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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name COLORED MUSICIANS CLUB

other names/site number Office of the Buffalo Local 533 of the American Federation of Musicians

name of related multiple property listing N/A

2. Location

street & number 145 Broadway [] not for publication

city or town Buffalo [] vicinity

state New York code NY county Erie code 029 zip code 14203

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

Roger David Muly
Signature of certifying official/Title

7/2/2018
Date

DEMP
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that the property is:
 - entered in the National Register [] see continuation sheet
 - determined eligible for the National Register [] see continuation sheet
 - determined not eligible for the National Register
 - removed from the National Register
 - other (explain) _____

for *Alexis Oberman*
Signature of the Keeper

8/28/18
date of action

COLORED MUSICIANS CLUB

Erie County, New York

Name of Property

County and State

5. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>0</u>	TOTAL

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE/specialty store

SOCIAL/clubhouse

SOCIAL/clubhouse

RECREATION AND CULTURE/museum

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

LATE 19th AND EARLY 20th CENTURY AMERICAN

foundation stone

MOVEMENTS/Commercial Style

walls brick

roof membrane

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

COLORED MUSICIANS CLUB

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

Areas of Significance:

(Enter categories from instructions)

Ethnic Heritage (Black)

Performing Arts (Music)

Social History

Period of Significance:

1934 - 1969

Significant Dates:

1934, 1944, 1969

Significant Person:

N/A

Cultural Affiliation:

African American

Architect/Builder:

Joseph J. Geigand

COLORED MUSICIANS CLUB

Name of Property

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10. Geographical DataAcreage of Property .04 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

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Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared Byname/title contact: Jennifer Walkowski, Historic Preservation Specialist
(from a draft and research by Craig Steger)organization New York State Historic Preservation Office date June 19, 2018street & number Peebles Island Resource Center, PO Box 189 telephone (518) 268-2137city or town Waterford state NY zip code 12188**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location
 A **Sketch map** for historic districts and properties having large acreage or numerous resources.

PhotographsRepresentative **black and white photographs** of the property.**Additional items**

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Narrative Description of Property

The Colored Musicians Club is a two-story brick commercial building located at 145 Broadway in the city of Buffalo, Erie County, New York. The building is located just east of downtown, along what once served as a primary commercial artery through the city. The building is part of the Michigan Street African American Heritage Corridor, a National Heritage Corridor.

The Colored Musicians Club is located on the south side of Broadway, between Oak Street and near the street's intersection at Michigan Avenue. Broadway is a major route running from downtown Buffalo, to the eastern suburbs, and this artery remains a busy and heavily trafficked thoroughfare. This area was historically densely built up, on the fringe of Buffalo's commercial downtown area, and it still retains much of this feeling although some buildings have been lost. A parking area is located to the south and east of the building, while late nineteenth and early twentieth century commercial buildings are present to the north and west. Streetscaping in the area is minimal, with no trees or planted median, wide concrete pedestrian sidewalks, and granite curbing typical of most downtown streets.

Exterior

The Colored Musicians Club building is a two-story rectangular brick commercial building with a brick foundation and a flat roof. A hard-baked solid red face brick is used on the main north elevation, while common brick is used on the other elevations. The primary north façade consists of a modern ground floor storefront set between extant cast iron pilasters, with a wide band of contemporary windows on the second floor. The main elevation is surmounted by a decorative parapet consisting of a brick corbelled table with a shaped parapet with a carved sandstone block inlaid into the brick that reads "Zifle's."

The ground floor of the north elevation, while consisting of modern replacement materials, is consistent with the historic configuration of the storefront and entrances as indicated on the original floor plans. Entry into the first floor retail/museum space is through a recessed entry which retains the historic green and white mosaic tile flooring with a Greek key motif border, flanked by two display windows. The entry door to the upper floor is located at the east corner, consistent with the historic configuration. Across the entire storefront above the first floor is a painted mural consisting of various figures of the Buffalo and national jazz music scene, painted by local musician and artist Herbie Small Jr. in the 1980s. Above this, a brick spandrel contains lettering identifying the building as the "Colored Musicians Club." The second floor consists of a full-width band of windows with a simple continuous engineered stone sill (called "Litholite" on the plans). The four-part window unit consists of glazed and solid panels and dates to within the last decade. While the window unit itself is non-historic, it is set within the original masonry

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COLORED MUSICIANS CLUB

Name of Property

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opening and is similar to the historic wood window configuration that is shown on the historic plans. The building is crowned with decorative brick consisting of a corbelled table with a saw-tooth brick band set between two slightly projecting corner elements. A Medina sandstone block reading "Zifle's" is set into a slightly raised parapet, and the entire parapet is topped by a Medina sandstone cap.

The east and west elevations, which were never intended to be viewed due to original neighboring buildings, are simple, common brick. Fenestration on these elevations consists of single, one-over-one non-historic windows set in segmental arched openings with a simple stone sill. The west elevation has three windows of this type on the first floor, located toward the south end, and six of these windows on the second floor, again set toward the south end of the building. The east elevation has a single window, set approximately at the center of the building, on the ground floor. The upper floor has a group of three windows approximately near the center of this elevation. The two windows to the north are one-over-one double-hung wood sash; however, the window to the south is a paired one-over-one double-hung sash window unit set into a new punched opening. Another window opening is visible to the south on the second floor but has been infilled with brick. The south elevation features irregular fenestration. At the center of the building, on the first and second floors, a one-over-one double hung window is set into the historic segmental arched window opening. A paired window with a steel header is located at ground level near the east corner of the south elevation, illuminating access to the basement; this feature appears on the historic drawings. A smaller one-over-one window is set into a punched opening, just to the west of the second-floor historic window opening and is a modern alteration.

Interior

The interior of the building contains two floors and a basement, with a stair located at the northeast corner of the building, allowing direct access from outside to the second floor, and a secondary circulation stair at the southeast end of the building. The ground floor consists of a large open interior space, now used as an interpretive museum. The second floor still houses the Colored Musicians Club. The primary north stair provides access directly from Broadway and is a straight-run stair. In the small side entry vestibule, a door at the west accesses the first-floor museum space. The stair is carpeted but retains its beadboard wainscot. Brightly painted artwork decorates the plaster walls, and the ceiling in the stair is simple plaster. The secondary stair is a switch-back stair with landings and has wood treads and risers, and wood beadboard. While plans indicate that this stair was originally open, on the second floor it is covered to provide additional storage.

The basement, which is accessed via the south stair, consists of a large storage room, with a central row of support columns. The floor is concrete and the walls are stone block. On the east side of the basement

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COLORED MUSICIANS CLUB

Name of Property

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are located two separate storage rooms, accessed by period four-paneled wooden doors from the larger room, which runs the length of the entire building from the north and south. These storage rooms are accessed with historic paneled wood doors.

The first-floor space historically housed a wide range of offices and commercial spaces, and was designed as a large, open, flexible space. Between December 1934 and January of 1969, the first floor housed the offices of the Local 533 union. The first floor was redesigned as a museum and interpretive center in 2012, and while it is filled with new displays and memorabilia, it retains the open sense of space and volume that was shown on the original plans. Partitions used for display are only partial height. Flooring is modern carpet tile, while the walls are simple plaster. The ceiling in the space retains its historic patterned tin ceiling tiles and border. Exposed mechanicals are present in the space, along with a series of modern lighting and schoolhouse-type fixtures. A historic paneled wood door from the museum space to the north basement stair is present, which is similar to the door between the museum to the second-floor stair at the north. A reception desk is located toward the northwest near the entrance. A restroom is located at the southwest corner of the space, which is consistent with their historic location compared to the original plans for the building. Adjacent to the restroom is a closet which retains its historic wood door.

The second floor houses the actual Colored Musicians Club. This space appears to largely date to ca. 1934 when the club was established. There are three primary areas on this floor; the north area contains an office, the middle and largest area contains the bar and music club, and the southern area contains restrooms and the secondary stair. When entering from the primary stair from the north elevation on Broadway, visitors enter directly into the club area. The entry door into the club appears to date to the 1930s and has a large peep hole to view entrants.

The club space is defined by modest, simple materials. The flooring is a vinyl composition tile, perhaps dating to the mid-twentieth century. The walls have a smooth finish below a chair rail, with beadboard paneling above, which appears to be historic in nature. The ceiling has a suspended acoustical tile grid that helps conceal the mechanical systems; however, above this is the full-height of the space with a plaster ceiling. Simple wood moldings frame the windows and doors and the space has a simple wood baseboard. Perhaps the most character-defining feature of the club space is the bar. Located along the east wall near the center of the space is a large, simple wood bar with curved corners that appears to date to the 1930s. The bar is finished with a dark mahogany veneer and is topped by a lighter maple top with a slightly raised lip. The sleek bar has curved corners at both ends. Behind the bar is a complementary dark wood cabinet and back panel with shelves and a mirror, with a modest Art Deco curved shape.

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Historically, the north office area was used by the Local 533 and presently is used for storage. While this area appears to have been slightly modified from the original plans, the materials used appear to date these changes to the era during which the Colored Musicians Club and Local 533 occupied the space, sometime around the mid-twentieth century. The door to access this area is a historic paneled wood door, one of the few remaining examples left in the building. The north office area has a small corridor off of which is a small room to the west. Mid-century red and black floor tile is present in both areas, and historic wood baseboard and door surround moldings, both with a simple profile, are present. The small office room has simple plaster walls, with the same wood baseboard as that in the hallway. While the room has a suspended acoustic tile ceiling, the original plaster ceiling is above.

The southern storage and utility area is modest in finishing and materials. There are two separate restrooms located toward the southwest corner. While the westernmost restroom appears on the historic plans, it's evident that a storage closet was modified into the adjacent bathroom, although the door openings and locations appear to be original. While these are indicated on the historic floor plans, the doors are non-historic unpannelled hollow-core doors and the fixtures and materials in the restroom interiors have modern fixtures and finishes. At the southeast corner is located a modified storage area, which was created by installing a floor over the secondary access stair, which is accessible via a hatch. This area has a sheet vinyl floor, plaster walls with a beadboard wainscot, and a simple plaster ceiling.

Despite some modern improvements made to the building, the Colored Musicians Club retains many of the key features and spaces from the period of significance. While the storefront is modern, the configuration is historic, with a recessed center entrance. The off-center entry that leads to a long, narrow stair provides access to the upper floor club room, as it did historically. While the ground floor now contains an interpretive museum installation, none of the walls are full-height and the space retains its open sense of volume, revealing the pressed metal ceiling. Upstairs, the club room itself appears little changed, with its large, simple interior still serving as a container for the musical and social activity within. The bar is in its original, historic location. While now used for storage, the smaller rooms at the north end of the second floor retain their historic configuration and mid-century materials to the era when these were utilized as offices for the music union. Overall, the simple, functional building retains sufficient integrity to the key areas and features to speak to its significance as a music club and union office.

