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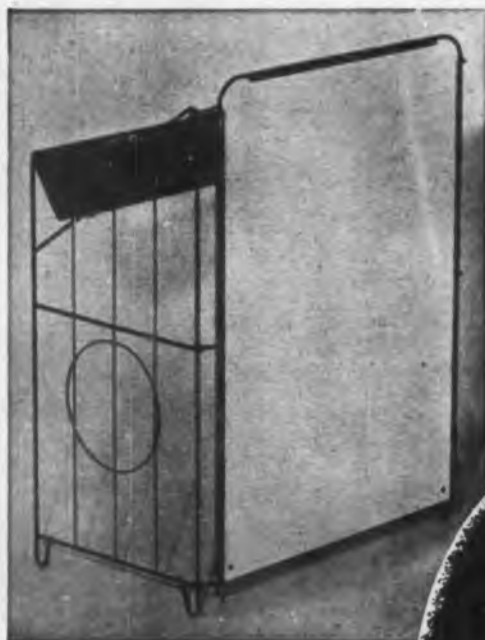
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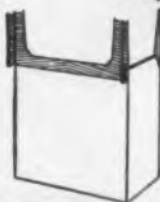
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INTERNATIONAL MUSICIAN

Statement required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) showing the Ownership, Management, and Circulation of

International Musician, published monthly at 39 Division Street, Newark 2, N. J., for October 1, 1957.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Leo Cluesmann, Newark 2, N. J.

Editor: Leo Cluesmann, Newark 2, N. J.

Managing Editor: None.

Business Manager: None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per

cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership, or other unincorporated firm its name and address, as well as that of each individual member, must be given.) American Federation of Musicians, James C. Petrillo, president, 425 Park Avenue, New York 22, N. Y.; Charles L. Bagley, vice-president, 408 South Spring St., Los Angeles 13, Calif.; Leo Cluesmann, secretary, 39 Division Street, Newark 2, N. J.; George V. Clancy, treasurer, 220 Mt. Pleasant Ave., Newark 4, N. J.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None other than American Federation of Musicians.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above was 228,000.

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EAST

Arthur Smith's Crackerjacks, all members of Local 342, Charlotte, North Carolina, might well say their success hinged on their knowing how to laugh. Once when all their instruments were in hock, and they didn't have the price of even a dish of beans, an automobile dealer who had his own radio show, consisting of a string of commercials interspersed with jokes, hired them to sit in the studio and laugh. They filled out their contract to the letter. "How we laughed!" Arthur Smith recalls. "We all but went into hysterics whether the jokes were funny or not."

The group, which started out in Kershaw, South Carolina, in 1937, and was first booked in theaters in the Carolinas, is now stationed in Charlotte where it has radio and television shows, specializing in "country music." The men also feature ballads because Arthur thinks music goes in cycles and that right now the trend seems to be toward the ballad type of song.

Arthur, besides being actively engaged as a band leader, is president of Local 342.

"The Fabulous Knuckleheads" (Tony Pirz, bass and violin; Mike

Left: JOHN MARTEL, progressive jazz pianist and song stylist, completed a six months' stand at the Stage Coach in Asbury Park, N. J., in September. Right: DAN BELLOC recently closed a four-week engagement at the Aragon Ballroom in Chicago, Illinois.



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Rogine, guitar; and Jimmie Vincent, accordion and leader) are employed at Popeye's Restaurant in Lindenhurst, Long Island, N. Y., for an indefinite period . . . The Danny Martin Quintet has begun its third year at the Club Jericho in Mineola, Long Island . . . The Patty King Trio (Buddy Serao, piano and vocals; Joe Giarratano, drums; Patty King, tenor, clarinet and flute) is at the Glen Cove Restaurant in New Rochelle, N. Y., for an indefinite run . . . Formed in 1949 Fred Mack's Echo Valley Rangers are in their third year at the Cinarron Ranch, Peekskill, N. Y. Personnel includes Fred Mack, fiddle, vocals and leader; Sundown Ed, guitar and vocals; Smokey Fisher, steel guitar and caller; Ken Pectal, bass fiddle.

The Gina Miller Combo, having summered at the Mt. Gretna Timbers, Mt. Gretna, Pa., is signed for a three months' stand at Pushnick's Cocktail Lounge in Lebanon, Pa., followed by a date at the Mt. Penn Tavern, just outside of Reading, Pa.

The Slyoff Trio (Wesley Slyoff, electric organ, piano and accordion; Marilynn Slyoff, violin, flute, drums, bongos, maracas and vibes; Martie Slyoff, violin, piano, vibes and arranger) is in its second year at Sparhawk Hall in Ogunquit, Me.

NEW YORK CITY

W. C. Handy, writer of the "St. Louis Blues" and other standards, will be honored at a dinner given at the Waldorf-Astoria on November 17 on the occasion of his eighty-fourth birthday . . . Pianist George Rickson recently celebrated his eighteenth year at Jack Stutz's Gamecock Cafe . . . Nino Moraes and his Orchestra are currently appearing at the El Chico. This marks Nino's fifth return engagement at this spot . . . After completing a summer run at the Takanassee Hotel in Fleischmanns, N. Y., on Labor Day, Martin Roman and his Orchestra returned to the Cafe Sahbra.

MIDWEST

The Composers (Dick Wardwell, Dick Remmy, Virg Speagel and Will Minges) opened at the Blue Angel in downtown Cincinnati, Ohio, on August 30.

The Leo Sunny Duo, featuring Stan Keller, is back for thirteen weeks at The Keys in Indianapolis, Ind.

The Harry Ranch Orchestra moves into the Colony Club, McClure, Ill., on October 26.

Organist Doug Blackmun has begun his third year at the Docotah Hotel lounge in Grand Forks, N. D.

(Continued on page thirty-five)

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NOTICE TO ALL MEMBERS

At the last Convention of the Federation in Denver, a resolution was introduced having for its purpose the deletion of Bookers' License Termination, Defaulters Lists, Unfair Lists, and the Erased and Suspended Lists from the *International Musician*.

The resolution which was referred to the International Secretary reads as follows:

WHEREAS, The information contained in the Bookers' License Termination, Defaulters List, Unfair List and the Erased and Suspended List cannot be used as authentic material by reason of the lateness in receiving this information, and

WHEREAS, Only a small percentage of our membership actually read all these reports, and

WHEREAS, All of this material deals strictly with non-union activities and gives aid to non-union employers and employees, and

WHEREAS, Some 20 million printed pages per year could be devoted to beneficial information to our membership and the employers who employ us, therefore,

BE IT RESOLVED, That this non-union material be deleted from the *International Musician* and supplied

only to each local of the A. F. of M. for the proper use thereof.

In discussing the matter with the members of the International Executive Board, it was felt that the matter was worth a trial, so for the next several months these lists will not appear in the *International Musician*. However, they will still be furnished to all booking agents and to the secretaries of locals so that they may be placed on the bulletin boards in the various locals' offices and members are urged to consult their secretaries or the lists in order to ascertain whether the place they have been offered an engagement in some other jurisdiction is on one of these lists.

A resolution was also passed which is intended to enforce strict compliance with Article 13, Section 35 of the Federation by-laws.

It provides that no local be permitted to accept any member of the armed services on active duty to partial, special or full membership in the American Federation of Musicians under any conditions, and also that all locals that have members that were accepted while on active duty in the armed forces, be ordered to immediately rescind said membership and return initiation fee.

AFL-CIO Endorsement of Community Funds

George Meany, president of the AFL-CIO, has given, in behalf of Organized Labor, his endorsement of the Community Service Activities. His letter to Charles G. Mortimer, chairman of the United Community Campaigns of America, follows:

Once again I am pleased to endorse the 1957 fund appeals of the nation's United Funds and Community Chests.

The AFL-CIO is firmly committed to a policy of encouraging and supporting the raising of funds in a united way. These once-a-year community-wide campaigns enable all groups in the community to support and plan local and national services in an economical and democratic way.

The officers and membership of the AFL-CIO, comprising more than fifteen million members, will be asked to work through their local AFL-CIO community services program as volunteers and contributors to United Fund and Community Chest campaigns this fall.

It is our desire to strengthen the partnership between organized labor and the nation's vital network of voluntary social welfare agencies and facilities. Toward this end the AFL-CIO community services program sponsors a number of year-around activities and projects to make our agencies more representative of the people and ever more responsive to their health and welfare needs.

Additional Recording Companies That Have Signed Agreements With the A. F. of M.

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the *International Musician*, monthly since June, 1954, contains the names of all companies up to and including September 20, 1957. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's Office. We will publish names of additional signatories each month.

Local 1—Cincinnati, Ohio
The Double D Record Co.

Local 71—Memphis, Tenn.
Pel Record Co.

Local 266—Little Rock, Ark.
Dub International

Local 655—Miami, Fla.
Gulfstream
Interama Records

Local 3—Indianapolis, Ind.
Saga Record Company

Local 77—Philadelphia, Pa.
Chancellor Records, Inc.
Pop Records, Inc.

Local 402—Yonkers, N. Y.
"Proton"

Local 717—Tucson, Ariz.
Sun-Nel Productions

Local 5—Detroit, Mich.
Dynamic Enterprises, Inc.

Local 105—Spokane, Wash.
Cascade Recording

Local 433—Austin, Texas
Domino Records

Local 802—New York, N. Y.
A-1 Records, Inc., of America
Candle Records, Inc.
Ralph Hollander
Manhattan Recording Corp.
Music Makers, Inc.
O B A Records
Israel G. Seeger
Teenerama Records, Inc.

Local 8—Milwaukee, Wis.
Melody Hill Records

Local 116—Shreveport, La.
Clif Record Co.

Local 468—San Juan, Puerto Rico
Caribe Music Center, Inc.

CANCELLED

Local 47—Los Angeles, Calif.
Z-O-O-M Records

Local 10—Chicago, Illinois
Ace of Florida Records
Phonograph Recording Company
RSJ Artists Bureau and Recording Studio
Sheldon Recording Studios, Inc.

Local 149—Toronto, Canada
Kate Aitken
Three Speed Records

Local 472—York, Pa.
Renco Records

Local 66—Rochester, N. Y.
Ken Records

Local 47—Los Angeles, Calif.
Double F Records
Jensen & Bartlett Co.
(Lark Records)
Starla Records
Workshop Recordings

Local 248—Paterson, N. J.
Flagship Records Co.

Local 484—Chester, Pa.
Kay-Y-Records

Local 526—Jersey City, N. J.
Tiger Records (formerly
Richard K. Hoch)

Local 581—Ventura, Calif.
El Rio Record Co.

IMPORTANT NOTICE

The following is for the information and guidance of all locals and members of the American Federation of Musicians:

Some recording companies are submitting checks in payment for services to our members which contain the following on the backs of the checks:

"Receipt of payment in full is hereby acknowledged for my services in connection with master recordings made at the following session, and all rights, interests and claims in and to such masters and performances embodied therein, and your right to (and to permit others to) publicize me or to refrain therefrom, in connection with such recordings.

Job No. Date of Session Signatures."

Kindly instruct your members not to sign checks containing the conditions described herein as to do so would constitute a violation of Article 24, Section 2 of the National By-laws.

Fraternally yours,

JAMES C. PETRILLO,
President

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

OCTOBER, 1957

THE REDUCTION OF THE TWENTY PERCENT TAX

Following is an excerpt from the Congressional Record of August 5 setting forth some very persuasive arguments which resulted in the favorable vote.

MR. FORAND. Mr. Speaker, I move to suspend the rules and pass the bill (H. R. 17) to repeal the cabaret tax, as amended.

The Clerk read the bill, as follows:

Be it enacted, etc., That paragraph (6) of section 4231 of the Internal Revenue Code of 1954 (relating to imposition of tax with respect to roof gardens, cabarets, and other similar places) is amended by striking out "20 percent" and inserting in lieu thereof "10 percent."

Sec. 2. The amendment made by the first section of this act shall apply only with respect to periods after 10 antemeridian on the first day of the first month which begins more than 10 days after the date of the enactment of this act.

The SPEAKER pro tempore. Is a second demanded?

MR. BYRNES of Wisconsin. Mr. Speaker, I demand a second.

MR. FORAND. Mr. Speaker, I ask unanimous consent that a second be considered as ordered.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Rhode Island?

There was no objection.

(MR. FORAND asked and was given permission to revise and extend his remarks.)

MR. FORAND. Mr. Speaker, H. R. 17 as introduced was comparable in objective with 16 other bills that have been introduced thus far in the 85th Congress, namely, the repeal of the so-called cabaret tax of 20 percent. The introduction of 17 bills with the same aim certainly demonstrates a widespread recognition of the unfairness of permitting the cabaret tax to remain at its present basis.

The introduction of H. R. 17 was prompted by two primary considerations. One of these affects the economic welfare of a substantial number of citizens. The other involves the basic principle of tax equality and fairness.

With respect to the first consideration a wealth of public testimony before the Subcommittee on Excise Taxes, of which I have the honor to be chairman, has convincingly demonstrated that the 20 percent cabaret tax acts as a serious depressant to the entertainment industry and to those types of establishments that virtually are compelled to provide some form of entertainment in addition to dining and refreshment facilities. Public places that offer food or beverages along with refreshing diversion in the form of dancing, singing, music and humor are traditional on the American scene. They comprise an integral and necessary part of the various entertainment facilities that provide the relaxation and amusement necessary for well balanced living, and should not be discouraged. It is evident, however, that this type of business has been discouraged by the cabaret tax. This is true not only of hotel dining rooms and supper clubs, but applies as well to more modest establishments that cater to persons in the middle and lower income groups.

The public testimony shows that this distressing condition has in turn accelerated the steady decline in the employment of professional musicians, singers, and other entertainers. If places which otherwise would employ them find the 20 percent tax too great a burden to permit the furnishing of entertainment, these talented people must either be completely or partially jobless, or, if they are fortunate enough, must obtain employment at lower paying tasks than those for which their ability and training fit them. Legislative action surely is needed when a tax has such adverse consequences for thousands of our citizens. This need has been recognized by responsible officials of the present administration. In the course of a radio interview on May 20, 1957, the Honorable James P. Mitchell, Secretary of Labor, expressed the view that the cabaret tax is discriminatory and should be repealed. With this particular view I wholeheartedly concur.

The cabaret tax is discriminatory not only in its prejudicial effect on many individuals and businesses, but in the rate of tax itself. It is one of the very few excise taxes that still carries a rate of 20 percent. This rate has been in effect since 1944. Before that time the rate was only 5 percent. A number of other excise taxes which were increased in 1944 have since been reduced to their former rate. Most of these reductions took effect April 1, 1954, as the result of the Excise Tax Reduction Act of 1954. This measure as it passed the House established a ceiling rate of 10 percent for ad valorem excise taxes. The report of the Committee on Ways and Means with respect to the 1954 bill stated that the rates above 10 percent were reduced to that level in order to stimulate business and employment and to provide a more equitable tax system by leveling down those rates which were excessively high. Unfortunately, the 1954 bill as finally enacted departed from the ceiling rate of 10 percent approved by the House, in that higher rates were continued with respect to cabaret tax and a very few other taxes.

Cabaret tax is classed in the Internal Revenue Code under the general heading of admissions tax. Another category under this heading is the tax on general admissions which was cut by the 1954 act from a rate equivalent to 20 percent down to a rate equivalent to 10 percent. Subsequent congressional action provided an exemption from tax for admissions of 90 cents or less. By an earlier amendment to the law, establishments qualifying as ballrooms, dance halls, or similar establishments are excluded from a definition of places subject to the cabaret tax, even though there is in-

cidental selling of food and refreshment in conjunction with the operation. These various actions have resulted in an incongruous situation. Payments for admission to a ballroom or dance hall either are not taxed or are taxed at a rate equivalent to 10 percent, depending on the charge, while payments by patrons for food and refreshment are not taxed at all. In contrast, an establishment where the selling of food and beverages is more than incidental, but which provides dancing facilities similar to that of a ballroom is subjected to a tax of 20 percent on all receipts whether for admission, food or beverage. This is an obvious inequity.

While many of us believe that repeal of the cabaret tax would be desirable, the Subcommittee on Excise Taxes and the Committee on Ways and Means concluded that repeal of the cabaret tax at this time without repeal of some other excise taxes would, in a sense, be discriminatory to those commodities and services which now enjoy the advantage of a lower rate. Therefore, the bill as introduced has been amended to provide for a reduction in the rate of tax to 10 percent. Although this action will not completely remedy the adverse economic effects referred to, it is anticipated that the partial relief will do much to relieve unemployment distress among musicians and entertainers, aid existing businesses, and encourage the establishment and growth of new businesses.

I urge my fellow Members of the House to vote favorably for this measure so that these beneficial results may be realized.

MR. LANE. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield to the gentleman from Massachusetts.

(MR. LANE asked and was given permission to revise and extend his remarks.)

MR. LANE. Mr. Speaker, I rise to associate myself with the gentleman from Rhode Island on this bill and to compliment him on the amount of work and effort he has put into the study of this bill and into bringing it to the attention of the Congress.

Mr. Speaker, the 20 percent tax on cabarets is punitive.

It has seriously affected the operators of these establishments, and has curtailed employment.

The entertainers and the servers of food and beverages have witnessed their source of employment dry up as customer resistance to this tax has induced them to cut down on their patronage.

The description "cabaret" is somewhat misleading. It conjures up a mental picture of an

occasional nightspot. But hundreds of thousands of conservative businesses that cater to the mobile millions of Americans who frequently eat out come under this general category. Both the job opportunities and the incomes of the substantial number of Americans who depend for their livelihood upon this service industry are severely restricted by this confiscatory tax.

We propose to give them some relief by reducing the cabaret tax from 20 percent to 10 percent.

Experience proves that tax reduction, where feasible, stimulates business and brings in larger revenues from the reduced levy.

In the tax under discussion the coverage is not so extensive and the revenues received from it so large that we dare not change it.

It will provide relief to a business that is definitely suffering from an excessive tax; it will take up the slack of unemployment in that service; and it will increase consumer patronage.

It is no secret that the American people and American business are becoming restless under the general tax load that they are compelled to bear.

The present bill is one instance where we can begin to reverse this trend in a small but practical way, and as a sign of our intention to provide some income tax relief for all next year.

I have received many complaints from my district concerning the oppressive nature of this tax. As profit margins have narrowed, this has become a critical factor for many. It has driven some out of business and will force others to fail if we do not reduce the tax.

I am confident that the proposed cut in the cabaret tax authorized by H. R. 17, will benefit all concerned, including the United States Government.

MR. FORAND. I thank the gentleman.

MR. BOGGS. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield to the gentleman from Louisiana.

MR. BOGGS. As the gentleman knows, I am one of those authors of the 16 bills to which the gentleman referred. I believe the gentleman emphasized in his statement, did he not, that this is the only tax which we now have levied at 20 percent; is that not correct?

MR. FORAND. Practically the only one. There still remains the 20 percent tax on dog races, horse races, and club dues. Other than those I know of none.

MR. BOGGS. Substantially, this is a tax upon people, upon musicians, and upon entertainers; is that not correct?

MR. FORAND. That is absolutely true. Since 1930 the employment of musicians has been cut by 40 percent.

MR. BOGGS. Is it not a fact that the beverage feature of the tax is levied on food, also?

MR. FORAND. Very definitely so. There is another point that many people fail to realize. They seem to think that the word "cabaret" applies only to places where drinks are served. They fail to realize that there are 13 States in this Union where the serving of liquor by the drink is prohibited. Yet the cabaret tax applies in those States just as it applies everywhere else.

MR. BOGGS. As a matter of fact, there are two States where the selling of alcoholic beverages is prohibited—Mississippi and Oklahoma, I believe.

MR. FORAND. I believe that is correct.

MR. BOGGS. I thank the gentleman.

MRS. CHURCH. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield to the gentlewoman from Illinois.

MRS. CHURCH. I thank the gentleman for bringing this legislation to the House. I think this reduction has been long needed. Indeed, I might have

hoped at one time to make the reduction even greater. I am sure that the musicians, small-restaurant owners and employees in the Chicago area in particular will welcome this reduction.

MR. FORAND. I thank the gentlewoman for her contribution. I may say to her that just about 10 years ago the revenue from the cabaret tax was running at the rate of \$72 million a year. It is now down to \$42 million. As the result of this tax, the business tax is dropping, as well as the income tax from musicians, waiters, and what have you.

MRS. CHURCH. I am sure that is true.

MR. BALDWIN. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield to the gentleman from California.

MR. BALDWIN. Is it not true that under the 20 percent tax many waitresses and cooks have actually lost employment because people just would not pay the additional 20 percent for food charged after the hour this tax went into effect?

MR. FORAND. That is absolutely true. The American Hotel Association informed our subcommittee that the number of dining facilities that were subject to the cabaret tax has decreased from 700 a few years back to less than 250 today because of this very tax.

MR. REES of Kansas. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield.

MR. REES of Kansas. Is this your first tax-reduction bill?

MR. FORAND. No, it is not.

MR. REES of Kansas. Where have you reduced taxes otherwise recently?

MR. FORAND. There were several tax-reduction items in the bill we passed here just recently, H. R. 7125.

MR. REES of Kansas. About \$42 million is involved in the cabaret tax?

MR. FORAND. For complete repeal. This bill as amended provides only for a reduction to 10 percent in order to bring the tax on cabarets in line with the other taxes as we reduced them in 1954.

MR. REES of Kansas. I surely appreciate the gentleman's statement, because he is so sincere and so convincing, but if this is such a wonderful bill and so good, why have any cabaret taxes at all?

MR. FORAND. I am ready and willing to go along with that, but again, the charge of discrimination would have been brought in if we were to have eliminated this tax completely and not eliminated some of the others. This tax was discriminated against in 1954, when we left it at 20 percent and brought the others down to 10 percent. The committee decided to bring it down to the same level

as the others. The original bill provided for an outright repeal.

MR. REES of Kansas. I would not be in favor of that at all. There are a good many other ways to relieve the taxpayers of the country rather than by reducing the tax on cabarets.

MR. FORAND. I know the gentleman's views on this subject from way, way back. I respect his views, but fail to agree with him on this matter.

MR. KEARNS. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield to the gentleman from Pennsylvania.

MR. KEARNS. I want to compliment the gentleman on this fine piece of legislation. I know the American Federation of Musicians throughout the country will be highly grateful to the gentleman and the committee.

MR. FORAND. Coming from my colleague, a great musician himself, I know he speaks from the heart.

MR. RABAUT. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield to the gentleman from Michigan.

MR. RABAUT. This tax is discrimination against the entertainment world. ASCAP has been very much interested in the reduction of this tax. For my part I would cut it out entirely. Recently the Members of this House received the music records of the pledge of allegiance to the flag. They were the voluntary contributions of ASCAP. If you think entertainment is wrong and should be suppressed, vote against it. If you think it is correct, vote for it. But let us do justice to the entertainment world, so necessary in a troubled world.

MR. FORAND. I thank the gentleman for his contribution.

Before I yield further, if you will all pardon me, I have one thought I want to bring to your attention. We talk about American culture, and of course music comes within that category. This is what Prof. Alvin H. Hansen, of Harvard University, one of the leading economists, in his own report to a joint committee of this Congress, in expressing his viewpoint, said:

We place too much stress on brick mortar, and machines when we plan for long-term growth. * * * Have we not by now reached in the United States a degree of plenty with respect to the physical necessities which would permit greater attention to education, health, recreation, and the necessary, varied range of cultural activity in general? * * * Twenty years hence * * * a larger proportion of our population should be teachers, doctors, musicians, actors, artists, and leaders in recreation, youth, and com-

(Continued on page eighteen)

Announcing the Arrival of the...





Arturo Somohano signs the contract with the Mayoress of the City of San Juan to institute the City of San Juan Symphony Orchestra. Left to right Hon. Felisa Rincon de Gautier (Mayoress), Arturo Somohano and Juan Morales of the legal department of the city government.

Arturo Somohano

● "If a dog's barking halts you, you will never get there!" The call to courage inherent in this motto of Mr. Somohano has been instrumental in making him, first a pianist, then a composer and finally a conductor. Even while an altar boy at St. Francis Church in San Juan where he was born in 1910 he was studying music with the Franciscan fathers. While still in his 'teens he became official organist of the church. His later musical education was acquired from well-known private teachers, among them Bogumyl Sykora, the cellist, and Alicia Morales, now pianist in Somohano's orchestra.

When he was only fifteen Somohano conducted his first orchestra: a string sextet which eventually became, through its performances over radio network WKAQ, an artistic feature of Latin America. After the success of this venture he gave up all thought of becoming a physician (as his parents had wished) and dedicated his life to music. His compositions began to be known not only in his own country but also abroad. He has often been spoken of as the "Spanish Victor Herbert," a reference not only to the content of his writings but to his personal appearance, since he bears a close resemblance to the operetta composer.

During World War II he conducted numerous concerts and played the piano in camps and jungles for the soldiers. His "Song of the Americas" was selected as a war "hit." Somohano waived all royalties as his contribution to the war effort.

Somohano as founder and conductor of the Puerto Rico Concert Orchestra tours with his sixty "brothers and sisters," as he calls his musicians, in bus, yacht, and airplane, taking music to nearby points and to more distant places in the Caribbean area. Often, in places where the inhabitants have never heard an orchestra before, he speaks to audiences before the concerts, making clear what they are about to hear, explaining the various instruments.

Somohano is not only the founder of the orchestra. He is its manager and director. From the very first weeks when rehearsals were carried forward with empty wooden boxes for music stands, to the present day when the orchestra plays a weekly radio program, a weekly TV concert, and other private engagements in Puerto Rico and abroad, he it is who sees that his men are paid on time every month, who sees that sponsors for the programs are forthcoming, who arranges the music.

It is Somohano also who a few months ago went to see Hon. Felisa Rincon de Gautier, Mayoress of San Juan, in order to persuade her to establish the City of San Juan Symphony Orchestra. The city did not have any appropriation in its budget for the project. All it could do was to allot the amount of \$250.00 per concert—less than one-third of the musicians' minimum scale fee. But Arturo Somohano accepted, signed a contract and now conducts the City of San Juan Symphony Orchestra which offers a weekly concert gratis in public squares and bandshells. The musicians' salaries? Lawyers, doctors, business-

men, students, soldiers and policemen, bartenders, shoe-shine boys, domestics, were approached personally by Arturo Somohano and today they are proud members of the Society of the Symphony Orchestra of Puerto Rico, paying from one penny to one dollar, either monthly or annually, in order to make up a total sufficient to pay the salaries of the orchestra men.

Somohano is responsible also for the presentation of an annual concert in the United States, the first one presided over by His Eminence Francis Cardinal Spellman in New York City in 1954, the fourth one presented in 1957 under the auspices of His Eminence Samuel Cardinal Stritch's Committee for the Spanish speaking people in Chicago.

It follows that Somohano's broad smile—he comes naturally by it, being happily married with two fine children, Arturo and Margarita—is familiar not only to his men, not only to his fellow Puerto Ricans, but also to large numbers of music lovers in the United States. We shall hope to have it even more widely recognized, together with his excellent musicianship.



