Larry
Newton
Dubonnet Records, and Jerry
(Jerome) Lipkin
Dynamic Records, Ulysses Smith
85 Club, Kent Restaurant Corp.,
Anthony Kourios and Joe
Russo
Fontaine, Lon & Don
E. M. Gluckman, Sport Films
Library, Inc., and North
American Television Produc-
tions, Inc.
Goldberg (Garrett), Samuel
Golden Gate Quartet
Goldstein, Robert

Gordon, Mrs. Margaret
Gronof, Budd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Hello Paroc, Inc., and Wm. L.
Taub, Pres.
Howe's Famous Hippodrome
Sturmak
Circus, Arthur and Hymas
Insley, William
Jonsson, Donald E.
Kenny, Herbert C.
Kessler, Sam, and Met Records
King, Gene
Knight, Raymond
La Rue, James
Lantofel Theatrical Agency,
Dan T. Lantofel
Law, Jerry
LeBow, Carl
Levy, John
Lew Leslie and his "Blackbirds"
Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey (Pigmeat)
Mayo, Melvin E.
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Lupat
Meyers, Johnny
Millman, Mort
Montanez, Pedro
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's
Navarro Theatrical Enterprises
and Esther Navarro
Neill, William
New Friends of Music, and
Hortense Monath
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizzard and Henry
Robinson, Owners
Orpheus Record Co.
Ostend Restaurant, Inc.
Pargas, Orlando
Penachio, Reverend Andre
Phillips, Robert
Place, The, and Theodore
Costello, Manager
Quality Records, Bill Lacken-
bauer, Pres., Harry Smith,
Vice-Pres.
Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The
Ravers)
Riley, Eugene
Robinson, Charles
Rogers, Harry, Owner, "Priaco
Follies"
Rosen, Phil
Rosen, Philip, Owner and Op-
erator Penthouse Restaurant
Sandy Hook S. S. Co., and
Charles Gardner
Sawdust Trail, and Sid Silvers
Schwarz, Mrs. Morris
Shaw Theatrical Agency
Singer, John
Sloyer, Mrs.
Smalls, Tommy
Southland Recording Co., and
Rose Santos
South Seas, Inc., Abner J.
Ruben
Spotlite Club
Stump Murray's Mahogany Club
Strouse, Irving
Stump & Stump (Harold
Crommer and James Cross)
Sunbrock, Larry, and his Redco
Show
Tackman, Wm. H.
Talent Corp. of America,
Harry Weissman
Teddy McRae Theatrical
Agency, Inc.
Television Exposition Produc-
tions, Inc., and Edward A.
Corney, President
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Watercapers, Inc.
Wee and Leventhal, Inc.
Wellish, Samuel
Wilder Operating Company
Zakon, A. J.
Zaks (Zackers), James

NIAGARA FALLS:
Greene, Willie
Kliment, Robert P.
Palazzo's (formerly Flory's Mel-
ody Bar), Joe and Nick Flory,
Props.
OLEAN:
Old Mill Restaurant, and Daniel
and Margaret Ferraro
NORWICH:
McLean, C. P.
OXFORD:
Oxford Inn and Mrs. Frances
Curnalis, Employer
PATCHOQUE:
Kay's Swing Club, Kay
Angeloto

RAQUETTE LAKE:
Ancient Hotel, Abe Weinstein,
Employer
ROCHESTER:
Quonset Inn, and Raymond J.
Moore
Valenti, Sam
Willows, and Milo Thomas,
Owner
ROME:
Marks, Al
SABATTIS:
Sabatis Club, and Mrs. Vera
V. Coleman
SARANAC LAKE:
Birches, The, Mose LaPountain,
Employer, C. Randall, Mgr.
Durgan Grill
SARATOGA SPRINGS:
Clark, Steven, and Arthur
White Sulphur Springs Hotel,
and Frank Summa, Employer
SCHEENSTADT:
Edwards, M. C.
Fretto, Joseph
Reeds Beach Nite Klub or Cow
Shed, and Megawa E. Ed-
wards, Manager
Silverman, Harry
SOUTH FALLSBURGH:
Seldin, S. H., Operator (Lake-
wood, N. J.), Grand View
Hotel
SUFFERN:
Armitage, Walter, President,
County Theatre
SYRACUSE:
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer
TANNERSVILLE:
Germano, Basil
UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke,
Owner
VALHALLA:
Twin Palms Restaurant, John
Masi, Proprietor
WALDEN:
Fireplace Restaurant, Warren
Gould and Robert Gould
WATERTOWN:
Duffy's Tavern, Terrance Duffy
WATERVLIET:
Cortes, Rita, James E. Strain
Shows
Kille, Lyman
WHITEHALL:
Jerry-Abe Chateau, and
Jerry Rumania
WHITE PLAINS:
Brod, Mario
WOODBRIDGE:
Waldorf Hotel, and Morris
Signer
WURTSBORO:
Mammoth Park Inn, Samuel
Bliss, Owner
YONKERS:
Babner, William
Sisclair, Carl

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John
ATLANTIC BEACH:
Bel Aire Beach and Cabanna
Club (B. M. Management
Corp.), and Herbert Monath,
President
Normandie Beach Club, Alcan-
der DeCicco
BAYSHORE:
Moore, James J.
BAYSIDE:
Mirage Room, and Edward S.
Friedland
BELMONT:
Babner, William J.
MANHASSET:
Caro's Restaurant, and
Mark Caro
SAYVILLE:
Sayville Hotel and Beach Club,
Edward A. Horowitz, Owner,
Sam Kalb, Manager
NORTH CAROLINA
BRAUFORT:
Markey, Charles
BURLINGTON:
Mayflower Dining Room, and
John Loy
CAROLINA BEACH:
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America,
Edson E. Blackman, Jr.
Hal-Mark Distributing Co.,
Inc., and Sidney Pastner
Jones, M. P.
Karton, Joe
Southern Attractions, and
T. D. Kemp, Jr.
DURHAM:
Gordon, Douglas
FAYETTEVILLE:
Parker House of Music, and
S. A. Parker

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

GREENVILLE:
Hagan, William
Ruth, Thomson
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KIDSTON:
Hines, Jimmie
Parler, David

MAXTON:
Duan's Auto Sales and Jack Dume

RALEIGH:
Club Carlysle, Robert Carlysle

REIDSVILLE:
Ruth, Thurman

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McLean, Sam
McEachron, Sam

NORTH DAKOTA

REMEDICE:
Dome Nite Club and Lou K. Andrews (Buckey)

DEVILS LAKE:
Beeson Club, Mrs. O. J. Christianson

DEKINSON:
Zehner, Art and John

WARREN:
Wraga, Herbert, Jr.