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COLORED MUSICIANS CLUB

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Statement of Significance

The Colored Musicians Club, in Buffalo, Erie Co, is significant under criterion A in the areas of ethnic history, social history, and music as the home of one of the oldest continually operating African American musicians clubs in the country and as the offices of Buffalo Local 533, an early African American union of musicians. Both organizations were formed in response to racism and segregation in Buffalo's musical community, and together they are significant in documenting the artistic, social and economic history of Buffalo's African American musicians in the first half of the twentieth century. Buffalo Local 533, the eighth, segregated stand-alone union in the United States, was formed in 1917, after a group of Buffalo's African American musicians were rejected by Local 43, the city's only American Federation of Musicians (AFM) union, which had total control of virtually all well-paying performance venues in the city. The club was informally created the following year to give union members a place to socialize and improve camaraderie. Local 533 and the Colored Musicians Club had largely overlapping membership but were always fully independent of each other in all respects. Local 533 served as the organizational structure for the musicians, while the Colored Musicians Club provided "for the welfare and entertainment of its members."¹ Between 1917 and 1934, the club and Local 533 functioned together in donated or leased spaces within a five block area in Buffalo's predominantly African American neighborhood, centered at Broadway and Michigan Streets. After both organizations started renting space in the nominated building, 145 Broadway, in 1934, many of the era's most prominent musicians visited the building in order to finalize their AFM contracts, acquire permission to play in local venues, and pay performance fees after their shows. The club is significant in facilitating numerous performances of many of the most famous jazz bands and rhythm and blues bands in American history in Buffalo, and notables, including Duke Ellington, Ella Fitzgerald, Louis Armstrong, Nat "King" Cole, Miles Davis, Cab Calloway and many others, often stayed to eat, socialize, and play in impromptu and scheduled jazz jam sessions in the club. Throughout its history, the union developed many innovative programs and practices to protect the livelihoods of its members, which had a positive impact on the robust Buffalo music scene and the development of jazz in America.² The union was also extremely active in matters of civil rights and racial equality. Local 533 established a fund for emergency loans (1919), death benefits (1926), and a credit union (1940) for its members.³ The importance of these programs, which were limited or unavailable for all African Americans during the early twentieth century, made it possible for local musicians to stay employed under the auspices of the union even in the lean times during two World Wars, the Great

¹ Colored Musicians Club Constitution and By-Laws, August 10, 1935 [**Appendix 1**].

² While evidence suggests that this property may also be significant in the history of jazz because of certain innovations that took place here associated with the development of bebop, this area of significance is not documented in the current nomination; it may be added at a later time.

³ Richard Kenneth McRae, "Musicians Association Local 533 of the American Federation of Musicians, and its Role in the Development of Black Music in Buffalo, New York" (master's thesis, State University of New York at Buffalo, 1993), 100.

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COLORED MUSICIANS CLUB

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Depression, Prohibition and the early Civil Rights era. The period of significance begins in 1934, when Local 553 and the Colored Musicians Club first moved into the building, and closes in 1969, when the Local 533, composed of black musicians, merged with the Local 43, the union of white musicians. While the Colored Musicians Club still operates today, serving as a hub for local and regional musicians and performances, this period marks the era during which the club and the union was at its most significant as a refuge for African American musicians.

Charles Zifle and the Zifle Building

Charles J. Zifle was born in Germany in 1856 and immigrated to Buffalo, New York, in 1870.⁴ By 1900, Buffalo had a large German population, with over one-half of the city of German origin; most of its skilled workers were German, many public schools taught exclusively in German, and some of Buffalo's Germans even advocated for the city to be bilingual, with all laws and ordinances in German and English.⁵ This is described in greater detail in the following section (*Changing Demographics of the Broadway/Michigan Neighborhood and the Emergence of the "Tenderloin District"*). In 1874, at the age of 18, Zifle was first listed as a self-employed shoemaker with a business at 389 William Street.⁶ In 1878, he was first mentioned as the co-owner of a shoe manufacturing, repair, and retail store at 153 Broadway as Duerr and Zifle. In this same year, he also had an unspecified business at 433 Eagle Street.⁷ The first reference to a Zifle's shoe store at 145 Broadway was published in 1893.⁸ Maps indicate that this early building was a modestly sized 2-story wood framed building. Zifle had his business in this building and lived there with his family between 1889 (possibly as early as 1881) and 1910.⁹ His wood frame shoe store at 145 Broadway had fires in 1892, 1898, and 1910.¹⁰ From 1875-1910, Zifle was frequently interviewed chastising city officials and law enforcement regarding the lawlessness in the large number of marginally regulated "concert halls," gambling establishments, and brothels of the "Tenderloin District" surrounding

⁴ Thirteenth census of the United States taken in the year 1910, Statistics for New York, U.S. Department of Commerce and Labor, Bureau of the Census, Government Printing Office, Washington, 1913, 127, sheet 1A, line 16. **Also**, Twelfth census of the United States taken in the year 1900, Schedule No. 1 – Population. Supervisor's District No. 17, Enumeration District No. 47, State of New York, Erie County, sheet No. 4, June 5-6, 1900.

⁵ Richard C. Brown, Bob Watson, *Buffalo: Lake City in Niagara Land* (USA: Windsor Publications, 1981), 184-185. **Also**, Mark Goldman, *High Hopes: The Rise and Decline of Buffalo, New York* (Albany: State University of New York Press, 1983), 72-73, 75, 77, 177.

⁶ Buffalo City Directory for the Year 1873 (Buffalo: Warren, Johnson & Company), 618.

⁷ Buffalo City Directory for the Year 1878 (Buffalo: Courier Co.), 640.

⁸ "A dishonest boy," *Buffalo (NY) Express*, December 9, 1881. **Also**, Buffalo City Directory, 1893 (Buffalo: Courier Co.), 1219.

⁹ Buffalo City Directory for the Year 1888 (Buffalo: Courier Company), 1051. **Also**, Buffalo [City] Directory, 1911 (Buffalo: Courier Company), 1397.

¹⁰ *Proceedings of the Common Council of the City of Buffalo, January 1, 1892 - December 31, 1892* (Buffalo: Haas & Klein Printers, 1893), 645. **Also**, "Overcome by smoke. Woman was unconscious and policeman also was close to death," *Illustrated Buffalo (NY) Express*, March 13, 1898. **Also**, "Family away when fire attacks home. Ziffle [sic] says he left gas lighted in rear of store," *Buffalo (NY) Courier*, April 18, 1910.

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COLORED MUSICIANS CLUB

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Broadway/Michigan. Probably originating in New York City in 1876, the name Tenderloin District was used throughout the United States in this time period for a “red-light” district.¹¹ In 1900, Zifle’s long campaign succeeded when the city abolished the concert halls, renowned for their gambling and drinking culture. During his testimony at the final public hearing, he acknowledged his gambling habit, which he may very well have practiced at these same establishments.¹²

After the April 18, 1910 fire, Zifle sold-off his fire-damaged inventory at nearby shoe stores.¹³ Perhaps the loss of his business, coupled with the increasing development during the early twentieth century as commercial growth radiated out of downtown Buffalo and east down streets like Broadway, encouraged Zifle to focus on real estate development. Between June 16 and 28, 1910, Zifle obtained a mortgage and received a building permit to construct a two-story masonry building to replace the wood frame structure. (**Appendix 2**). Construction was completed in late 1910 and the building was prominently labeled “Zifle’s.” It featured a shaped parapet with a carved sandstone block inlaid into the brick (City of Buffalo records indicating a 1910 construction date appear in **Appendix 3**). It appears to have been the first building designed by Buffalo architect Joseph Geigand, who included complete specifications for its construction with the building permit. This rare document, which demonstrates the limited degree to which the building has been modified since it was built, appears in **Appendix 4**. A partial listing of Geigand’s buildings is included in **Appendix 5**.

It appears that Zifle never resided at 145 Broadway after the construction of the new building and never reopened his shoe business. From 1911 to 1928, Zifle was listed as a salesman living with his family at 152 Northampton Street, 1.6 miles north of Broadway. As a 54-year old man, it seems most likely that Zifle decided he could best support his family while renting his new building and becoming a salesman at a popular downtown department store.¹⁴ Starting in 1911, he leased 145 Broadway to commercial tenants, including various business offices, clothing manufacturers, cigar makers, retail shops, and a billiard parlor.¹⁵ Zifle lived another eighteen years, dying at age seventy-two in 1928.¹⁶

¹¹ “Concert halls is worst evil. Business Men's Central Council pass resolution asking that no more licenses be granted. Hint police protection. Indifferent telephone service one subject of discussion at Business Men's meeting,” *Buffalo (NY) Courier*, October 6, 1900. **Also**, “Williams, 'Ex-Czar' of Tenderloin, Dies.” *New York Times*, March 26, 1917.

¹² “Without a single 'no.' Committee votes to abolish concert halls. Waring’s plea for them. He says Mayor is to blame for letting bad ones exist. Pastor Stauffer makes a few bold statements and Charles Zifle cites his son as an example,” *Buffalo (NY) Express*, October 19, 1900.

¹³ “Personals. Three thousand pairs of men’s shoes and oxfords,” *Buffalo (NY) Courier*, May 15, 1910. **Also**, “Help wanted – Female. Wanted – Five hundred ladies to buy \$3 to \$5 shoes, oxfords, and \$1.98 slippers from the fire stock of Chas. Zifle, 145 Broadway, at Michael’s Shoe Store, 138 Seneca Street. Home of shoe bargains,” *Buffalo (NY) Courier*, May 21, 1910.

¹⁴ Buffalo [City] Directory 1912 (Buffalo: Courier Company), 504.

¹⁵ The full history of the wood frame and masonry buildings located at 145 Batavia/Broadway Streets from 1848-1969 appears in **Appendix 6**.

¹⁶ “Died. Zifle – In Buffalo, May 9, 1928,” *Buffalo (NY) Courier-Express*, May 10, 1928.

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COLORED MUSICIANS CLUB

Name of Property

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Changing Demographics of the Broadway/Michigan Neighborhood and the Emergence of the "Tenderloin District"

Batavia (later Broadway) Street was included on an 1804 map (preceding Buffalo's incorporation in 1832), making it one of the city's first streets and its first major west-east street.¹⁷ It was named Batavia until 1877 because it ended in the city of Batavia, forty-three miles east of downtown Buffalo, the historic headquarters for the Holland Land Company, which owned and sold the land for most of Western New York in the early nineteenth century. Michigan Street (later Avenue) was one of Buffalo's first north-south thoroughfares, established in 1831.¹⁸

The intersection of Broadway and Michigan was a prime address on the East Side of Buffalo in the center of a neighborhood that was first populated by German and Jewish immigrants in the 1820s (Main Street has been considered the division between the East and West Sides of the city since early in Buffalo's history). German and Jewish immigrants were attracted to this neighborhood because of its abundant farmland, inexpensive housing, and proximity to downtown Buffalo (and the Erie Canal, which was completed at the Buffalo terminus in 1825). In the 1830s, Broadway/Michigan included farms, homes, businesses, churches and synagogues. At this time, the East Side of Buffalo was predominantly German, as was much of the city's population in the mid-nineteenth century, as many fled Germany in the 1840s and 1850s due to religious persecution and political strife.¹⁹ From the 1830s through 1900, Buffalo's population was substantially composed of German immigrants and second-generation German citizens, ranging from about 30 percent to 43 percent in this extensive time period. Ranked at 43 percent of its overall population, in 1900, Buffalo had the sixth largest German population in the U.S.²⁰ At this time, nearly all of Buffalo's very small African American population also lived on Buffalo's East Side, where they established two churches, a school and several community organizations.²¹ The Broadway/Michigan

¹⁷ *Preservation Ready Survey of Buildings Downtown, Northland and Fougerson/Urban Survey Areas, City of Buffalo, Erie County, New York* (PanAmerican Consultants, December 2013), 3-5. **Also**, "Charter of the City of Buffalo, 1832," <http://history.buffalonet.org/charter.html>. This website includes the full city charter.