Arturo Somohano conducting the City of San Juan Symphony Orchestra, also called the Puerto Rico Concert Orchestra.

LAUNCHED After going through various metamorphoses—from quartet to small ensemble, to symphonette—the Lima (Ohio) Symphony made a successful debut in 1953 as a sixty-five-member orchestra. With the 1956-57 season the symphony's board engaged a permanent conductor, and the budget was increased from \$2,500 a year to \$6,000. The new conductor, William C. Byrd (a member of Local 1, Cincinnati), plans a five-concert season for 1957-58 . . . The first rehearsal of the newly formed San Gabriel Civic Symphony took place in that Californian town August 12. The conductor is Vernon Robinson.

ANNIVERSARIES Twenty-five years to the day after the opening of the doors of the San Francisco War Memorial Opera House, October 15, 1932, the initial opera, *Tosca*, will be repeated. The season holds also the North American premiere of Poulenc's *The Carmelites*. Among the season's conductors are Leinsdorf, Molinari-Pradilli, Steinberg, Kritz, Curiel, Fellner, Frank, Guth, and Romano. Performances are also being given in Los Angeles, San Diego and Sacramento . . . The Chattanooga (Tennessee) Symphony is celebrating its twenty-fifth anniversary this season. . . . The Oklahoma City Symphony is commissioning a work to be performed in honor of the State's fiftieth birthday, November 17, 1957 . . . The Griffith Music Foundation (Newark, N. J.), celebrating its twentieth anniversary season of music sponsorship in the community, will present four symphony concerts, one by the Boston Symphony under Charles Munch; one by the Czech Philharmonic Orchestra, Karel Ancerl conducting, and two by the Philadelphia Orchestra under Eugene Ormandy . . . This is the twenty-fifth season of the Duluth Symphony. Its conductor since 1950 has been Hermann Herz . . . The Cleveland Orchestra, celebrating its fortieth anniversary season, will present three Carnegie Hall concerts in 1958: February 5 and 11, and March 7. Ten American and European composers have been commissioned to write scores for the anniversary. George Szell is the orchestra's conductor.

EXPANSION The Houston Symphony Orchestra, under Leopold Stokowski, will expand its subscription series from twenty to twenty-four concerts in the 1957-58 season . . . The Fall season of the New York City Opera Company will present thirty-four performances, compared with the thirty-one presented in 1956. Julius Rudel is the new artistic director of the company.

SPECIAL Alexander Hilsberg plans to include Carl Orff's *Carmina Burana* in the 1957-58 season of the New Orleans Symphony and Milton Weber in that of the Waukesha (Wisconsin) Symphony . . . The American premiere of Stanley Bates' Piano Concerto No. 3 is a highly anticipated event in the coming season of the Oklahoma City Symphony under Guy Fraser Harrison. . . . Eugene Ormandy will lead the Philadelphia Orchestra in the world premiere of Prokofiev's Concerto for the Left Hand . . . Arthur Bennett Lipkin, conductor of the Birmingham Symphony, plans a performance of

SYMPHONY AND OPERA

the Verdi *Requiem* . . . The New York Philharmonic will have three special events: a performance of the opera *Elektra* by Strauss, *Jeanne d'Arc au Bucher* by Honegger and *The Creation* by Haydn . . . Handel's *Messiah*, Verdi's *Requiem*, and Mahler's *Song of the Earth* are special events scheduled by the Chicago Symphony under Fritz Reiner.

TOURS The Philadelphia Orchestra conducted by Eugene Ormandy will make its first visit to Havana and its first tour of the Florida Peninsula in the 1957-58 season, beginning in January . . . September 3 was the opening date for the tour of the Middle East with which the Minneapolis Symphony is precluding its 1957-58 season. The tour, arranged in cooperation with the International Exchange program of State Department administered by the American National Theatre and Academy, includes Turkey, Iraq, Iran, India, Pakistan, Syria, Lebanon, North Africa and Spain. The orchestra will return to the United States in late October. . . . The Chicago Symphony, directed by Fritz Reiner, will give concerts in Ann Arbor, Toledo, and Columbus, besides the home city, during March, 1958.

CURTAIN CALLS *Vanessa*, the first opera by the American composer, Samuel Barber, with a libretto by Gian-Carlo Menotti, will have its world premiere at the Metropolitan in January, 1958 . . . *Turandot* will be the opener October 9 for the Fall season of the New York City Opera Company. Julius Rudel is the company's new director . . . The Lyric Opera of Chicago will open its 1957 season October 11 with a performance of Verdi's *Otello*, with Renata Tebaldi, Mario del Monaco and Tito Gobbi . . . The Fall season of the New Jersey State Opera Company will open November 20, 1957, with a presentation of *The Merry Widow*, at the Central Theatre of Passaic. Ugo Salmaggi is the music director and John J. Di Janni, associate conductor. . . . The Cincinnati Symphony will present a fully-staged presentation of Menotti's *The Consul* November 8 and 9 . . . On December 5 Eugene Ormandy will conduct the Philadelphia Orchestra in a concert version of *Die Fledermaus* . . . *Aida* in concert version will

be the offering of the Buffalo Philharmonic February 17 and 19 . . . Verdi's *La Traviata* will be presented by the Duluth Symphony and the Cedar Rapids Symphony respectively in November and April . . . During the 1957-58 season the Little Orchestra Society of New York will present at Carnegie Hall *L'Enfance du Christ* by Hector Berlioz and three operas in concert form: Strauss's *Ariadne auf Naxos*; Mozart's *Abduction from the Seraglio* and Gluck's *Iphigenia in Tauris* . . . The San Antonio Symphony will hold its Grand Opera Festival March 1 and 2 and March 8 and 9. . . . The first presentation of the newly formed Dallas Civic Opera Company will be a benefit concert on November 21, with Maria Meneghini Callas as soloist with the Dallas Symphony conducted by the company's new musical director, Nicola Rescigno. The second event will be a production of Rossini's *L'Italiana in Algeri*, set for November 22 and 24 in State Fair Auditorium.

AMERICAN Geoffrey Hobday, conductor of the Charleston (W. Va.) Symphony, has announced his intention to schedule more American works in the 1957-58 season than heretofore . . . Roy Harris' *Ode to Consonance* will be presented by the Brooklyn Philharmonia Orchestra . . . Eugene Ormandy, conductor and music director of the Philadelphia Orchestra, has been named to the United States National Commission for UNESCO (United Nations Educational, Scientific and Cultural Organization). The National Commission has one hundred members of which only fifteen are "private citizens" . . . Athens, Greece, was the scene September 7 of the world premiere of Henry Cowell's *Music for Orchestra, 1957*, performed by the Minneapolis Symphony, Antal Dorati conducting.

YOUTH William R. Smith, assistant conductor of the Philadelphia Orchestra, will direct the orchestra's series of five children's concerts during the 1957-58 season. The programs are presented Saturday mornings, one each in November, December, February, March and April . . . Samuel Antek, conductor of the Young People's Concerts of the Chicago Symphony, has selected six young Illinois musicians to appear as soloists during the season: violinist Henry Criz, cellist Margaret Shultz, and pianists Phyllis Lee Dreazen, Mark L. Hartman, Harriett Kern and Barbara Rein.

GUEST CONDUCTORS Andre Kostelanetz and Pierre Monteux will guest-conduct the New Orleans Symphony in the 1957-58 season . . . Conductors of the Symphony of the Air will be Rudolf, Markevitch, Krips, Stokowski, Chavez and Perles . . . The Houston Symphony will have three podium guests: Susskind, Villa-Lobos and Stravinsky. . . . Stravinsky will also be guest of the San Francisco Symphony . . . Guests on the Chicago podium will be, for the regular series, Giulini, Ormandy, Stokowski and Walter, and, for the Saturday evening popular concerts, Samuel Antek and John Weicher. Mr. Weicher is concertmaster of the orchestra and Mr. Antek the conductor of the young people's concerts . . . Monteux will conduct a pair of
(Continued on page fifteen)

Farmingdale's Talented Teenagers

THE "SENSATION OF THE NEWPORT JAZZ FESTIVAL"

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The Men Who KNOW Brass - Buy Holton!

Band Director Marshall R. Brown's amazing Farmingdale High School Jazz Band, The Dalers, scored a sensational hit in this year's annual Newport Jazz Festival. On the same program with the greats in the jazz world, the kids, averaging 14 years of age, more than lived up to the plaudits of leading music magazines and newspapers given them over the past two years. They were definitely the high spot in the whole show.

Organized in 1952, from members of Farmingdale's High School Band and Orchestra, The Dalers made their television debut in 1955 on Dave Garroway's show. Later they achieved world-wide acclaim on the Voice of America programs, and have since cut several record albums. The standing ovation that greeted them at the Festival made history.



Miracle-Maker Marshall R. Brown, Farmingdale's band director, is a professional musician and arranger. A composer of more than 200 popular songs, member of ASCAP, and holder of Bachelor of Science Degree from New York University and a Master of Arts Degree from Columbia, both of these with majors in Music.

Mr. Brown organized The Dalers in 1952 because standard high school band repertory "was neglecting the most important native music we Americans have."

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SYMPHONY AND OPERA

(Continued from page thirteen)

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* * * * *
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concerts of the Wichita (Kansas) Symphony. The orchestra's regular conductor is James Robertson, who spent six summers with Montoux at the latter's school for conductors in Maine . . . Montoux will also guest conduct the Boston Symphony, a three-week assignment. Other Boston guests will be Robert Shaw and Thomas Schippers, neither of whom has led that orchestra before . . . Paul Paray will be guest on the podium of the National Symphony December 30 and January 1 . . . Guests with the Philadelphia Orchestra will be Kletzki, Markevitch, Leinsdorf and Reiner. . . . The New York Philharmonic will have as guests (in the order of their appearance) Schippers, Cluytens, Previtali, Kubelik, Ansermet, Shaw, Autori and Copland. Kostelanetz will conduct as usual a series of special Saturday night concerts. The orchestra's regular conductors are Mitropoulos and Bernstein, each of whom will lead the orchestra for seven weeks . . . The Rochester Symphony will have no fewer than thirteen guest conductors: Barnett, Hanson, Harrison, Iturbi, Katims, Leinsdorf, Montoux, Previtali, Rudolf, Samuel, Singer, Sopkin, White. Howard Hanson will open the season October 31 . . . The New York City Opera will have as conductors, besides its general director, Julius Rudel, Peter Herman Adler, Franz Allers, Arturo Basile, Theodore Bloomfield and Jose Iturbi . . . Stravinsky, Fiedler, Villa-Lobos and Mitchell will be guests on the podium of the University of Miami Symphony.

EXCHANGE Fritz Reiner, conductor of the Chicago Symphony and Eugene Ormandy, conductor of the Philadelphia Orchestra, will exchange podiums for three concerts in March, in Philadelphia and Chicago respectively. Also Mr. Reiner will conduct the Philadelphia Orchestra for one concert in Carnegie Hall, New York, on March 11 . . . The Atlanta Symphony is to shift its concert series this season from the 5,000-seat Municipal Auditorium to the Tower Theatre. The latter seats only 1,850 and a doubling in concerts will be required to accommodate the audiences.

CRITICS' WORKSHOP From October 11 to 13 a Music Critics National Workshop was held in Detroit under the auspices of the American Symphony Orchestra League, Inc. The Detroit Symphony Women's Association, the Orchestra itself under Paul Paray, and the Detroit News stood as hosts for various events. The final subject on the addenda was organizational work for the further development of the newly forming international association of music critics.

TEACHERS Irwin Hoffman, conductor of the Vancouver Symphony, will give a series of illustrated lectures on "The Symphony Orchestra and Its Repertoire" under the auspices of the Department of University Extension in that city. In these lectures he will analyze the works to be performed by the Vancouver Symphony Or-

chestra this season . . . The relationship of private music instruction to the general education program will be the subject of a Round-Table discussion offered by the Griffith Music Foundation of Newark, New Jersey, October 19. The affair will offer an opportunity to re-examine the whole problem of bringing private music instruction and the general music education program more closely and effectively together.

GUEST SOLOISTS The Philharmonic Symphony of Westchester, Mt. Vernon, New York, plans to have Isaac Stern as one of its guest soloists in the 1957-58 season. The orchestra's conductor is Franco Autori . . . Soloists with the Inglewood Symphony of Los Angeles will be Joseph Szigeti, December 15; and Amparo Iturbi, April 27 . . . Joseph Fuchs, violinist, and John Pennink, pianist, will be guest soloists with the Cedar Rapids Symphony . . . The Inglewood (California) Symphony will feature soloists Joseph Szigeti and Amparo Iturbi, as well as Les Brown and his Band in a performance of Liebermann's Concerto for Jazz . . . Soloists for the winter subscription series of the Rhode Island Philharmonic Orchestra will include Vera Franceschi and Alexander Brailowsky, pianists; Joseph Conte, violinist; Martin Fischer, violist; Laura Castellano, soprano; Morley Meredith, baritone; Rosalind Nadell, mezzo-soprano; and John Druary, tenor. Sharing the podium with the orchestra's regular conductor, Francis Madeira, for one of the subscription concerts will be Minas Christian, music director of the Evansville Philharmonic. Mr. Madeira will present at the closing concert on April 10 Verdi's Requiem Mass with chorus and soloists.

NEW Thomas Mayer is the new conductor of the Ottawa Philharmonic Orchestra, located in Canada's capital. For the past three years, Mr. Mayer was conductor of the Halifax Symphony and before that was assistant conductor of the Metropolitan Opera. He has conducted extensively in Mexico and South America, as well as, during the past summer, at the Stratford Festival in that Ontario town . . . The conductor of the newly formed Richmond (Virginia) Symphony is Edgar Schenkman, who also fills the post of conductor of the Norfolk Symphony. . . . A. Beverly Barksdale is the new manager of the Cleveland Orchestra. For the past seventeen years he has been supervisor of music at the Toledo Museum of Art. The Cleveland Orchestra has made another appointment: Mrs. Doris S. Miller is the new director of public relations and publicity . . . Robert P. Thomson, who has been personnel manager of the Savannah (Georgia) Symphony since its inception in 1952, has been appointed its business manager for the coming season . . . The Rockland (Illinois) Symphony will begin its fifteenth season on October 13 in a newly built auditorium. Six subscription concerts will be directed by the orchestra's founder—conductor Arthur Zack.

over
FEDERATION
 field

Anniversaries are still making the news:

Hal C. Davis, president of Local 60, Pittsburgh, had a special word for that local's members on the occasion of their sixtieth birthday celebration. Other locals, especially those which have also reached the sixtieth milestone, might like to hear what he said. "August 1, 1957, commemorated the sixtieth anniversary of the founding of Local 60—sixty years of intensive toil and dedicated service on the part of our predecessors," he told them. "The past sixty years have seen our organization grow from a small group of militant musicians, banded together to promote our profession during the chaotic dwindling years of the nineteenth century, to the large, strong organization of today, ready, willing and able to face the problems of the future. Our organization has lived through wars, depressions and practically every type of major crisis. We cannot possibly give proper, adequate credit to the men and women who preceded us. The best we can do is offer our most sincere thanks for a good job well done . . ."

"Automation is an old story to us. Recordings and transcriptions.

sound track for motion picture film, and now T.V. film have taken their toll of our job opportunities. In addition, Federal, State and Municipal legislation has further restricted our job opportunities. We should and will face the future with renewed determination not only to preserve but also to expand our profession and the welfare of our people. Let us then rededicate ourselves on this occasion to the basic principles of the trade union movement: (1) to insure a fair day's work for a fair day's pay; (2) to guarantee the aims and best interests of the majority; (3) to guarantee the continuance of the democratic principles of our organization; (4) to recognize and accept our moral obligation and responsibility to help further the advancement and future of our local community and this great nation of ours.

"With this rededication, plenty of intestinal fortitude and hope and faith in the future, I'm certain our future and the future of our organization is assured. My compliments and best wishes to all of you. May succeeding years see a stronger, more powerful and successful local."

Bravo for a speech well made and a stand well taken!



Members are honored at the fiftieth anniversary barbecue of Local 443, Oneonta, New York. Left to right: Lather Fieg, Nicholas Chicorelli, James McNulty (life member), vice-president Stanley Cahoon, Secretary-treasurer Union Houch and President Stewart Crandall.



Veteran members of Local 3, Indianapolis, Indiana, were honored at their sixty-seventh anniversary which was celebrated with a gala party at Westlake Terrace in Indianapolis on August 18. Two of the three surviving charter members were present for the occasion. They were Frank Panden (second from left seated) and Guy Montani (third from left seated), both of Indianapolis. The third charter member is James Curley, who resides in Seattle, Washington. Also honored was Harry O'Leary (right seated), vice-president of the local and active in its affairs since 1900. Leroy K. New, president of the local, is seated at the left. Standing, left to right: Gib Wilson, Joe Parker, Joe McCreary, Lancaster Price, Secretary Lloyd E. Wilson, Reagan Carey, Paul Collins, executive board members. (Board member Hal Bailey is not shown.) Vice-President Harry O'Leary has been Local 3's delegate to the Central Labor Union of Indianapolis and the Indiana State Federation of Labor for fifty consecutive years.

On the occasion of its sixty-seventh anniversary party, held August 18, at Westlake Terrace, Local 3, Indianapolis, cited the three surviving members of its original organization: Guy Montani, Frank Panden and James J. Curley. Mr. Curley resides in Seattle, Washington, but Mr. Montani and Mr. Panden, still located in Indianapolis, were on hand to receive congratulations. The local's present and active vice-president, Harry O'Leary, who became a member of the local on September 2, 1900, was given a special citation. He has been the local's delegate to the Central Labor Union of Indianapolis and to the Indiana State Federation of Labor for the past fifty years.

Special guests included representatives of the A. F. of M., of the Indiana State Federation of Labor and of other Indianapolis locals and civic officials.

On November 15, Local 69, Pueblo, Colorado, will celebrate its sixtieth anniversary with a party at which the life members will be honored.

Local 65, Houston, will be sixty years old October 22. It plans to have a celebration on that day, when its original charter, still intact, will be on display.

When Local 443, Oneonta, New York, celebrated its fiftieth anniversary with a chicken barbecue held at Angellotti's Grove, on July 14, one hundred and ten members and guests joined in a musical session after the feast. Among the guests were two former members who were with the local when it started: Nicholas Chicorelli and Lother Fieg. They were presented with life membership cards.

For its fiftieth anniversary celebration, October 8, Local 463, Lincoln, Nebraska, engaged the New Pershing Municipal Auditorium, and presented to the public an evening of free dancing and entertainment. The band program had printed on it, "Fiftieth Anniversary, Lincoln Musicians Association."

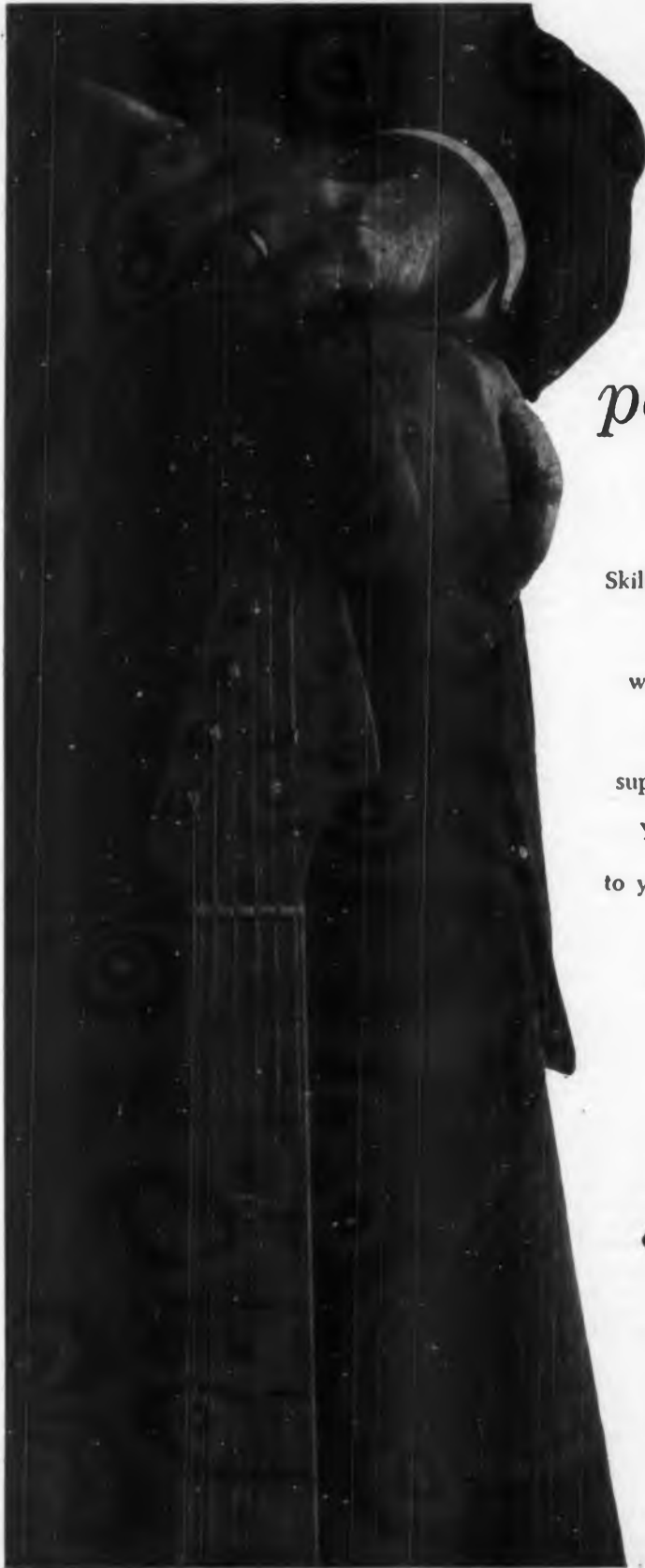
Of the one hundred and sixteen members listed on the original charter, only eight are still active on the membership roll. One of these is the first elected president of the local, William T. Pinney, who now resides in California. Another is Mark Pierce, Local 463's secretary.

Appropriately, the cards issued to members announcing the anniversary carry the slogan "Insist on Live Music!"

Local 70, Omaha, is planning a ball for its sixtieth anniversary. This will be open to the public, and all local music stores are contributing window space for displaying photographs of the orchestras, musical instruments, early and modern, and large banners with the phrases—"three generations of musical service to Omaha!" and "Patronize Live Music!"—on them.

An anniversary dinner is also planned for the entire membership on or near the anniversary date. November 19.

Local 40, Baltimore, has a new member. He is the Honorable Thomas D'Alesandro, Jr., mayor of that city. He was awarded an honorary membership on July 16 by President Fuentealba of Local 40 for "his years of untiring service for the welfare of the citizens of Baltimore and especially to the Musical Union of that city." "Un-
 (Continued on page thirty-four)



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THE REDUCTION OF THE TWENTY PERCENT TAX

(Continued from page eleven)

munity activities. Music is a major element of the Nation's cultural life, and to have music we must have musicians. To have fine music we must have fine musicians. And to have fine musicians, we must have an economic breeding ground for musicians of all kinds.

MR. SCUDDER. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield.

MR. SCUDDER. Was it not the intention of the people who are involved in this issue to have a repeal of the cabaret taxes in the first place, that they then reconsidered and thought it would be better for them to ask for a lower tax to bring their tax down to the level of other excise taxes? I know I have had visitations from people who were interested in this tax reduction. I told them the only practicable way to accomplish their desire was to bring their tax down to the level of other excise taxes and that then they would be more likely to receive the favorable consideration of the Congress.

MR. FORAND. The original request was for outright repeal of the taxes. But, after the committee went into the question and realized the charges now being made of discrimination against the cabaret tax because other taxes were 10 percent, the committee felt we would just consider them in line with the others rather than to discriminate.

MR. SCUDDER. And that would equalize the various excise taxes which would in turn be beneficial to the amusement industry. I am in sympathy with this legislation and shall support the same.

MR. O'HARA of Illinois. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield.

MR. O'HARA of Illinois. The Illinois delegation, especially the Members from Chicago, in congratulating the committee on bringing out this splendid legislation are very proud of the fact that the dean of our Illinois delegation, Hon. Thomas J. O'Brien, is a member of that committee and is one of the champions of this fine legislation.

MR. FORAND. I will say that not only is Mr. O'Brien a member, but a distinguished, respected, and highly efficient member of the committee.

MR. THOMPSON of New Jersey. Mr. Speaker, will the gentleman yield?

MR. FORAND. I yield.

MR. THOMPSON of New Jersey. Does not the gentleman agree that this will, in fact, bring greater revenue to the Federal Treasury?

MR. FORAND. That is absolutely true. I think we will more than recoup the amount of loss involved.

MR. THOMPSON of New Jersey. I thank the gentleman.

Mr. Speaker, I would like to commend the distinguished gentleman from Rhode Island.

I think this is an historic occasion when the House is concerned enough about the livelihood of American musicians to take affirmative steps to remove an unjust and discriminatory tax, the cabaret tax.

I want to add my voice in support of the splendid position taken by the Ways and Means Committee in recommending that the tax be reduced from 20 to 10 percent.

I want to state my reasons for urging that this House vote in favor of H. R. 17.

Testimony was offered before the Ways and Means Committee that this cabaret tax is a tax of no-return when the income resulting from it is com-

pared with accruals from substantial gains in employment for musicians, other entertainers and service employees.

This excise tax is a glaring inequality in our Federal tax structure. It was first levied by the Congress in the period of World War I, and the promise was made then that after the emergency had passed it would be repealed.

It is as hard to get rid of temporary and emergency taxes as it is to get rid of temporary buildings to house Government employees for as you look around this Capital City you find many of these so-called temporary buildings still standing.

This tax has been shown to be responsible for fully half of the unemployment that besets the instrumental music profession today. This lack of employment is so pronounced as to threaten the very existence of music in our country.

When we permit an unwise tax policy to strike at the vitals of a basic culture we are indeed surrendering the main redoubts of our free world.

It is wholly unrealistic to support cultural programs for winning the minds and loyalty of peoples in distant lands while taxing out of existence three-fourths of the businesses which support music employment here at home.

A survey of New Jersey showed that 208 establishments in the area covered by the survey have either closed their doors, dispensed with musicians entirely or cut down the employment time of musicians. Nine hundred and forty-eight musicians were affected by this curtailment of earnings possibilities as well as about six times that number of service employees.

Mr. Speaker, these places did not discontinue the sale of liquor; they only discontinued the employment of live musicians.

Until the cabaret tax forced so many of them out of business, hotel dine-and-dance rooms provided our young people with safe, sane places to dance. Now they frequent other places that should be out of bounds.

I would like to point out that reduction or removal of this tax is supported by the National Federation of Music Clubs, the Music Educators National Conference of the National Education Association, the National Music Council, the American Federation of Musicians and other substantial groups of citizens.