WHITE BARTH:
Poncho's Ballroom, and P. W. Boyer, Operator

OHIO

AKRON:
Barford, Doyle
Buddick Club, and Alfred Scruching, Operator
Naman, Robert
Pullman Cafe, George Rubin, Owner and Manager
Thomas, Nick

CANTON:
Canton Grille, Walter W. Holts, Owner
Huff, Lloyd

CINCINNATI:
Alexander, James
All Star Boosters Club, and James Alexander
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Meadows, Barnest
McFaridge, James
Smith, James R.
Sunbrook, Larry, and his Budde Show

CLEVELAND:
Atlas Attractions, and Ray Orvik
Bender, Harvey
Banda, Andrew
Club Ebony, and M. C. Stryh, Employer, and Phil Gary
Club Ron-day-Voo, and U. S. Deering
Gleason's Bar of Music, W. A. Gleason, Prop.
Diam, Forrest
Lindsay Skybar, Phil Bosh, Owner

LOWRY:
Fred
Mazuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, R. J., and Circle Theatre
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walther, Carl O.

COLUMBUS:
Ashus, William
Bell, Edward
Beta Nu Bldg. Association, and Mrs. Emerson Check, President
Charles Bleece Post No. 157, American Legion
Carter, Ingram
Mallory, William
McDede, Phil
Paul D. Robinson Fire Fighters Post 547, and Captain G. W. McDonald
Turt Club, and Ralph Stevenson, Proprietor

DAYTON:
Blue Angel, and Zimmer Abben, Owner
Boucher, Roy D.
Daytona Club, and William Carpenter
Farmdell Club, and Dr. Albert George, Owner
Rec Club, and Wm. L. Jackson, James Childs and Mr. Sones 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
BobMar Roller Rink, and Mr. and Mrs. Roscoe Yarger

LIMA:
Colored Elks Club, and Gus Hall
PIQUA:
Scoggin, Lee, Operator

PROCTORVILLE:
Plantation Club, and Paul D. Reese, Owner

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

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

STEUBENVILLE:
Hawkins, Fritz

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

VIENNA:
Hall, Russ

WARREN:
Wraga, Herbert, Jr.

YOUNGSTOWN:
Freedman, Dany
Summers, Virgil (Vic)

ZANESVILLE:
Venanz, Pierre

OKLAHOMA

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

ENID:
Norris, Gene

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

MUSKOGEE:
Gutier, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.

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

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Bears, Harry B. - Hollywood Supper Club, and Owen C. Glass
Love's Cocktail Lounge, and Clarence Love
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shannon Shaeffer, Owner
Weinstein, Archie, Commercial Club

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

HEMISTON:
Rosenberg, Mrs. R. M.

LARIBO:
Bates, E. P.

PORTLAND:
Acme Club Lounge, and A. W. Denton, Manager
Harry's Club 1500 and Wm. McClelland
Ozark Supper Club, and Fred Baker
Stadium, Shirley M.
Yank Club of Oregon, Inc., and R. C. Bertlett, President

ROGUE RIVER:
Arnold, Ida Mae

ROSEBURG:
Duffy, R. J.

SALISBURY:
Lopez, Mr.

SHERIDAN:
American Legion Post No. 75, Melvin Agos

PENNSYLVANIA

ALTIQUIPPA:
Guina, Otis

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

BERWYN:
Main Line Civic Light Opera Co., Nat Burns, Director

BLAIRVILLE:
Moore Club, and A. P. Sundry, Employer

BRAEBURN:
Masur, John

MYN MAWR:
K. F. Cafe, and George Papisan

CARLEIGH:
Grand View Hotel, and Arthur Nydick, Employer

CHESTER:
Blue Heaven Room, Bob Liger, Employer

DIVON:
Jones, Marita

DONORA:
Bedford, C. D.

ERIE:
Hamilton, Margaret
Pope Hotel, and Ernest Wright

EVERSON:
King, Mr. and Mrs. Walter

FAIRMOUNT PARK:
Riverdew Inn, Inc., Samuel Ottenberg, President

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

HARRISBURG:
Iches, Robert N.
Kaipple, Ollie, and Ollie Kaipple's Lounge
P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.

HAVERSFORD:
Fielding, Ed.

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

KINGSTON:
Johns, Robert

LANCASTER:
Freed, Murray
Samuels, John Parker
Samuel Carson's Ranch, and Sargent (Michael) Carson

LANESBORO:
Richardo's Hotel and Cafe, and Richard Arturo

LEWISTOWN:
Temple, Carl E.

LUZERNE:
Fogarty's Club, and Mrs. Fogarty

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

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman G. Andrews
Associated Artists Bureau
Birklore Hotel, and Wm. Clark, Operator
Boots, Tubby
Bubbeck, Carl P.
Click Club
Davis, Russell
Davis, Samuel
Daproc, Hiram K.
Dor, Reese
Erlanger Ballroom
Gordon, Mrs. Margaret
Loyal Order of Moose, Lodge No. 54, and George Aten, Secretary
Masuca, Benjamin P.
Melody Records, Inc.
Montalvo, Santos
Muxiani, Joseph
Philadelphia Lab. Company, and Luis Colantuano, Manager
Pinsky, Harry
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
Ukrainian Junior League, Branch 52, and Helen Strait, Sec., Victoria Melnick, Chairman of Music

WARWICK:
Lee W.

PHOENIXVILLE:
Melody Bar, and George A. Mole

FITTSBURGH:
Fichin, Thomas
Matthews, Lee A., and New Artist Service
Oasis Club, and Joe DeFrancisco, Owner
Reight, C. H.
Sala, Joseph M., Owner, El Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

SCRANTON:
McDonough, Frank

SLATINGTON:
Flick, Walter H.