¹⁸ "Michigan Avenue will celebrate. Banquet will mark formal passing of 'street' and new illumination," *Buffalo (NY) Courier*, January 31, 1915. **Also**, Bureau of Engineering. *Index to Records of Streets, Public Grounds, Waterways, Railroads, Gas Companies, Water Works, Etc., of the City of Buffalo, from 1814 to 1896* (Buffalo, NY: Bureau of Engineering, 1896), 442.

¹⁹ Isabel Vaughan James, "Some Outstanding Germans in Buffalo" (unpublished manuscript, Buffalo History Museum, 2018).

²⁰ "German Genealogy. German Immigration: Ship Records and Passenger Lists," Genealogy, Family History and Genealogy Services. https://www.genealoger.com/german/ger_immigration.htm.

²¹ Ena L. Farley, "The African American Presence in the History of Western New York," *Afro-Americans in New York Life and History* 14, no. 1 (1990): 27-89. **Also**, Monroe Fordham, "A Case of the Colored Musicians Club at 145 Broadway, Buffalo, New York, as a Historic Landmark," Department of History and Social Studies, Buffalo State College, May 1979. Dr. Fordham was the creator of the Regional History Collection at Buffalo State College (State University of New York). **Also**, James Napora,

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community was home to the Michigan Street Baptist Church, which was built by and for Buffalo's blacks and which has served as the center of the community since its establishment in 1845. For several essential reasons, Buffalo's African American population concentrated in this largely German and Jewish neighborhood.

From Buffalo's earliest history, population settlement focused on downtown and along the waterfront, on its West Side next to Lake Erie and downtown, along the Niagara River, and, starting in 1825, alongside the newly completed Erie Canal, which followed the course of the river. As transportation such as streetcars and rail improved, settlement for the middle and upper-middle class spread further north of downtown into the Allentown neighborhood in the 1860s and the Elmwood neighborhood in the 1890s.²² Since the West Side was landlocked and its factories, warehouses and docks serving the canal primarily employed other ethnic groups (particularly Italian and Irish immigrants), employment and residential opportunities for Buffalo's African Americans were mostly limited to the city's East Side, including Broadway/Michigan, where land was cheaper. The cities of Buffalo and Niagara Falls were active in the Underground Railroad due to their proximity to Canada (and freedom) but these activities only had a minor impact on regional African American population growth.

As one of Buffalo's oldest established neighborhoods, Broadway/Michigan was characterized by houses that began to depreciate by the early 1900s. As the Germans moved to unpopulated land to the east and north, creating Buffalo's Fruit Belt neighborhood, they sold or converted their Broadway/Michigan properties to rentals. These properties were largely bought or rented by African Americans, some of whom had already lived there for generations.²³ The Germans and Jews who lived in Broadway/Michigan and had businesses there were relatively affluent and employed Buffalo's African Americans as laborers for their companies and servants for their homes. This area also became Buffalo's first African American neighborhood because of its proximity to the city's central business core and the city's railroads, where many of them were employed. The relative lack of affordable transportation in Buffalo in this time period meant all workers had to live close to their places of employment.

"Houses of Worship: A Guide to the Religious Architecture of Buffalo, New York" (master's thesis, State University of New York at Buffalo, 1995) <http://www.buffaloah.com/how/tc.html>.

²² Martin, Richard and Leslie, Darcy, Buffalo Landmark and Preservation Board, Allentown Historic District, Buffalo NY, nomination document, 1979, National Park Service, National Register of Historic Places, Washington, D.C. **Also**, Walkowski, Jennifer, application to the U.S. Department of the Interior, National Park Service, National Register for Historic Places, Elmwood Historic District (East), December 4, 2015, <https://www.nps.gov/nr/feature/places/pdfs/16000108.pdf>.

²³ Charles J. Zifle was one of many of Buffalo's German-Americans who made this move to the north of the City, relocating his family to Northampton Street in 1910-1911.

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By 1900, as much as 75 percent of Buffalo's African American population lived on the East Side of Buffalo.²⁴ Although Buffalo ranked as the eighth largest U.S. city at this time, with a total population of 352,387, its black population was still less than 2,000, which was proportionally very small in comparison to other northern cities such as New York City, Chicago, and Detroit.²⁵

In 1920, Buffalo's African American community was still relatively small, at only about 4,500 (still less than .09 percent of the city's overall population [**Table 1**]). However, Buffalo's African American population began a substantial growth period in the decades after World War I during the "Great Migration" of African Americans from the rural south to the northern industrialized cities.²⁶ Over this period, blacks moved to Buffalo to take advantage of its many economic opportunities. The in-migration included well educated and affluent citizens who established new businesses in the city.²⁷ These businesses had a limited economic impact in the Buffalo African American community because of the size of the community as a whole and the pervasive racism in the city and the U.S. throughout this time period.

²⁴ Lillian Serece Williams, *Strangers in the Land of Paradise: The Creation of an African American Community, Buffalo, New York, 1900-1940* (Bloomington: Indiana University Press), 1999.

²⁵ Thirteenth census of the United States, 127. **Also**, Campbell Gibson, "Population of the 100 Largest Cities and Other Urban Places in the United States: 1790 to 1990," Working paper POP-WP027, June 1998.
<https://www.census.gov/library/working-papers/1998/demo/POP-twps0027.html>.

²⁶ From 1916-1970, more than 6 million African Americans relocated in several waves. "Great Migration."
<http://www.history.com/topics/African-American-history/great-migration>.

²⁷ These businesses included a furniture store (Sims and Towne New and Used Furniture Store), beauty parlors, funeral homes (Jones Brothers, Helen and J. Edward Smith), livestock, medical and dental practices, a pharmacy (Ruth-Patrick Drug Company), several grocery stores (Douglas Grocery), real estate (Buffalo Negro Realty), and several entertainment venues (nightclubs [Little Harlem], a theatre [McAvoy Theatre] and a hotel [Dan Montgomery's]). Significantly, Buffalo also had nine different black-owned newspapers during this time period. Williams, *Strangers in the Land of Paradise*, 91-91, 1999.

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Table 1. U.S. census population and AFM Local 533 membership data, Buffalo, New York, 1910-1970

Census	Total	African Americans	African American %	Average Local 533 membership
1910 ²⁸	423,715	1,773	0.42%	38.00
1920 ²⁹	506,775	4,511	0.89%	85.25
1930 ³⁰	573,076	13,563	2.37%	107.25
1940 ³¹	575,901	17,694	3.07%	106.22
1950 ³²	580,132	36,645	6.32%	116.25
1960 ³³	532,759	66,757	12.53%	109.33
1970 ³⁴	462,768	90,643	19.59%	

As seen in **Table 1**, for every decade from 1900-1970, Buffalo’s African American population doubled, moving from less than 0.05 percent ultimately to almost 20 percent of the city’s total population. This table includes Local 533 membership data to illustrate how the relatively small African American community banded together to support and protect its economic opportunities. In its first full year of existence (1918), Local 533 had 38 members, which was a very high percentage of Buffalo’s relatively small African American population at the time. Despite Prohibition (1920-1933) and the Great Depression and its aftermath (1929-late 1930s), the size of Local 533’s membership remained stable. In fact, it remained remarkably constant for the entire period of the union’s 1917-1969 existence (**Appendix 7**). The high percentage is significant considering the fact that most unions actively discriminated against blacks, and there were undoubtedly very few unionized African Americans in Buffalo in the early twentieth century.

²⁸ Thirteenth census of the United States, 634.

²⁹ Fourteenth census of the United States, State compendium New York, Statistics for New York, U.S. Department of Commerce and Labor, Bureau of the Census, Government Printing Office, Washington, 1924, 60-61.

³⁰ Fifteenth census of the United States: 1930, Population Bureau, first series, United States summary, U.S. Department of Commerce, Bureau of the Census, Reprinted from Volume 1, Fifteenth census reports, Government Printing Office, Washington, 1931, 32-22.

³¹ Sixteenth census of the United States: 1940, Population, Volume II, Characteristics of the population, Part 5: New York-Oregon, U.S. Department of Commerce, Bureau of the Census, Government Printing Office, Washington, 1942, 136-137.

³² Seventeenth decennial census of the United States, Census of population: 1950, Volume II, characteristics of the population, Part 32, New York, taken in the year 1950, Statistics for New York, U.S. Department of Commerce and Labor, Bureau of the Census, Government Printing Office, Washington, 1953.

³³ Eighteenth decennial census of the United States: 1960, Volume I, characteristics of the population, Part 34, New York, Censuses of population and housing 1960, final report PHC (1), census tracts, Part 1, Abilene, Tex., SMSA – Buffalo, N.Y., SMSA, U.S. Department of Commerce, Bureau of the Census, Government Printing Office, Washington, 1962, 16-19.

³⁴ Census tracts, Buffalo, N.Y., Standard metropolitan statistical area, 1970 census of population and housing, General characteristics of the population, Census tracts, U.S. Department of Commerce, Social and Economic Statistics Administration, Bureau of the Census, Government Printing Office, Washington, 1970, Table P-1-5.