MR. BURNS of Hawaii. Mr. Speaker, the extremely able gentleman from Rhode Island, the Honorable Aime J. Forand, has presented a very lucid explanation of H. R. 17 and the arguments in its favor.

It is a privilege to join with him in urging adoption of H. R. 17 so that the cabaret tax may be at least placed on the same basis as the other luxury taxes which were reduced from 20 percent to 10 percent sometime ago.

Because of our increasing tourist trade, this particular tax adds to the costs of a pleasant vacation in Hawaii. People spending an evening relaxing in the cool breeze and enjoying the tropical atmosphere want to have a little Polynesian music to make their evening complete.

The president of our local of the American Federation of Musicians, Mr. Buddy Peterson, has been in communication with me on this matter and urged my support of it. Though as a matter of fact I had indicated that support to the kindly and gracious gentlemen from

Rhode Island prior to this message, I am happy indeed to join my many colleagues urging support for this legislation.

MR. BYRNE of Illinois. Mr. Speaker, I think it mandatory that the House give its serious consideration to H. R. 17 which will reduce the cabaret tax to 10 percent. I believe this reduction is not only fair but necessary. I come from an area where there are many persons who have been subject to this 20 percent tax which has been in effect for a number of years. Prior to the 20 percent tax it was 30 percent.

My constituents have urged that they be given relief from this unjust tax. Favorable action by the House will insure to the benefit of employees and management.

I understand a nationwide survey conducted by the Research Company of America indicated that one of the main causes for unemployment of musicians is due to this unjust tax. If this tax is repealed or at least reduced to 10 percent, it will result in the reopening of a large number of rooms which will provide employment for thousands of musicians and service workers. This will also produce greater revenue in the form of income and corporate taxes.

The Chicago Federation of Musicians and the American Federation of Musicians have asked that I lend my support to repealing this tax. I have advised them that I am in agreement with them as to the need for favorable action on this measure.

Chicago is well known for its entertainment world and I want to do all I can to see that our great city remains on top. Many great musicians started out in Chicago. We will continue contributing to this part of American life if our hotels and other places of entertainment are given this needed relief so that they can offer employment to musicians and other artists in the entertainment world.

MR. DELLY. Mr. Speaker, I would like to go on record in favor of abolishing the discrimination of the Federal 20 percent cabaret tax. Many of my friends back home are seriously affected by this tax and have called my attention to its inequity. It is recognized with increasing alarm that this tax jeopardizes a basic art—music, and represents a very real threat to an important part of the cultural heritage of our people. I am told this tax, in existence since World War II, permits less than one-third of the professional musicians in the United States to earn all or part of their livelihood from music.

Public resistance to this excessive levy has been responsible for closing at least 70 to 80 percent of hotel entertainment rooms throughout the country. The closing of these establishments has resulted in a serious loss of employment to thousands of citizens as well as income to the operators, with resultant loss of revenue to the Treasury.

All other admission taxes have been reduced to 10 percent, leaving only the cabaret tax at the 20 percent level. H. R. 17, the bill before us today, would through a 50 percent reduction in the present cabaret tax, provide for some long-delayed relief. I heartily endorse it as a step in the right direction.

MRS. GREEN of Oregon. Mr. Speaker, I rise in support of H. R. 17 which would reduce the cabaret tax from 20 percent to 10 percent.

This tax has worked unfairly and unjustly to hurt a large segment of our population. It has singled out musicians and other entertainers and had made for many of them the earning of a decent livelihood in their chosen fields of endeavor, well-nigh impossible. These are gifted men and women who should be given the opportunity they have

worked for, trained for, and for which many of them are so talented.

Since the early thirties, the entertainment business has suffered a drastic decline due to technological changes.

Since that time, that business has suffered blow after blow. Beginning with the passing of the silent movies and vaudeville, and continuing through the development of the radio and television, the trend has been away from live entertainment.

There is no logic in saying that if a concern can provide only entertainment it pays an admission tax of 10 percent—that if it serves food only it pays no tax—but that if it serves food and provides entertainment, then it pays a 20 percent tax.

I urge a favorable vote on H. R. 17.

MR. ZABLOCKI. Mr. Speaker, in past Congresses, as in this Congress, I have introduced legislation which would repeal the discriminatory 20 percent tax on amounts paid for admission, refreshment, service, or merchandise, at any roof garden, cabaret, or other similar place.

The House of Representatives realized, when it voted to pass the Excise Tax Reduction Act of 1954, that excise-tax rates above 10 percent were excessively high. Therefore, a ceiling of 10 percent was placed on ad valorem excise taxes. Unfortunately, this legislation when enacted did not apply the 10 percent ceiling to the cabaret tax and a few others. Of course, this proved to be neither fair nor wise.

As you know, the 20 percent tax on roof gardens and similar establishments had a very serious effect on the employment of entertainers. Where food and beverages alone were served, there was, in most cases, no tax at all. However, if the owner were to combine food, beverages, and entertainment, a tax of 20 percent was imposed. This tax rate applied not only to admissions but also to amounts paid for refreshments, services, and merchandise. The proprietor, of course, was discouraged from hiring entertainment of any kind.

I would like to call my colleagues' attention to the figures compiled by the Committee on Ways and Means which pointed out that the employment of musicians has declined about 56 percent, in terms of man-hours, since the cabaret tax was increased from 5 to 20 percent. There is no doubt that the discriminatory cabaret tax was a major cause for this decline.

In addition, cooks, bartenders, waiters and other classifications of employees required to service this important industry were affected.

This is one excise tax which surely has been continued to the serious detriment of all four interests concerned—the public, labor, management and the Federal Government. I understand there has been a continuing decline in cabaret tax collections which reflect the closing and curtailment of establishments affected by this tax. There can certainly be no justification for charging this wartime tax on dinners served in a room where dancing is permitted.

Since I have long advocated either an outright repeal or a substantial reduction in this particular tax, I am pleased that H. R. 17 now gives us an opportunity to reduce the cabaret tax to 10 percent. While I would prefer to repeal the tax entirely or to reduce it to 5 percent, I feel that we have an opportunity to take a much needed step forward.

MR. JENKINS. Mr. Speaker, I yield myself such time as I may require.

Mr. Speaker, it will be recalled that the Excise Tax Reduction Act of 1954 in its House-passed version provided a 10 percent maximum with respect to ad valorem excise taxes imposed under

our Federal Internal Revenue Code. The Senate in acting on that legislation restored the 20 percent rate contained in then existing law with respect to the cabaret tax and certain other taxes. The purpose of H. R. 17 is to make the Federal excise tax applicable to cabarets at 10 percent in lieu of its existing 20 percent level.

It has been brought to the attention of the Committee on Ways and Means and I am sure to many of you as individual Members of Congress that the 20 percent rate applicable to so-called cabarets is particularly onerous and has had a stifling economic impact on the affected segment of our domestic economy. As a member of the Subcommittee on Excise Taxes of the Committee on Ways and Means I heard testimony presented to the subcommittee that this 20 percent rate was adversely affecting the employment of musicians and entertainers as well as those service employees generally finding jobs in the cabaret type of establishment.

Representatives of the industries appearing before the Subcommittee on Excise Taxes of the Committee on Ways and Means urged the abolition of the cabaret tax. In approving the legislation before the House today the Committee on Ways and Means has merely reduced to 10 percent this tax so as to make the rate comparable to the ad valorem taxes generally applicable under our Federal excise tax structure.

Mr. Speaker, I yield 5 minutes to the gentleman from Wisconsin (Mr. Byrnes).

MR. BYRNES of Wisconsin. Mr. Speaker, I think there are two points to remember about this bill. First, when we speak of it as a cabaret tax, I think really that is a misnomer. I do not think it gives the proper implication of exactly what we are taxing in connection with this particular excise tax. Fundamentally, this is a tax upon employment. It is a tax upon the employment of musicians or entertainers in a place where food is also served. Rather than being like our normal excise taxes, here we have a tax that is designated fundamentally to discourage the employment of a particular class of our people, namely, entertainers and musicians.

On that basis, Mr. Speaker, I think the tax is bad as such. As far as I am concerned, I would vote for the complete elimination of the tax. However, I think there is something to be said for the position taken by the committee as expressed by the gentleman from Rhode Island, (Mr. Forand) that if we eliminate it completely there might be a charge that we discriminated in the case of those activities as against amusement houses or theaters, or some other activity of that kind, so that probably this bill is a happy compromise.

The other point I would like to make is that this House did in 1954 vote to reduce this tax from 20 percent to 10 percent, just as is provided in this legislation. We did it when we were reducing all excise taxes that were above 20 percent. We brought them down to the 10 percent level. Unfortunately, the Senate did not go along with the action of the House. So what we are asking you to do is to reenact the provision that this House passed in 1954.

MR. MAY. Mr. Speaker, will the gentleman yield?

MR. BYRNES of Wisconsin. I yield to the gentleman from Connecticut, who I know has been very active and interested in this legislation.

MR. MAY. I would like to compliment the gentleman from Wisconsin and the members of the committee for their action on this bill. I am one of those who sought repeal of this tax, however, I am most happy that the committee

came out with a 10 percent reduction. I have worked quite closely with the musicians in my district in Hartford, Conn., and had the Secretary of Labor, Mr. Mitchell on my radio program when he came out for repeal of such tax. I strongly urge support of this bill and join with my colleagues who have stated the case for reduction so clearly here today.

Historically speaking, the cabaret tax has never been intended by Congress to serve any purpose other than to provide revenue to defray war expenses. To provide for this tax, the 65th Congress passed the act of October 1917. The rate then was 10 percent. The tax was stubborn and hung on over the years, varying from 3 percent in 1924 to as high as 30 percent at the end of World War II. In 1944 the tax was reduced to its present rate of 20 percent. While every war-conceived excise tax designed specifically to raise wartime revenues has either been reduced or repealed, the discriminatory cabaret tax remains.

What is the effect of this tax today? Annually it provides the Federal Government with approximately \$40 million. This appears indeed to be a very concrete economic contribution. Actually, it is insignificant when compared with the overall detrimental effect produced by the continuation of this tax.

First. The tax has been a primary factor in creating economic depression among musicians. Thousands of them have been thrown out of jobs because the public is unwilling to add 20 percent to their entertainment bill. Not only musicians, but thousands of bus-boys and waiters are also jobless.

Second. As musicians are unable to find employment, there is a corresponding reduction in the desire on the part of talented young people to become musicians. It is a sad commentary that a Nation which can boast proudly of its high intellectual and cultural achievement allows a law to remain on the books which is constantly contributing to the down grading of one of our most important forms of culture.

Third. The administrative cost of collecting this tax is becoming more prohibitive as the revenue has continued to decrease.

Fourth. There is no reason why Congress should continue to condone unjust economic discrimination against such an important economic and cultural group as the musicians.

What will repeal or reduction accomplish?

First. There is a potential of 252,000 musicians throughout the country that can be put to work.

Second. Cabarets, hotels, and so forth, will be able to attract larger crowds. Many new places of entertainment will open.

Third. Over a period of time, a large number of musicians employed full time in their chosen profession will pay, in income tax, what is lost by repeal or reduction of this excise tax.

Fourth. Repeal or reduction will provide a proper stimulus to cultural achievement in the field of music. This will enable America to maintain and increase its contribution to the level of the world's culture. Today our major symphonies and studio orchestras are pitifully short of qualified musicians. The passage of repeal will, in the long run, remedy this situation by interesting more young people in studying music and eventually following music as a career.

(MR. MAY asked and was given permission to revise and extend his remarks.)

MR. BYRNES of Wisconsin. Mr. Speaker, I yield to the gentleman from New York (Mr. Keating).

(MR. KEATING asked and was given permission to revise and extend his remarks.)

MR. KEATING. Mr. Speaker, I want to associate myself with the statements made by the gentleman from Wisconsin (Mr. Byrnes) who has set forth such convincing reasons for supporting this legislation.

Mr. Speaker, H. R. 17 is a sound measure which will wipe out the present discriminatory cabaret tax rate which, in many instances, has caused real hardships among our musicians and smaller taverns and restaurants.

It is important in considering this measure to remember that the cabaret tax is completely out of line with other ad valorem excise taxes, which in most instances do not exceed 10 percent. The evidence clearly indicates this discrimination is having serious repercussions among significant segments of our labor force. For example, it is estimated that 250,000 entertainers—many of them in New York State—have been affected by this unnecessary and unfair tax.

The present rate makes things doubly hard on places of business which provide a combination of entertainment and beverages or food, since they are subject to a 20 percent tariff on the total bill. On the other hand, places where entertainment alone is offered are subject to only a 10 percent tax, and in places where only food and beverages are served, there is often no tax at all.

This double "whammy" for our smaller taverns and restaurants has intensified the decline in demand for entertainers, already hard pressed to find jobs due to technological advances and the concomitant increase in home entertainment. Surely, there is no equitable reason why the problems of our musicians and entertainers should be increased by an unduly prejudicial tax.

It is argued by some that there will be a decline in tax receipts resulting from this reduction in the cabaret tax rate. On the contrary, there are distinct indications that the loss of revenue from this particular tax source may well be made up by increased tax receipts which are bound to result from increased employment of musicians and greater profits in places of business now being hurt by this tax.

Because wiping the present discriminatory tax rate off the statute books will help and will encourage many smaller places of business, and will encourage the hiring of musicians and other entertainers without seriously impairing Federal tax receipts, I am happy to join in urging support of H. R. 17.

MR. BYRNES of Wisconsin. Mr. Speaker, I yield to the gentleman from Ohio (Mr. Ayres).

MR. AYRES. Mr. Speaker, I wish to associate myself with the remarks made by the gentleman from Wisconsin. I have appreciated his interest in this matter. I am quite certain that this will help those persons who are employed in a very honorable profession.

MR. BYRNES of Wisconsin. Mr. Speaker, I yield to the gentleman from Indiana (Mr. Nimitz).

MR. NITMZ. Mr. Speaker, I wish to associate myself with the remarks made by the gentleman from Wisconsin (Mr. Byrnes), the gentleman from Rhode Island (Mr. Forand), the gentleman from Illinois (Mrs. Church) and my other colleagues who have spoken in favor of this legislation.

My distinguished colleague from Wisconsin (Mr. Byrnes) and the gentleman from Rhode Island (Mr. Forand) have given in their respective explanations clear and cogent reasons for the passage of this legislation to obliterate the inequities caused by this so-called "cabaret tax," which I believe is misnamed. We will bring employment to the musi-

cians and entertainers of the country and will aid restaurants, hotels, and other places that serve food and who would like to provide entertainment for their patrons but now find it inequitable to do so because of this tax. I urge its passage.

MR. BYRNES of Wisconsin. Mr. Speaker, I yield to the gentleman from California (Mr. Scudder).

MR. SCUDDER. Mr. Speaker, I wish to associate myself with the remarks made by the gentleman from Wisconsin. I think he has made a very fine statement, and I wish to assure him of my cooperation on this legislation. I believe it was wrong and without foundation that the cabaret tax was not adjusted several years ago when there was a general downward revision in the various forms of excise tax. However, we today have the opportunity to make an adjustment at this time and I shall support the committee recommendation and trust this body in its wisdom gives a "do pass" to this bill. The passage of this legislation should be of great benefit to the musicians of our country.

(MR. SCUDDER asked and was given permission to revise and extend his remarks.)

MR. BYRNES of Wisconsin. Mr. Speaker, I yield to the gentleman from Illinois (Mr. Sheehan).

MR. SHEEHAN. Mr. Speaker, I want to compliment the members of this committee for the work they have done on H. R. 17 which bill would reduce the cabaret tax to 10 percent instead of the present 20 percent. I think they should have stricken out the whole tax, but at least half a loaf is better than no loaf at all, and I feel sure that the reduction of this tax will make for greater employment in the entertainment industry. The present amusement tax of 20 percent is discriminatory in that practically all other ad valorem excise taxes do not exceed 10 percent. Secondly, this tax has acted as a deterrent to the employment of musicians and entertainers, and testimony before the committee proved that this tax was a heavy contributing factor to the unemployment in the entertainment field.

It is my observation that this is not a luxury tax because as I observe the type of people who like to enjoy their food and their entertainment are not the wealthy people, but mainly consist of the rank and file of American citizens. Therefore, I support the reduction of these taxes as contained in H. R. 17.

MR. JENKINS. Mr. Speaker, I yield such time as he may desire to the gentleman from Washington (Mr. Pelly).

(MR. PELLY asked and was given permission to revise and extend his remarks.)

MR. PELLY. Mr. Speaker, I urge that the rule be suspended and H. R. 17 be passed. This would reduce the so-called 20 percent cabaret tax to 10 percent.

The enactment of H. R. 17 would eliminate a discriminatory tax rate on top of the customer's check for food and beverages consumed in any place offering entertainment. It has been a deterrent which effect resulted in the failure to obtain employment of more than 250,000 professional musicians, and likewise in addition the tax has cost the jobs of thousands of waiters, waitresses, and culinary workers.

As for my own views, I would prefer outright repeal to modification of this amusement tax. It is, in my opinion, an uneconomic tax. I am convinced the tax costs the Treasury a net loss, because, as previous research of independent economists indicated, if repealed there would be a gain in other revenue to the Government from presently operating entertainment places, plus the

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personal taxes of the musicians and other workers from their earnings. There is no doubt, too, that there would be reopenings of dining-with-entertainment rooms if the "emergency" tax to discourage such entertainment was curtailed.

As far as I know I introduced the first cabaret tax repeal measure, which was H. R. 8153, introduced in the House of Representatives on January 5, 1956, in the 84th Congress. I introduced H. R. 858, a similar bill, on January 3, 1957, the first day of the 85th Congress.

During all the intervening period I have consistently urged action on my bill or on companion measures introduced by other Members since my first bill was introduced. This compromise action in H. R. 17 is gratifying, although as I said outright repeal would be preferable.

Of course, the Treasury Department opposes the reduction or elimination of any excise taxes at this time. Its position is firm against opening the door to a reduction in overall Federal revenue. I understand that and the administration's not wanting the subject opened up. But in the reduction in this legislation the principle of tax equality and fairness is involved as well as the argumentative aspects of whether resulting increased entertainment will offset any loss of Federal revenue. The net dollar effect cannot be predicted, but any immediate loss should in time turn into a gain. In any event as to this fiscal year, any loss or gain would be negligible and there certainly will be increased employment and a highly desirable stimulation of business in this field.

Mr. Speaker, I wish to congratulate the Committee on Ways and Means on bringing H. R. 17 to the floor of this House, and strongly urge its enactment to correct a long-standing and misguided Federal tax policy that has caused substantial unemployment of musicians, and others' jobs in the field of recreation.

MR. JENKINS. Mr. Speaker, I yield such time as he may desire to the gentleman from Wisconsin (Mr. Laird).

(MR. LAIRD asked and was given permission to revise and extend his remarks.)

MR. LAIRD. Mr. Speaker, I rise in support of this legislation. It is much needed, and I believe it will increase the revenues coming to the Federal Treasury because of increased employment in the entertainment professions. I have supported this legislation before the Ways and Means Committee and I urge others to support it on the floor of the House today.

MR. JENKINS. Mr. Speaker, I yield such time as he may desire to the gentleman from Connecticut (Mr. Morano).

MR. MORANO. Mr. Speaker, I ask unanimous consent to extend my remarks immediately following the passage of this bill.

The SPEAKER. Is there objection? There was no objection.

MR. JENKINS. Mr. Speaker, I yield such time as he may desire to the gentleman from New Jersey (Mr. Canfield).

(MR. CANFIELD asked and was given permission to revise and extend his remarks.)

MR. CANFIELD. Mr. Speaker, I am very proud of our Secretary of Labor, the Honorable James P. Mitchell, of my home State of New Jersey, who, respected by both labor and management has turned in the best performance of any Secretary of Labor I have known in my 34 years of service on Capitol Hill.

Jim Mitchell has a ready and forthright answer to any fair question in his field, and on a recent radio program our very able colleague, the gentleman from Connecticut (Mr. May), asked him to

comment on the present cabaret tax. The Secretary said:

I think the cabaret tax is discriminatory legislation and I think it should be repealed because it is not conducive to employment in the musicians' field.

The report of the House Ways and Means Committee reads in part:

Employment of musicians and entertainers as a class has been at a relatively low level as a result of drastic technological changes which have occurred in the entertainment business. The decline in employment begun with the passing of the silent movies and vaudeville in the early thirties, has continued as first radio and then television has increased the emphasis on home entertainment. The trend away from "live" entertainment also has been accelerated by the increase in the use of records in the home and places of entertainment.

Orchestras and bands in the Paterson and Passaic, N. J., area I am privileged to represent, have contributed many thousands of dollars worth of free time in playing for patriotic and civic events, for churches, for bond drives, and they have suffered the effects of growing unemployment in their type of work. Some of these musicians have found employment in other industries and it has been well pointed out that their return to their chosen profession would open up jobs for others seeking employment.

It is apparent that the committee reviewing the problem of these workers feels that excise collections will offset to some degree the \$21 million reduction provided in the bill before us. There are many who contend they will far exceed any reduction, all because of increased employment. I think there is real merit in this argument and I strongly support the bill.

MR. JENKINS. Mr. Speaker, I yield 5 minutes to the gentleman from Iowa (Mr. Gross).

(MR. GROSS asked and was given permission to revise and extend his remarks.)

MR. GROSS. Mr. Speaker, I should like to ask the gentleman from Rhode Island (Mr. Forand): Do I understand this bill will cut Federal tax revenues by \$21 million a year?

MR. FORAND. Approximately, but the committee feels that it will be recouped in other ways.

MR. GROSS. Is this the report on the bill?

MR. FORAND. That is the report on the bill.

MR. GROSS. And it contains no statement from the Treasury Department or from the Bureau of the Budget.

MR. FORAND. No, there is no report from those agencies.

MR. GROSS. Are these agencies opposed to the bill?

MR. FORAND. On general principles the Treasury is opposed to the loss of even a nickel, regardless of the merits of the question.

MR. GROSS. Then we will put it this way: The Treasury Department is opposed.

MR. FORAND. That is their traditional position.

MR. GROSS. With the Bureau of the Budget and the Treasury both opposed to the bill, I take it, therefore, the administration is opposed to the bill.

MR. FORAND. The Department of Labor, through its Secretary, is not opposed to it; he favors it.

MR. GROSS. I wonder if any gentleman on the Republican side can tell me whether the administration is for or against the bill.

MR. JENKINS. I cannot speak for the administration.

MR. BOGGS. Mr. Speaker, will the gentleman yield?

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MR. GROSS. I yield to the gentleman from Louisiana.

MR. BOGGS. Does anybody ever know what the administration's position is on anything?

MR. GROSS. I hoped that someone could enlighten me on this bill.

MR. JENKINS. If the gentleman will yield, the administration knows what it is doing all the time but I personally do not know what the administration position is on this.

MR. GROSS. But I assume the administration is opposed to the bill. I have a rather low support record according to Congressional Quarterly and perhaps my opposition to this bill will help my batting average.

I can see no reason why this luxury tax should be reduced to an equal basis with the telephone tax, the tax on luggage, and many other necessities. Could the gentleman from Pennsylvania, Mr. Simpson, enumerate some of the present excise taxes and what they are?

MR. SIMPSON of Pennsylvania. I would rather put it in this way because there are so many hundreds of items: The 20 percent excise tax applies to the cabaret tax, to horse racing, to dog racing, and to club dues. This bill singles out one from the group, namely, the cabaret tax, and reduces it from 20 percent to 10 percent. The 20 percent cabaret tax was a war-time imposition because we felt that was a place where we could cut down waste, if you please. Today that reason no longer exists and there is great unemployment. That is the first reason for the reduction of this tax, it will bring about some reemployment among musicians. The second is to bring it in line with the other excise taxes which are 10 percent.

MR. GROSS. If this tax is reduced you would be putting a luxury tax upon an equality with a tax upon necessities. Is not that correct?

MR. SIMPSON of Pennsylvania. My answer to that is that it would put the cabaret tax on an equality with other luxury taxes.

MR. HOFFMAN. Mr. Speaker, will the gentleman yield?

MR. GROSS. I yield to the gentleman from Michigan.

MR. HOFFMAN. If we cut this cabaret tax, will the Federal Government have enough money to dig this tunnel under the Potomac River here that we heard about last week, and provide money for other nations? How will that be affected?

MR. GROSS. I am voting against all those propositions.

MR. HOFFMAN. So am I.

MR. GROSS. Of course, some of the people who want to reduce this tax vote for those big spending measures. As far as the gentleman from Iowa is concerned, I am willing to tax luxuries in order to pay these big bills that some of you vote through all the time.

MR. HOFFMAN. How in any way will this affect, say, the gentleman from Minnesota (Mr. Judd) and his foreign-aid program. Will this give him less money?

MR. GROSS. No, I do not think it will make any difference in that respect.

MR. PELLY. Mr. Speaker, will the gentleman yield?

MR. GROSS. I yield to the gentleman from Washington.

MR. PELLY. I would like to say to the gentleman from Iowa that I am convinced this legislation will open up new places of business, it will increase employment, and it will result in a net gain in revenue to the Treasury.

MR. GROSS. I may say to the gentleman from Washington that I cannot think of any tax that ought to be kept where it is more than this one right here until all other excise taxes are reduced or wiped off the books. That is my position. Let us leave these taxes upon

luxury items until those upon the necessities of life are either further reduced or repealed. On no other basis will you have taxes based upon ability to pay.

MR. JENKINS. Mr. Speaker, I yield 2 minutes to the gentleman from Kansas (Mr. Rees).

(MR. REES of Kansas asked and was given permission to revise and extend his remarks.)

MR. REES of Kansas. Mr. Speaker, this bill, reducing taxes on cabarets by one-half is described by the author of the bill as a tax-relief measure. It is also stated the relief will amount to approximately \$21 million. That will have to be made up from other sources paid by our taxpayers. I am in favor of a tax reduction program when the country can afford it. I hardly think the place to start your tax relief program is to do it on a luxury of this kind. I realize people have a legal right to spend their money in this fashion, including liquor and the things that go with it, if they desire to do so. Why relieve an expenditure that is a real luxury and neglect necessities that are presently taxed?

Something has been said about this tax helping to increase the demand for labor. That is pretty difficult to figure out when you realize the average taxpayer will make up the deficit of \$21 million. It is the person who wants the luxury who really gets the relief under this bill. He is in better shape to pay the tax than so many others who cannot afford to make up the deficit.

MR. NICHOLSON. Mr. Speaker, will the gentleman yield?

MR. REES of Kansas. I yield to the gentleman from Massachusetts.

MR. NICHOLSON. What is the gentleman's idea about cabarets?

MR. REES of Kansas. I do not know much more about cabarets than does the gentleman from Massachusetts except I know that cabarets are luxuries. I certainly have nothing against cabarets as such. The gentleman from Rhode Island describes cabarets as places of relaxation and of entertainment, and a place where people can have food and drink and dance and watch others dance if they like to do so. My feeling, and I repeat, is that since they are really a luxury, I feel that a person who can afford to pay the prices that are required in such places, when they are in a position to pay a little more share of the taxes. I mean luxury taxes.