STRAPFORD:
Piney, Walter

TANNERSVILLE:
Tofel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko

WASHINGTON:
Athens, Pete, Manager Washington Cocktail Lounge
Lee, Edward

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

WILKES-BARRE:
Kahn, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

RHODE ISLAND

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

SOUTH CAROLINA

CHARLESTON:
Hampton Supper Club and John Ballarikas
Kline, George H.,

CHESTER:
Mack's Old Tyme Minstrels, and Harry Mack

COLUMBIA:
Block C Club, University of South Carolina

FLORENCE:
City Recreation Commission, and James C. Putnam

GREENVILLE:
Forest Hills Supper Club, R. E. and Mary Bickey, Leszes, J. K. Mosely, and Sue Ellison, former Owner and Manager
Harlem Theatre, and Joe Gibson

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

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

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcomber, M. C.

UNION:
Dale Bros. Circus

SOUTH DAKOTA

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

TENNESSEE

CLARKSVILLE:
Harris, William

HUMBOLDT:
Ballard, Egbert

JOHNSON CITY:
Bates, Theodore J.

KNOXVILLE:
Cavalcade on Ice, John J. Denton
Greal Enterprises (also known as Dixie Recording Co.)
Henderson, John

MEMPHIS:
Goodenough, Johnny

NASHVILLE:
Brennwood Dinner Club, and H. L. Waxman, Owner
Carrether, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs. Pearl Hunter
Courte, Alexander
Davis, Oscar
Fessie, Bill
Grady's Dinner Club, and Brad Fios, Owner
Grady, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.
Roberts, John Porter

PARIS:
Cavette, Eugene

TEXAS

AMARILLO:
Carter, Percy
Mays, Willie B.

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

BEAUMONT:
Bishop, E. W.

BOLING:
Fritz, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

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

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

DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Ashew, and James L. Dixon, Sr., Co-owners
Hobbs, Wilford, Vice-President, Artists Booking Corp. (Hollywood, Calif.)
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P. and Harry E. Morgan, J. C.

DENISON:
Club Rendezvous

EL PASO:
Bowden, Rivers
Gateway Lodge 853, and C. F. Walker
Marlin, Coyal J.
Pescok Bar, and C. F. Walker
Williams, Bill

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

GALVESTON:
Evans, Bob
Shino, Charles

GONZALES:
Danley Bros. Circus

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

HENDERSON:
Powell, Robert

HOUSTON:
Coats, Paul
Jenson, Oscar
McMullen, E. L.
Revis, Bouldin
Singleterry, J. A.
World Amusements, Inc., Theo. A. Wood, President

LEVYLAND:
Collins, Dee

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

MEXIA:
Payne, M. D.

ODessa:
Baker, George
The Rose Club, and Mrs. Harvey Kellar, Bill Grant and Andy Rice, Jr.

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

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

PORT ARTHUR:
Deiland, William

SAN ANGELO:
Specialty Productions, Nelson Scott and Wallace Kelton

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

VALARCO:
Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

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

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

VERMONT

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

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph Burko, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Mazey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

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

NORFOLK:
Big Trzak Diner, Percy Simon, Proprietor
Cashman, Irwin
Meyer, Morris
Rohanna, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and J. Harriell Williams

PORTSMOUTH:
Rountree, G. T.

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

SUFFOLK:
Clark, W. H.

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

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

WASHINGTON

SEATTLE:
Grove, Sirless
Harvison, R. S.

SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

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

CHARLES TOWN:
Bishop, Mrs. Sylvia

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MARTINSBURG:
Miller, George E.

MORGANTOWN:
Niner, Leonard

WELLSBURG:
Club 67 and Mrs. Shirley Davies, Manager

WHEELING:
Mardi Gras

WISCONSIN

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

BEAR CREEK:
Schwaeler, Leroy

DOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Franklin, Allen
Galt, Eric
Pestal, Charles W.

GREENVILLE:
Reed, Jimmie

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

HUBLEY:
Club Francis, and James Francis Fontecchio, Mrs. Elcyr, Club Fiesta

LA CROSSE:
Flamingo Club and Ruby Dolan

MADISON:
J & J Bar, and James D. Lombardo, Owner

MILWAUKEE:
Bethis, Nick
Williams Continental Theatre Bar
Cappo, Arthur, Jr.
Dimaggio, Jerome
Elm's Supper Club, Seymour Goor and Bill Suber, Employers
Fun House Lounge, and Ray Howard
Gentill, Nick
Mansani, Vince
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner
Rizzo, Jack D.
Ron de Voo Ballroom, and Ray Howard
Ronnie's Lounge, and Ronnie Silverman, Employer
Singers Rendezvous, and Joe Sorce, Frank Balistreri, and Peter Orlando
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickerson, Vice-Commander

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

LAGINE:
Miller, Jerry

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

ROSHOLT:
Akavickas, Edward

SHENOYGAN:
Sicilia, N.

SUN PRAIRIE:
Hulzeter, Herb, Tropical Gardens
Tropical Gardens, and Herb Hulzeter

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Sylvester Hill

CHEYENNE:
Kline, Hazel

EVANSTON:
Jolly Roger Nite Club, and Joe D. Wheeler, Owner and Manager

ROCK SPRINGS:
Smoke House Lounge, Del K. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
Celebrity Club, and Lewis Clark
Cherry Foundation Recreation
Center and Rev. Robert T. Cherry, Pres., and Oscar Russell
China Clipper, Sam Wong, Owner
Clare's Musical Bar, and Jean Clare
Club Afrique, and Charles Liburd, Employer
Club Cimarron, and Lloyd Von Blaine and Cornelius R. Powell
Club Trinidad, Harry Gordon and Jennie Whalen
Cosmopolitan Room of the Windsor-Park Hotel
D. E. Corporation, Herb Sachs, President
Dykes Stockade, and John Dykes, Owner
duVal, Anne
Five O'Clock Club, and Jack Staples, Owner
Gold, Sol
Hoberman, John Price, Pres., Washington Aviation Country Club
Hoffman, Edward F., Hoffman's 3 Ring Circus
Kirsch, Fred
Little Dutch Tavern, and El Brookman, Employer
Loren, Frederick
Mansfield, Emanuel
Moore, Frank, Owner, Star Dust Club

Murray, Lewis, and Low and Alex Club, and Club Bengali
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimus and Joseph Cannon
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Rustic Cabin, and Bert Motley, Operator
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred
Wilson, John
Wong, Hing

CANADA ALBERTA

CALGARY:
Fort Briscoe Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

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

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan

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

GALT:
Duval, T. J. (Dubby)

GRAVENHURST:
Webb, James

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

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

HASTINGS:
Bassman, George, and Riverside Pavilion

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

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

NEW TORONTO:
Leslie, George

OTTAWA:
Parker, Hugh

OWEN SOUND:
Balmy Beach Pavilion, and Eddie Sargent, Employer
Thomas, Howard M. (Doc)

PORT ARTHUR:
Corcia, M.

TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn and Sokoloff
Habler, Peter
Keaten, Bob
Langbord, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Weinberg, Simon
Wetham, Katherine
WEST TORONTO:
Ugo's Italian Restaurant
WINCHESTER:
Blow, Hiliarie

QUEBEC

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

DRUMMONDVILLE:
Grenik, Marshall

GRANBY:
Ritz Hotel, and Mr. Fontaine, Owner

HULL:
Warren, Gilbert, Promoter

HUNTINGDON:
Peters, Hank

MAGOG:
Chateau DuLac, and Robert Vaillancourt, Owner

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Anisio Dufer
"Auberger du Cap" and Rene Deschamps, Owner
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Canfield, Spizzie
Carmel, Andre
Coulombe, Charles
Daoust, Hubert and Raymond
Emond, Roger
Gypsy Cafe
Haskett, Don (Martin York)
Lussier, Pierre
Mexico Cafe
Sunbrock, Larry, and his Rodeo Show
Vic's Restaurant

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo Show

QUEBEC CITY:
LaChance, Mr.

ST. EMILE:
Monte Carlo Hotel, and Rene Lord

SHAWINIGAN FALLS:
Social Club, Paul Laferriere, Prop.

THREE RIVERS:
St. Maurice Club
Station CHLN

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Souci, M. Triay

ALASKA

ANCHORAGE:
Lapper, Keith
Open House Club, and Bill Brown and L. D. McElroy, Owners

FAIRBANKS:
Brewer, Warrech
Casa Blanca, and A. G. Muldoon
Cowtown Club, and Thornton R. Wright, Employer
Glen A. Elder (Glen Alvia)
Grayson, Phil
Johnson, John W.

HAWAII

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

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

SOUTH AMERICA

BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Aberaathy, George
Albert, Joe
Al-Dean Circus, F. D. Freeland
All American Speed Derby, and King Brady, Promoter
Anderson, Albert
Andros, George D.
Anthe, John
Arnett, Eddie
Arwood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit Parade
Baugh, Mrs. Mary
N. Edward Beck, Employer, Rhapsody on Ice
Blumenfeld, Nate
Bologhino, Dominick
Bolter, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager, "Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John

Capell Brothers Circus
Carbone, Ernest
Carroll, Sam
Charles, Mrs. Alberta
Cheney, Al and Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Cooper, Morton
Dale Bros. Circus
Davis, Clarence
deLys, William
Deviller, Donald
DiCarlo, Ray
Drake, Jack B.

Eckhart, Robert
Edwards, James, of James Edwards Productions
Feehan, Gordon P.
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
Field, Scott
Finklestein, Harry
Forrest, Thomas
Fox, Jesse Lee
Freich, Joe C.
Friendship League of America, and A. L. Nelson

Garnes, C. M.
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gould, Hal
Grayson, Phil
Gutrie, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.

Hall, Mr.
Hewlett, Ralph J.
Hoffman, Edward F., Hoffman's 3-Ring Circus
Hollander, Frank, D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh

Jarrett, W. C.
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Keltcn, Wallace
Kent, Jack
Kimball, Dude (or Romaine)
Kirk, Edwin
Kline, Hazel
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Lew Leslie and his "Blackbirds"
Mack, Bee
Magee, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey (Pigmeat)
Matthews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner, Horse Follies of 1946
McGowan, Everett

Meeks, D. C.
Merry Witlow Company, Eugene Hakeli, Raymond E. Mauro, and Ralph Iantusa, Managers
Miller, George E., Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Montalvo, Santos

Nelson, A. L.
New York Ice Fantasy Co., Ben Chalfant, James Blizard and Henry Robinson, Owners

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouquette, Louis
Patterson, Charles
Peth, Iron N.
Pflau, William H.
Pinter, Frank
Pope, Marion
Raney, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. B.

Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Roberts or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises

Saizman, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Straus, George
Stump & Stumpy (Harold Crommer and James Cross)
Summerlin, Jerry (Marr)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo Show

Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Thomas, Ward A.
Travers, Albert A.
Walters, Alfred
Walner, Marie, Promoter
Ward, W. J.
Watson, N. C.
Wells, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Cargyle, Lee and his Orchestra
McCoe, Montey
Parks, Arnold

ARIZONA

DOUGLAS:
Top Hat Club

PHOENIX:
Fraternal Order of Eagles Lodge, Aerie 2957
Plantation Ballroom

TUCSON:
El Tanque Bar
Gerrard, Edward Barron

ARKANSAS

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

CALIFORNIA

BAKERSFIELD:
Jurcz Salon, and George Benton

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Cresman, Harry E.

CARDIFF:
Beacon Inn, and Mike Mousas

HOLLYWOOD:
Loretta, Jorga

IONE:
Watts, Don, Orchestra

JACKSON:
Watts, Don, Orchestra

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

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

Tabone, Sam
Workman, Dale C.