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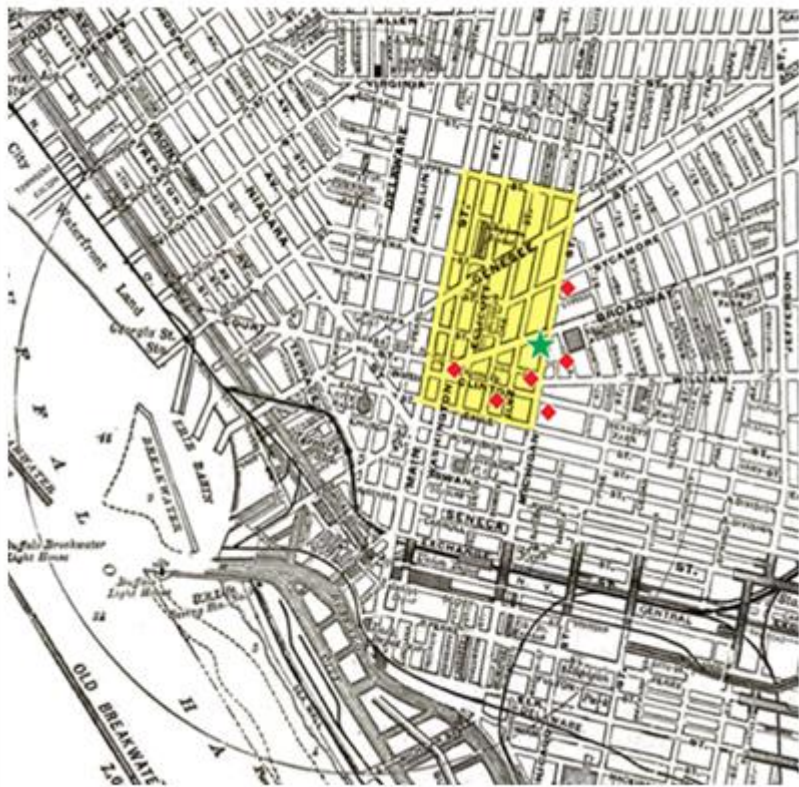
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Figure 1. Tenderloin District, Buffalo, New York, 1890s - 1928



Effectively denied many opportunities in a rapidly growing city which possessed one of the nation's most robust and diverse economies, Buffalo's small African American population nonetheless developed and maintained a sense of identity and community throughout Buffalo's early history. The activist nature of Buffalo's African Americans throughout history is evident in its participation in the Underground Railroad, its historic role in the formation of the NAACP and its effective protests of the racist exhibits at Buffalo's 1901 Pan-American Exposition, and how it conceived and operated the blacks-only AFM Local 533 and its independently chartered Colored Musicians Club.

By the 1950s, as one of America's first large cities, Buffalo had a significant

number of old commercial and residential buildings, especially on its East Side. A large proportion of these structures were officially designated as "blighted," qualifying the city for the national program of inner-city urban renewal. However, in real terms, "urban renewal" began in Buffalo in 1925, when the city eliminated two streets in the heart of its Tenderloin District.³⁵

This map depicts the general boundaries of the Tenderloin District, including the position of 145 Broadway within it (green star).³⁶ It is important to note that this entire area is immediately adjacent to

³⁵ "Deputy City Engineer Norton favors plan of William Street extension. Project is to have another outlet to Main Street - Not believed cost will exceed \$204,000 - Will do away with triangle," *Buffalo (NY) Courier*, September 9, 1909. **Also**, "Council soon to pass on old plan to extend William St. to Broadway," *Buffalo (NY) Courier*, May 24, 1927. **Also**, "New move in the crusade. Owner of Vine Street property is ordered to discontinue its use as a disorderly house. Others to follow. That plan of District Attorney to wipe out many resorts in Tenderloin District," *Buffalo (NY) Express*, April 2, 1915.

³⁶ Described as "a nondescript area adjacent to Buffalo's downtown area and immediately preceding the East Side, centering around Main Street, Ellicott Street, Eagle Street, Oak Street, Elm Street, and Michigan Avenue." Meyer, Joseph J. "The Wet City: Buffalo, New York, during the Prohibition Era, 1920-1933" (master's thesis, Allegheny College, 1996), 14. **Also**, for an unknown reason, this description does not include Vine Street and Vine Alley, reportedly its most active streets. At an August 1923 trial, Earl C. Stacey, a former social club "gamekeeper," testified that the Tenderloin District was comprised of "upper

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Buffalo's first African American neighborhood and that Vine Street and Vine Alley ran parallel to Broadway Street and right behind 145 Broadway. The map also includes the addresses for the headquarters of Local 533 and the Colored Musicians Club from 1917-1969 (red diamonds), showing that all these locations are in or immediately next to the Tenderloin District. The Tenderloin District evolved into Buffalo's entertainment district.

The four-block area of downtown Buffalo surrounding 145 Broadway contains some of the most important landmarks of African American history in Western New York. Located immediately across Michigan Avenue from the Local 533 union hall and the Colored Musicians Club is the Michigan (a/k/a Macedonia) Street Baptist Church, built in 1845, the oldest building in Western New York built for and continuously occupied by African Americans (NR listed).³⁷ The church, the Edward Nash House (NR listed) and the Mary B. Talbert House (demolished) are where the "Niagara Movement," the immediate predecessor to the National Association for the Advancement of Colored People (NAACP), was conceived and planned.³⁸

The Vine Street/Vine Alley urban clearance project, discussed as early as 1909, eradicated some of Buffalo's earliest African American history. Vine Street and Vine Alley, immediately behind 145 Broadway, was home to Buffalo's oldest African American church, the Vine Street (or Bethel) African Methodist Episcopal Church, which was founded in 1831.³⁹ Vine Street also was the location of the city's School #9, also known as the Vine Alley Colored School, which was Buffalo's first school for African Americans.⁴⁰ Both of these buildings were demolished in 1928, along with all the other businesses and residences on these two streets, for a one block-long extension of William Street.⁴¹

The William Street extension was aimed at the heart of Buffalo's notorious and historic East Side red-light district, well known for its "resorts" (i.e. saloons, gambling and brothels).⁴² The Tenderloin District was

William Street, Vine Alley, Michigan Avenue, Elm and Oak Streets, [and] he told that 'there is a disorderly place in nearly every house and they are wide open, too.' "Will turn list over to attorney. To ask injunctions against proprietors," Buffalo (NY) Courier, August 22, 1923.

³⁷ "Macedonia Baptist Church (Buffalo, New York)."

[https://en.wikipedia.org/wiki/Macedonia_Baptist_Church_\(Buffalo,_New_York\)](https://en.wikipedia.org/wiki/Macedonia_Baptist_Church_(Buffalo,_New_York)).

³⁸ Monroe Fordham, "The Nash House." <http://www.nashhousemuseum.org/history.html>.

³⁹ The Vine Street Church preceded the Michigan Street Baptist Church by 14 years.

⁴⁰ James Napora, "Houses of Worship: A Guide to the Religious Architecture of Buffalo, New York" (master's thesis, State University of New York at Buffalo, 1995) <http://www.buffaloah.com/how/tc.html>.

⁴¹ "The crumbling church in the Tenderloin," *Buffalo (NY) Courier*, April 4, 1897.

⁴² "Deputy City Engineer Norton favors plan of William Street extension. Project is to have another outlet to Main Street - Not believed cost will exceed \$204,000 - Will do away with triangle," *Buffalo (NY) Courier*, September 9, 1909. **Also**, "Council soon to pass on old plan to extend William St. to Broadway," *Buffalo (NY) Courier*, May 24, 1927. **Also**, "New move in the crusade.

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one of Buffalo's two well-known red-light districts. Buffalo's other red-light district, commonly called the "Infected District" and referred to by contemporary historians as the "most wicked square mile in the U.S.," was downtown at the terminus of the Erie Canal.⁴³

Over time, the Tenderloin District is where most of Buffalo's African American nightclubs and hotels were established, some of which were nationally famous for their live music and which exclusively employed artists from Local 533. As early as 1893, Buffalo newspapers termed the neighborhood around 145 Broadway as the "Tenderloin District" (or the "Vine Alley District") and referred to routine police actions there to snuff out gambling and other crime in the "*stamping grounds of many of the cunning lawbreakers that infest the city*".⁴⁴

Despite Buffalo's frequent attempts to curtail the Tenderloin District, an extensive number of newspaper exposés from the 1890s through the 1920s discussed its all-night bars, numerous "*disorderly houses*" [*brothels*], *rampant police complicity and cover-ups, gambling and other crimes, and frequent campaigns and raids attempting to deal with African American and white prostitution and 'sex slavery.'*"⁴⁵

Owner of Vine Street property is ordered to discontinue its use as a disorderly house. Others to follow. That plan of District Attorney to wipe out many resorts in Tenderloin District," *Buffalo (NY) Express*, April 2, 1915.

⁴³ Michael N. Vogel, Edward J. Patton, Paul F. Redding, *America's Crossroads: Buffalo's Canal Street/Dante Place* (Buffalo: The Heritage Press – Western New York Heritage Press), 1993. **Also**, while it had some concert halls, the Infected District was known mostly for its bars and brothels, as evidenced by the infamous map showing the extreme number of brothels on a single street near the Erie Canal: "*about 70 years after the opening of the Erie Canal. Within a 6-block area, the Canal District had 75 brothels, more than 120 saloons and 19 'free theatre saloons.'*" "Map of the retail places of business in the district covered by the Christian Homestead Ass'n of Buffalo, May 1893."

<https://grorarebookroom.files.wordpress.com/2014/04/ill-repute-map-blog-copy1.jpg>.

⁴⁴ Vogel, *America's Crossroads*, 178, 184-185. **Also**, "Four at a time. The police capture a quartette of Tenderloin District people," *Buffalo (NY) Courier*, June 18, 1893.

⁴⁵ "Sunday revelry in concert halls. Drunken women and noisy men carry their debauchery into Sabbath morning," *Buffalo (NY) Evening News*, July 17, 1899. **Also**, "Doherty admits saloon canvass; Declares he did not intimidate. Saloonkeepers will go to District Attorney today to ask for protection from threats made by Police Commissioner. Expose of police coercion creates great consternation," *Buffalo (NY) Courier*, November 2, 1903. **Also**, "Crusade against resorts strikes at house owners. Court restrains Nathan Abrams from permitting building in Vine Alley to be used for disorderly purposes. Injunction remains in force pending civil action. Chief Regan and Attorney General Dudley prepare evidence in twenty other cases – declare that old methods are ineffective," *Buffalo (NY) Courier*, April 2, 1903. **Also**, "May invoke court orders eight years old in war on red light district. District Attorney may hark back to action following 1915 enquiry to padlock houses of vice now – All he wants is proof, says Moore – Rupp says Mayor right in calling in County Prosecutor," *Buffalo (NY) Courier*, August 23, 1923. **Also**, "Tenderloin, tipped, beats cops. Plan raids, finds dives closed. Newspaper men who visit red light section before and after tour of inspection by Chief Zimmerman find things are flourishing," *Buffalo (NY) Courier*, January 20, 1924. **Also**, "Police take up station at doors of nine clubs. Business bad in the clubs. Few members venture into places where policeman stands watch at front door. Burfiend promises to go through with the job. Says he'll assign sleuths to get evidence which will warrant raids on vicious places," *Buffalo (NY) Express*, May 3, 1922. **Also**, "Police take up station at doors of nine clubs. An institution is the check-girl in our social clubs. Investigator gets view of some hot arguments; More of the queer dances shown in halls," *Buffalo (NY) Express*, May 3, 1922. **Also**, "Dull Saturday night in Tenderloin District. Denizens still there but illicit trade is carried on less openly – vice squad cops keep close watch," *Buffalo (NY) Express*, October 8, 1922. **Also**, "Liquor and lady don't mix well;

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In an attempt to deal with lawlessness and immorality, for a brief period around 1901 Buffalo concert (or music) halls were required to obtain a second “theatrical” license in order for them to provide musical entertainment and alcohol to their patrons.⁴⁶ Concert halls were located in both the Tenderloin and Infected districts.⁴⁷ This legislation closed some establishments while others obtained the second license to continue their operations. Other businesses simply continued their operations by ignoring the prevailing laws.