It is suggested by some of those who have spoken on this measure that if taxes are reduced more people would be employed. I think it may be possible that a few additional entertainers could be employed, but I cannot see a great rush of reemployment by reducing taxes amounting to over \$20 million and charging this amount to other taxpayers. If you would reduce taxes on necessities in the place of this kind of luxury item, it would come nearer being a step in the right direction.

Mr. Speaker, I would like to remind Members of the House this proposed legislation does not carry a recommendation from the Secretary of the Treasury or the Bureau of the Budget, not that it is necessary, but if we had their views, it could be helpful.

MR. FORAND. Mr. Speaker, will the gentleman yield?

MR. REES of Kansas. I yield to the gentleman from Rhode Island, for whom I have great respect. He is one of the distinguished Members of this House.

MR. FORAND. I am sure the gentleman realizes that in reducing this tax we are putting to work lots of people who have been thrown out of employment and who cannot get employment at their trade or profession.

MR. REES of Kansas. That is strange, indeed. Of course, I do not

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know. I assume the gentleman does not know.

MR. FORAND. Does the gentleman deny that?

MR. REES of Kansas. Of course, I do not want to be in a position of denying the gentleman's statement. I do have an opinion there may be other causes or reasons for unemployment in the group he describes. It is the man or woman who buys the luxury who pays the tax.

MR. FORAND. Is the gentleman willing to help put people to work?

MR. REES of Kansas. Oh, yes, I want everyone to have work if he wants it. Every workingman in this country is entitled to have a chance for employment. No one would deny that.

If you are in earnest about helping the working people of this country, I think you would do well to consider bringing in a tax-reduction bill on a number of necessities—things people are required to buy—rather than start tax reduction in this fashion.

MR. JENKINS. Mr. Speaker, I yield 5 minutes to the gentleman from Missouri (Mr. Curtis).

MR. CURTIS of Missouri. Mr. Speaker, I would like to call the attention of the Members of the House to the fact we are not beginning to cut taxes in this area. As a matter of fact what we are doing is equalizing what we previously did in cutting all excise taxes to 10 percent. The House did that, but when the bill, in 1955 I believe it was, went across to the other body, that body increased this one item back to 20 percent.

So, what we are doing here is moving in to equalize this area of excise taxation so that it will be like all other excise taxes on luxuries. I might state that the unfortunate thing about this tax is that it has a bad name. In other words, it was called a cabaret tax, and that conveys a certain implication to many people. Actually "cabaret" is not the complete name at all. It is any place where music or any sort of entertainment goes along with the selling of food, merchandise, or refreshments. And, there has been no question about the fact that there has been unemployment in the field of musicians to a large degree because of this tax.

Now, to those who are concerned about revenue, the statement that actually the Federal Treasury will probably gain in revenue rather than lose is well taken, because we have reached the point of diminishing returns in this area. If we reduce the tax from 20 percent to 10 percent, we probably will find that we will be collecting a great deal more in revenue from the tax itself, completely disregarding the other area, which is a very important area, the employment that it would give to many of our unemployed musicians.

As to the administration's position on this matter or the Treasury's position, the Treasury takes a rigid position that any loss in revenue, as they see it, from the immediate effect of applying the tax, they oppose. But the Treasury also says and recognizes the equity of reducing this tax to 10 percent like all other excises on luxuries. So I would say, in my judgment, essentially the administration is behind this bill, and if the gentleman from Iowa is disturbed about an administration vote, this certainly would not be voting against the administration. There is a technical position that the Treasury takes on all items of reduction of tax rates.

MR. GROSS. Mr. Speaker, will the gentleman yield?

MR. CURTIS of Missouri. I yield to the gentleman from Iowa.

MR. GROSS. In view of the fact that the administration has not spoken out in any way and the fact that the

report does not contain one word from the Treasury Department endorsing this bill, I think we might label this as the "Democrat Tax Reduction Act of 1957."

MR. CURTIS of Missouri. No. That would be very unfair. It would do an injustice to the Republican members of the committee. The Treasury Department officials appeared before our committee, and this matter was gone into quite thoroughly, and I might say they recognize the equity of these arguments but for technical reasons, as I previously said, they opposed it.

MR. SIMPSON of Pennsylvania. Mr. Speaker, will the gentleman yield?

MR. CURTIS of Missouri. I yield to the gentleman from Pennsylvania.

MR. SIMPSON of Pennsylvania. I think it would be well to consider for just a moment the tax in this instance that is levied upon the food that a person buys, but in addition to eating it, listening to music or dancing, and you can certainly justify a reduction in this program because you can go into a restaurant next door, drink and eat exactly the same food and not have to pay the tax. The same holds true in a hotel-dining room or a restaurant. So, what we are doing here is taking a tax off the food and avoiding a tax simply because there happens to be music in a place where you eat and drink.

MR. CURTIS of Missouri. I think the gentleman is very right.

MR. CANFIELD. Mr. Speaker, will the gentleman yield?

MR. CURTIS of Missouri. I yield to the gentleman from New Jersey.

MR. CANFIELD. I understand the committee was almost unanimous in reporting this bill out to the House.

MR. CURTIS of Missouri. I believe it was almost unanimous.

I might say in closing that this is in line with bringing down all luxury taxes to 10 percent. We were really doing an injustice when this one tax was levied at 20 percent when the Congress decided that all excise taxes ought to be at the rate of 10 percent.

MR. DAWSON of Utah. Mr. Speaker, will the gentleman yield?

MR. CURTIS of Missouri. I yield to the gentleman from Utah.

MR. DAWSON of Utah. Then, I assume the next step will be to reduce the tax on horseracing and dogracing. Can the gentleman tell us how much the total overall loss will be on horseracing, and dogracing, and the cabaret tax, all together?

MR. CURTIS of Missouri. No, I cannot, but I will say this: I think the gentleman is presumptuous in thinking that the tax on horseracing and dogracing would be lowered. There has been no indication nor has anyone that I know of urged that particular course. I doubt whether that excise tax is beyond the point of diminishing returns, and this is.

MR. DAWSON of Utah. There are logical reasons for reducing the tax as it is now applied to nightclubs and I intend to support this measure but I have fears it will also be urged on behalf of horseracing.

MR. CURTIS of Missouri. I do not agree with the gentleman.

MR. JENKINS. Mr. Speaker, I yield such time as he may require to the gentleman from New York (Mr. Dooley).

(MR. DOOLEY asked and was given permission to extend his remarks at this point in the Record.)

MR. DOOLEY. I rise, Mr. Speaker, in support of H. R. 17 and wish to commend the committee for coming forth with this bill. I think that this measure is a meritorious and long overdue piece of legislation.

The cabaret tax is basically unfair because it is not a normal excise tax in

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the true meaning of the word but rather a tax which discourages the employment of musicians and entertainers. It is a vestige of the war days when every effort was being made to conserve all resources. This tax was reduced once before by the House from 20 percent to 10 percent, and in reenacting this legislation passed in 1954, I hope that we are more successful. Thousands of musicians and entertainers are unemployed in New York State today because cabarets throughout the State have had to close down due largely to the imposition of this 20 percent tax.

It has been established by those familiar with the problem that more revenue will ultimately go to the Treasury with a 10 percent tax than with a 20 percent tax because more cabarets—as these businesses are called—will go into operation and production in tax revenue.

I support this legislation strongly and hope for its passage by the House.

MR. JENKINS. Mr. Speaker, I yield such time as he may desire to the gentleman from Illinois (Mr. McVey).

MR. McVEY. Mr. Speaker, I wish to associate myself with those who are in favor of this bill. I think this measure should be supported.

(MR. McVEY asked and was given permission to revise and extend his remarks.)

MR. FORAND. Mr. Speaker, I yield such time as he may require to the gentleman from Louisiana (Mr. Boggs).

MR. BOGGS. Mr. Speaker, I concur in the comprehensive and splendid statement made by my colleague, the gentleman from Rhode Island (Mr. Forand). I trust that this bill will be adopted. It is a bill which should promote employment. I am quite sure that it will result in no net loss of revenue.

MR. FORAND. Mr. Speaker, I yield such time as he may require to the gentleman from California (Mr. Roosevelt).

(MR. ROOSEVELT asked and was given permission to revise and extend his remarks and to include certain communications.)

MR. ROOSEVELT. Mr. Speaker, I wish to join my colleagues in commending the gentleman from Rhode Island (Mr. Forand) for his excellent explanation of the advantages of this bill. It clearly will result in more employment; it will harm no one, and the committee obviously feels it will ultimately result in greater revenues for the Federal Treasury.

Many of my valued constituents have written to me in support of H. R. 17, and I am happy to quote their views below. I strongly hope the bill will pass.

MR. FORAND. Mr. Speaker, I yield such time as he may require to the gentleman from Indiana (Mr. Madden).

MR. MADDEN. Mr. Speaker, I want to commend the Committee on Ways and Means for bringing this legislation in. I have received numerous letters through the years from restaurants and dining halls in my district asking for the repeal of this special tax. Over half the so-called cabarets and restaurants in my district have closed their doors during the last few years because of this exorbitant tax. Let me say further, it has reduced the tax that the Government at one time collected from these restaurants in my district by over 50 percent. If this tax is lowered from 20 percent to 10 percent the return which the Government receives will be greatly increased. Furthermore, it has brought about a situation in my district where these honky-tonk music box places are getting the business that legitimate restaurants, dining halls, and cabarets previously had. This unjust tax has caused tens of thousands of musicians, waiters, and other workers to have been thrown out of employment during the last 10 years.

This legislation should be enacted into law and restore a tax equality to an industry which has been subjected to an unfair and unjust tax burden.

(MR. MADDEN asked and was given permission to revise and extend his remarks.)

MR. FORAND. Mr. Speaker, I yield such time as he may desire to the gentleman from Iowa (Mr. Jensen).

MR. JENSEN. Mr. Speaker, this bill conforms to the Constitution of the United States which provides that all taxes shall be uniform. Therefore I favor the bill.

The SPEAKER pro tempore. The question is on suspending the rules and passing the bill.

The question was taken.
The SPEAKER pro tempore. In the opinion of the Chair, two-thirds having voted in favor thereof, the rules are suspended and the bill is passed.

MR. GROSS. Mr. Speaker, I object to the vote on the ground that a quorum is not present and make the point of order that a quorum is not present.

The SPEAKER pro tempore. The Chair will count. (After counting.) Two hundred and thirty-seven Members are present, a quorum.

So (two-thirds having voted in favor thereof) the rules were suspended and the bill was passed.

The title was amended so as to read: "A bill to reduce the cabaret tax from 20 percent to 10 percent."

A motion to reconsider was laid on the table.



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Note: In the late 19th century, composers such as Fauré and Chausson pioneered in the use of five-part chords. Their efforts to modernize chromatic harmony resulted in the gradual replacement of regular dominant and minor seventh chords by five-part dominant and minor ninth chords. Seeking "new sounds in harmony," these composers also began to use major sevenths and to connect chords without regard to traditional rules of voice leading. *All parts were considered equal!* This included the bass which was freed to leap into or out of inversion positions.

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(To be continued)

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During World War II, Charles Perry was with the Official United States Coast Guard Band in Washington, D. C. He has worked with many notable bands—Bonny Goodman, Stan Kenton, Buddy Morrow, Skitch Henderson, Alvino Ray and Woody Herman—and been a member of prominent modern jazz groups: Stan Getz, Kai Winding, Al Haig and Bud Powell.

He has studied with Alfred Friese at the Manhattan School of Music, with Billy Gladstone of Radio City Music Hall and with Henry Adler.

We must assume that the drummer to whom this article is being directed, already possesses an adequate technique, can properly execute all the rudiments and is a good reader. However, today, in addition to these mainstays of drumming, it is necessary to have a working knowledge of the various phases, of what is termed, "popular music," as opposed to rudimental and/or concert style drumming. It is with this thought in mind that I offer the following, which can be called a modern supplement to a drummer's requirements. A supplement that is a must, in these highly competitive days.

In analyzing the "popular phase" of the music business, we find the following aspects of musical employment: club dates, shows, big bands and modern jazz. The latter, modern jazz, applies mainly to the small jazz groups, but can be equally effective in big bands. (Sonny Payne of the Count Basie band and Charlie Persip of the Dizzy Gillespie band are two good examples of modern big band jazz drummers.) A drummer expecting to earn a living in any one of these phases must be thoroughly prepared. The best way to accomplish this is by extensive training, which includes working with material adapted from these same popular phases of music. Without this, a drummer faces a long, hard and often disappointing road.

First, let us take the club date drummer, who is called upon to play what is known as "society drums," a two beat style accentuating the second and fourth beat of every measure: Latin American rhythms, which include rumbas, cha chas, mambos, merengues, sambas and calypsos: national dances, such as polkas (Polish), frelichs (Jewish), tarantellas (Italian), mazurkas (Polish and Italian), Viennese waltzes, and such. While the drummer is not expected to excel in every one of these various styles, he is expected to have a working knowledge and adequate command of each, in order to enable him to do a proper job.

Next, we have the show drummer, who must be able to read show parts, with all their cuts, cues and various other marking; follow a script, follow the conductor, catch the kicks, falls and other tricks performed by the acts; handle sound effects and achieve other special effects which are so important to show drumming. Needless to say, this type of work calls for both alertness and musicianship.

In a big band, the drummer must be able to read and interpret his parts (proper shading and expression), cut figures together with the ensemble or sections, make fill-ins, play short and long drum solos, and have the ability to control the band. By the latter statement, I refer to the drummer being a strong and dominant figure in the band, preventing them from rushing or dragging to any noticeable degree, keeping them together and inspiring them by his spirit and drive.

In modern jazz, one of the many things a drummer is expected to employ is a numerous amount of two and four bar breaks. Therefore, he should have a variety of these breaks in mind, so as not to

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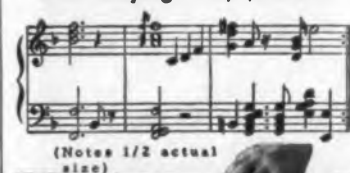
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repeat the same breaks too often. He should also have a variety of brush rhythms, perhaps as many as five or ten, as different brush rhythms will be more adaptable to various tempos and types of music. Finally, he should have developed, at least to a practical degree, what we term "independent coordination." Which means, the independent use of the bass drum, hi-hat, right hand and left hand, where one does not depend upon the other.

This is very important to the modern drummer. For instance, there are times, particularly in big (jazz) bands, when the drummer will catch figures and fill-ins with his left hand on the snare drum or tom, while continuing his cymbal, bass drum and hi-hat rhythm unbroken. And of course, there are many times when the drummer will make bass drum accents, on or off the beat, once again without interfering with his steady ride rhythm. This brings to mind the present-day importance of the bass drum. The "bass drum foot" must be highly trained and in good physical condition in order to execute independence, supply power when called for, and make the extremely fast tempos, which are so apropos to modern times.

To explain in detail how to obtain this knowledge and incorporate it into one's practice routine and playing, I should like to go further into each of the discussed segments of drumming. In subsequent issues we shall present several examples of material representative of the various phases of music, including several practice routines for the development of independent coordination.

Book of Interviews with famous string players

With the Artists by Samuel and Sada Applebaum. 318 pages. John Markert and Company. \$6.00.

We live each in a world we have peopled ourselves. Some move in circles made up almost entirely of legal minds; some are able to enjoy themselves only in the presence of football fans; some are bounded on east, west, north and south by stock market experts; some blossom forth only among automobile enthusiasts. Perhaps, though, no one type is so clannish, so self-sufficient, and so inbred as the performing musicians—and with reason. It takes a lifetime for him to develop his art, and it can come to fruition only in the warmth and shelter of others of his kind. It is natural, therefore, that many players of instruments come to feel that theirs is the only world worth living in—the only one, in fact, existing.

In the present volume Samuel and Sada Applebaum have delighted the string playing community of this world by bringing together its eminent inhabitants, so to speak, in one room. Practically all of the important violin, viola and cello players are here met together to talk of the essentials of their existence: to compare notes; to develop theories; to record new ideas. Their one subject is their instrument and the means of getting the most out of it. Their delights are the conquering of technical difficulties and the achievement of some tonal qualities—all to the end of allowing for a fuller expression of the concepts of great composers.

Now when you get some thirty-five violinists, violists and cellists talking about their pet subject, amazing things happen. It is found, for instance, that each is a fierce individualist, that not a one can be made to agree absolutely on any point with another, be it the matter of chin rests, bow-holds or chord playing. Yet for all their divergencies they can understand and sympathize with the others' points of view.

An intimate, an intense, a thrilling world it is. The Applebaums, since they themselves are string players, have an intense interest in every word dropped from the lips of these experts. Gathering the material has been, as they put it, "ten years of exalted experiences with the world's great string players and teachers; of provocative, fascinating discussion and analysis of the most important problems of playing and teaching, from the holding of the instrument and bow to the most advanced complexities of technic and interpretation."

The book is written for students, teachers and amateur and professional string players, but it will have a fascination, too, for anyone wishing to take a peek into this world—a world of artist-craftsmen who are as hard-working as devils and as dedicated as saints, who, diverging in innumerable ways, yet offer a solid front in their ideals and in their unremitting struggle to attain them.—H. E. S.

OCTOBER, 1957

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**MINUTES OF THE MEETINGS OF THE
INTERNATIONAL EXECUTIVE BOARD**

Denver, Colorado

June 6-14, 1957, inclusive

(Continued from the September Issue)

**RESOLUTION No. 32
LAW**

WHEREAS, Members of the Fed-
eration employed in the radio tran-
scription industry prior to 1955 re-
ceived payments of \$54.00 for re-
use of music recorded for one time
radio use only, including, without
limitation thereto, payments for all
conversion of radio transcriptions
to "open end" use by other and
different sponsors, and

WHEREAS, The International
Executive Board without the knowl-
edge or approval of the musicians
affected thereby, diverted such pay-
ments from said individual musi-
cians, their widows or heirs, to the
Music Performance Trust Funds,
now, therefore,

BE IT RESOLVED, That the
President and International Execu-
tive Board are hereby requested to
reinstate the previous policy and
practice providing for the direct
payment to the individual musi-
cians, their widows or heirs, for all
re-uses of transcribed music origi-
nally recorded for one time use upon
radio broadcast, as well as addi-
tional payments to such musicians
for all conversions of radio tran-
scriptions to "open end" use by
other than original sponsors, and to
make any re-use or conversion pay-
ments retroactive to 1955.

On motion made and passed, it
is decided to non-concur because
the subject matter of the Resolu-
tion is in litigation.

the subject of residual rights is
currently involved in litigation.

**RESOLUTION No. 39
LAW**

WHEREAS, In the motion pic-
ture recording field generally, and
especially among those producers
and musical conductors in the so-
called independents, there exists a
rivalry and competition in which
economy is an important factor,
and

WHEREAS, Conductors and mu-
sical directors bid against each
other in what is known as package
deals on the basis of cheapness and
quickness, and

WHEREAS, The improved quality
and experience of the musician is
exploited to his increasing detri-
ment, rather than to his benefit
(We can do in three hours what
formerly took ten), and

WHEREAS, In so-called low-
budget pictures it has been charged
and it is a fact that musical di-
rectors and producers of certain
"small" independent producing com-
panies (and some not small) split
the saving accomplished by exces-
sively fast work—

(Note: An independent pro-
ducer of a single picture or a
series of pictures must distribute
his product through one of the
large distributors such as Univer-
sal International, Twentieth Cen-
tury Fox, RKO, etc., and his
budget must be approved by them
and his money-source. By effect-
ing a saving on the budget
through fast work made possible
by the ability of musicians, it is
possible for the director and/or
the producers to realize additional
profits on a package deal. Fur-
ther, any concession granted a
low-budget producer is really a
concession to the distributor who
ordinarily takes the greater share
of the profit [up to 90 per cent].
End of Note.) and

WHEREAS, In the record and
transcription field the amount of
music recorded is specified and re-
stricted, and

WHEREAS, The restriction of
the amount of music to be recorded
per hour would tend to eliminate
abuses and react to the benefit of
the musicians, now, therefore,

BE IT RESOLVED, That the In-
ternational Executive Board ex-
amine further into the situation
and determine an equitable maxi-
mum of minutes of music to be re-
corded in a specific time.

(Note: Many of the majors
average 1.11 to 2.30 per hour;
independents up to 18 minutes
per hour.)

On motion made and passed, it
is decided to postpone action on
this Resolution until the next meet-
ing of the International Executive
Board.

**RESOLUTION No. 40
LAW**

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track is allowed the employer of recording musicians, and

WHEREAS, There have been instances of use of sound track in an unauthorized manner by persons having access to track libraries, and

WHEREAS, No effective method has been devised to curb the "pirating" for unauthorized use of sound track, now, therefore,

BE IT RESOLVED, That the Executive Board endeavor to formulate a system of joint control of all authorized track.

On motion made and passed, it is decided to postpone action on this Resolution for further study.

RESOLUTION No. 41

LAW

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

WHEREAS, There is no means by which involved unionized craft can distinguish between that material made under Federation-approved conditions and that which is not, and

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

WHEREAS, Much recorded material which has been made under

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

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

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

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

On motion made and passed, it is decided to postpone action on this Resolution until the next meeting of the International Executive Board.

RESOLUTION No. 52

LAW

RESOLVED, That a contractor or leader holding membership in more than one contiguous or neighboring local within an area of 25 miles, of which one local has a membership of one thousand members or more, such membership shall place all miscellaneous and casual engagements under the highest prevailing scale of the locals involved.

This does not preclude such a member performing as a sideman in any local in which he holds membership.

On motion made and passed, it is decided to postpone action on this Resolution until the next meeting. It is also decided to invite representatives of Local 9, Boston, Mass., and Local 126, Lynn, Mass., to the next meeting of the Board.

RESOLUTION No. 61

ORGANIZATION AND LEGISLATION

WHEREAS, Many locals have difficulty keeping their records correct regarding their members in the armed forces, and

WHEREAS, Many locals are probably carrying the names of members who are supposed to be in the armed forces, but have returned to civilian life and have failed to notify their local, and

WHEREAS, These members may have secured membership in other locals instead of renewing their membership in their home local, therefore,

BE IT RESOLVED, That members of the American Federation of Musicians, during their service in any branch of the Armed Forces, shall notify the locals in which they hold membership at least once each calendar year, either directly or indirectly of their whereabouts. Members failing to do so by December 31st of each calendar year shall be dropped from the roll of their local and shall remain as such until they report to their local or get out of service and reinstated as per Article 13, Section 35.

On motion made and passed, it is decided to concur in this Resolution.

RESOLUTION No. 20

GOOD AND WELFARE

WHEREAS, Ted "Steve" Brown, who originated the "slap bass" technique, has distinguished himself for all time in the annals of rhythm and dance music, and

WHEREAS, Through his vision, originality, enterprise, and courage, brought about the revitalization of an entire segment of the musical instrument industry, and

WHEREAS, His organization, the American Federation of Musicians of the United States and Canada, desires to recognize his outstanding contribution in his lifetime, therefore,

BE IT RESOLVED, That Ted "Steve" Brown, by the action of this Convention, be awarded Federation-wide honorary membership, and that an appropriate card or certificate be sent to him by the President, with a suitable message thereon, subscribed by the proper officers thereunto.

On motion made and passed, it is decided to lay this Resolution on the table indefinitely.

Executive Officer Ballard presents bills in payment of services at the Convention. On motion made and passed, it is decided to approve payment of these bills.

Mr. McClean of the National Film Board of Canada appears together with delegates Charette, Tipaldi and Jones of Local 406, Montreal, P. Q., Canada, and delegates Mosenko and Rosson of Local 446, Regina, Sask., Canada, and Harris, McLintock and Titmarsh of Local 149, Toronto, Ont., Canada. They discuss the ramifications of the National Film Board and various propositions are set forth. Mr. McClean agrees to submit a counter proposal from the locals to the Film Board and the matter is postponed to the next meeting of the Board.

There is a discussion of the effects of the Form B contract as provided for in Canada. This matter is referred to the President's office in order to obtain legal advice.

The question of jurisdiction over certain boats of the Matson Line which have as their home port San Francisco, which is in the jurisdiction of Local 6, San Francisco, Calif. Local 47, Los Angeles, feels that this one boat should be assigned as having Los Angeles as its home port. After discussing the matter, it is on motion made and passed, decided that the home port is San Francisco, and the matter is referred to the President's office.

The appeal of Meyer Davis from an action of Local 802, New York, N. Y., in respect to a certain Resolution, is now discussed, and on motion made and passed, it is decided to lay the matter over until the January meeting of the International Executive Board.

The question of radio and TV local jingles is discussed. The committee reports that they agreed to respect the locals' rights on this work inasmuch as a local jingle is local work. Business operations confined solely within the confines of a local jurisdiction are to be considered local work. This can only apply to television jingles as

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our contracts covering radio jingles cannot be altered until their expiration. The locals could be empowered to make wage scales and working conditions for all local TV jingles made in their jurisdiction. Consideration could be given to a smaller payment to the Music Performance Trust Funds. Some form of identification could be placed on the film to show where it was made. The matter is laid over until the next meeting.

Executive Officer Murdoch presents a draft of a letter to be sent out to the locals regarding a clause in their contract for engagements, which eliminates the musicians from responsibility of payment of any license fee to CAPAC.

On motion made and passed, the Board approves the sending out of such a letter, and the matter is referred to the President.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 5:30 P. M.

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Official Proceedings

OF THE SIXTIETH ANNUAL CONVENTION OF THE
AMERICAN FEDERATION OF MUSICIANS

(Continued from the September issue)

FOURTH DAY

June 13, 1957

Vice-President Bagley calls the session to order at 10:20 A. M.

ELECTION COMMITTEE REPORT

Chairman Tipaldi reports for the Election Committee:

To the Officers and Delegates of the Sixtieth Convention of the American Federation of Musicians:

The Election Committee has made a complete canvass of the votes cast for the respective offices of the American Federation of Musicians, and respectfully report the following:

Total number of Delegates1193
Total number of Locals 640
Total number of votes eligible 1804
Total number of votes cast 1773
Void ballots 29

President

James C. Petrillo 1773

Vice-President

Charles L. Bagley 1773

Secretary

Leo Cluesmann 1773

Treasurer

George V. Clancy 1773

For Members of the International Executive Committee from the United States

William J. Harris 1773
Stanley Ballard 1773
Herman D. Kenin 1773
Lee Repp 1773

For Member of the International Executive Committee from Canada

Walter M. Murdoch 1773

For Delegates to the Convention of the American Federation of Labor—Congress of Industrial Organizations (A.F.L.-C.I.O.)

Frank B. Field 1183
Hal C. Davis 1104
Kenneth E. Plummer 1109
Biagio Casciano 1001
Robert L. Sidell 1387
Ida Dillon 763
William H. Guille 238
Edward P. Ringius 1223
Mike Isabella 641
Ed Charette 1482
Eugene C. Botteicher 65
Michael Catanzarito 245

The following are declared elected:

President—James C. Petrillo.
Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.
Treasurer—George V. Clancy.