LOS ANGELES:
Fouze Enterprises, and Milliam Dollar Theatre and Mayan Theatre

NATIONAL CITY:
National City Maytime
Band Review

OCEANSIDE:
Town House Cafe, and James Cuzenza, Owner

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

PITTSBURG:
Bernie's Club
Litrenta, Bennie (Tiny)

PORT CHICAGO:
Bungalow Cafe

RICHMOND:
Galloway, Kenneth, Orchestra

SACRAMENTO:
Cappo, Roy, Orchestra

SAN DIEGO:
Black and Tan Cafe
Carl's Cafe, and Jerome O'Connor, Owner

Spanish Village No. 2, and Belas Sanchez
Town and Country Hotel

SAN FRANCISCO:
Freitas, Carl (also known as Anthony Carle)
Jones, Cliff
Kelly, Noel

SAN LUIS OBISPO:
Seaton, Don

TULARE:
T I D E S Hall

UKIAH:
Forat Club
Vichy Springs

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

COLORADO

ASPEN:
Lall, Mario

DENVER:
Fraternal Order of Eagles, Aerie 2063

LOVELAND:
Weisgate Ballroom

RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

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

MOOSE:
American Legion
Club 91

NAUGATUCK:
Zembruski, Victor—Polish Polka Band

NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner

SOUTH LYME:
Colton's Restaurant

WATERBURY:
Luesw's Poli Theatre

DELAWARE

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

FLORIDA

CLEARWATER:
Crystal Bar
Flynn's Inn
Sea Horse Grill and Bar

CLEARWATER BEACH:
Sandbar

DAYTONA BEACH:
El Rio Club, and Ed. Phillips
Marrinique Club
Taboo Club, and Maurice Wagner, Owner

DELAND:
Lake Belford Yacht Club

FORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreisen

JACKSONVILLE:
Sundbar Bar and Cocktail Lounge

KEY WEST:
Cabana Bar
Cecil's Bar
Downtown Club
Duffy's Tavern, and Mr. Stearns, Owner
Jack and Bonnie's
La Concha Hotel
Sloppy Joe's
Starlight Bar

MIAMI:
Cayuso Club, and Paquale J. Meola

MIAMI BEACH:
Fried, Erwin

ORLANDO:
Esquire Club

PARKER:
Fulker's Bar

PENSACOLA:
Stork Club, and P. L. Doggett, Owner

PINACASTLE:
Scotchman's Beach

ST. ANDREW:
Mattie's Tavern

SARASOTA:
"400" Club

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

GEORGIA

Macon:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Shamrock Club, and Gene A. Dean, Owner and Operator

IDAHO

BOISE:
Emerald Club
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)

LEWISTON:
Bollinger Hotel, and Sportsman Club

MOUNTAIN HOME:
Hi-Way 30 Club

OROVINO:
Veterans of Foreign Wars Club

TWIN FALLS:
Radio Rendezvous

WISLER:
Sportsman Club, and P. L. Barton and Mastey Braun, Owners

ILLINOIS

BERCHER:
Bercher Community Hall and surrounding grounds

CAIRO:
The Spot, Al Dennis, Prop.

CHICAGO:
Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra

CHICAGO HEIGHTS:
Swing Bar

DANVILLE:
Knight, Willis

DARBYTADT:
Sinn's Inn, and Sylvester Sinn, Operator

EAST ST. LOUIS:
Sportsman's Night Club

FAIRFIELD:
Eagle Club

GALESBURG:
Carson's Orchestra
Mocker's Orchestra
Townsend Club No. 2

JACKSONVILLE:
Chalet Tavern, in the Illinois Hotel

MARISSA:
Triefenbach Brothers Orchestra

MT. VERNON:
Jet Tavern, and Frank Bond

NASHVILLE:
Smith, Arthur

OLIVE BRANCH:
44 Club, and Harold Babb

ONEIDA:
Boys Amvet Hall

PROBIA:
Mecca Restaurant, and Gladys and Joe Gloczynski, Mgrs.

SCHILLER:
Andy's Place, and Andy Kryger

STERLING:
Bowman, John E.
Sigman, Artie

INDIANA

ANDERSKIN:
Adams Tavern, John Adams Owner
Rensany Grill

INDIANAPOLIS:
Uddi Club, and Hardy Edwards, Owner

MISHAWAKA:
VFW Post 360

SOUTH BEND:
Bendix Post 284, American Legion
Chas O'Lakes Conversation Club
D. F. V. German Club
Downer's Cafe, and Richard Cowan and Glen Latta, Owners

PNA Group B: (Polish National Association)
St. Joe Valley Boat Club, and Bob Zaff, Manager

IOWA

BOONE:
Miner's Hall

CEDAR FALLS:
Armory Ballroom
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

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

FILLMORE:
Fillmore School Hall

POSTA:
Peosta Hall

SIOUX CITY:
Eagles Lodge Club

ZWINGLE:
Zwingle Hall

KANSAS

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

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

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

WICHITA:
Silver Moon

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

PADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor

KENTUCKY

LEWISVILLE:
Capell Brothers Circus

NEW ORLEANS:
Five O'Clock Club
Fort, Frank
418 Bar and Lounge, and Al Brennan, Prop.
Fun Bar
Happy Landing Club
Opera House Bar
Treasure Chest Lounge

SHEVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

LEWISTON:
Fustine Club

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

MARYLAND

BALTIMORE:
Kowals, Nemo P. (AMM Music Corp.)

BLADENSBURG:
Bladensburg Arena (America on Wheels)

EASTON:
Startt, Lou, and his Orchestra

FREDERICK:
Fraternl Order of Eagles
Loyal Order of Moose

MASSACHUSETTS

BOSTON:
Brown Derby, Mr. Ginsburg, Prop.

CHICOPEE:
Palais D'Or Social and Civic Club

FALL RIVER:
Dartec Theatre

GARDNER:
Florence Rangers Band
Heywood-Wakefield Band

HOLYOKE:
Walck's Inn

LYNN:
Pichfair Cafe, Rinaldo Cheverini, Prop.

METHUEN:
Central Cafe, and Messrs. Yambonin, Driscoll and Gagnon, Owners and Managers

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

SHIRLEY:
Bice's Cafe, and Albert Bice

SPENCER:
Spencer Fair, and Bernard Rendon

WEST WARREN:
Quabog Hotel, Ernest Drenth, Operator

WORCESTER:
Cordiano, Walter
Rio Restaurant
Ducante-in-the-Round, and Alan Leahy, Manager

MICHIGAN

ALGONQUA:
Sid's Place

INTERLOCHEN:
National Music Camp

ISHPEMING:
Congress Bar, and Guido Bonetti, Proprietor

MARQUETTE:
Johnson, Martin M.

NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

DEER RIVER:
Hi-Hat Club

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

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

MISSISSIPPI

VISSBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Club Matinee
Conner, 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) Robinson

LOUISIANA:
Rollins, Tommy, Orchestra

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

ST. JOSEPH:
Rock Island Hall

MONTANA

SHELBY:
Alibi Club, and Alan Turk

NEBRASKA

KEARNET:
Fraternl Order of Eagles

LINCOLN:
Area Roller Shading Club
Dance-Mor
Royal Grove
Sunset Party House

OMAHA:
Famous Bar, and Max Delrough, Proprietor
Marsh, Al
Melody Ballroom

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

BORCOWN:
Colby's Orchestra, Myron Colby, Leader

PITTSFIELD:
Pittsfield Community Band, George Fresse, Leader

WARREN:
Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Bogatin Cafe
Mouman Cafe
Surf Bar

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

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

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

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

MACKENACK:
Manciani's Concert Band, M. Manciani, Leader

HACKETTSTOWN:
Hackettstown Fireman's Band

JERSEY CITY:
Band Box Agency, Vince Ciancino, Director

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
State Restaurant

MONTECATI:
Montclair Theatre

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

NEWARK:
House of Brides
Palm House

NEW BRUNSWICK:
Carlano, John
Georg, George S.

OAK RIDGE:
Van Brundi, Stanley, Orchestra

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

PATERSON:
American Legion Band, B. Sellini, Leader
Pateron Symphonic Band
St. Michael's Grove

ROCHELLE PARK:
Swiss Chalet

SOUTH RIVER:
Sauders, Lee, Orchestra, Leo Moken, Leader

NEW MEXICO

ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

CLOVIS:
Williamson Amusement Agency, Howard Williamson

RUDDISO:
Davis Bar

NEW YORK

BINGHAMTON:
Regni, Al, Orchestra

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

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

BUFFALO:
Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ouisan

CATSKILL:
Jones, Sevie, and his Orchestra

COHOES:
Sports Arena, and Charles Gup-till

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

EMIRAI:
Hollywood Restaurant

ENDICOTT:
The Casino

FISHKILL:
Cavaciani's Farm Restaurant, Edw. and Daniel Cavaciani, Managers

GENEVA:
Atom Bar

HARRISVILLE:
Cheesman, Virgil

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

KENNESA:
Basil Bros. Theatre Circuit, including Colvin Theatre

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

MAMARONECK:
Seven Pines Restaurant

MICHANICVILLE:
Cole, Harold

MOHAWK:
Hurdic, Leslie, and Vineyards
Dance Hall

MT. VERNON:
Hartley Hotel

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

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

OLEAN:
Wheel Restaurant

RAVENA:
VFW Ravena Band

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

ROCHESTER:
Low's Rochester Theatre, and Lester Pollock
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
Lime Lake Grill

SCHENECTADY:
Top Hats Orchestra

SYRACUSE:
Miller, Gene
Russell Ross Trio (Salvatore Coriale, leader, and Frank Picarro)

VALATIE:
Martin Glynn High School Auditorium

VESTAL:
Vestal American Legion Post 89

YORKTOWN HEIGHTS:
Chalet Restaurant, and Eric Mier, Prop.

NORTH CAROLINA

ASHEVILLE:
Proper, Fitzbough Lee

KINSTON:
Parker, David

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

OHIO

ALLIANCE:
Lexington Grange Hall

AUSTINBURG:
Jewel's Dance Hall

CANTON:
Palace Theatre

CINCINNATI:
Cincinnati Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club

DAYTON:
The Ring, Maura Paul, Operator

ELYRIA:
Palladium Ballroom

GENEVA:
Blue Bird Orchestra, and Larry Parks
Municipal Building

HARRISBURG:
Hubba-Hubba Night Club

JEFFERSON:
Larko's Circle L Ranch

LIMA:
Allen County Fair Board, and Allen County Agricultural Assoc.
Bilger, Lucille

MASSILLON:
VFW

MILON:
Andy's, Ralph Ackerman, Mgr.

NEW LYME:
Fawn Ballroom

PIERPONT:
Lake, Danny, Orchestra

RAVENNA:
Cavaciani's Theatre

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

TOLEDO:
Blue Heaven Night Club

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

WARRENHETIA:
Veterans of Foreign Wars

YOUNGSTOWN:
Shamrock Grill Night Club, and Joe Stuphar

OKLAHOMA

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

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

ANNVILLE:
Washington Band

ASHLAND:
Egler Club
VFW Home Association, Post 7654

BADEN:
Byersdale Hotel

BEAVER FALLS:
Sportman's Bar, and Rhythm Room
VFW Post No. 48
White Township Inn

BIG RUN:
Big Run War Memorial Gymnasium

BRADFORD:
Evan's Roller Rink, and John Evan

OREGON

GRANTS PASS:
Fruit Dale Grange

BAMS VALLEY:
Sams Valley Grange, Mr. Peffley, Grange Master

PENNSYLVANIA

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

ANNVILLE:
Washington Band

ASHLAND:
Egler Club
VFW Home Association, Post 7654

BADEN:
Byersdale Hotel

BEAVER FALLS:
Sportman's Bar, and Rhythm Room
VFW Post No. 48
White Township Inn

BIG RUN:
Big Run War Memorial Gymnasium

BRADFORD:
Evan's Roller Rink, and John Evan

BUTLER:
McGrade, Marcella
Nick's Inn
Skateland

CARBONDALE:
Lotus Playground Drum Corps, and Max Levinc, President

CENTERPORT:
Centerport Band

CLARITON:
Schmidt Hotel, and Mr. Harris, Owner, Mr. Kilgore, Mgr.

FALLSTON:
Valley Hotel

FORD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

LATROBE:
White Eagles

LEHIGHTON:
Zimmerman's Hotel, and Wm. Zimmerman, Prop.

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Allen, James, Orchestra
Horstene Allen Enterprises
Dupree, Hiram

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

READING:
Baer, Stephen S., Orchestra

ROCHESTER:
Loyal Order of Moose No. 331

ROUETTE:
Brewer, Edgar, Rouette House

SHAMOKIN:
Maine Fire Co.