Midway through the first decade of the 1900s, the requirement for theatrical licenses became functionally moot for a variety of reasons. By the time the National Prohibition Act (18th amendment to the U.S. Constitution) was passed in 1919, downtown Buffalo (especially the Tenderloin District) was crowded with speakeasies and licensed “soft drink bars” (nearly all of which illicitly served alcohol). Based on the street addresses mentioned in the many newspaper articles analyzed, many of these businesses were within one-half mile of 145 Broadway. A very large proportion of Local 533 members also lived and worked in this neighborhood.

Ironically, the same Charles Zifle whose building at 145 Broadway eventually became the headquarters for the Colored Musicians Club and Local 533, was a neighborhood leader in the early 1900s who campaigned against the immorality and police corruption in the Tenderloin District where he had lived and worked for much of his adult life. His interviews and testimony provided us with very useful information and insights about conditions in Buffalo’s first African American neighborhood. In this time period, he was constantly quoted in the newspapers regarding the profusion of “concert halls, which were generally fronts for gambling and prostitution.”⁴⁸

Judge puts her where they can't. Myrtle Davis said to be of good family, 'goes down' for six months for public intoxication – Another girl escapes same sentence by promising to keep out of Tenderloin," *Buffalo (NY) Courier*, May 20, 1923. **Also**, "Government takes hand in suppression of white slave trade. Investigation has been quietly underway in Niagara Falls and Buffalo and serious condition is discovered – Several cases before Judge Hazel today," *Niagara Falls (NY) Gazette*, July 19, 1909.

⁴⁶ "Complain of Tenderloin. Dr. Grifford and Mr. Grant tell the Mayor and Superintendent Bull that vice is trying to creep back. Concert halls are warned," *Buffalo (NY) Express*, June 10, 1903.

⁴⁷ Brenda K. Shelton, *Reformers in Search of Yesterday. Buffalo in the 1890s* (Albany: State University of New York Press), 1976, 85-86, 169.

⁴⁸ "Attack on concert halls forming. Broadway Business Men's Association took important action at meeting held last night. Pan-American officials. They are said to favor a schema to abolish concert halls before the Exposition opens next year," *Buffalo (NY) Courier*, September 27, 1900. **Also**, "Concert halls is worst evil. Business Men's Central Council pass resolution asking that no more licenses be granted. Hint police protection. Indifferent telephone service one subject of discussion at Business Men's meeting," *Buffalo (NY) Courier*, October 6, 1900. **Also**, "Subtle influences that balk justice in Killeen's infamous 3rd Precinct. Dens of infamy, connected with Eberhart's barn by electric call, secure bail bonds readily for \$2 hack hire. Woman bailed but not arraigned. Department's own rule regarding the immediate abatement of newly established disreputable resorts utterly ignored in 3d Precinct. Some reasons why Capt. Killeen should be relieved from duty," *Buffalo (NY) Courier*, June 7, 1901. **Also**, "Troedel 'tis claimed will fail. Broadway Business Men assured by Ward leaders that he must

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In an odd turn-of-events, in February 3, 1902, the City of Buffalo Police Department and the attorney general partnered with the Anti-Saloon League, an agency that eventually helped usher in the Prohibition era, on a "Restricted Vice" agreement regarding the Tenderloin District. This agreement named which brothels could stay open and which must close. It also reduced the size of Buffalo's red-light district in which "*crime and vice shall flourish unmolested*" to include only Oak Street, Elm Street, Vine Street, and Vine Alley.⁴⁹ This program concentrated the red-light district in the heart of the African American neighborhood with 145 Broadway in the middle. Three months later, after a campaign by a Buffalo newspaper and without explanation by the mayor, superintendent of police or the attorney general, the "Restricted Vice" program was immediately terminated and all Tenderloin District establishments were informed about their imminent closure.⁵⁰

In the 1920s, the many years of negative newspaper coverage and campaigns by prominent clergymen and reformers had an impact on decision-makers.⁵¹ To defend his embattled police chief against charges of indifference and/or outright corruption, on May 6, 1922, Frank Schwab, the newly elected Buffalo mayor, spent a night in disguise in the Tenderloin District to prove the critics were wrong regarding conditions there.⁵² Schwab was a brewery owner who became mayor at the height of Prohibition by capturing the majority of votes of pro-alcohol immigrants, ethnic and racial groups.⁵³ As such, a large proportion of his constituents lived and worked in or near the Tenderloin District, making his ultimate decisions regarding it truly ironic. After his undercover operation (he publicly reported that he was solicited six times by sex workers and witnessed other criminal activity in his single night there), Schwab made an immediate change in police department leadership and vowed to clean-up the city.⁵⁴ This

step aside. One of noted seventeen. War on concert saloon and other abominations to be waged with unabated energy – Resolutions of censure," *Buffalo (NY) Courier*, August 14, 1901.

⁴⁹ Establishments were ordered closed on Eagle, Clinton, Broadway, Sycamore and Michigan Streets. "Protected Vice and Anti-Saloon League clasp hands. Agree to ignore the law within stipulated limits. Geographical boundaries outlined within which the penal code shall be imperative, and crime and vice shall flourish unmolested. Open agreement made in office of District Attorney Penney between crusaders and officials as to how far law shall NOT be enforced. Mr. Penney, Supt. of Police Bull, the Rev. Dr. Brant, the Rev. O.P. Gifford and the Rev. Byron H. Stauffer parties to the compromise," *Buffalo (NY) Courier*, February 3, 1902.

⁵⁰ "Fearful of the law police order closing of disorderly houses. Every known dive, in and out of the protected Vice District told to shut up and inmates to get out by Supt Bull's specials last night. Mouths of officials are tightly sealed. Will not say why this sudden change of front has come about or why the compact with vice has been broken," *Buffalo (NY) Courier*, May 10, 1902.

⁵¹ "Single voice defends mayor as pastors lead attack from pulpit. Many clergymen of Council of Churches rap Schwab in Sunday night sermons – Charging failure to enforce laws and demanding clean-up of city's booze and vice. Clergyman in heart of old 'Tenderloin' defends mayor," *Buffalo (NY) Courier*, April 7, 1924.

⁵² "Zimmerman may be ousted," *Buffalo (NY) Courier*, October 12, 1924.

⁵³ Joseph J Meyer, "The Wet City: Buffalo, New York, during the Prohibition Era, 1920-1933" (master's thesis, Allegheny College, 1996), 14.

⁵⁴ "Chief silent on Schwab's charge of vice in city. 'Nothing to say' says Higgins when asked to comment on mayor-elect's report. Immorality is rampant. Schwab accosted six times by women in tour of Tenderloin District, he claims," *Buffalo (NY) Morning Express*, December 1924.

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publicity reintroduced a plan discussed as early as 1909 to eliminate Vine Street and Vine Alley.⁵⁵ The plan was approved in June 1925 and executed in 1928.⁵⁶

Buffalo's Late Nineteenth and Early Twentieth Century Music Scene

Jazz is widely regarded as one of America's original musical art forms and it has been performed worldwide from its humble beginnings in the early 1900s. Local 533 was founded in 1917 – the same year that the first jazz recording, "Livery Stable Blues," was released.⁵⁷ Between the 1930s and 1960s, when jazz was at the peak of its historical popularity, Buffalo was a major entertainment market; this time period spanned over half of Local 533's existence. Thus, the Local 533 and the Colored Musicians Club are intrinsically linked with jazz history, the active entertainment scene in Buffalo and Western New York, and African American civil rights both at the local and national level.

In the broadest sense, Local 533 and the Colored Musicians Club existed at a pivotal time in Buffalo's and America's history, starting with the first jazz recording and including World War I, Prohibition, the Great Depression, World War 2, the two "Great Migrations" of African Americans, the birth of rock & roll and other forms of pop music such as rhythm & blues and soul, and the beginning of the Civil Rights movement. Several factors led to Buffalo's development as a major musical center, and especially as a hub of African American musical culture, in the early twentieth century.

During Prohibition (1920-1933), Buffalo's proximity to the Canadian border led to an abundance of liquor smuggling and a profusion of speakeasies and nightclubs, particularly in the downtown neighborhoods surrounding the Local 533 union office and the Colored Musicians Club. In 1930, the *London [United Kingdom] Daily Mail* reported that the "Peace Bridge [crossing the Niagara River between Buffalo and Fort Erie, Canada] serves the national thirst better than a pipeline."⁵⁸ Virtually all of these establishments featured jazz and other forms of African American music frequently with floor shows and/or dance music for their patrons. Buffalo's extensive nightclub scene offered dependable and

⁵⁵ "Deputy City Engineer Norton favors plan of William Street extension. Project is to have another outlet to Main Street – Not believed cost will exceed \$204,000 – Will do away with triangle," *Buffalo (NY) Courier*, September 9, 1909. **Also**, "Council soon to pass on old plan to extend William St. to Broadway," *Buffalo (NY) Courier*, May 24, 1927. **Also**, "New move in the crusade. Owner of Vine Street property is ordered to discontinue its use as a disorderly house. Others to follow. That plan of District Attorney to wipe out many resorts in Tenderloin District," *Buffalo (NY) Express*, April 2, 1915.

⁵⁶ "William Street extension plan at cost of \$750,000 approved by city Council. Improvement will mark passing of Vine Alley as houses on both side of the thoroughfare will be torn down," *Buffalo (NY) Morning Express*, June 27, 1925. **Also**, "Dinner will honor Pastor, Mrs. Crumpley," *Buffalo (NY) Courier-Express*, April 22, 1970.

⁵⁷ Ted Gioia, *The History of Jazz* (New York: Oxford University Press), 1997, 38.

⁵⁸ Michael F. Rizzo, Ethan Cox, *Buffalo Beer. The History of Brewing in the Nickel City* (American Palate: Charleston), 2015, 141-142. **Also**, An excellent discussion of the social changes introduced by Prohibition can be found in Daniel Okrent, *Last Call. The Rise and Fall of Prohibition* (New York: Scribner), 2010, 207-212.