Members of the International Executive Committee from the United States: William J. Harris, Stanley Ballard, Herman D. Kenin, Lee Repp.

Member of the International Executive Committee from Canada: Walter M. Murdoch.

Delegates to the A.F.L.-C.I.O. Convention: Ed Charette, Robert Sidell, Edward P. Ringius, Frank B. Field, Kenneth E. Plummer, Hal C. Davis.

ANDY TIPALDI,
Chairman, Local 406.

RAYMOND M. DAWSON,
Local 594.

JOHN E. K. AKAKA,
Local 677.

JACK W. RUSSELL,
Local 147.

FRANK LI VOLSI,
Local 626.

C. V. (BUD) TOOLEY,
Local 303.

THOMAS R. NICASTRO,
Local 16.

VICTOR P. RICCI,
Local 373.

N. A. ROY,
Local 339.

GILBERT SNOWDEN,
Local 518.

EDDIE TEXEL,
Local 255.

N. H. VON BERG,
Local 142.

JOHN E. COOPER,
Local 5.

JOSEPH DORENBAUM,
Local 400.

PAUL T. M. HAHN,
Local 379.

STEWART J. WAGNER,
Local 51.

RICHARD M. SIGLEY,
Local 411.

W. CLAYTON DOW,
Local 42.

FRANK T. NAGELE,
Local 289.

JOSEPH P. ROSE,
Local 510.

A. E. BAUER,
Local 153.

HAROLD C. OLSEN,
Local 8.

DEWEY BLANE,
Local 19.

GEORGE F. ALLEN,
Local 708.

CHIP ESSLEY,
Local 210.

ALBERT SEITZ,
Local 650.

RALPH H. SHELLHOUSE,
Local 101.

THOMAS J. MINICHINO,
Local 38.

GRADY MOREHEAD,
Local 117.

GUILLERMO POMARES,
Local 468.

The committee report is adopted.

The Committee on Measures and Benefits continues its report.

RESOLUTION No. 55 MEASURES AND BENEFITS

WHEREAS, The purchasing price of automobiles has increased, the cost of operation has increased and the cost of maintenance has increased, therefore,

BE IT RESOLVED, Amend Article 19, Section 7, to read, "but no time shall he receive less than

INTERNATIONAL MUSICIAN

ten cents per mile for his car while same is in use."

The report of the committee is favorable.

The report is adopted.

**RESOLUTION No. 56
MEASURES AND BENEFITS**

WHEREAS, In some sections there is a growing tendency in the increase of self promotional jobs among orchestra leaders, especially among the younger group of dance bands, and

WHEREAS, It is not always easy to cope with this procedure as we cannot stifle free enterprise, and

WHEREAS, Many of the dance hall proprietors rely on the revenue of the bar connected to defray at least a portion of the music and freely offer this type of engagement to younger bands who want to get established and in some cases the proceeds become actually percentage engagements without knowledge whether side man gets his pay because of collusion—of individuals—with the result that employers who previously hired music outright now offer this type of questionable engagement to leaders, and

WHEREAS, Under our present law, owing to employer status, social security and withholding, considerable red tape is involved for another local to step in and pay off side men on questionable engagements, therefore,

BE IT RESOLVED, That a study be made of the current law with the intent of strengthening or revision of law to more adequately protect members from designing orchestra leaders, and to protect other locals when it can be shown that they are competitive and harmful to other members of the Federation.

The report of the committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 60

MEASURES AND BENEFITS

WHEREAS, The number of Musicians Credit Unions is steadily increasing, and

WHEREAS, It is in the best interests of the Federation and its membership to protect these organizations and their members from losses and excessive collection costs incurred due to the sharp practices of a few individuals, and

WHEREAS, It is now possible under Federation law for a transfer or traveling member to move freely about the country and take full advantage of good standing in the Federation while ignoring and repudiating his just debts to one or more Musicians Credit Unions, now, therefore,

BE IT RESOLVED, That Article 12, Section 41, be amended to include the phrase "or by a Credit Union sponsored by a local," as the seventh to fifteenth words of said section.

The report of the committee is unfavorable.

The unfavorable report is adopted.

RECOMMENDATION No. 2

MEASURES AND BENEFITS

International Executive Board

Recommendation of the International Executive Board to concur

in the recommendation of the President in the following:

Article 20

The President recommends the wage scale of Article 20, Section 1, Section 2, Section 3, Section 4, Section 5 and Section 6, be increased by ten per cent in all categories (Article 20, Section 7A to be deleted.)

Note: Article 20, Section 8—this section which now provides for seven performances per week of seven days to be changed to read seven performances per week of six days. Price to remain the same.

Article 21

The President recommends a ten per cent increase.

Article 22

The President recommends that Article 22, Section 14 (Traveling Symphony Orchestras) be raised ten per cent. This section which now provides for three free re-

hearsals per week of 2½ hours each be changed to one rehearsal per week limited to 2½ hours.

Article 22, Section 11—The President recommends to change this article seventh line from the top after the word LOCAL which now reads (Provided, however, if the said member continued on the engagement from three (3) consecutive seasons, and remains in the jurisdiction for six consecutive months, in accordance with the Transfer Law, then the local must accept his application for full membership), change to (Provided, however, if said member remains in the jurisdiction for six consecutive months beginning with the third season, then the local must accept his application for full membership in accordance with the Transfer Law.)

Article 27

The President recommends a ten per cent increase.

Note: Article 27, Section 6, which now reads (In this instance the wage includes the board charge) change to (plus meals and lodging). The foregoing recommendations if adopted will go into effect September 15, 1957.

Fraternally submitted,

International Executive Board,
LEO CLUESMANN, Secretary.

The report of the committee is favorable.

The report of the committee is adopted.

RECOMMENDATION No. 3

**MEASURES AND BENEFITS
International Executive Board**

WHEREAS, Section 12 of Article 28 provides that locals acting as hosts of A. F. of M. Conventions are directed to provide a band and/or orchestra during the convention and sets rigid mandatory requirements, it is recommended

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that this section be amended to provide that the International Executive Board shall set the time of such sessions and the number of members to perform same.

This to take effect at the 1959 convention.

Fraternally submitted,

International Executive Board,
LEO CLUESMANN, Secretary.

The report of the committee is favorable.

The report is adopted.

RECOMMENDATION No. 4

MEASURES AND BENEFITS

International Executive Board

In order to cooperate with the Committee on Political Education (COPE) for the purpose of having a Registration Program which will be more effective than that carried on in the past, the adoption of the following recommendation is recommended:

Establishment of Local Registration Committees

One of the persistent problems facing the American people is the failure of substantial portions of our citizenry to participate in the electoral process.

In the 1956 presidential election, over 40% of those eligible to vote by reasons of age and citizenship failed to cast ballots. Of 103 million citizens aged 21 or over, only 80 million were registered and of these only 61 million expressed their choice at the polls on Election Day.

We are convinced that we cannot achieve the degree of registration and participation necessary through sporadic and haphazard campaigns conducted at election time. Registration and political education are full-time jobs requiring active attention throughout the year.

As A.F.L.-C.I.O. President Meany stated to the meeting of the Executive Council at Unity House in August, 1956, "No member can possibly have a good excuse for not voting. They, of course, are not only failing in their obligation to the trade union movement, but also their obligation as a citizen. The time to start this activity is the day after election for two years from now and four years from now. In this manner and this way only will we be able to overcome this most important obstacle to the function of good government." Now, therefore,

BE IT RESOLVED THAT:

1. We declare registration of our members and their families to be a permanent part of the program of this organization, to be conducted on a year-round basis by permanent committees within each local union and within each local central body.

2. It shall be the function of such permanent and standing committee to:

a. Establish a plan, using the facilities of the appropriate COPE wherever possible, whereby the name of each member will be checked against the roll of registered voters, to determine the eligibility to vote of such members.

b. Provide for a continuing process whereby new members, those reaching the age of 21, and others who have moved are reminded of the necessity to register.

c. Devise and undertake means whereby the adult families of members are made conscious of the importance of their citizenship duties.

d. Conduct a continuing campaign to insure that all members of the organization become and remain registered voters.

3. We instruct our officers to designate a standing national committee to undertake over-all supervision of this program within our union and to follow through with regional and local officials and staff representatives to assist the local unions in achieving and maintaining a high level of citizenship participation.

Fraternally submitted,

International Executive Board,
LEO CLUESMANN, Secretary.

The report of the committee is favorable.

The report is adopted.

The Committee on Organization and Legislation continues its report.

RESOLUTION No. 61
ORGANIZATION AND LEGISLATION

WHEREAS, Many locals have difficulty keeping their records correct regarding their members in the armed forces, and

WHEREAS, Many locals are probably carrying the names of members who are supposed to be in the armed forces, but have returned to civilian life and have failed to notify their local, and

WHEREAS, These members may have secured membership in other locals instead of renewing their membership in their home local, therefore,

BE IT RESOLVED, That members of the American Federation of Musicians, during their service in any branch of the Armed Forces, shall notify the locals in which they hold membership at least once each calendar year, either directly or indirectly of their whereabouts. Members failing to do so by December 31st of each calendar year shall be dropped from the roll of their local and shall remain as such until they report to their local or get out of service and reinstated as per Article 13, Section 35.

The report of the committee is unfavorable.

Discussed by Delegate Young, Local 94, who makes an amendment that the resolution be referred to the International Executive Board.

The amendment is adopted.

RESOLUTION No. 62
ORGANIZATION AND LEGISLATION

WHEREAS, It has been disclosed that several locals are accepting, or contemplate acceptance, into full membership, members of the Armed Forces, and

WHEREAS, This procedure is in violation of the implied intent of Article 13, Section 35, and

WHEREAS, A continuation of this policy, with or without the knowledge and consent of the National Office, could very well undo the protective gains made by those locals vitally affected by the vicious Service Band competition, and

WHEREAS, Our standard A. F. of M. application for membership specifically asks the question—"Are

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you at present a member of the Armed Forces of the U. S. or Canada?" and

WHEREAS, If the answer is "Yes," it has been the general and accepted practice of a majority of the locals to refuse membership, therefore,

BE IT RESOLVED, That no local be permitted to accept any member of the Armed Service on active duty to partial, special or full membership in the A. F. of M. under any conditions, and

BE IT FURTHER RESOLVED, That any and all locals that have members who were accepted while on active duty in the Armed Forces be ordered to immediately rescind said membership(s) and return initiation fee(s).

The report of the committee is favorable.

The report is adopted.

RESOLUTION No. 63 ORGANIZATION AND LEGISLATION

WHEREAS, All delegates were supplied with a pocket handkerchief advertising live music and in this manner doing some direct advertising for our profession, and

WHEREAS, This should prove effective in the small field it will cover and could be expanded further, therefore,

BE IT RESOLVED, That stickers be supplied to each delegate or interested person to be placed on their luggage or automobile.

The report of the committee is favorable with the understanding that such stickers be provided by the Federation printing plant.

Discussed by Delegate Day, Local 368.

The report is adopted.
Chairman Arthur thanks the committee for their cooperation.

The Committee on Secretary's Report reports through Chairman Plummer.

RESOLUTION No. 66

SECRETARY'S REPORT

WHEREAS, It is often necessary for local secretaries to determine whether certain musicians carry cards from other locals, and

WHEREAS, It is at present difficult for the National Secretary to furnish this information in many cases, and

WHEREAS, All working members in the U. S. are required to have social security numbers, therefore,

BE IT RESOLVED, That the National Secretary set up and maintain a numerical file by social security numbers of all members in the Federation and that each local secretary be furnished with a supply of appropriately designed cards upon which to make his report of each member joining his local, and

BE IT FURTHER RESOLVED, That Article 11, Section 2, be amended to read, "Local secretaries shall furnish the International Secretary monthly, by mail, a correct list of new members and their social security numbers," etc.

The committee report is to refer the Resolution to the International Secretary's office for further study.

The committee report is adopted.

(Continued Next Month)

EDUCATIONAL NOTES

★ Nathan Gordon, violist, has joined the faculty of the University of Indiana at Bloomington for the season 1957-58. He will teach violin, viola, and chamber music. For the past three years, besides teaching at Duquesne University in Pittsburgh, he held the post of principal violist with the Pittsburgh Symphony Orchestra. Previously he played with the NBC Symphony under Arturo Toscanini and was a member of the Kroll String Quartet.

★ Rudolf Kruger has been re-appointed for his third season as musical director of the Fort Worth Opera Association and director of the Opera Workshop at Texas Christian University.

★ Gregor Piatigorsky, world-famous cellist, has joined the faculty of Boston University's College of Music. The appointment of Mr. Piatigorsky is part of the string development program initiated at Boston University to check the decrease in string instruction in the United States. Another appointment is that of Maria de Varady, noted Hungarian musician and

voice teacher. Madame Varady, who has sung with the Budapest Opera and the Vienna State Opera, will coach advanced singers in preparation for recital and operatic appearances.

★ Paul G. Preus has been appointed assistant dean of the Boston University School of Fine and Applied Arts. Mr. Preus came to Boston University in 1950 as a teaching fellow in choral music. He has since become director of musical organizations and manager of the Boston University Theatre and will continue in both positions.

★ The Florida State University School of Music in Tallahassee announces five additions to its faculty: Lilla Belle Pitts, Anna Kaskas, Dr. Jack Swartz, Richard Lee Collins, and Wilfred G. Mears.

★ Regina H. Willman, music librarian at the Burlingame, California, Public Library, will conduct morning classes in elementary music theory and in music history at the Music and Arts Institute of San Francisco.

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Over Federation Field

(Continued from page sixteen)

der his mayoralty," states the announcement, "civic music in Baltimore receives subsidies larger than any other city in the United States. Besides the Symphony, the Municipal Band No. 1 and the Park Band No. 1 have attained a summer season of nine full weeks each, and the two summer bands, also of Baltimore, have each improved their season and remuneration."

Local 345, Eau Claire, Wisconsin, has found a means of publicizing its various orchestras and



Local 345's Showcase of Bands, August 18 in Irvine Park, Chippewa Falls, Wisconsin, featured twenty dance bands, among them Guy Woodford and his Orchestra (left) and Giles Vetto and his Orchestra (right).

musical units and of stimulating activity in that jurisdiction. This is their "Showcase of Bands" event. The affair—aided by the Music Performance Trust Funds of the Recording Industries—was staged this past summer in the largest park in the area—Irvine Park, at Chippewa Falls, Wisconsin. Twenty of the local's dance bands—trios to eight-piece units—participated. An organist played interludes while bands shifted on and off the bandstand. They secured the services of a well-known radio man as master of ceremonies. The affair brought in the largest crowd in the history of the park, estimated at 10,000 persons.

"We learned a lot from this experience," states the local's business agent, Robert K. Hadley. "It was so successful there is considerable pressure from civic leaders and the general public for another "Showcase of Bands" next year.

As of September 1, Leslie R. ("Tiny") Martin resigned as president of Local 76, Seattle, to become string bass in the Boston Symphony. Tiny's long symphony career in Seattle started twenty years ago when Basil Cameron was the orchestra's conductor. Tiny leaves a host of friends and many rich memories behind him. Good luck to him in his new field of endeavor!

The new president of Local 76 is Alvin Schardt, formerly vice-

president of the local. He will hold office for the remainder of Tiny's unexpired term. There is one striking similarity between the past president and the present one—a dedicated attitude toward music and musicians. Mr. Schardt has served in many capacities in Local 76 and even before coming to Seattle he was on the board of Local 8, Milwaukee, his home town.

On August 1 the Governor of Massachusetts, Foster Furcolo, ac-



cepted a musical composition from Alfonso D'Avino, conductor, of Boston. Conductor D'Avino plans to have it played at public celebrations throughout Massachusetts. The "Foster Furcolo Military March" starts off with two bars of "Hail to the Chief," which is the



Governor Foster Furcolo of Massachusetts receives the manuscript of "Foster Furcolo Military March" from its composer, Alfonso D'Avino.

official composition played upon the entrance of the Chief Executive at public functions. Mr. D'Avino became a member of Local 9, Boston, in 1902, and since then has been conducting bands all over the country. Last year he celebrated a half-century as leader of Boston's Commonwealth Symphonic Band.

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OCTOBER, 1957

WHERE THEY ARE PLAYING

(Continued from page seven)

CHICAGO

Buddy Laine and his Whispering Music of Tomorrow are doing one-nighters at the Holiday Ballroom October 11; and the Aragon Ballroom, October 18 and October 25... Danny Miles opened at the Embers on October 1 for an indefinite stay. On January 3 he begins a six weeks' contract at the Conial... The Dave Brubeck Combo is scheduled for a single week at the Blue Note on October 23.

SOUTH

The 3 Jacks (Bill Abernethy, piano and accordion; Jim Calomeris, sax and clarinet; and Joe Burch, drums and comedy) are in their third year at The Wheel Bar in Colmar Manor, Md. They also play Sunday afternoon sessions at The Metropole in Washington, D. C... The Ray Lassonde Trio (Ray Lassonde, electric organ and celeste; Mike Fera, bass and piano; Leon Farber, drums) wound up its four-month engagement at the Neptune Room in Washington on October 4.

The Bobby Dukoff Foursome (Chuck Bird, piano; Stan Musick, bass; Eddie Salvati, drums; Bobby Dukoff, sax and vocals) are featured at the Preview in Coral Gables, Fla... Kemp Read (songs, piano, solovox) returned as a single to Jim-bo's Restaurant and Cocktail Lounge in West Palm Beach, Fla., on October 5 for the fall and winter season... "Sir" Judson Smith has been held over at Morrison's Imperial House, Daytona Beach, Fla.

The Key-Aires (Victor and Ruby Belle Overstreet, piano and electric organ duo) are entertain-

ing in the Gold Room of the Ward Hotel in Fort Smith, Ark., for an indefinite engagement.

WEST

The Marty Marsala Dixie Stars perform at the Tin Angel in San Francisco, Calif. The lineup includes Skip Moore, trombone; Ruel Lynch, clarinet; Tiny Crump, piano; Charlie Oden, bass; Fred Peterson, drums; Marty Marsala, cornet... Piano impressionist Larry Dale is currently working the Cheerio Lounge on Nob Hill, San Francisco... Blendena (Bunny) Maxey has been the organist at Bob's White Horse Cocktail Lounge in Ontario, Calif., for over a year and a half. This is the fourth time she has played in Ontario... Jimmie Gordon's Band is now in its third year at the Oakland (Calif.) Moose Club. The band includes Jimmie Gordon, Dave Adam, Bill Tapa, Joe Moreira and Clark Lyle... Al King and his Orchestra entertain at the Tiara Room of the Villa Hotel in San Mateo, Calif., for an indefinite run. With Al King on trumpet as lead man, he combines with Alex Massey, sax, clarinet and vocals; Tiny Magardo, drums and vocals; Jimmy Garner, bass and vocals; Roy Palmer, piano and arranger; Nanci Malone, vocals.

Hazel Johnson (electric organ), and Candy Cavender (drums and vocals), continue at the Playdrum Cocktail Lounge, Sheboygan, Wis.

CANADA

Paul Beaugard, fronting his thirteen-piece orchestra, began his second year at the Town Hall, Mount Royal, near Montreal, on September 14.



The Miller Brothers' Western Swing Band is playing one-nighters throughout the Northwest. Left to right: Bill Jourdan, Billy Thompson, Leon Miller, Dutch Ingram, Troy Jordan, Pascal Williams, Modge Suttoe, and Leo Miller.

CLOSING CHORD

Just as the October issue was ready to go to press, we received notice of the passing of Romeo Cella, president of Local 77, Philadelphia, Pennsylvania. His obituary will appear in the November issue.

A. JACK HAYWOOD

A. Jack Haywood, secretary of Local 6, San Francisco, California, passed away on August 26.

Born in Tasmania in 1881, he came to San Francisco early in 1906, joining Local 6 in 1908. He was business agent for a time, then vice-president, and for many years

a member of the board of directors. Early in 1943 he became recording secretary of this local, a position he held until his death. He was a delegate to the Conventions of the Federation many times, the last being in Houston in 1950.

R. G. ROAT

R. G. Roat, board member of Local 784, Pontiac, Michigan, died of a heart attack on August 11. He served Local 784 for many years as a board member, five years as president and three years as vice-president. Mr. Roat also attended a number of Conventions of the Federation. He was well known as a bass player throughout this area.

MAURICE PICHE

Maurice (Morry) Piche, former vice-president and board member of Local 477, Mankato, Minnesota, died as the result of a heart attack on July 27. He was fifty-seven years old.

Born in Minneapolis on April 16, 1900, he worked there as a professional musician before coming to Mankato. In this community he played popular and old-time styled music on his violin over station KYSM since its opening in 1938. In 1944 he became music director and music librarian, in which capacity he served until 1950. Then he worked for the Udelhofen Music Store for two and a half years. For the past four years he had been with the Backlund Music and Appliance Store.

Mr. Piche was vice-president of Local 477 from 1944 to 1951 and a board member for three years.

GEORGE A. SEVERANCE

George A. Severance, financial secretary of Local 13, Troy, New

York, for the past fifty-eight years and one of the three living charter members of the local, passed away on June 9. He was eighty-nine years of age.

Before his affiliation with Local 13, Mr. Severance traveled coast to coast playing clarinet with the foremost minstrel and circus bands of that era. Settling as a permanent resident of Troy in 1899, he became a member of Doring's Band. He was also an experienced theater musician and a member of the Oriental Temple Shrine Band of Troy. As a hobby he had an extensive collection of musical material, from brass band to opera, covering events previous to the turn of the century.

R. BRUCE SATTERLA

R. Bruce Satterla, secretary-treasurer and business agent since 1950 of Local 303, Lansing, Michigan, passed away on August 27.

Born January 1, 1881, in Howell, Michigan, he was a graduate of Eastern Michigan College and did graduate work at the University of Michigan. He started his career as an orchestra leader in Owosso, Michigan. A few years later he moved to Lansing and engaged in private violin teaching. He also conducted the "Blue Moon," "Black Cat," and "Chanticleer" orchestras. Mr. Satterla taught at the James Conservatory of Music and was a member of the Lansing Symphony Orchestra.

He was a member of Local 303 for over forty years, during which time he held every office in the local. He was a delegate to the State and National Conventions of the Federation for the past twenty-two years.

CLARENCE G. TREISBACH

Clarence G. Treisbach, secretary of Local 341, Norristown, Pennsylvania, passed away August 28 in Montgomery Hospital where he had been admitted August 1. He was sixty-eight years old.

Mr. Treisbach, known affectionately to his many friends and acquaintances as "Pop," joined Local 341 on December 6, 1908, five years after the granting of the charter. He became chairman of the Executive Board of this local in 1917 and held this position until 1947 (thirty years). In this year he was elected president and served in this capacity until 1951. From 1952 until his passing he served as secretary of the local.

Affiliated with the Norristown Band, he also played the tuba in dance and brass bands.

For the past eighteen consecutive years "Pop" was a delegate to the Conventions of the Federation.

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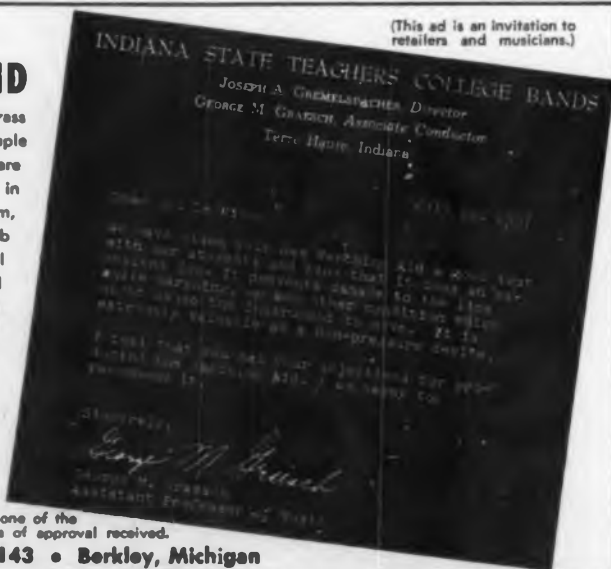


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David Glazer

★ Clarinetist David Glazer is currently engaged in his second concert tour of Europe. On October 11 he was one of the American soloists at the Decade de la Nouvelle Musique Americaine held in Brussels. Mr. Glazer performed the Dello Joio Concertante with the Belgian Radio Orchestra conducted by Milton Katims.

★ The Pennsylvania Federation of Music Clubs is now sponsoring its twentieth annual State Composition Contest for either native born or resident Pennsylvanians. Monetary awards will be presented to the winners in three categories: solo composition for harp, two piano compositions for intermedi-



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ate grade, composition for two sopranos and one alto. All entries must be received by April 1, 1958. For further information address: Mrs. M. Jack London, Chairman, American Music Department, Pennsylvania Federation of Music Clubs, Inc., 5627 Callowhill Street, Pittsburgh 6, Pennsylvania.

★ Howard Mitchell, conductor of the National Symphony Orchestra, Washington, D. C., has been named chairman of the American Committee of Honor for the Decade de la Nouvelle Musique Americaine in Brussels this October. Conceived as a Festival of American Music to be broadcast by the Belgian radio network, it is sponsored by the Belgian Center of International Cultural Exchanges, in collaboration with the United States Information Service in that

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country. Queen Elizabeth of Belgium, the Belgian Minister of Public Instruction and the United States Ambassador to Belgium are the patrons. A committee of Belgian musicians will choose the American works to be performed, assisted by John Brown, cultural attache of our Embassy at Brussels. The chief duty of the American Committee of Honor will be to recommend works from which final selections will be made.

★ Richard P. Condie has been named as the new director of the Salt Lake Tabernacle Choir, succeeding J. Spencer Cornwall who is retiring after twenty-two years

of service. Mr. Condie has been assistant director of the choir since 1937.

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Local 142, Wheeling, W. Va.—Secretary, L. F. Meyers, 17th and Jacob Sts. Phone: Wheeling 2538.

Local 200, Paducah, Ky.—Secretary, Henry Weitzel, Jr., 2427 Lone Oak Rd. Local 203, Hammond, Ind.—President, Joe (Shep) Sherpetosky, 7150 Woodmar Ave. Phone: Tilden 4-1577.

Local 279, London, Ont., Canada—Acting Secretary, E. W. Horner, 764 Quebec St.

Local 303, Lansing, Mich.—Acting President, Bruce V. May, 1101 Willow. Acting Secretary, C. V. (Bud) Tooley, 726 Westmoreland.

Local 474, Ketchum, Idaho—Secretary, John D. Lister, Box 84, Sun Valley, Idaho.

CHANGES IN ADDRESSES OF OFFICERS

Local 71, Memphis, Tenn.—President, Vincent E. Skillman, Suite 113-115, 1420 Union Ave., Memphis 4, Tenn. Secretary, O. V. Foster, Suite 113-115, 1420 Union Ave., Memphis 4, Tenn. Phone: BRoadway 2-1746.