SIGEL:
Sigel Hotel, and Mrs. Tillie Newhouse, Owner

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Frazier Township Fire Hall
Italian-American Beneficial Club
Hall
Polka Bar

WHITNEY:
Pipetown Hotel

WILKINSBURG:
Lunt, Grace

YORK:
14 Karat Room, Gene Spangler, Proprietor
Reliance Cafe, Robert Klimek, Proprietor

NORTH CAROLINA

ASHEVILLE:
Proper, Fitzbough Lee

KINSTON:
Parker, David

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

RHODE ISLAND

NEWPORT:
Frank Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

TENNESSEE

BRISTOL:
Knights of Templar

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
The Lighthouse
Sanitos, Jimmie
Tinan, T., and his Band

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

GALVESTON:
Sons of Herman Hall
PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Hancock, Buddy, and his Orchestra
Rodriguez, Oscar

UTAH

SALT LAKE CITY:
Avalon Ballroom

VIRGINIA

ALEXANDRIA:
Alexandria Arena (America on Wheels)
Nightingale Club, and Geo. Davis, Prop., Jas. Davis, Manager

BRISTOL:
Knights of Templar

NEWPORT NEWS:
O'Brien Club
Victory Supper Club

ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
Tuzedo Club, C. Battee, Owner

INTERNATIONAL MUSICIAN

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson and Louis Rice, Operators
ELKINS:
Club Aero, Guy Hammer, Prop.
EVANSVILLE:
Stage Coach Inn, Webb Danaer, Prop.
FAIRMONT:
Amvets, Post No. 1
Firevive Inn, and John Boyce
Gay Spot, and Adda Davis and Howard Weekly
West End Tavern, and A. B. Ulm
GRAFTON:
City View, Tony and Daisy
Olivio, Prop.
KEYSTONE:
Calloway, Franklin

WISCONSIN

APPLETON:
Koehe's Hall
AVOCA:
Avoca Community Hall
Melody Kings Orchestra, John Marshall, Leader
BLOOMINGTON:
McLane, Jack, Orchestra
BOSCOBEL:
Miller, Earl, Orchestra
Peckham, Harley
Sid Earl Orchestra
COTTAGE GROVE:
Cottage Grove Town Hall, John Galvin, Operator
CUSTER:
Truda, Mrs.
DURAND:
Weiss Orchestra
MENASHA:
Trader's Tavern, and Herb
Trader, Owner
MILWAUKEE:
Moede, Mel, Band
MINERAL POINT:
Midway Tavern and Hall, Al
Laverly, Proprietor
NORTH FREDOM:
American Legion Hall
OREGON:
PARDEEVILLE:
Fox River Valley Boys Orchestra,
and Phil Edwards
REWEY:
High School
RIEF'S MILLS:
Rief's Mill Tavern and Dance
Hall, and Mrs. Cistler

SOLDIER'S GROVE:
Gorman, Ken, Band
STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, President
TREVON:
Stork Club, and Mr. Aide
WISCONSIN RAPIDS:
National Cranberry Festival

DISTRICT OF COLUMBIA

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

ALASKA

ANCHORAGE:
Golden Nugget Club

HAWAII

HONOLULU:
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Kameda's Food, and Seishi
Kameda

**CANADA
BRITISH COLUMBIA**

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

ONTARIO

AYR:
Ayr Community Centre
Hayseed Orchestra
BRANTFORD:
Silver Hill Dance Hall
CUMBERLAND:
Maple Leaf Hall
GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor
HAMILTON:
Kudlets, Harold, Agency
KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barré
KITCHENER:
Bindernael, Alvin, and his
Orchestra
LINDSAY:
Embassy Pavilion, and Peter
Bakageorge

NIAGARA FALLS:
Radio Station CHVC, Howard
Bedford, President and Owner
OSGOODE:
Lighthouse
OWEN SOUND:
Scott, Wally, and his Orchestra
ST. CATHARINES:
Lucyna Szczepanska's Polish
Singers
Polish Hall
Polish Legion Hall
SARNIA:
Polish Hall
Polymer Cafeteria
TORONTO:
Crest Theatre
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
Mifford, Bert
Three Hundred Club
WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager
Gregory, Ken, and Royal Vaga-
dons Orchestra
Park Haven Lake Casino, and
Allison Brothers, Props.

QUEBEC

BERTHIER:
Chateau Berthelet
BERTHIERVILLE:
Manoir Berthier, and Bruce
Cady, Manager
GRANBY:
Windsor Hotel
MONTREAL:
Club Florador, Tony Moquin,
Owner
Coronet Cafe, Enrg., Tony Mo-
quin, Operator
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Moderne Hotel
Rainbow Grill
QUEBEC:
Canadian and American Book-
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ST. JEROME:
Maurice Hotel, and Mrs. Bleau
Proprietor

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

FOR SALE or EXCHANGE

FOR SALE—French Horn, Alexander, double P and Bb, used, gold brass, \$250.00. Ralph Patt, 94-16 40th Rd., Elmhurst, L. I.—HA 4-8875.

FOR SALE—Used CC Tube, four valves, upright. Made by Boosey & Hawkes, England. Also has Bb slides. J. Bledsoe, 1718 Sixteenth St., S.E., Washington 20, D. C.

FOR SALE—Used single and double 'J. Schmidt' French Horns, made in Germany, with cases. Lloyd Gaetz, 53 West Long St., Columbus, Ohio.

FOR SALE—Used English Horn (Loree), conservatory system, F resonance, single octaves, recently overhauled, with French leather case, \$175. P. E. Miller, 529 Forest View Road, Linthicum Heights, Md.

FOR SALE—Used Oboe (Marigaux), conservatory system, plateau keys, F resonance, C articulated, single octaves; has French leather case, cover, \$465. Paul E. Miller, 529 Forest View Road, Linthicum Heights, Md.

FOR SALE—Gretsch duo jet Guitar with case, \$200; also Epiphone Triumph model Guitar with DeArmond Chief pickup, \$150. All are used. V. Grundy, P. O. Box 655, Morgan Hill, Calif.

FOR SALE—Used set Tune-Dex cards from 1943 to November, 1951, all indexed, etc., with seven metal files, \$125.00. A. Mollot, 545 West End Ave., New York 24, N. Y.

FOR SALE—Used Excelsior Accordion, black, with Case, professional model. 120 bass, ten treble, four bass, one master switch, tone modulator, \$425.00. A. Mollot, 545 West End Ave., New York 24, N. Y.

FOR SALE—Rivoli Accordion, 5 Stops, 120 bass, used. Wm. Bradshaw, 19 Lynwood Place, New Haven, Conn. N. C.

FOR SALE—Deagan Resonator Bells, in case, also Deagan Xylophone, 3 octave, all are used. J. J. Ross, 15 East Ohio St., Chicago 11, Ill.