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lucrative employment opportunities for local AFM union and traveling musicians, and entertainment for the public and many venues survived well into the post-Prohibition period. As late as 1960, Buffalo was one of the top five jazz markets in the U.S.⁵⁹

From 1917-1969, and especially during the period of significance when the two organizations first located at 145 Broadway, Local 533 contracted with virtually every African American jazz artist who actively toured and performed. Admission to Local 533 was by audition only and members had to be able to sight-read music (the white Buffalo union, Local 93, did not have these standards).⁶⁰ By virtue of its high musical standards for admission to the union and its excellent national reputation, the union placed numerous Buffalo-based union musicians in interim or permanent positions in many famous jazz, rhythm & blues, and soul bands.⁶¹

Jazz clubs served as an important place where white and black Buffalonians intermingled, and they exposed white attendees to black culture in a way deemed socially acceptable. During much of Local 533's existence, Buffalo had one of the nation's leading economies, meaning that many of its residents had relatively high standards of living and, thus, had disposable incomes to indulge in the city's diverse nightlife. The popularity of jazz and nightclub entertainment in general meant white patrons, many of whom worked in the city but lived in the suburbs, were willing to travel to the black neighborhoods to hear live music, see elaborate floor shows and dance the night away. The entertainment sections of the major Buffalo newspapers during this time period are filled with ads for standing and traveling shows.

Buffalo's African American bars and clubs, particularly the Pine Grill and the Club Moon-Glo, were on the famous "Chitlin' Circuit."⁶² The Chitlin' Circuit was a series of performance venues throughout the eastern, southern, and upper Midwest regions of the United States that were safe and acceptable for African American musicians, comedians, and other entertainers to perform in during the era of racial segregation in the United States. These establishments were on the circuit for a number of reasons, including the strength of Buffalo's market for African American music, easy access to the city via train and car with direct connections to all the major northeast cities, its size as a media market (its U.S. population ranking was 11th in 1920 and 20th in 1960, see **Appendix 8**), its supportive audiences, and its large

⁵⁹ Kenneth Gill, "In the realm of music, Buffalo Jazz Festival scheduled for Aug. 20-21," *Buffalo (NY) Courier-Express*, July 24, 1960.

⁶⁰ McRae, "'Musicians Association Local 533,'" 119. **Also**, McRae, "Musicians Association Local 533," 32.

⁶¹ "Dr. Raymond E. Jackson on the founding of AFM Local 533, Hearthstone Manor, Depew, New York," *Buffalo (NY) Challenger*, April 20, 1967.

⁶² "The origin (and hot stank) of the 'Chitlin' Circuit.'"

<https://www.npr.org/sections/codeswitch/2014/02/16/275313723/the-origin-and-hot-stank-of-the-chitlin-circuit>.

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nationally recognized entertainment district, which was located largely in the city's first black neighborhood and only a few blocks from 145 Broadway.⁶³

Jazz, as a vibrant artistic movement, was avidly cultivated by the musicians and patrons who frequented Buffalo's many establishments during the art form's peak popularity. Famous artists like Della Reese, Lena Horne, Billy Eckstine, Sammy Davis Jr., and Pearl Bailey spent formative parts of their early careers at Buffalo's African American nightclubs and hotel ballrooms such as the Little Harlem Hotel, Club Vendome, Club Moon-Glo, Pine Grill, McVans, and Dan Montgomery's. Some of these musicians had multi-year engagements at these venues, all of which were located near Broadway/Michigan. These and other famous musicians had essential Buffalo connections – some were born in Buffalo and some lived in the city during formative periods of their careers.

These venues nearly exclusively booked black entertainers, which meant that per AFM rules enforced by Buffalo's white and black musicians' unions, when these venues booked African American bands, they had to employ members of Local 533.⁶⁴ **Appendix 9** is a chronological listing of the transfer books, listing all jazz, rhythm & blues, and soul artists who performed in Buffalo during Local 533's existence. The Little Harlem Hotel, located at 494 Michigan Avenue, was an African American-owned/operated hotel and nightclub famous for its elaborate shows, in what we would now call "Vegas-style."⁶⁵ The African American newspaper, the *Chicago Defender*, published numerous articles in the 1930s describing the stage and shows there.⁶⁶ Many famous jazz musicians performed or stayed at the Little Harlem, particularly in an era when hotels were segregated and its nightclub was the launching ground for many famous jazz artists at the beginning of their careers, including Pearl Bailey, Lena Horne, Sammy Davis Jr., Billy Eckstine, and others.⁶⁷ This trend-setting hotel, located immediately south of the Colored Musicians Club, was destroyed in a fire in 1993.

⁶³ Buffalo is located on the nation's principal east-west railroad trunk line. From 1890 through at least 1930, it was second only to Chicago in terms of railroad activity.

⁶⁴ Since all out-of-town African American musicians had to become temporary members of Local 533 in order to perform the Buffalo territory, the terms of these temporary memberships were recorded in great detail by the Local 533 secretary in the union's transfer books. **Appendix 9** is a chronological listing of the transfer books, listing all jazz, rhythm & blues, and soul artists who performed in Buffalo during Local 533's existence.

⁶⁵ "Las Vegas." https://en.wikipedia.org/wiki/Las_Vegas.

⁶⁶ "At Ann's," *Chicago Defender*, October 22, 1938. **Also**, "Buffalo has red hot night club," *Chicago Defender*, February 2, 1935. **Also**, "Buffalo has plenty hot night spots," *Chicago Defender*, April 30, 1938. **Also**, "At 'Lil Harlem," *Chicago Defender*, April 30, 1938.

⁶⁷ Alison Fraser, "Little Harlem Club Collection." <https://www.buffalolib.org/content/grosvenor/rare-book-room/little-harlem-club-collection>. **Also**, "Historic Records and Papers Pertaining to the Colored Musicians Union of Buffalo, New York," North Jefferson Branch Library and Center for Local Afro-American History and Research, Buffalo, New York.

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Buffalo was home to many other popular clubs during this era, and the majority of the African American clubs were located in the Broadway/Michigan Avenue area in Buffalo's East Side. One popular venue was the Club Vendome at 175 Clinton Street. The Vendome, one of Buffalo's hotel-based nightclubs, was reportedly the largest in the U.S. between New York City and Chicago.⁶⁸ Its peak period was 1921-1935.⁶⁹ It was demolished in 1960 through a city of Buffalo urban renewal project (the "Ellicott District Redevelopment Project"). The Club Moon-Glo at 460 Michigan Avenue became a popular nightclub in the 1930s and like several other key African American establishments in Buffalo's entertainment district, served as a home base for many emerging national jazz talents. Located at 1447 Jefferson Avenue was the Pine Grill. Operating from about 1945-1973 at the corner of Jefferson Avenue and East Ferry Street, the Pine Grill was one of Buffalo's nationally famous clubs. This nightclub hosted many legends of jazz and rhythm & blues. It is commemorated each year at Buffalo's Martin Luther King Park (a/k/a Humboldt Park, NRHP 1982) by national artists, some of whom performed at the Colored Musicians Club, in a two-weekend-long summer music festival approaching its thirtieth year.⁷⁰ These clubs and others were all demolished in the 1960s and 1970s, largely through Urban Renewal projects, which saw these types of

⁶⁸ Ralph Watkins, "African American Buffalo 1920-1927" (PhD dissertation, State University of New York at Buffalo, 1978).

⁶⁹ "Obituaries. William R. Clore, was hotel proprietor," *Buffalo (NY) Evening News*, April 18, 1951.

⁷⁰ National Registry of Historic Places, Digital Archive on NP Gallery.

<https://npgallery.nps.gov/NRHP/AssetDetail?assetID=2e1e14a6-c0c5-4216-8fa8-76e492c35148>.

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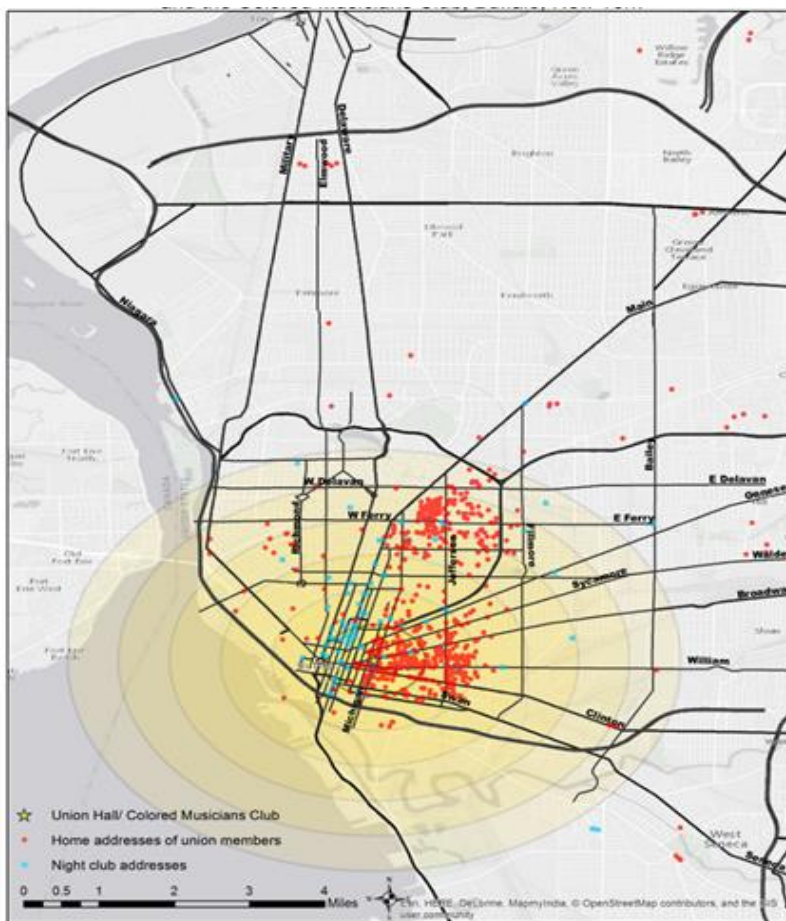
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older buildings as blighted and targeted them for “slum clearance.” The Colored Musicians Club at 145 Broadway is the only surviving African American nightclub from this era.⁷¹

Figure 2. Geocoded addresses. AFM Local 533 and the Colored Musicians Club (members and performance venues), Buffalo, New York, 1917-1969



Legend

Gold star: The address for Local 533/Colored Musicians Club at 145 Broadway is indicated by a gold star in the center of the concentric 1/2-mile circles. The circles extend four miles from this address.

Red dots: 932 city home addresses from the AFM Local 533 annual membership booklets. Addresses exclude the small number of members who lived outside of the city of Buffalo.

Blue squares: 98 musical venues in Buffalo that primarily focused on jazz, rhythm & blues, and related types of African American music. We excluded venues that did not routinely feature these types of music. We selected the venues from two sources:
a) Local 533 transfer books and
b) venues discussed in interviews with former members.

Appendix 9 contains the details provided in the transfer books.

Appendix 10 provides a listing of the names and addresses for all these venues.

The way Buffalo’s African American nightclubs were patronized is particularly interesting. According to Dr. Raymond Jackson, one of the founders of Local 533, “Negroes would come out on Sunday. With all the rest of the week most of the business was from the white people ... you see the [Club] Vendome, for instance, I think they had the idea that they wanted to have something big so they brought in a lot of big bands and big

⁷¹ Charlie Bailey, “Razing of Vendome stirs up memories,” *Buffalo (NY) Courier-Express*, November 24, 1960. Also, Bob Federspiel, “Faded wall signs reveal business changes,” *Buffalo (NY) Courier-Express*, September 28, 1970.