Local 479, Montgomery, Ala.—Secretary, M. C. Mackey, 1301 South Perry St., Montgomery 5, Ala.

Local 568, Hattiesburg, Miss.—Secretary, Robert B. Gilmore, P. O. Box 1103. Phone: JU 3-2430.

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Local 615, Port Arthur, Texas—Secretary, Harry Vaughn, 3438 Drexel.

Local 746, Plainfield, N. J.—President, William F. Sayre, 733 East Sixth St. Secretary, Robert Johnston, 733 East Sixth St.

CHANGE OF CONFERENCE OFFICER

Conference of Eastern Canadian Locals—President, C. Harry Bell, 36 Pearl St. West, Brockville, Ont., Canada.

NOTICE TO SECRETARIES

It has been called to the attention of this office that in numerous instances, local secretaries fail to inspect the paid-up cards of members of other locals before issuing a transfer or traveling certificate to such members.

Failure to do so has resulted in suspended members being granted such transfer or traveling certificates.

This is a violation of Article 14, Section 2, relating to transfer membership and Article 17, Section 8, relating to traveling membership.

It is suggested that secretaries who have been lax in this respect exercise greater care in the future.

SOUTHERN CONFERENCE OF LOCALS MEETING

The mid-year meeting of the Southern Conference of Locals will be held Saturday and Sunday, November 16, 17, 1957, at the Henry Grady Hotel, Atlanta, Ga. All Conference Locals are invited and urged to send delegates.

STEVE E. GRUNHART,
Secretary-Treasurer.

WANTED TO LOCATE

Luce, D. H., former member Local 693, Huron, S. D.

Pennigar, Eddie, member Local 5, Detroit, Mich.

Pruitt, Shorty, member Local 452, Pittsburg, Kansas.

Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

Wade Buff, Gene Adkinson, Eddie Newsum (The "Dream Weavers").

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Buddy Knox, Jimmy Bown (Rythm Orchids), Local 532.

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 Columbus, Ohio, Local 103—Alphonse Cincione.
 Daytona Beach, Fla., Local 601 —Leota Cordati (Coburn).
 Detroit, Mich., Local 5—Farrell C. Crossley, Sewell C. Hoffman, Murdoch J. MacDonald, Nevin A. Simons.
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 Hollywood, Calif., Local 47—Bruce Branson, Jimmy Dorsey, Philip Feigenbaum, Wm. Vernon Langley, Paul G. Mendelsohn, Robert Penn, Anthony Linden, Rudolph Polk, Loren Tracy, Hubert Van Rey, Harry S. Moore.
 Houston, Texas, Local 65—Fred Connolly.
 Johnston, Pa., Local 41 — Carroll Cutteridge.
 Lansing, Mich., Local 303—R. Bruce Satterla, George Field.
 Lawrence, Mass., Local 372—Reinhardt Meyer.
 Miami, Fla., Local 655—Herman Paul Dittrich, Tibor L. Vaty, Chas. Kleeman.
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Sunset Club, The, and James
Bush, Jr.
Tony's Supper Club, Tony Lau-
renzano, Operator
William C. Powell Agency

MADISON:
Retail Merchants Assoc., and
Oscar Bear, Jr., Employer

MUNICIPAL:
Bailey, Joseph
RICHMOND:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Childers, Art (also known as
Bob Cagney)
Hoover, Willey

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

TERRE HAUTE:
Terrell, Mrs. H. A.

WARSAW:
Moore Lodge No. 1423, and
H. D. Osborne, Employer

IOWA

CARROLL:
Brown Derby and Mabel Brown
Clam-GON
Miller, J. L.

DES MOINES:
Brookins, Tommy
Dresser, Naomi
Hollywood Productions, Inc.,
and H. W. Jacobson

HARLAN:
Gibson, C. Rex

MUSCATINE:
Kiwanis Club, The

SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)

SHOUX CITY:
Fricman, Lawrence

VAIL:
Hollywood Circus Corp., and
Charles Jacobson

WATERLOO:
Hastings, W. J.
Septon, Benton L.

WOODBINE:
Danzland, J. W. (Red) Bran-
ner, Manager

**L. J. B. Productions, and Lou
Brodnick
Regency Corp., and Joseph R.
Weiser
Seabrook, Larry, and his Rodco
Show
Walton, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon**

BRAINTREE:
Quintree Manor

BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Aronovahl, and Canal
Enterprises, Inc.

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Andrade, William
Circus Lounge, and Mabel D.
Coogrove

HAVERHILL:
Assad, Joe

HOLYOKE:
Kane, John

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

MILLERS FALLS:
Rhythm Inn, and R. M. The-
baault and James Del Negro,
Jr.

MONSON:
Caccaglio, Leo

NANTASKET BEACH:
Seabreeze, The, and Kallie,
Nicholas J.

NEW BEDFORD:
The Derby, and Henry Corrain,
Operator

NEWTON:
Thibault, Dorothy (Mimi
Chevalier)

SALEM:
Larkin, George and Mary

SHERBURN:
Moors, The, and Max
Weintraub
Veteran's Council

SPRINGFIELD:
Strong, Clara, and Andrew
Travers

TEWKSURY:
White Rock Club, Inc., Rocco
De Pasquale, John Connolly,
Employers

WYLAND:
Steele, Chauncey Dewey

PIPESTONE:
Coopman, Marvin
Stolzman, Mr.

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

ROBINSDALE:
Crystal Point Terrace

ST. PAUL:
West Twin's Rest, and Nite
Club

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

WINONA:
Interstate Orchestra Service, and
L. Porter Jaug

GEORGIA

ALBANY:
Lemac Supper Club, and
Gordon Leonard, Employer,
Robert A. McGarrity, Owner
Seay, Howard

ATLANTA:
Montgomery, J. Neal
Spencer, Perry

AUGUSTA:
Bill and Harry's Club, and
G. W. (Bill) Prince and Fred
W. Taylor, Managers
Minnick Attractions, Joe
Minnick

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

WINESVILLE:
Plantation Club, S. C. Klass
and F. W. Taylor

Macon:
King Bros. Circus
Lee, W. C.
Swaeb, Leslie

SAVANNAH:
Caravan Club, Nick C. Alex-
ander, Owner
Hayes, Gus
Hodge, Rocky
Model Shows, Inc., and David
Eddy, Owner. Charles Barnes,
Manager
Thompson, Lawrence A., Jr.
Young, George S.

THOMASVILLE:
Club Thomas, and Terry
Maxey, Operator

VALDOSTA:
Dye, J. D.

VIDALIA:
Pal Amusement Co.

WAYCROSS:
Cooper, Sherman and Dennis

MAINE

PORT FAIRFIELD:
Paul's Arena, Gibby Seaborn

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasar-
sky, Proprietor
Byrd, Olive J.
Capri 3 Club, Inc., David Jod,
Employer
Carter, Charles
Cos, M. L.
Dunmore, Robert J.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
Labor, Dava
Jolly Post, and Armand Mo-
cinger, Prop.
La Vegas Club, and John B.
Lucido and Joe Morca, Em-
ployers
LeBlanc Corporation of Maryland
Miso Universe Contest, and
W. J. Adams
Perkins, Richard, of Associated
Enterprises
Weiss, Harry

CENTERVILLE:
Palador Inn (now known as
the Blue Moon Cafe), and
Theodore James, Owner

COLMAR MANOR:
Rustic Cabin, and Walter
Crutchfield, Owner

CORAL HILLS:
Schenkel, Theodore J.

CUMBERLAND:
Winkel, Louis

EASTON:
Hannah, John

FENWICK:
Repsch, Albert

HAGERSTOWN:
Taylor, Harry A.
Rainbow Room of the Hamilton
Hotel, and Chris Tranter

HAYRE DE GRACE:
Bond, Norvel
Pireside Inn, and R. B. (Bud)
Delp, Employer

NORTH BEACH:
Mendel, Bernard

OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
Sea Scape Motel, and Robert S.
Hartman, Employer

PRINCE FREDERICK:
Sea Gull Beach, and Welker G.
Underpinner, Manager, and
Stan Pitzer, Owner

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

KANSAS

COFFEYVILLE:
Ted Blake

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

KANSAS CITY:
White, J. Cordell

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

MARYSVILLE:
Randall, George

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

WICHITA:
Aspinwall, Hugh M. (Chick
Martin)

**Ebony Club, and Elroy Chand-
ler, Employer
Holiday, Art
Key Club, and/or G. W. Moore**

KENTUCKY

BOWLING GREEN:
Rouatree, Upton
Taylor, Roy D.

COLUMBIAVILLE:
Dabney, Louis B.

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

OWENSBORO:
Higgs, Benny

PADUCAH:
Mastie, Robert C., Jr.
Vickers, Jimmie

WINCHESTER:
Bell, William

MICHIGAN

ANN ARBOR:
McLaughlin, Max

BATTLE CREEK:
Smith, David

CRYSTAL:
Palladium Ballroom, M. B.
Winkleman, Owner

DETROIT:
Bibb, Allen
Briggs, Edgar M.
Burgandy Records, Inc., and
Art Sutton, General Mgr.
Cody, Fred
Crystal Lounge and Bar, Ed-
mour H. Bertram, Owner-
Employer
Fink, Arthur W.
Payne, Edgar
Zakos, A. J.

DOUGLAS:
Harding's Resort, and
George E. Harding

PERNDLE:
Club Plantation, and Dec
Washington

FLINT:
Grover, Tiff

GRAND HAVEN:
Black Angus Cafe (formerly
McNeal's Cocktail Lounge),
and Cecil S. McNeal, Owner

GRAND RAPIDS:
Tows Pump and Posaer Yard

GREENBUSH:
Greenbush Inn, and Dr. Max
Rosenfeld, Prop.

IDLEWILD:
Flamingo Club, The, and Phil
Giles, Owner

KALAMAZOO:
Tompkins Tommy
Griffen, James
Wilson, Leslie

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

UTICA:
Spring Hill Farms, and Andrew
Sneed

WAYLAND:
Macklin, Wm., and Laura

MISSISSIPPI

BELZONI:
Thomas, Jake

BILOXI:
Joyce, Harry, Owner, Pilot
House Night Club
Ralph, Lloyd
Wesley, John (John W. Rainey)

CLEVELAND:
Hardin, Drezel

COLUMBUS:
Blue Room Night Club, The,
and J. B. Evans

GREENVILLE:
Pollard, Pleasant

GULFPORT:
Plantation Manor, and Herman
Burger

JACKSON:
Carpenter, Bob
Poor Richards, and Richard K.
Head, Employer
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)

MOBILE:
Piper, Jim S.

MOBILE:
Lillo's Supper Club and Jimmy
Lillo

MERIDIAN:
Bishop, James E.

NATCHEZ:
Colonial Club, and Ollie Koer-
ber

POPLARVILLE:
Ladner, Curtis (Red)

VICKSBURG:
Blue Room Nite Club, and
Tom Wince

IDAHO

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

LELLOGG:
Korner Club, and Gene Werner
and Donald Fink

LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.

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

SPIRIT LAKE:
Fireside Lodge, and R. E. Berg

TWIN FALLS:
B. P. O. Elks, No. 1183

INDIANA

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

BEECH GROVE:
Mills, Bud

BLUFFTON:
Lane, Don

EAST CHICAGO:
Barnes, Tiny Jim
East Chicago American Enter-
prises, and James Dawkins
Morgan, Christine
Swanson, Freddie L.

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

PORT WAYNE:
Brummet, Emmert

GARY:
Johnson, Kenneth

GREENSBURG:
Club 46, Charles Holshaus,
Owner and Operator

INDIANAPOLIS:
Bell, Richard
Benbow, William, and his Al-
American Brownstain Models
Carter, A. Lloyd
Dickerson, Matthew
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Hicks, Jerry
Lazar, Eugene and Alex
Roller, Ronald Skating Rink,
and Perry Flick, Operator

LOUISIANA

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

**STAR and Bars Club (also known
as Brand Hate Club), A. R.
Conley, Owner, Jack Tyson,
Manager
The Greystone Grill, and Eric
Sawyer, Owner
Well, E. L.**

BATON ROUGE:
Broussard, Bruce
Claborn, Billy

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

CONZALE:
John, Camille

LAFAYETTE:
Harcot Caravan
LeBlanc Corporation of Louisiana
Venables Cocktail Lounge

MASSACHUSETTS

BRVERLY:
Madden, James H.

BLACKSTONE:
Stefano, Joseph

BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlwaine, President
Brossnahan, James J.
Calypso Room, The
Harwood Concerts, and Harry
Goodman
Harriott, Eric

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannah, John
Harwood Concerts, and Harry
Goodman
Mankato
Becker, Carl A.

MISSOURI

CHILLICOTHE:
Hawes, H. II

ELDON:
Hawes, Howard H.

FESTUS:
The Golden Rule Hotel, and
N. J. McCullough and Wayne
Beck, Employers

PORT LEONARD WOOD:
Lawson, Sgt. Harry A.

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

KANSAS CITY:
Am-Vets and Bill Davis, Com-
mander
Esquire Productions, and Ken-
sett, Yates, and Bobby Han-
shaw
Graham, Martie S.
Leon's Restaurant and Richard
and Leon Prout

MACON:
Macon County Fair Association,
Mildred Sanford, Employer

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles
Mattlock

POPLAR BLUFFS:
Brown, Merle

ST. LOUIS:
All American Speed Derby, and
King Brady
Barnholtz, Mac
Brown Bomber Bar, James
Caruth and Fred Guinyard,
Co-owners
Caruth, James, Operator, Club
Rhumbogio, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
Chatman, Charles
Chesterfield Bar, and Sam Baker
Congress Hotel, and M. Corson,
Managing Director
D'Agostino, Sam
Encore Club, and Ted Flaberty
Ford, Ella
Graf, George
Markham, Doyle, and Trust
Towa Ballroom
New Show Bar, and John W.
Green, Walter V. Lay
Nieberg, Sam
Schimmel, Henry
Shapiro, Mel
Singer, Andy

MILES CITY:
Dodson, Bill
Morison, H. W.

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis
FREMONT:
Wes-Ann Club, and Tanya
June Barber
HEARNET:
Field, H. E.
LODGEPOLE:
American Legion, and Amer-
ican Legion Hall, and Robert
Sprague, Chairman
MCOOK:
Gayway Ballroom, and Jim
Corcoran
Junior Chamber of Commerce,
Richard Gruver, President
OMAHA:
Camello's Dancing Academy,
and Larry Camello
Lee, Elroy V. (Lee Baron)

NEVADA

LAKE TAHOE:
Club Monte Carlo, Joby and
Heke Lewis, Owners
LAS VEGAS:
Adevas Club, Inc., Clifton
Powell, Employer
Burabau, Alice (Al Burns)
Merodith, Gene
Moulin Rouge
New Frontier Hotel
Patio Club, and Max Seltzer,
and Elsie, Joe Cohen
LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Towmey, Don
NEW HAMPSHIRE

NEW JERSEY

ATLANTIC CITY:
Blue Angel (formerly Shangri
La or Wonder Bar), Roy
Dixon, Henry Brogden, Man-
agers, Charles Randall, Prop.
Bobbins, Abe
Butler, James, and The Musical
Bar
Casper, Joe
Chestman, Shelby
Cove Bar, Izzy and Samuel
Saul, Proprietors
Eaton, Lew
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A.
Iby, Operators
Lockman, Harvey
Mack's Mambo Inn, and
Lawrence McCall, Owner
Olshon, Max
Pilgrim, Jacques
BERNARDSVILLE:
Fair, James, Jr.
BEVERLY:
Olympia Lakes, Bernard L.
Brooks, Melvin Fox, and Mel-
vin Fox Enterprises
BLOOMFIELD:
Thompson, Pett
BRIGANTINE:
Brigantine Hotel Corp., and
David Josephson, Owner
BURLINGTON:
Hutton, Oscar
CAMDEN:
Downey's, Jack Downie and
Frank Crane, Prop.
Embury Ballroom, and George
E. Chips (Geo. DeGrolamo),
Operator
New Camden Theatre, and
Morris Lev, Operator
CAMDEN COUNTY:
Somerdale Inn, and Albert
Pavia and Albert Alfieri
CAPE MAY:
Anderson, Charles, Operator
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pauci,
Owner
ELIZABETH:
Cuto, V.
Parade Entertainment Bureau,
and Edwin J. Gomulka
(Eddie Gee)
FAIR LAWN:
Wells, Vicki (Dorothy Tirpak)
HADDONFIELD:
Kronos Manor, and James Pen-
ney, Employer
HILLSIDE:
Consumers Saving Service and
Arnold Shiff
HOBOKEN:
Sportsmen Bar and Grill

JERSEY CITY:
Bonito, Benjamin
Buro, Ferruccio
Triumph Records, and Gerry
Queen, present Owner, and
G. Statini (Grant) and Bernis
Levine, former Owners

LAKE HOPATONG:
Dunham, Oscar
LAKEWOOD:
Traymore Hotel, Leon Gardakel,
Employer
LITTLE FERRY:
Scars, John
LODGE:
Corcione, Tony
LONG BRANCH:
The Landmark Hotel, and
David Greene
McNeely, Leroy J.
McNeil, Bobby, Huispriss
MARGATE:
The Margate Casino, and
James Schott, Employer
MARLBORO:
Train's Paradise, and E. A.
Emmons
MCKEE CITY:
Turf Club, and Nellie M. Grace,
Owner
MONICLAIR:
Cos-Hay Corporation, and Thos.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
MT. HOLLY:
Shine, Harry
NEWARK:
Bendle, Janet
Bruce, Ramon
Coleman, Melvin
Forte, Nicholas
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Hi-Li Club, The, and Artie
Sarica, Employer
Holiday Corner, and Jerry
Foster, Employer
Janus Club, and Joe Ferrara
Joe Rae Restaurant, The, and
Gus Campisi, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyd's Manor, and Smokey
McAllister
Mariano, Tom
William Natale, and Century
Round Bar and Restaurant
Newark Revue Enterprises,
and Vic Lane
New Sugar Hill Club, and
Bernie Weissman, Employer
Oetgen, Herbert
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Weisman, Bernard
Wilson, Leroy
Zaracardi, Jack, Galanti A. A

NORTH ARLINGTON:
Petrucci, Andrew
NORTH BERGEN:
Lavalier, Frank
Kay Sweeney, and 1200 Club
OCEAN CITY:
Postiere, Stanley
ORANGE:
Cook, Wm. (Bill)
PASSAIC:
Tico Tico Club, and Gene
DiVirgilio, Owner
PATERSON:
Club Elena, and Joseph Hauer
PAULSBORO:
Cozy Corner Bar, Anthony Scud-
eri, Owner and Operator
PENNSAUKEN:
Beller, Jack
PENNS GROVE:
Elizzo, Joe
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SCOTCH PLAINS:
Collora's Restaurant, and Gene
Collora
SOMERVILLE:
Davidson, George
Harrison, Bob
Walker, William (Raymond
Williams)
Williams, Chester
Williams, Raymond (Wm.
Walker)
SPRING LAKE:
Broadacred and Mrs. Josephine
Ward, Owner
UMMOT:
Ahrens, Mitchell
TRANCE:
Suglia, Mrs. Joseph
TRENTON:
Esquire Club, and John Kri-
sands and Richard Mason
Weissman, John

UNION CITY:
Blancamano, Anthony P.
Colony Theatre, and Vicki
Wells (Dorothy Tirpak), of
Fair Lawn, N. J.
Pan Bar and Grill
Melody Club, and Peter J.
Kluach, Owner

VAUX HALL:
Carillo, Manuel E.
WESTFIELD:
Cohen, Mack
Samurine, Jardine
WEST NEW YORK:
B'nai B'rith Organization, and
Sam Nete, Employer, Harry
Boorstein, President
WILDWOOD:
Hood's Ballroom
WILLIAMSTOWN:
Pippo, Rosco

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary
Green and David Time, Pro-
moters
Halliday, Finn
LaLoma, Inc., and Margaret
Ricardi, Employer
Lepley, John
Richardson, Gary D.
White, Russell
CARLSBAD:
Riverside Country Club, G. G.
Hollinger, Employer
CLOVIS:
Deanna, J. Earl, Owner. Plaza
Hotel
GRANTS:
Grant's Fire Dept., W. W.
Thigpen, Fire Chief and
Ramon Padillo, Secretary
HOBBS:
Strafco, Pete
REYNOLDS:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonsales
ROSWELL:
Russell, L. D.
RUDDOSO:
Deva, Denny W.
SANTA FE:
Emil's Night Club, and Emil
Migardno, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
Joe's Casino, and Harold Peche-
nick
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards
Snayder, Robert
Stotes, Jonathan
ALDIE CREEK:
Burke's Manor, and Harold A.
Burke
ANGOLA:
Hacienda Cafe, The
AUSABLE CHAM:
Andler, Nat
Young, Joshua P.
BINGHAMTON:
Stover, Bill
BOLTON LANDING:
Blue Mills Restaurant, Louis
Callings, Prop.
BROXTON:
Acovado, Ralph
Aloha Inn, Pete Mancuso, Pro-
prietor and Carl Ranford,
Manager
Bell, Murray
Club Delmar, Charles Marco-
lino and Vincent Delostis,
Employers
Goldstein, Harvey
Hernandez, Harry
Jugardon, Jacques I.
Katz, Murray
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugardon
Rosendo, Al
Rozenberg, Israel
Rosentor, E. J.
Stioletti, Michael
BROOKLYN:
Arnovich, Ira (Mr.)
Belince Club, and Sid Rosen-
thal
Beckle, Lionel
Bello-Mar Restaurant, Petis Ger-
cia, Prop.
Borriello, Carmine
Bryan, Albert
Community Center, and Walter
C. Pinkston (NYC)
Eas, Jimmy
Globe Promoters of Huckleback
Ezra, Harry Dixon and
Elmo Obery
Hall, Edwin C.
Jacobus, Jacob
Johnson, Clifford
Jones, Mack (Jellyroll)
Kelly, Ralph E.
Lemano, Patrick

Medina, Victor
Morris, Philip
Roosenberg, Paul
Roosman, Gae, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anita
Birke
Soo Corporation, and Hyman
Coulin
Robbins
Sewer, Eliot
Sussman, Alex
1024 Club, and Albert Pricad
Williams, Melvin
Zalow, Jack
RUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Distefano, Jimmy
Harmon, Lissa (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Art and Mildred
Parisi, Joe
Ray's Bar-D, and Raymond C.
Demperio
Sportswine Bar, and Mr. and
Mrs. Les Simon
Twentieth Century Theatre
Zwicky, Stanley J.
EAST GREENWICH:
Hughes, Richard P.
FAR ROCKAWAY, L. I.:
Town House Restaurant, and
Edward Kurland, Proprietor
FERRAND:
Clarendon Hotel, Leon Ger-
ganek, Owner
Gross, Hannah
Pollack Hotel, and Elias Pol-
lack, Employer
FLEISCHMANN:
Churs, Irene (Mrs.)
FRANKFORT:
Reite, Frank
Tyler, Leany
GLENWILD:
Lewis, Mack A.
GRAND ISLAND:
Williams, Osean V.
GREENWOOD LAKE:
Mountain Lakes Inn, and
Charles Fatigati, Employer
HUDSON:
Goldstein, Beany
Gutto, Samuel
HUDSON FALLS:
New Yorker Pavilion, and
Alfred J. Einstein
HURLEYVILLE:
King David Hotel
ILION:
Wick, Phil
JACKSON HEIGHTS:
Griffiths, A. J., Jr.
LAKE LUZERNE:
Munck, Svend A.
LAKE PLACID:
Carriage Club, and C. B.
Southworth
LOCH SHIELDSBAKE:
Capitol Hotel and Day Camp
Chester, Abe
Hamdenfield, Isadore, Jr., Estate
LONG BEACH:
Hamilton Club, and Mickey
Husinsky
MALONE:
Club Restaurant, and Louis
Goldberg, Manager
MARCY:
Riviera Club, The, and John
Loog (Anguilli), Owner
MONTICELLO:
Hotel Anderson, Charles King,
Employer
NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Assoc-
iated Producers of Negro
Music
Allegro Records, and Paul Piac-
er Arnold, Sheila
Beckler's Club of America, and
John A. Talbot, Jr., and
Leonard Karzmar
Bachelor House
Barbieri, Al, Agency
Bender, Milton
Bernardi, Ben
Beverly Green Agency
Bradley Williams Entertainment
Bureau
Broadway Swing Publications,
L. Frankel, Owner
Browne, Bridget
Bruley, Isaac
Butler, John
Cameo
Camera, Rocco
Cappola, Antonette
Carlin, Roger
Caruso, Mrs. Madeline
Castelholm Swedish Restaurant
and Henry Ziegler
Catala, Esteban
Chamberd Restaurant, Phil
Rosen, Owner
Chanson, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Club Continental and Dave
Panzar

Club Pleasant Gents, Lee Cham-
bers and Rudolph Johnson
Coffery, Jack
Cohen, Mary
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Conlin Associates, and Joe H.
Conlin
Continental Record Co., Inc.
Cooper, Ralph, Agency
Corra, Luis
Courtney, Robert
Cross, James
Croydon, Michael, Theatrical
Agency
Currie, Leo
Cutter, George H., Jr.
Derby Records, and Larry
Newton
Debonnet Records, and Jerry
(Jerome) Lipkain
Edelsohn, Carl, and Club Records
Filler, Henry
Fontaine, Lon & Don
Glicksman, E. M., and Sport
Films Library, Inc., North
American Television Produc-
tions, Inc., and Broadway on
Parade
Goldberg (Garrett), Samuel
Goodman, Richard D. (Dick),
Eldorado Records and Lun-
verse Record Corp.
Gordon, Mrs. Margaret
Graf, Bud
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Hello Paris, Inc., and Wm. L.
Taub, Pres.
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Impe, Inc., and Ben Gradus
International Food Show, Ger-
don Saville, Pres.
Jannson, Donald E.
Karr, Archie
Keany, Herbert C.
Katz Restaurant Corp., Anthony
Kourtos and Joe Russo
Kessler, Sam, and Met Records
King, Gene
Knight, Marie
Kushner, David and Jack
La Rue, James
Lastlogd Theatrical Agency,
Dan T.
La Vie (en Rose) Night Club,
Monte Proser Enterprises,
Inc., and Monte Proser,
Owner
Levy, John
Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Lopez, Juan
Mambo Concerts, Inc.
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Marchant, Claude
Marikhan, Dewey (Pigment)
Mayo, Melvin E.
McMahon, Jess
Metz, Phil
Metro Cost and Suit Co., and
Joseph Lupia
Meyers, Johnny
Millman, More
Mogile, Wm., and Assoc.
Moldovan, Alexander
Montano, Pedro
Moody, Philip, and Youth
Monument to the Future
Organization
Murray
Steve Murray's Mahogany Club
Neill, William
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizard and Henry
Robinson, Owners
Operatic Gala Union National,
and Miss Suzanne Duvert
Orpheus Record Co.
Oetgen, Herbert
Paleogus, Alexandar
Pargas, Orlando
Peanchio, Reverend Andre
Pinkston, Walter C., and Com-
munity Center (Brooklyn)
Place, The, and Theodore
Costello, Manager
Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The
Raves)
Riley, Eugene
Robbins, Spdel
Robinson, Charles
Rogers, Harry, Owner, "Prince
Follies"
Roosa, Matty
Sage, Miriam
Sandy Hook S. S. Co., and
Charles Gardner
Santiago, Ignacio
Sawdust Trail, and Sid Silver
Schwartz, Mrs. Morris
Scott, Roderick
Shaw Theatrical Agency
Slager, John
Sloyer, Mrs.