FOR SALE—Used Hammond Organ, model A, and Leslie Old console, brought up to date, \$1,650. Alvin Sloan, 21 West Washington Ave., Washington, N. J. Day phone MU 9-0494.

FOR SALE—Buffet A Clarinet, Boehm system, has extra keys; one-piece (used), \$125. William Lorenz, 2633 Bewick Ave., Detroit 14, Mich.

FOR SALE—Used tenor band Arrangements for 9-piece band. Also arrangements for a 7-piece group, styled after the Dave Pell Octet. E. Eberstone, 511 Charles St., E. Lansing, Mich.

FOR SALE—Used Gibson Guitar L No. 5, blond, cutaway, \$375. J. Norton, 77 Hillcrest Ave., Methuen, Mass. Phone 8-2238.

FOR SALE—French round back Bass; 7/8; \$400. German flat back, \$275. Both are old instruments. R. Swanson, Poplar Crest Farms, R. D. No. 2, Budgetville, Pa.

FOR SALE—Used Conn Eb baritone Saxophone, with case: \$275.00. O. Bigler, 27 Iona Ave., Dayton 7, Ohio.

FOR SALE—Prescott 3-string bass, rare. Made about 1820; machined for 4th string. Restored. Plays, looks beautiful. Bow included. Reasonable to interested party. Charles Johnson, 204 Davis St., Greenfield, Mass. (Local 634)

FOR SALE—Used orch. bells C-FB. 1 1/2 oct.; case included, \$25.00.—Used metal clarinet, overhauled, with case, \$40.00.—Used small guitar amp., \$25.00. R. L. Hurlburt, 180 Shelburne St., Greenfield, Mass. (Locals 621-634)

FOR SALE—Factory reconditioned Wilcox-Gay tape recorder, \$75.00. Pete Schwartz, 9 Boylston Street, Bradford, Penna.

WANTED

WANTED—Used Epiphone or Vega Spanish Guitar. Condition not too important; prefer Epiphone Zepher electric. Ralph Patt, 94-16 40th Rd., Elmhurst, L. I. Phone HA 4-8875.

WANTED—Bass Clarinet, conical bore, Buffet, Les Flounders, 5635 Upland Way, Philadelphia 31, Penna.

WANTED—Versatile female Accordionist for entertaining duo. Best contacts. Write Miss J. Huth, 701 Flaxmill Road, Huntington, Ind. *

WANTED—Female Pianist to work with Comic who plays bass violin and trumpet. Send qualifications, etc., also photo to Milo Pepper, 2905 Virginia St., St. Louis 18, Mo. **

WANTED—First class clarinet Repair Man. Excellent opportunity for skilled worker willing to settle in California. Elmer Beechler, 5622 Topeka Drive, Tarzana, California. **

WANTED—Used vibes, flute, curved soprano sax, valve or slide trombone, alto sax or oboe, white pearl tumbler and 2 1/4" bass drum, celeste. Will pay cash. Hurlburt-Shelburne St., Greenfield, Mass.

AT LIBERTY

AT LIBERTY—Girl pianist, young, experienced in dance, concert, cut shows; 802 card. Seeks connection with small combo in California or Florida, preferably all-girl. Carmel Alcaro, 1 East Fordham Road, Bronx 68, N. Y. CY 8-3694—FO 7-7873.

AT LIBERTY—Accordionist, 33, single, experienced, local 6 card; have car. Wish to join combo consisting of bass, drums, with lead of either vibes, clarinet or trumpet. Go anywhere. Len Hoberg, 1466 24th Avenue, San Francisco, Calif. Phone MONROE 4-7361.

AT LIBERTY—Pianist, wide experience. hotels, dance, concert and shows. Seeks resort engagement. W. Marks, Apt. 3-D, 922 East 15th St., Brooklyn 30, N. Y. Phone CL 2-1995—ES 7-8761.

AT LIBERTY—A-1 trumpet player. Legit or dance, wide solo experience in high register; will audition. Ex Navy. R. J. Colclasure, Co. 2, V. A. Center, Temple, Texas.

AT LIBERTY—Guitarist, doubling on Violin; 802 card. Experienced in dance, concert; qualified to teach, including the Accordion. Desires work in Florida or California with combo or school. Al Alcaro, 1 East Fordham Road, Bronx 68, N. Y. FO 7-7873—CY 8-3694.

AT LIBERTY—Hotel Pianist, Concert and Dance available for Summer engagement. Excellent references and background. Re-engaged for '55-'56 Winter season, Vinoy Park Hotel, St. Petersburg, Fla. Write Marvin Tichaaar, c/o Vinoy Park Hotel, St. Petersburg, Fla.

AT LIBERTY—Tenor saxophonist with 47 card, experienced in dance, popular field, wishes contacts with dance band, trio, etc. L. Reichert, 5402 Monroe St., Los Angeles, Calif. Phone N. HOLLYWOOD 5-5998.

AT LIBERTY—Arranger, experienced in all types of work, also copyist; will work by mail or correspondence. Local 802 member. Albert B. Levy, 344 Westminster Rd., Brooklyn 18, N. Y. Phone ULster 6-9569.

AT LIBERTY—Organized commercial, entertaining trio. Wide experience. All styles. Double 12 instruments, extensive wardrobe. Travel or location. Pictures on request. Trio, 180 Shelburne St., Greenfield, Mass.

CLOSING CHORD

LOUIS P. WEIL

Violinist Louis P. Weil, life member of Local 234, New Haven, Connecticut, passed away on March 9 at the age of ninety-two.

He was a delegate to many of the early conventions and among those who organized Local 234, the Connecticut and New England Conferences as an associate of the late Louis Felsberg and Henry G. Nicholls.

Mr. Weil was a charter member of the New Haven Symphony Orchestra, of which he was director and treasurer. He was also a member of the Dorscht Lodge and the Aschenbroedel, former musicians societies.

FRANK PEILA

Following a heart attack, Frank Peila, president of Local 88, Bend, Illinois, passed away on February 14 at the age of sixty-five. A member of Local 88 for nearly forty-one years, he served as treasurer and business agent from 1937 to 1952; and as president after 1952. He attended every National Convention as delegate for the past eighteen years.

At various times Mr. Peila had been a member of several orchestras including the Local 88 Amalgamated Band.

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