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*orchestras [...] and their business was exclusive with the white people.*⁷² This pattern was not exclusive to the Club Vendome but applied to the entirety of Buffalo's entertainment district.

The Buffalo Local 533, American Federation of Musicians

In 1916, a group of seasoned professional African American musicians in Buffalo approached the city's American Federation of Musicians (AFM), Local 43, and requested union membership. They were seeking membership so they could participate in Buffalo's active nightclub scene, which was exclusively controlled by Local 43.⁷³ At this time, only union members could perform in the high-paying establishments, including hotels, nightclubs, most of the city-owned concert halls, and the Buffalo Philharmonic Orchestra. Without union membership, musicians and entertainers were relegated to perform only in low-paying venues such as speakeasies, brothels, after-hours clubs, private parties, parades, and occasional special events.⁷⁴ While this level of activism seems unusual given the state of race relations in the early twentieth century and the very small size of the city's African American population in 1917, it is indicative of how lucrative Buffalo's nightclub scene was. In fact, in 1915 and 1916 (the dawn of the Jazz Age), many of the downtown Buffalo clubs offered music performed by white union members or featured black bands performing in violation of AFM union rules (i.e. in a venue under the jurisdiction of Local 43).⁷⁵

At this time, Local 43 was a whites-only union, and so the membership request by the African Americans was rejected. The musicians then appealed to the AFM headquarters and Joseph Weber, the union's national president, directed Major John Powell of Local 43 to organize the African American musicians of Buffalo into their own local. They were given two options: they could form a subsidiary (governed exclusively by the officers of Local 43) or form a stand-alone local. Undoubtedly, upon learning that subsidiary locals "*generally had no right to vote in the elections, no access to union offices, no representation at the national [AFM] conventions, and ultimately no voice or control in their own union,*" they chose to form a stand-alone so they would be solely responsible for governing their own affairs.⁷⁶

⁷² William F. Kayatin, Jr., "Breaking the Color Line: The Merger of Locals 43 and 533 of the American Federation of Musicians, How It Affected Local 533, Buffalo, New York" (master's thesis, Buffalo State College, State University of New York, 1995), 25.

⁷³ McRae, "Musicians Association Local 533," 6-8.

⁷⁴ McRae, "Musicians Association Local 533," 3-4.

⁷⁵ "Few decades in American history are as clearly defined chronologically as the Jazz Age, which began on November 11, 1918, with the armistice that ended World War I, and concluded on October 24, 1929, the first day of the great stock market crash on Wall Street. In a sense, then, the 1920s are defined by what came before and after." James Ciment, ed., *Encyclopedia of the Jazz Age: From the End of World War I to the Great Crash*, Volume 1. Armonk: Routledge, 2015, xix. **Also**, Kayatin, "Breaking the Color Line," 62.

⁷⁶ Lance Boos, "Raymond E. Jackson and Segregation in the American Federation of Musicians, 1900-1944" (master's thesis, Buffalo State College, State University of New York, 2015), 1.

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As summarized in an AFL [American Federation of Labor] union history of the early 1900s, this proved to be a wise decision,

by the 1890s, the AFL had begun to organize only skilled workers in craft unions and became an organization of mostly white men. Although the Federation preached a policy of egalitarianism in regard to African American workers, it actively discriminated against black workers. The AFL sanctioned the maintenance of segregated locals within its affiliates [...] a practice which often excluded black workers altogether from union membership and thus from employment in organized industries.⁷⁷

Local 533 was the eighth racially segregated stand-alone AFM Local in the U.S.⁷⁸ African American stand-alone locals chartered prior to Local 533 were Chicago's 208 (1902), Pittsburgh's 471 (1905), Cleveland's 550 (1910), Columbus's 589 (1913), Springfield, Illinois's 675 (1914), Boston's 535 (1915), and Parkersburg, West Virginia's 185 (1916).⁷⁹ Through the mid-1900s, a total of 37 other stand-alone locals would be formed throughout the country.⁸⁰ For many years, the AFM was known as the most segregated union in the AFL and throughout the 1940s and 1950s, it had more segregated locals than any other international or national union:

Our very union was among the many and varied institutions in the nation enforcing racial segregation. During [the 1900s], the AFM had more segregated Locals than any other international or national union.⁸¹

On February 3, 1917, Local 533 was certified by the AFM.⁸² The Certificate of Affiliation from the AFM is addressed to Silas Laws, Charles Swayne, Mont[e] Tate, John Neal, Julius Franklin, Henry Wheeler, Clara

⁷⁷ "The Gilded Age: 1870-1900. Labor and Domestic Tensions. The Rise of Unions," Lumen. Boundless US History, accessed April 23, 2018, <https://courses.lumenlearning.com/boundless-ushistory/chapter/labor-and-domestic-tensions/>.

⁷⁸ Legislative Resolution Celebrating the 100th Anniversary of the Colored Musicians Club of Buffalo, New York, J917, New York State Senate, accessed September 19, 2017, <https://www.nysenate.gov/legislation/resolutions/2017/j917>.

⁷⁹ McRae "Musicians Association Local 533," 9-10. **Also**, Clark Halker, "A History of Local 208 and the Struggle for Racial Equality in the American Federation of Musicians," *Black Music Research Journal* 8, no. 2 (Autumn 1988): 207-222, accessed March 27, 2018, https://www.jstor.org/stable/779353?seq=1#page_scan_tab_contents. **Also**, "History of the Pittsburgh Musicians' Union Local No. 471." https://www.library.pitt.edu/labor_legacy/MusiciansHistory471.htm.

⁸⁰ Kayatin, "Breaking the Color Line," 16-17.

⁸¹ Linda Rapka, "Amalgamation to Inauguration: A History of Local 767, Local 47 and Our Nation's New President," *Overture, official publication of Professional Musicians, Local 47* (February 8, 2009).

<https://pullmydaizy.wordpress.com/2009/02/08/amalgamation-to-inauguration-a-history-of-local-767-local-47-and-our-nations-new-president/>. **Also**, "Musicians Union of Hollywood, Los Angeles Department of City Planning Recommendation Report," accessed April 23, 2018, http://planning.lacity.org/StaffRpt/CHC/2018/1-18-2018/5_MusiciansUnionofHollywood_Final.pdf. **Also**, "Union Local 274, American Federation of Musicians Historical Marker,"

accessed April 23, 2018, <http://explorepahistory.com/hmarker.php?markerId=1-A-153>.

⁸² Richard McRae, "Paying their Dues: Buffalo's African American Musicians Union, Local 533, A.F.M., 1917-1969," *Afro-Americans in New York Life and History* 20, no. 1 (1996): 9, 20.

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Oliver, and Charles Wright. It was signed by AFM national officers, including Joseph N. Weber (president), Otto Ostendorf (treasurer), and Owen Miller (secretary). From the outset, the commitment to self-governance and self-determination by the first leaders of Local 533 distinguished it from many of its peers.

In its first full year of existence in 1918, Local 533 had 38 members, which was a very high percentage of Buffalo's relatively small African American population at the time (around 4,500 people). Despite economic and social pressures on the music and entertainment industry, primarily Prohibition and the Great Depression in the 1920s and 30s, the size of Local 533's membership remained stable. In fact, it remained constant for the entire period of the union's 1917-1969 existence (**Appendix 7**).⁸³ The high percentage is significant considering the fact that most unions actively discriminated against blacks, and there were undoubtedly very few unionized African Americans in Buffalo in the early twentieth century regardless of their trade or skill set. **Table 1** lists Buffalo's African American population and the average Local 533 union membership by each decade of the union's existence.

Overall, this stability was a tribute to the leadership of Local 533 and the recognition by Buffalo's African American musicians of the importance of belonging to the union in an extended period of severe financial uncertainty. The large annual membership base is also indicative of the robust nature of the Buffalo nightclub and entertainment scene for African Americans. Annual membership dues in Local 533 were expensive but necessary given that performances in virtually all venues in Buffalo were controlled by the African American or the white union. This arrangement was based on an inter-union agreement dating back to 1920, only three years after the founding of Local 533.⁸⁴ AFM union governance over Buffalo-area performances was initially based on whether the bands were defined as African American or white.⁸⁵ For Local 533, this designation ensured employment by its African American union members, although it also necessitated constant cooperation and monitoring by both unions to ensure equitability.⁸⁶ Transcripts of extensive 1994 interviews with former Local 533 union members discuss how the local focused on African American musical styles (i.e. jazz, rhythm and blues, soul, etc.), while Local 43 focused on other styles. Over time, territorial governance by the two unions evolved from defining the racial nature of particular bands or musical styles to a different system in which specific venues were permanently assigned to one of the unions.

⁸³ Local 533 membership booklets are missing for 1919-1922, 1924-1926, 1933, 1939, 1944, 1955, 1958, 1961, 1963, 1964, and 1966-1968. Booklets were not published in the first or last years of the union's existence, i.e. 1917 or 1969.

⁸⁴ Kayatin, "Breaking the Color Line," 130.

⁸⁵ McRae, "Musicians Association Local 533," 17.

⁸⁶ McRae, "Musicians Association Local 533," 90.

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Union membership in the Local 533 had other perks for members, too. Throughout its history, the union would develop and promulgate many innovative programs and practices to protect the livelihoods of its members, which would positively and measurably impact the robust Buffalo music scene and the development of jazz in America. It was also extremely active in matters of civil rights and racial equality.

Throughout the period of significance, Local 533 had direct and exclusive control over all African American band contracts in its territory to guarantee prompt payment and collection of payments at union pay scales. It also policed its territory and dealt with infractions by its members and out-of-town African American musicians playing in its jurisdiction.⁸⁷ The worst infractions led to clubs being declared “forbidden territory,” an AFM term, making them off-limits for union performances. Members who violated union rules were sanctioned and occasionally suspended from union membership.⁸⁸ In addition to documenting actions and discussions in its correspondence files, the local maintained uniform contract files (transfer books), stored in the Colored Musicians Club archive.

The office of the Local 533 at 145 Broadway played a key role in the network of jazz clubs and venues throughout the city. Local 533 vigorously enforced AFM union rules for traveling musicians, including granting touring band members temporary membership in the Buffalo union while they performed in the city. Before they could perform, each visiting musician needed to stop into the office of the Local 533, where they would register and receive a temporary membership card to the Local 533, which would allow them to perform in the local territory. This practice was used universally throughout the U.S. by all AFM unions and continues to the present.⁸⁹ The Local 533 secretary recorded the information for all contracted bands in its transfer books. The Colored Musicians Club archive has some of the original signed contracts and much of the contract-related correspondence among the agents for the bands, band leaders and Local 533 management.

The Colored Musicians Club archive also possesses all of the extant transfer books. These transfer book listings included the date of the show, the band leader name, the venue, the number of personnel, the

⁸⁷ McRae, “Musicians Association Local 533,” 19.