South Seas, Inc., Abner J.
Rubin
Strouse, Irving
Stump a Stumpy (Harold
Crommer and James Crow)
Sunbrock, Larry, and his Rodos
Show
Tackman, Wm. H.
Talent Corp. of America,
Harry Weisman
Television Exposition Pro-
ductions, Inc., and Edward A.
Cornes, President
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Wallach, Joel
Watercaper, Inc.
Wellish, Samuel
Wilder Operating Company
Winsky, Paul
Zakos, A. J.
Zak's (Zachers), James
NIAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's Mel-
ody Bar), Joe and Nick Flory,
Props.
NOYBICH:
McLean, C. F.
OLBAIN:
Old Mill Restaurant, and Daniel
and Margaret Ferraro
ONONDAGO COUNTY,
DEWITT:
Meadowbrook Restaurant, a/k/a
Brookside Rest., Leo Ferru
and Ronald Casciano
PATCHOGUE:
Kay's Swing Club, Kay
Angeloro
BAQUETTE LAKE:
Weinstein, Abe
ROCHESTER:
Band Box, and Lou Noce
Cotton Club, The, and Harry
Epigelman, Owner
Embers Restaurant, The, and
Alfred Gala
Griggs, Nettie
Terrace Gardens, The, and
Robert and Shirley Balmer
Valenti, Sam
Willows, and Milo Thomas,
Owner
ROME:
Marks, Al
SARATOGA:
Sabattis Club, and Mrs. Vera
V. Coleman
ST. ALBANS:
Jackson, Hal
SARANAC LAKE:
Birches, The, Moss LaFontaine,
Employer, C. Randall, Mgr.
Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur
Cortis
SOUTH FALLSBURG:
Silvers, Abraham
STATEN ISLAND:
Tic Tock Club, and Gerald
Donnelly
SUFFERN:
Armitage, Walter, President,
County Theatre
SYRACUSE:
Mahshie, Joseph T.
TANNERSVILLE:
Germano, Basil
UTICA:
Block, Jerry
WALDEN:
Warren Gould, and Robert
Gould
WATERTOWN:
Duffy's Tavern, Terrace Draft
Dus
WATERVLIET:
Cortes, Rita, James E. Scross
Shows
Kille, Lyan
WHITEHALL:
Jerry-Ann's Chateau, and
Jerry Rumania
WHITE PLAINS:
Brod, Mario
WOODBRIDGE:
Waldorf Hotel, and Morris
Singer
WUTTSBORO:
Mamakating Park Inn, Samuel
Bliss, Owner
YONKERS:
Sinclair, Carl
LONG ISLAND
(New York)
ASTORIA:
Fello, Charles
Guerra, John
Hirschler, Rose
Lobel, John
BAYSHORE:
Moore, James J.
BAYSIDE:
Cafe Creccendo, and Sidney
Weilburger, Mr. Ruchinsky
and Mr. Prasio
Mirage Room, and Edward B.
Friedland
BEHMORE:
Babatz, William J.

COPIAGUE:
Enco Corporation

CONORA:
Canary Cage Corp., Ben C. Kane, Owner

ELMHURST:
Miele, Mrs. P.

FLOAL PARK:
Black Magic, and Joe Benigno

HEMPSTEAD:
Maniari, Archille
Tanyson, Bill, and Hot Jazz
Turf Club

HUNTINGTON:
Old Dutch Mill, and Frank Reid

JACKSON HEIGHTS:
Sperling, Joseph, and
Orchid Room

KEW GARDENS:
Boro Lounge, (Res & Redeshy
Restaurant, Inc.), Joe Redeshy, Owner

MANHASSET:
Caro's Restaurant, and
Mark Caro

MONTAUK:
Montauk Island Club, Harry
Greenberg, Employer

NORTH WOODMERE:
Klar, Irving D.

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

WESTBURY:
Canning, Harold B.

WESTHAMPTON:
Skyway Cafe, and Mr. Billings

WEST HEMPSTEAD:
Club 33, Arthur Sinclair, and
Sinclair Enterprises, Inc.

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Maydown 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.
Karlson, Joe
Kemp, T. D., and Southern
Attractions

DURHAM:
Gordon, Douglas
Mitchell, W. J.
FAYETTEVILLE:
Lincoln, Ollie
Parker House of Music, and
S. A. Parker

GREENSBORO:
Fair Park Casino, and Irish
Horan
New Mambo Lounge, Wm. H.
Taylor, Employer
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.

GREENVILLE:
Hagans, William
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

JACKSONVILLE:
Marine Bar, and Jim Pittman

KINSTON:
Hines, Jimmie
Farber, David

KATON:
Dunn's Auto Sales and
Jack Dunn

RALEIGH:
Club Carlyle, Robert Carlyle

REDSVILLE:
Ruth, Therman

WALLACE:
Draughton, John H.
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

MINNAPACE:
Andrews, Lee K. (Bucky)

GRAND FORKS:
Seay, J. J.

WHITE EARTH:
Boyer, P. W.

OHIO

AKRON:
Bastford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Holloway, Fred B.
Namen, Robert
Thomas, Nick
Tropicana Club, Marcia M.
Winters, Employer
Zenalis, George

BUYTRUS:
Lutz Sports Arena, Inc., Bryan
Smith, Promotional Manager

CANTON:
Canton Grille, and Walter W.
Holtz, Owner

ENGLE, Frank
Huff, Lloyd

CHESTERPAKE:
Valley Lee Restaurant, Richard
(Dick) Deutch

CINCINNATI:
Bayless, H. W.
Sunbrook, Larry, and his Rodeo
Show

CLEVELAND:
Artistry in Promotion
Atlas Attractions, and Ray Grair
Bender, Harvey
Bonds, Andrew
Chatterbox Musical Bar, and
John Ballard
Club Rodeo-day-Voo, and U. S.
Dearing
Coffield, Charles
Dicke Grill, and Eessy Adelman
Dixon, Forrest
The Hanna Lounge, and Onlet
Lowry, Jr., Employer
King, Ted, Agency
Lindsay Skybar, Phil Bush,
Owner
Lockett, Roy
Lorery, Fred
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, E. J., and Circle Theatre
Swing Club, Wm. McDougall,
President
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Uptown Theatre, Urban Ander-
son, Manager
Walthers, Carl O.

COLUMBUS:

Driftwood Lounge, and James
Milenkovich, Owner
Pen and Pencil, and Homer
and Doris Stonerock, Owners

DAYTON:
Apache Inn, and Jessie and
John Lowe
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Byers, Harold, and Air National
Guard of Ohio, 162nd
Fighter Interceptor Squadron
Daytona Club, and William
Carpenter
Farm Dell Nite Club, Inc., and
C. J. McLin, Employer
Hungarian Village, and Guy M.
Sano
Rex Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl

ELYRIA:
Jewell, A. W.

EUCLED:
Redo, Gerald

GERMANTOWN:
Bechwood Grove Club, and
Mr. Wilson

HOLGATE:
Swiss Gardens, and George K.
Bronson

LIMA:
Colored Elks Club, and Gus Hall
Grant, Junior

LORAIN:
Whistler's Club, The, and Don
Warner

MANSFIELD:
Catalina Night Club, The, and
Irving Steinberg, Manager

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

HANDUSKY:
Eagles Club

SPRINGFIELD:
Jackson, Lawrence

STUBENVILLE:
Hawkins, Fritz

TOLEDO:
Barnet, W. E.
Durham, Henry (Hank)
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
Rutkowski, Ted, T. A. B. Re-
cording Company
Whitely Gobrecht Agency

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Copa Casino, and Nick Costan-
tino
Freeman, Dusty
Mino Bronze America, Inc., and
Wm. Stringer

OKLAHOMA

ARDMORE:
George B. Anderson Post No.
65, American Legion, and
Floyd Lougbridge

ENID:
Norris, Gene

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

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

OKLAHOMA CITY:
Randolph, Frank
Simms, Aaron

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Beras, Harry B.
Glas, Owen C.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile

OREGON

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

GARIBALDI:
Mary de Joe Agency
Walker, Sue
HERMISTON:
Rosenberg, Mrs. R. M.

LAKESIDE:
Bates, E. P.

MEDFORD:
Hendricks, Cecil

PORTLAND:
Harry's Club 1500, and Wm.
McClelland
Ozark Supper Club, and Fred
Baker
Pacific Northwest Business Con-
sultants, and J. Lee Johnson

ROGUE RIVER:
Arnold, Ida Mae

ROSEBURG:
Duffy, R. J.

PENNSYLVANIA

ALBUQUPPA:
Quinn, Otis

ALTOONA:
Red Shoe, The, and Albert
Nasif

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

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

BRABURN:
Masur, John

BRYN MAWR:
K. P. Cafe, and George Papiain

CARLEISLE:
Grand View Hotel, and Arthur
Nydyck, Employer

CHESTER:
Lager, Bob
West End Who's Who Women's
Club

COLUMBIA:
Golden Eagle, The
Kelley, Harold

COOPERSBURG:
Hoff Brau, Adolph Tofel,
Owner

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

DOWNTOWN:
Swan Hotel, K. E. Shehaldich,
Owner

ERIE:
Hamilton, Margaret

EVERSON:
King, Mr. and Mrs. Walter

FARMOUNT PARK:
Riverside Inn, Inc., Samuel
Ottenberg, President

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

GREENSBURG:
Michelle Music Publishing Co.,
and Matt Purin

HARRISBURG:
Knipple, Ollie, and Ollie
Knipple's Lounge
Melody Inn Supper Club, Mil-
dred A. Shultz, Employer
Tia Juana Club, and Thomas
Jones, Employer

HAVERFORD:
Fielding, Ed.

JOHNSTOWN:
The Club 12, and Burrell
Haselrig

KINGSTON:
Johns, Robert

LANCASTER:
Barry, Guy
Freed, Murray
Samuels, John Parker
Soule, James D.
Sunset Carson's Ranch, and
Sunset (Michael) Carson

LATROBE:
College, Chester A.
Hendrickson, Dr. Thomas C.

LEWISTON:
Temple, Carl E.

LUZERN:
Fogarty's Nite Club, and
Mrs. Thos. Fogarty

MCKEESPORT:
White Elephant, Jack Feldman,
Owner

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
Blue Note, and Lou Church,
Employer
Boots, Tubby
Cabana Club, Morty Gold, Prop.
Club Zel Mar, Simon Zelle,
Owner and Operator
Davis, Samuel
Delaware Valley Productions,
Inc., Irving Fine, James
Friedman, Lee Hain, Bob
London, Joseph Mashman,
Louis Mashman, Harry Mo-
gar and Jerry Williams
Dupree, Hiram K.
Duff, Renee
Essex Records
Gordon, Mrs. Margaret
La Petite, and Thomas W.
Malone, Owner
Masucci, Benjamin P.
Montalvo, Santos
Muszian, Joseph
Pascy's
Pinsky, Harry
Stiefel, Alexander
Ukrainian Junior League, Branch
52, and Helen Strait, Sec.,
Victoria Melnick, Chairman
of Music -
Vela, L.
Warwick, Lee W.

PHOENIXVILLE:
Mole Bar, and George A.
Mole

PITTSBURGH:
Bruno, Joseph

READING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin F. Schaeffer,
H. Edward Stafford, Chester
Skorazinski, Employers

SAUDERTON:
Lions Club, and Robert A.
Wisner and Jacob Frederick,
Employers

SCANTON:
McDonough, Frank

SHARON:
Diamond Cafe, The, and
D. W. Zydny, Manager

SLATINGTON:
Flick, Walter H.

STRAPFORD:
Foinette, Walter

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

UPPER MERION:
Delaware County Athletic Club,
and Lou Lambert, Manager

WASHINGTON:
Ed, Edward

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

WILKS-BARRE:
Kahn, Samuel

WILLIAMSPORT:
Pinella, James

YORK:
Daniels, William Lopez

RHODE ISLAND

PROVIDENCE:
Auto Previews, Inc., and
Arthur L. Mousovitz, Treas.
Columbia Artists Corp.

SOUTH CAROLINA

CHARLESTON:
Bass, Tom
Kline, George H.
Pike, Chet

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

FLORENCE:
City Recreation Commission,
and James C. Putnam

GREENVILLE:
Harlem Theatre, and Joe
Gibson
Towers Restaurant, and J. L.
Melanson

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

MYRTLE BEACH:
Hewlett, Ralph J.

SOUTH DAKOTA

ARMOUR:
Smith, Coy

BROOKINGS:
DeBlonk, Mat W.

SIoux FALLS:
Hear, E. C.
Triangle Advertising Agency,
and Dell Crosby

TENNESSEE

HUMBOLDT:
Ballard, Egbert

JOHNSON CITY:
Burton, Theodore J.

ENOXVILLE:
Cavalcade on Ice, John I.
Denton
Grecal Enterprises (also known
as Dixie Recording Co.)
Henderson, John

MADISON:
Riley, Norm

MEMPHIS:
Beck, Harry E.
Goodenough, Johnny
Lepley, John

NASHVILLE:
Fessie, Bill
Roberts, John Porter
Terrell, Mrs. H. A.
Western Corral, The, J. W.
Long and D. S. DeWeese

PARIS:
Cavette, Eugene

TEXAS

ALTAIR:
Cervenka's Night Club, and
August Cervenka

AMARILLO:
May (Mayes), Willie B.

AUSTIN:
Jade Room, and E. M. Funk

BEAUMONT:
Bishop, E. W.

BOLING:
Falls, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

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

CORPUS CHRISTI:
Carabana, B. H., Sr.
Kirk, Edwin
Vela, Fred

DALLAS:
Morgan, J. C.
Myner, Jack
Sky Club, The, and W. D. Sat-
terwhite and Julius Schwartz
Club Rendezvous

EL PASO:
Gateway Lodge 855, and C. F.
Walker
Marlin, Coyal J.
Pecock Bar, and C. F. Walker
Rusty's Playhouse, and E.
Rusty Kelly, Operator

PORT WORTH:
Clemons, James E.
Coats, Paul
Famous Door, and Joe Earl,
Operator
Florence, P. A., Jr.
Jenkins, J. W., and Parrish Inn
Mendowbrook Drive-in Theatre,
and Oscar R. May
Rendezvous Club, and C. T.
Boyd, Operator
Snyder, Chic

GONZALES:
Dailey Bros. Circus

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

HENDERSON:
Wright, Robert

HOUSTON:
Ott, Richard

LAREDO:
Laredo Country Club, Dan
Faucher and Fred Bruini

LEVELLAND:
Collins, Dee

LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer
Curley's Restaurant, and M. E.
(Curley) Smith
Ryan, A. L.

MEXIA:
Payne, M. D.

ODESSA:
Baker, George
The Rose Club, and Mrs. Har-
vey Kellar, Bill Grant and
Andy Rice, Jr.

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

PARIS:
Ros-Du-Voo, and Frederick J.
Merkle, Employer

PORT ARTHUR:
Deamland, William

ROUND ROCK:
Rice's Hall, Jerry Rice, Em-
ployer

SAN ANTONIO:
Forrest, Thomas
Leahy, J. W. (Lee)
Linton, Guy
Mission Hills Country Club,
and Eric Lipke, Employer
Obledo, F. J.

VALASCO:
Falls, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

WACO:
Circle 8 Beach, and A. C.
Solberg
Cooper, Mortoz

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

UTAH

SALT LAKE CITY:
Sutherland, M. P.
Wallin, Bob

VERMONT

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

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spelman

DOVE, Julian

BURNA VISTA:
Rockbridge Theatre

COLONIAL BEACH:
Hershey, Robert

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. P.

NEWPORT NEWS:
Isaac Burton

NORFOLK:
Big Trizek Diner, Percy Simco,
Proprietor
Cathavan, Irwin
Meyer, Morris
Robanna, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and
J. Harriell Williams

PORTSMOUTH:
Rountree, G. T.

RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black

SUFFOLK:
Clark, W. H.

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

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

WASHINGTON

SEATTLE:
Cousin Ben Productions, and
Ben W. Roooco, and Tex
Hager
Grove, Sistes
Harviston, B. S.

SPOKANE:
Lydel, Jimmy (James Delaget)

WEST VIRGINIA

CHARLES TOWN:
Bishop, Mrs. Sylvia

FAIRMONT:
Ribel, Jim

HUNTINGTON:
Brewer, D. C.
Fadgett, Ray, and Ray Padgett
Productions, Inc.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MARTINSBURG:
Miller, George E.

MORGANTOWN:
Nimer, Leonard

WILLSBURG:
Club 67, and Mrs. Shirley
Davies, Manager

WHEELING:
Mardi Gras

WISCONSIN

COUDRAY:
Pitic Club, The, and Frank Martin, Employer

GREENVILLE:
Reed, Jimmie

GREENWOOD (Owen):
Merry Of Gardens Ballroom, and Harold Bender, Employer

MURLEY:
Club Francis, and James Francis Poterchio, Mrs. Elroy, Club Fiesta

KENOSHA:
Rite-Spot Tavern, and Sam Scherling and Nello Cecchini

MILWAUKEE:
Bethia, Nick Williams Cogg, Isaac Continental Theatre Ben Capps, Arthur, Jr. Dancer, Earl Dimaggio, Jerome Pua House Lounge, and Ray Howard

Gentili, Nick
Gonz, Seymour
Mansiaci, Vince
Melody Circus Theatre, Inc., and Milton S. Padway
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner
Rizzo, Jack D.
Schwader, Leroy
Singers Rendezvous, and Joe Sorez, Frank Balistreri and Peter Orlando
Suber, Bill
Tin Pan Alley, Tom Bruno, Operator
Weinberger, A. J.

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

ROSHOLI:
Klavichas, Edward

SHEBOYGAN:
Sheboygan County Harness Racing Association, Orlando Thiel, Pres.

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Sylvester Hill

CHEYENNE:
Kline, Hazel
Wagner, George F.

DUBOIS:
Harter, Robert H.

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

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Andrus, Rose Marie (Mary Toby)
Archer, Pat
Casino Royal, and Leon Zeiger Carousal Club, The, and Chris Collier and Jimmy R. Wilcox Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Russell
Clark, Lewis
Club Afrique, and Charles Liburd, Employer
Club Cimarron, and Lloyd Von Blaine and Cornelius R. Powell

D. E. Corporation, Herb Sachs, President
deVal, Anne
Gold, Sol
Gordon, Harry
Hilton, Sam
Kavkas Grill and Restaurant, and Wm. Kavkas
Keler, Herbert
Kirch, Fred
Little Dutch Tavern, and El Brookman, Employer
Lorca, Frederick
Manfield, Emanuel
Maynard's Restaurant, Michael Friedman and Morton Foreman, owners
Moore, Frank, Owner, Star Duet Club
Moley, Bert
Murray, Louis, La Comers Club
W. S. Holt and James Manning
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimis and Joseph Cannon
Robinson, Robert L.
Rosa, Thomas N.
Rumpus Room, and Elmer Coole, Owner
Smith, J. A.
T. & W. Corporation, Al Smonds, Paul Mann
Taylor, Tony
Walters, Alfred
Whalen, Jeanie
Wilson, John
Wong, Hing
Wong, Sam

CANADA ALBERTA

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
DeSantis, Sandy
International Theatricals Limited

NEW BRUNSWICK

MONCTON:
Riley, Norm

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan

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

GALT:
Duval, T. J. (Dubby)

GRAVENHURST:
Webb, James

HAMILTON:
Nutting, M. B., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
LONDON:
Fleet, Chris
Merrick Bros. Circus (Circus Productions, Ltd.), and M. B. Nutting, President

MUSSELMAN'S LAKE:
Bingham, Ted

NEW TORONTO:
Letiche, George

OTTAWA:
Apote, John
Parker, Hugh

OWEN SOUND:
Sargent, Eddie
Thomas, Howard M. (Doc)

PORT ARTHUR:

Curtin, M.

TORONTO:
Ambassador and Monogram Records, Messrs. Darwyn and Bohland
Hibbel, Peter
Kesten, Bob
Langbord, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Wetham, Katherine

WEST TORONTO:

Ugo's Italian Restaurant

WINCHESTER:

Birow, Hilliard

QUEBEC

DRUMMONDVILLE:
Greath, Marshall

HUNTINGTON:
Peters, Haak

MONTRÉAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
"Auberge du Cap" and Rose Deschamps, Owners
Auger, Henry
Brisau, Maurice, and LaSociete Artistique
Canfield, James (Spinzie)
Carmel, Andre
Coulombe, Charles
DeGisot, Roger
Haskett, Don (Martin York)
Kelly, Judy
Lanc, Terri
Le Chateau Versailles
Lussier, Pierre
Pappas, Charles
Society of Naval Architects and Marine Engineers
Sunbrock, Larry, and his Rodeo Show

POINTS-CLAIRE:

Oliver, William

QUEBEC:

Sunbrock, Larry, and his Rodeo Show
Tarcotti, B. A., and Dronel And Bureau

QUEBEC CITY:

St. Claire, Mr.

ST. EMILE:

Monte Carlo Hotel, and Rene Lord

STE. GERARD DES LAURENTIDES:

Moulin Rouge

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sass Souti, M. Triay

ALASKA

ANCHORAGE:
Casa Del Ross Night Club, and Donn Stevenson
Stage Coach Inn, and Midge Starns, Employer

LONG BEACH:

Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors
Tebone, Sam
Workman, Dale C.

LOS ANGELES:

Ponce Enterprises, and Million Dollar Theatre and Mayra Theatre

MARTINEZ:

Copa Cobanas Club

MENDOCINO COUNTY, CALIFORNIA:

Big Oaks, The

NAPA:

Monte, Bob
Gus Sauer's Steak House

OCEANSIDE:

Town House Cafe, and James Cobana, Owner

PINOLE:

Picnic Brass Band, and Frank E. Lewis, Director

PITTSBURG:

Bernie's Club

FAIRBANKS:

Brewer, Warren
Fairbank: Golf and Country Club, and James Ing. Employer
Fleming, F. DeCosa
Flemming, Freddie W.
Glen A. Elder (Glen Alvin)
Grayson, Phil
Johnson, John W.
Miller, Casper
Nevada Kid Players Club, Inc., and Jess Johnson
Stampede Bar, Byron A. Gillam
and The Nevada Kid
Stolts, Lorna and Roy

KETCHIKAN:

Channel Club

SEWARD:

Life of Riley Club, Riley Ware, Employer

HAWAII

HONOLULU:
Bal Tabarin, and Mr. Win. Spallas, Mr. Tommy Coose and Mrs. Angelina Akamine
Kennison, Mrs. Ruth, Owner, Pango Pango Club
Matuoa, Fred
New Brown Derby, and Sidney Wright, Ill., Employer
South Seas Restaurant, and/or Bill Consaves, Tatu Matuoa and Miss Jennie W. Inn
Thomas Pua Lake

KAILUA, OAHU:

King, Mrs. W. M. (Beta Ray), and Mrs. Edith Kuhar and Entertainment, Ltd. (Pink Poodle)

WAIKIKI:

Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

SOUTH AMERICA

BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abbe, Virgil
Abernathy, George
Alberts, Joe
All-Dean Circus, F. D. Freeland
All American Speed Derby, and King Brady, Promoter
Allen, Everett
Anderson, F. D.
Andros, George D.
Anthe, John
Arnett, Eddie
Arwood, Ron
Arkwel, Helen
Augler, J. H.
Augler Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit Parade
Bauer, Mrs. Mary
N. Edward Beck, Employer, Rhapsody on Ice
Blumenfeld, Nate
Bologhino, Dominick
Bolster, Norman
Bozerman, Herbert (Tiny)
Braddock, E.
Brannstein, B. Frank
Bruce, Howard, Manager, "Crazy Hollywood Co."
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-ton, John

Capelli Brothers Circus
Carlson, Ernest
Carroll, Sam
Charles, Rex (Rex C. Remond)
Cherry, Alton Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Cooper, Morton
Cooper, Richard
Carry, Beany
Davis, Clarence
DeLya, William
Devilles, Donald
DiCarlo, Ray
Dixon, Jas. L., Sr.
Dodson, Bill
Dolan, Ruby
Drake, Jack B.
Dunlap, Leonard
Eckhart, Robert
Edwards, James, of James Edwards Productions
Fechan, Gordon F.
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
Fetzaru (Fetzaru), Frank
Field, Scott
Finkhustine, Harry
Ford, Ella
Forex, Thomas
Forsua, Jack, Agency
Fox, Jesse Lee
French, Joe C.
Friskey, W. H. Woody
Friendship League of America, and A. L. Nelson
Garces, C. M.
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnay
Gordon, Harry
Gould, Hal
Grayson, Phil
Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskegon, Okla.

Hall, Mr.
Hewlett, Ralph J.
Hobbs, Wilford, Vice-Pres., Artists Booking Corp., Hollywood, Calif.
Hollander, Frank, D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kent, Jack
Kirk, Edwin
Kleve (Davis), Dick
Kline, Hazel
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leathy, J. W. (Lee)
Levickon, Charles
Levin, Harry

Mack, Bee
Magen, Roy
Magee, Floyd
Mann, Paul
Markus, Dewey (Pigment)
Matthews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner, Horse Folios of 1946
McGowan, Everett
Meeks, D. C.

Merced, Gene
Merry Widow Company, Eugene Haskell, Raymond E. Mann, and Ralph Prosser, Manager
Miller, George E., Jr., former Booker's License 1129
Miquelon, V.
Mitchell, John
Montalvo, Santos
Morton, H. W.
Myraer, Jack
Nelson, A. L.
Newbauer, Lillian
New York Ice Fantasy Co., Sam Chalfant, James Blizard and Henry Robinson, Owners
Nixon, Elsworth
Olivieri, Mike
Oshea, Buddy
Oshea, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Peck, Irvin M.
Pier, William H.
Pinter, Frank
Pope, Marion
Raney, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. E.
Rhapsody on Ice, and N. Rev. Beck, Employer
Robert, Harry E. (Hap Robert or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Heary)
Sargent, Selwyn G.
Seay, J. J.
Seabour, Paris
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Coy
Smith, Ora T.
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stover, Bill (also of Banghamton, N. Y.)
Stover, William
Straface, Pete
Straus, George
Stump & Stumpy (Harold Crommer and James Cross)
Summerlin, Jerry (Mara)
Sunbrock, Larry, and his Rodeo Show

Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Tompkins, Tommy
Travers, Albert A.
Wallin, Bob
Walters, Alfred
Ward, W. W.
Watson, N. C.
Wells, Charles
Weintraub, Mr.
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Willis, Sam
Wilson, Ray
Wimberly, Otis
Young, Robert

Town & Country Rest (formerly Silver Dollar)
Wonder Bar, and Roger A. Bernies, Owner

SAYBROOK:
Peace House

COLORADO

RIE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

HARTFORD:
Buck's Tavern, Frank B. DeLuco, Prop.

MOOSUP:
American Legion Club 91

NAUGATUCK:
Zembruksi, Victor—Polish Polka Band

NORWICH:
American Legion Home
Polish Veterans' Club

DELAWARE

WILMINGTON:
Cousin Lee and his Hill Billy Band

FLORIDA

DEERFIELD:
El Sorocco

PORT LAUDERDALE:
Aloha Club

PORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreism
Jacksonville:
Standor Bar and Cocktail Lounge

SENFALL:
Dixie Belle Inn

INDIVIDUALS, CLUBS HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

UNFAIR LIST of the American Federation of Musicians

ALABAMA

MOBILE:
McDaniels, Luke
McGee, Mearley

ARIZONA

DOUGLAS:
Top Hat Club

NOGALES:
Colonial House

PHOENIX:
Fraternat Order of Eagles Lodge Aerie 2957
Plantation Ballroom

TUCSON:
El Tanque Bar

ARKANSAS

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

CALIFORNIA

BAKERSFIELD:
Allenthorp, Carl and/or The Starlite Ballroom and/or The Rollo-Dome Ballroom
Jurez Saloa, and George Benton

BEVERLY HILLS:
White, William B.

EL CAJON:
Casper's Ranch Club

PRESNO:
Elwin Cron, Mr. and Mrs.

HOLLYWOOD:
Norris, Jorge

IONE:
Watts, Don, Orchestra

JACKSON:
Watts, Don, Orchestra

LA MESA:
La Mesa American Legion Hall

LOUISIANA

MONROE:
Ponce Enterprises, and Million Dollar Theatre and Mayra Theatre

MARTINEZ:
Copa Cobanas Club

MENDOCINO COUNTY, CALIFORNIA:
Big Oaks, The

NAPA:
Monte, Bob
Gus Sauer's Steak House

OCEANSIDE:
Town House Cafe, and James Cobana, Owner

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

PITTSBURG:
Bernie's Club

RICHMOND:
Galloway, Kenneth, Orchestra
Lavender, Wm. (Bill)

RIDGECREST:
Pappalardo's Desert Inn, and Frank Pappalardo, Sr.

SACRAMENTO:
Capps, Roy, Orchestra
Consulo, Nat

SAN DIEGO:
American Legion Post 6 Hall
Black and Tan Cafe
Sanchez, Belas (formerly with Cotton Club)
San Diego Speedboat Club
Thursday Club
Uptown Hall
Vasa Club House
Wednesday Club

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

SAN LUIS OBISPO:
Seaton, Don

TULARE:
T D E S Hall

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

WARREN SPRINGS:
Warner's Hot Springs

COLORADO

RIE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

HARTFORD:
Buck's Tavern, Frank B. DeLuco, Prop.

MOOSUP:
American Legion Club 91

NAUGATUCK:
Zembruksi, Victor—Polish Polka Band

NORWICH:
American Legion Home
Polish Veterans' Club

DELAWARE

WILMINGTON:
Cousin Lee and his Hill Billy Band

FLORIDA

DEERFIELD:
El Sorocco

PORT LAUDERDALE:
Aloha Club

PORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreism
Jacksonville:
Standor Bar and Cocktail Lounge

SENFALL:
Dixie Belle Inn

MIAMI:
Heller, Joseph

MIAMI BEACH:
Fried, Erwin

PANAMA CITY:
White Circle Inn, and Mrs. Marie B. Sheans, Cedar Grove

GULF BEACH:
Old Dutch Inn, and Harold Laugha and Cliff Stiles

POMPANO:
Julenes

TAMPA:
Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager

WINTER PARK:
Park Avenue Bar, and Albert Kaucak

KANSAS

CHANUTE:
Eagles Club No. 521 (Formerly Club Forrest)

SALINA:
Woodman Hall

TOPEKA:
Downs, Red, Orchestra
Vinewood Dance Pavilion

WICHITA:
Silver Moon
West Street Supper Club

KENTUCKY

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

PADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

BUNKIE:
Blue Moon Club, and Vines Harris

HUEY:
Oliver

LEESVILLE:
Capell Brothers Circus

WEST BATON ROUGE:
Paul's Place, and Mrs. Paul Pitman

MAINE

GARDINER:
Jackie Nichols Lodge

MARYLAND

BLADENBURG:
Bladenburg Areas (America on Wheels)

BASTON:
Start, Lou, and his Orchestra

MASSACHUSETTS

BOSTON:
Golden Nugget Restaurant

EVERETT:
Parkway Club, The

FALL RIVER:
Durfec Theatre

LAWRENCE:
Zajec, Fred, and his Polka Band

LOWELL:
Golden Nugget Cafe

LYNN:
Pickfair Cafe, Rinaldo Cheverini, Prop.

SIMPSON, Frank

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

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

NORTH READING:
Lavggi Club, Inc.

SHILLEY:
Rice's Cafe, and Albert Rice

SPENCER:
Reardon, Bernard

WEST WARREN:
Quabog Hotel, Erast Drou-dall, Operator

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

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron Colby, Leader

KEENE:
Veterans of Foreign Wars

PITTSFIELD:
Pittsfield Community Band, George Freeze, Leader

WARNER:
Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

BAYONNE:
Knights of Columbus (Columbian Institute)

Polish American Home
Rayed's Taverna
Sonny's Hall, and Sonny Mestans

Stark, John, and his Orchestra

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

CLIFFSIDE PARK:
El Ranchito, and Vincent Brancato, Owner

CLIFTON:
Boeckmann, Jacob
Clifton Casino

EDISON TOWNSHIP:
Ye Cottage Inn, and Ray Wilch

ELIZABETH:
Matulonis, Mike
Reilly's Lounge, and John Reilly

Swyka, Julius
Twin Cities Arena, William Schmitt, Manager

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

HACKETTSTOWN:
Hackettstown Fireman's Band

KEYPORT:
Stager, Walter, Orchestra

MANVILLE:
Al Tobias and His Orchestra

MAPLEWOOD:
Maplewood Theatre

METUCHEN:
Nelson

MONTCLAIR:
Montclair Theatre

MT. HOLLY:
Fireside Restaurant, and Mr. and Mrs. Warren Leary, Props.

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

NEWARK:
House of Brides
Newark Opera House
Mann's Manor
Palm House
Pelican Bar

NEW BRUNSWICK:
Carlano, John
Krug, George S.
Olson, George

NEW MARKET:
Nick's Grove

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jack Haddon Hall Orchestra, J. Baron, Leader

PATERSON:
Airsip
American Legion Band, B. Scilitti, Leader
Paterson Symphonic Band

ROCKELLE PARK:
Swiss Chalet

NEW YORK

BRONX:
Alpha Inn, Pete Mancuso, Proprietor, and Carl Ranford, Manager

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

BROWNVILLE:
Monast, Joseph

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

CATSKILL:
Jones, Stevie, and his Orchestra

COHOS:
Sports Areas, and Charles Gup-till

CUBA LAKE:
Evans Roller Rink

FISHKILL:
Cavaciani's Farm Restaurant, Edw. and Daniel Cavaciani, Managers

HARRISVILLE:
Cheesman, Virgil

MUDSON:
Clermont Inn, and Messrs. Gerald Griffin, Sr. and Jr.
New York Villa Restaurant, and Hazel Unson, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

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

MAMARONECK:
Seven Pines Restaurant

MEDINA:
Moore Lodge No. 789

MOHAWK:
Hurdic, Leslie, and Vinyards

MT. VERNON:
Hartley Hotel

NEW YORK CITY:
Disc Company of America (Asch Recordings)
Norman King Enterprises, and Norman King
Manor Record Co., and Irving N. Bertram
Morales, Cruz
Richman, William L.
Solidaires (Eddy Gold and Jerry Isaacson)
Stork Club
Willis, Stanley

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

OLBANY:
Wheel Restaurant

POUGHKEEPSIE:
Soper, Daniel

RAVENA:
VFW Ravens Band

RIDGEWOOD, L. I.:
Joseph B. Garity Post 562,
American Legion, Commander
Edmund Rady

RIVERHEAD, L. I.:
Reggula's Corners, and Michael Demchuk

ROCHESTER:
Loew's Rochester Theatre, and Lester Pollock
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
State Restaurant

SCHENECTADY:
Top Hat Orchestra

STRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio (Salvatore Coriale, Leader, and Frank Coriario)

VESTAL:
Vestal American Legion Post 69

WELLSVILLE:
VFW Club

LOUISIANA:
Rollins, Tommy, Orchestra

POPLAR BLUFF:
Lee, Duke Doyle, and his Or-chestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

MONTANA

BOULDER:
Diamond S. Ranchotel, The

WEST YELLOWSTONE:
Tepee Bar

NEBRASKA

ARLINGTON:
Arlington Ballroom, and Floyd Paul

CRETE:
Blue River Lodge Dance Hall, and Henry Zahoreck, Mgr.

LINCOLN:
Area Roller Skating Club
Lee Drive Inn, Lee Franks, Owner
Royal Grove
Shar-Mar
Sunset Party House

NEVADA

ELY:
Little Casino Bar, and Frank Pace

LAS VEGAS:
Soukup, Robert

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron Colby, Leader

KEENE:
Veterans of Foreign Wars

PITTSFIELD:
Pittsfield Community Band, George Freeze, Leader

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Flanders' Orchestra, Hugh Flanders, Leader

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Maplewood Theatre

METUCHEN:
Nelson

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Montclair Theatre

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Newark Opera House
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Palm House
Pelican Bar

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Krug, George S.
Olson, George

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Nick's Grove

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jack Haddon Hall Orchestra, J. Baron, Leader

PATERSON:
Airsip
American Legion Band, B. Scilitti, Leader
Paterson Symphonic Band

ROCKELLE PARK:
Swiss Chalet

NEW YORK

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BROOKLYN:
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BROWNVILLE:
Monast, Joseph

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

CATSKILL:
Jones, Stevie, and his Orchestra

COHOS:
Sports Areas, and Charles Gup-till

CUBA LAKE:
Evans Roller Rink

FISHKILL:
Cavaciani's Farm Restaurant, Edw. and Daniel Cavaciani, Managers

HARRISVILLE:
Cheesman, Virgil

MUDSON:
Clermont Inn, and Messrs. Gerald Griffin, Sr. and Jr.
New York Villa Restaurant, and Hazel Unson, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

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

MAMARONECK:
Seven Pines Restaurant

MEDINA:
Moore Lodge No. 789

MOHAWK:
Hurdic, Leslie, and Vinyards

MT. VERNON:
Hartley Hotel

NEW YORK CITY:
Disc Company of America (Asch Recordings)
Norman King Enterprises, and Norman King
Manor Record Co., and Irving N. Bertram
Morales, Cruz
Richman, William L.
Solidaires (Eddy Gold and Jerry Isaacson)
Stork Club
Willis, Stanley

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

OLBANY:
Wheel Restaurant

POUGHKEEPSIE:
Soper, Daniel

RAVENA:
VFW Ravens Band

RIDGEWOOD, L. I.:
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American Legion, Commander
Edmund Rady

RIVERHEAD, L. I.:
Reggula's Corners, and Michael Demchuk

ROCHESTER:
Loew's Rochester Theatre, and Lester Pollock
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
State Restaurant

SCHENECTADY:
Top Hat Orchestra

STRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio (Salvatore Coriale, Leader, and Frank Coriario)

VESTAL:
Vestal American Legion Post 69

WELLSVILLE:
VFW Club

SOUTH RIVER:
Barrows, Charles
Saunders, Lec, Orchestra, Leo Moken, Leader

SOUTH SOMERSET:
Polish Falcons of America

UNION:
Club Royale, and Harold Ricks

WEST ORANGE:
Ye Olde Mushroom Farms, and Herah Solomon, Proprietor

NEW MEXICO

ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

RUIDOSO:
Davis Bar
Martin's Dine and Dance and Bar, and Martin and Jerry Grindstad, Owners

NEW YORK

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Monast, Joseph

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Lafayette Theatre
Wells, Jack
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Jones, Stevie, and his Orchestra

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Sports Areas, and Charles Gup-till

CUBA LAKE:
Evans Roller Rink

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Cavaciani's Farm Restaurant, Edw. and Daniel Cavaciani, Managers

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Cheesman, Virgil

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Reggula's Corners, and Michael Demchuk

ROCHESTER:
Loew's Rochester Theatre, and Lester Pollock
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
State Restaurant

SCHENECTADY:
Top Hat Orchestra

STRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio (Salvatore Coriale, Leader, and Frank Coriario)

VESTAL:
Vestal American Legion Post 69

WELLSVILLE:
VFW Club

NORTH CAROLINA

ASHEVILLE:
Propec, Fishough Lee

FAYETTEVILLE:
Smith, Robert (Bob)

KINSTON:
Parker, David

WILMINGTON:
Village Bar, and E. A. Lehto, Owner

OHIO

AKRON:
American Legion Post 209, and American Legion Hall
South Akron Eagles Club and Hall

ALLIANCE:
Lexington Grange Hall

CANTON:
Palace Theatre

CINCINNATI:
Steamer Arakon

OSHOCTON:
Lake Park

CUYAHOGA FALLS:
Fraternel Order of Eagles Club and Hall

DAYTON:
Mayfair Theatre, and Dwaia Esper

The Ring, Maura Paul, Operator

GENEVA:
Blue Bird Orchestra and Larry Parks
Municipal Building
North Carter Tavern

HARRISBURG:
Hubbs-Hubbs Night Club

HOLGATE:
Swiss Garden, George K. Bronson

LIMA:
Bilger, Lucille

MIDDLETOWN:
Homestead Inn, and Bertha Weidner

NEWARK:
Eagles Lodge

NEW LYONS:
Pawns Ballroom

PAINESVILLE:
Cherry Tavern

PORTSMOUTH:
Moore Lodge Hall, and LeRoy Hornung, Manager
Rose, Robert

RAVENNA:
Ravenna Theatre

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

VAN WERT:
Underwood, Don, and his Orchestra

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Peffley, Grange Master

STANFIELD:
Jesse James Club, and James Mosso

TILLAMOOK:
Juno Inn, and Andy Wehinger, Prop.

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club

BADEN:
Byersdale Hotel

BEAVER FALLS:
VFW Post No. 49

CENTRAL CITY:
American Legion

EAST STROUDSBURG:
Locust Grove House

ERIE:
Haener Orchestra, The

FALLSTON:
Valley Hotel

FEDERICKSBURG:
Vernon Volunteer Fire Co.

LEBANON:
Sholly's Tavern

LEHIGHTON:
Zimmerman's Hotel, and Wm. Zimmerman, Prop.

MEADVILLE:
I. O. O. F. Hall

MOUNTAIN HOME:
Coutanzo, Vinc, Orchestra
Onawa Lodge, B. Shianina, Prop.

MT. PLEASANT:
American Legion Post No. 446

NEW FLORENCE:
Veterans of Foreign Wars

NEW BENSINGTON:
American Folk Musicians Association
Gable Inn

PHILADELPHIA:
Allen, James, Orchestra
Palladium Ballroom, and Moe Greenberg

PITTSBURGH:
Club 22
Lust, Grace

PUNXSUTAWNEY:
American Polka Musicians Association, and Bud Moore

READING:
Bacz, Stephen S., Orchestra

ROBINSON:
Pork's Taverna

ROULETTE:
Brewer, Edgar, Roulette House

SCOTTDALE:
Moore Lodge No. 194

SHAMOKIN:
Maine Fire Company

SIGEL:
Sigel Hotel, and Mrs. Tillie Newhouse, Owner

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Polka Bar

UNIONTOWN:
Melody Rink and W. Gammann

VINTONDALE:
V. F. W.

WHITNEY:
Pipetown Hotel

YORK:
14 Karat Room, Gene Spangler, Proprietor
Reliance Cafe, Robert Klim-hist, Proprietor

RHODE ISLAND

BRADFORD:
Rendezvous Restaurant

NEWPORT:
Frank Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

SPARTANBURG:
Spartanburg Country Club, J. E. (Whitey) Harling, Manager

TENNESSEE

BRISTOL:
Knights of Templar

JACKSON:
SPO Fraternity
Supper Club

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
La Terraza Club, and Florencio Gonzalez
The Lighthouse
Luna, Leopoldo
Santikos, Jimmie
Tamez, Genaro
Tinas, T., and his Band

EL PASO:
Club Society, and Melvin Ger-ret, Owner-manager

PORT WORTH:
Cunningham, H. H.

GALVESTON:
Sons of Herman Hall

PORT ARTHUR:
DeGrane, Lenore

SAN ANTONIO:
Club Bel-Air, and John W. Moreland
Hancock, Buddy, and his Orchestra
Rodrigues, Oscar

UTAH

OGDEN:
Chic Chic Inn

SALT LAKE CITY:
Avlon Ballroom

VIRGINIA

ALEXANDRIA:
Alexandria Areas (America on Wheels)
Nightingale Club, and Gen. Davis, Prop., Jas. Davis Manager

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
OH Bent Club
Victory Supper Club

WINCHESTER:
VFW Ladies Auxiliary

WASHINGTON

OMAK:
Moran, Rita
Pauls Cafe
Schaller, Carl A.

SEATTLE:
Tusado Club, C. Bates, Owner

WEST VIRGINIA

FAIRMONT:
Coy Spoon, and Adda Davis and Hotel Works
Ulom, A. B.

CRAFTON:
City View, Tony and Daisy
Olivia, Prop.

KEYSTONE:
Calloway, Franklin
FAKESBURG:
Moore, Wayne

WISCONSIN

ANTIGO:
Tune Twisters Orchestra, Inc. J.
Jelke, leader

AVOCA:
Avoca Community Hall
Melody Kings Orchestra, John
Marshall, leader

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCELL:
Miller, Earl, Orchestra
Peckham, Harley
Sid Earl Orchestra

DURAND:
Weiss Orchestra

MENASHA:
Trader's Tavern, and Herb
Trader, Owner

MILWAUKEE:
Moede, Mel, Band

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

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

OSGO:
Osago City Hall

PARKSVILLE:
Fox River Valley Boys Orches-
tra, and Phil Edwards

PORT WASHINGTON:
Ione Acres Ballroom, and
Hele Thomas and Dan Jones

REWEY:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

DISTRICT OF COLUMBIA

WASHINGTON:
Elmer's Franklin Park Cafe
Johnny's Grill
National Arena (America on
Wheels)
Star Duet Club, Frank Moore,
Proprietor
Starlight Cafe
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Wells, Jack

HAWAII

HONOLULU:
9th State Recording Co.
Screno, Eddie

CANADA

ALBERTA

CALGARY:
Calgary Stampeder Football
Club, and Calgary Quarter-
back Club

STYLVAN LAKE:
Prom Dance Hall

BRITISH COLUMBIA

VANCOUVER:
Cullen, Jack
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO

ATY:
Ayr Community Centre
The Tartans Orchestra

BELLEVILLE:
Rosemont
Tobac Gardens, and Hogo Dig-
gins and his Orchestra

BRANTFORD:
Silver Hill Dance Hall
CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor

INGERSOLL:
Beasch, Wm., and his Melody
Ramblers

MERRITON:
Granadians Trumpet Band

NIAGARA FALLS:
McGregor, Mrs. Helen
Radio Station CHVC, Howard
Bedford, President and Owner
Rosa, Bob
Ukrainian Greek Orthodox Hall
Uncle Sam's Hotel, Ivan Popo-
vich, Owner
Winters, Tex (Hector Paquet)
Zabor, Ralph, and his Or-
chestra

OSOODON:
Lighthouse

OTTAWA:
Navas Community Centre, and
Wesley Savage, Mgr.

TORONTO:
John D. Bradley Co. Advertis-
ing, and John D. Bradley
Crest Theatre
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trusmy Band
Mercury Club
Mitford, Bert
Three Hundred Club
Toronto Ladies' Pipe Band

QUEBEC:
Canadian and American Book-
ing Agency
Konstantinos, Nick

REPENTIGNY:
Casablanca Hotel

ROUIN:
Radio Hotel

ST. JULIENNE:
Central Hotel

ST. ROSE DE LIMA:
Greber's Hotel, and Geo. Bri-
bois, Owner, and Geo. La-
fontaine, Manager.

VALDREUIL:
Vaudreuil Inn

EAST TEMPLETON:

The R-100, and Ernest
Denault, Prop.
Williams, Russell

GATINEAU:
Manoir Papineux, and others
George Benvenue and
Russell Williams

HUDSON:
Chateau Du Lac

LAPRAIRIE:
Boulevard Hotel

L'ASSOMPTION:
Au Miami Hotel, Roland Allis,
Owner

LEVIS:
Auberge de la Colonne, Paul
Bourret and Romeo Drolet,
Co-Props.

MONTREAL:
Bard's Cafe
Bal Tabarin
Clover Cafe, and Jack Horn
Continental Club
Gagnon, L.
Gaucher, O.
Havana Club
Lanterne Cafe
Lapierre, Adrien
Main Cafe
Arthur Murray School of
Dancing
Orleans Agency, and Paul
Paquin
Rainbow Grill

QUEBEC:
Canadian and American Book-
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Konstantinos, Nick

REPENTIGNY:
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Greber's Hotel, and Geo. Bri-
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VALDREUIL:
Vaudreuil Inn

SASKATCHEWAN

PORT KATCHELLE:
Sunset Pavilion, The
Waterman, Fred, Orchestra

REGINA:
Booster Club, The
Rouge Club, The
Saskatchewan Roughriders
Football Club, The

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Capell Brothers Circus
K.T. Bohumir and his Symphony
Orchestra
Sanford, J. Warren
Wells, Jack

FOR SALE—Martin Bb Sousaphone, \$250.00;
King double bell euphonium, \$165.00; Cerveny
Bb Sousaphone and several other instruments.
Lit. W. B. Holl, 1125 Chandler St., Danville,
Illinois.

FOR SALE—Gresch country club guitar with case;
two pickups, beautiful cadillac green, gold
fixtures; custom made for studio man, never
played. Save about \$200.00, price \$300.00 cash.
Robert Winchburn, 548 1/2 Fernwood Ave., Holly-
wood 27, Calif. HO 3-0766.

FOR SALE—W. S. Haynes flute; just recon-
ditioned by the master flute craftsman Al Weatherly.
No. 19900 (slightly heavier tubing than the
latest models), handmade, French model, C foot;
\$350.00. M. V. Navarro, 136 West 74th St.,
New York 23, N. Y. TR 4-8523.

FOR SALE—W. S. Haynes Paris trumpet Bb, large
bore, 2 1/2 lanced action; seldom used, just like
brand new, \$110.00. A. Fusco, 394 Richmond
Ave., Staten Island 2, N. Y. Gibraltair 8-0976.

FOR SALE—500 Bing Crosby records, dating from
the "Rhythm Boys" to present. Jimmie Gordon,
1491 Blake St., Berkeley 2, Calif.

FOR SALE—Band music, some used; list on re-
quest. Large size numbers, \$1.50 each; medium,
sixty cents each; small, thirty cents each; over
five-hundred numbers, many never used. Stanley
Ryba, 322 Jones Ave., Burlington, N. J.

FOR SALE—Greville flute and case; in fine con-
dition except for reed pads; \$50.00. Will
send C.O.D. R. F. Swank, 505 North Third
St., Catawissa, Pa.

FOR SALE—Brand new library just written; mod-
ern sound, also tenor trumpet and rhythm; fine
standards, good Latin, waltzes; everything modern
band needs. 100 arrangements, free list, will
sell all or part. Charlie Price, Danville, Va.

FOR SALE—Buffet bass clarinet; single octave
key, low Eb; like new and perfect, \$300.00.
Set of Buffet clarinets, Bb and A, with case;
21000 series, excellent instruments, \$300.00 the
set. Joseph Title, 64-10 C 186 Lane, Flushing,
N. Y. OLYMPIA 8-4339.

FOR SALE—Cello trunk with extra compartments,
ample room for extra suit, shoes, etc. All in
good condition, \$75.00. Will send photographs
if interested. Ralph Stevens, 3708 East 61st St.,
Kansas City 30, Mo.

FOR SALE—Bacon No. 6 ne plus ultra banjo;
custom built about 1930; perfect condition,
beautiful tone, \$585.00. Write for detailed descrip-
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Calif.

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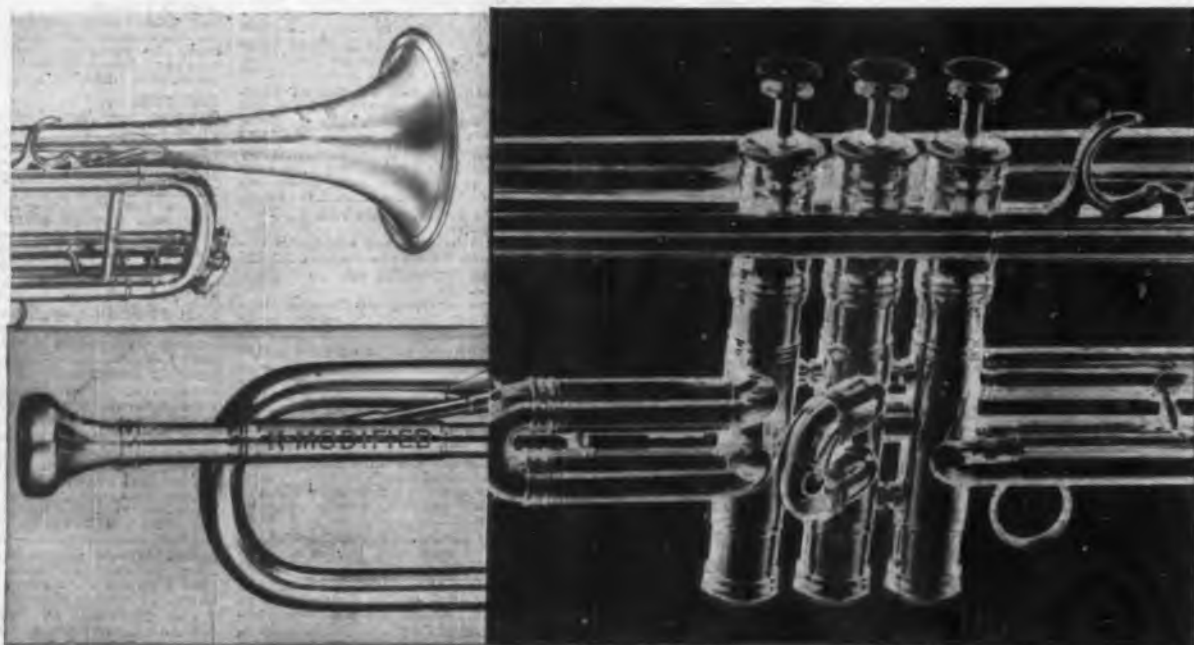
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