⁸⁸ The McRae thesis lists and discusses these inter-union arrangements in detail. McRae, “Musicians Association Local 533,” 90. **Also**, Robert D. Leiter, *The Musicians and Petrillo* (New York: Bookman Associates, 1953). **Also**, Letter from Secretary Local 533 American Federation of Musicians to President Joseph N. Weber. Records and documents pertaining to the history of the Colored Musicians Association of Buffalo Musicians Local 533, American Federation of Musicians, Fordham collection, E.H. Butler Library, State University College at Buffalo, NY.

⁸⁹ McRae, “Musicians Association Local 533,” 16. **Also**, Constitution and By-Laws of the Musical Mutual Protective Association, Local 301, A. F. of M. (Machauer and Schmetterling Publishers: New York, 1905), 87.
https://books.google.com/books?id=qrlCAAAAYAAJ&pg=PA87&lpg=PA87&dq=musician+union+transfer+card+process&source=bl&ots=oxYZ8pQEz7&sig=Xh1ZsY_BRzmhy3X16NxpCXYOsxl&hl=en&sa=X&ei=8BUoVYvWIZSdygTj44D4DA&sqi=2&ved=0CDMQ6AEwAw#v=onepage&q=musician%20union%20transfer%20card%20process&f=false

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length of the job, and other information. The books contain 924 contracted performances. The names listed in the transfer books are a virtual "Who's Who" of jazz royalty, including Duke Ellington, Ella Fitzgerald, Count Basie, Louis Armstrong, Nat "King" Cole, Dizzy Gillespie, Cab Calloway, Lionel Hampton, Coleman Hawkins, George Shearing, Billie Holiday, Miles Davis, John Coltrane, and many others.

Appendix 11 lists the 356 different artists who performed in Western New York under the auspices of Local 533; it also lists the dates and tallies their appearances in the region from 1926-1964.

After their Buffalo-area shows (and on Tuesdays and Sundays), visiting musicians would frequently go to the club to socialize with union members, have a quick meal and some drinks and, since they had their instruments with them, play in impromptu and scheduled jam sessions.⁹⁰ During the period of significance (1934-1969), over one-third of the most famous jazz bands in American history (one-half of which were African American) performed in Buffalo and over three-fourths of these bands performed over 213 shows in Buffalo over this time period. Virtually every famous American jazz musician during the art form's peak popularity (1930-1960) performed in Buffalo and visited and/or performed jam sessions at 145 Broadway (**Appendix 9** and **Appendix 18**). From 1917 through the 1950s, in an era of open discrimination and with few opportunities to book hotel rooms, touring band members also used the Colored Musicians Club and the Local 533 office to identify places to stay while in Buffalo.

Local 533 provided a solid organizational foundation for its members throughout the peak of jazz's popularity in the U.S. Because of its high standards for membership, and the fact that many of its members were performing nightly in Buffalo's expansive nightclub scene, nationally famous African American bands would routinely draft its musicians for short-term positions in their bands.⁹¹

With the exception of the most popular bands during the height of the Swing Era (1935-1946), African American and white national bands would frequently travel with only their core and best-known musicians in order to control their costs. This practice was even utilized by famous and trend-setting African American bands such as those of Duke Ellington and Count Basie, who could not afford to keep seventeen-piece big bands continually on the road. As needed, bands would seek to fill their ranks with local musicians. Obviously, only the most skilled local musicians would be selected. This practice occurred across the country and continued past the Swing Era, through Local 533's dissolution in 1969, and continues to this day. Virtually every African American jazz band that performed in the city recruited

⁹⁰ Kayatin, "Breaking the Color Line," 387.

⁹¹ Norman Winski, *Ray Charles: Singer and Musician* (Los Angeles: Melrose Publishing Company, 1994), 104.

<https://books.google.com/books?id=4mFoCvaccGLEC&pg=PA104&dq=musicians+at+the+union+hall&hl=en&sa=X&ei=vSEoVYdQ5NqwbMzwgegG&ved=0CEAQ6AEwBg#v=onepage&q=musicians%20at%20the%20union%20hall&f=false>

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musicians from Local 533 during its existence, some of whom landed temporary or permanent positions. This point was made by one of the union's leaders in a 1967 speech:

As we look back over the years, we can boast of the fact that in most all of the big-name bands that travelled over the country, they had members from Local 533. The local built a good reputation for doing business, and policing its territory. In addition, the Association handled many outstanding musical aggregations.⁹²

In addition to ensuring that African American musicians had opportunities for working in Buffalo's clubs and venues, the Local 533 provided other opportunities for them, as well. Some of these benefits were limited or unavailable for all African Americans during the early twentieth century. Early on in its history, Local 533 established a fund for emergency loans (1919), death benefits (1926), and a credit union (1940) for its members.⁹³ The importance and unique nature of these programs cannot be overstated. The Colored Musicians Club provided services to its members at a time when such programs and opportunities were limited to all African Americans. Despite the local's hands-on management, activist attitudes, and the strength of Buffalo's music scene, employment for African American musicians in Buffalo was still difficult for most artists. These social/financial programs helped maintain membership constant as, unfortunately, many of the union members would not otherwise qualify for these programs elsewhere if they even existed. The programs also made it possible for musicians to stay employed under the auspices of the union even in the lean times during two World Wars, the Great Depression, Prohibition and the early Civil Rights era. As previously noted, Local 533 was the eighth racially segregated stand-alone AFM Local in the U.S (a total of thirty-seven other stand-alone locals would be formed till this AFM program was terminated in the 1940s). Even into the 1960s, Buffalo's whites-only Local 43 (10 times the size of Local 533 but with fewer financial resources) offered nothing comparable to the programs offered the city's blacks-only stand-alone.⁹⁴

The Colored Musicians Club

The Colored Musicians Club was formed by Buffalo Local 533 to unify its membership in an era of segregation and when good-paying jobs for African American Buffalo-based musicians were difficult to find, even in the many nightclubs and music venues in Buffalo. The concept of a musicians club was first

⁹² Raymond Jackson, "Speech at the Musicians Association's 50th Anniversary in 1967" (Application for designation of landmark and landmark sites, 1979), Colored Musicians Club of Buffalo, Inc., Landmark and Preservation Board, 313 City Hall, Buffalo, New York 14202, 4.

⁹³ McRae, "Musicians Association Local 533," 100.

⁹⁴ Kayatin, "Breaking the Color Line," 108.

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discussed in Local 533 correspondence as early as 1918.⁹⁵ It was conceived to improve camaraderie and provide members with a place to socialize. The club was incorporated by New York State on July 5, 1935. Per its original constitution and by-laws (August 10, 1935), the purpose of the Colored Musicians Club is:

to provide for the welfare and entertainment of its members, relieving the distressed, fostering the spirit of good fellowship among the members, the buying, selling, owning, leasing, and dealing in property, either real or personal, the buying, selling, or disposing of malted and spirituous beverages for its members, and the carrying on of any and all business for the benefit or entertainment of the Corporation or its members, and which said business is to be carried on within the State of New York, and elsewhere, wherever it shall desire, and especially within the City of Buffalo, County of Erie, and State of New York. (Appendix 1)

The building at 145 Broadway was first occupied by Local 533 and the Colored Musicians Club in 1934 via a lease and was purchased by the Colored Musicians Club from the building's owner in 1944. The section entitled "**Early Locations of Local 533 and the Colored Musicians Club**" lists all of the addresses for Local 533 and the Colored Musicians Club from 1917-1969. These addresses were located in the East Side of Buffalo, in or near the Tenderloin District and near the residences of virtually all union members (Figure 2).

From the outset, the Colored Musicians Club was independent from Local 533 in terms of governance, finances, and mission, although most of its members were members of Local 533:

[Local 533] "shall in no wayz [sic] or sense become or be held responsible for the liabilities of the Colored Musicians' Club. [A]ll who are accepted as members of Local 533, A.F. of M. [American Federation of Musicians], shall also become members of the Colored Musicians Club on payment of initiation fee of one (\$1.00) dollar. (Appendix 1)

The Colored Musicians Club's membership included Local 533 members and others interested in promoting and enjoying African American music in Buffalo. Although the club initially decided that "no white person should be allowed in [...] during any of the social functions," it soon thereafter became color-blind.⁹⁶

At a minimum, contracted artists had to come to 145 Broadway (union office and club) to pay their performance fees and retrieve their union cards. However, because most club members were musicians

⁹⁵ Minutes from Local 533, American Federation of Musicians, dated February 3, 1917. Records and documents pertaining to the history of the Colored Musicians Association of Buffalo Musicians Local 533, American Federation of Musicians, Fordham collection, E.H. Butler Library, State University College at Buffalo, NY.

⁹⁶ McRae, "Musicians Association Local 533," 97.

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and it was open to touring artists before and after their Buffalo shows, it quickly became the place in town to see famous artists play in informal jam sessions. While Local 533 actively discouraged jam sessions in the Buffalo-area venues (these were difficult to regulate and were basically free shows), they were a mainstay at the club. In many cases, the standing-room only jam sessions were the preferred shows to see because they featured America's jazz heroes playing with the local musicians in a small venue (the Colored Musicians Club only has 125 seats).

While sharing leadership, most members, and space, the Local 553 and Colored Musicians Club had separate constitutions, maintained separate finances, and were administered differently. Different management approaches meant that, if necessary, the leadership could suspend members guilty of infractions from the club, while maintaining their membership in the local. **Appendix 12** provides additional insight into the strict division between the groups.⁹⁷ This was particularly strategic and important because at this period of history, men were being shipped overseas for military duty. The union needed to maintain and increase its membership, particularly in its earliest years of existence.

However, the most important reason for this separation was to ensure the local's long-term survival. Anticipating the potential loss of assets and independence of its members if a merger of the white and African American unions ever took place, the founders of Local 533 instituted a building fund in 1920s that was ultimately used by the Colored Musicians Club to purchase 145 Broadway.⁹⁸ When the mergers with the white locals took place, African American locals across the U.S. lost all their assets, including all their real estate holdings. Since 145 Broadway was owned outright by the Colored Musicians Club in 1944 (long before the 1969 merger of Locals 533 and 43), it was protected from forfeiture and was never at risk. For this reason, the Colored Musicians Club has been able to maintain its building, its club, and its independent status for three quarters of the century.

Based on research, the oldest club in America appears to be the New Amsterdam Musical Association (originally a private/independent musicians' union), which was founded in New York City in 1902.⁹⁹ Other clubs formed in the early to mid-1900s, but all ceased operations for financial reasons or because of the AFM merger of the black and white unions in the 1950s and 1960s.¹⁰⁰

⁹⁷ This appendix includes scans of inter-group correspondence (on separate letterhead stationery, frequently listing the same street address as the letter's recipient). These letters detail how financial and space issues were negotiated and settled.

Unfortunately, to date, we have not found other files in the Colored Musicians Club archive regarding its management *per se*.

⁹⁸ Boos, "Raymond E. Jackson," 43.

⁹⁹ NAMA moved 7 times from 1905-1922 until it permanently located at 107 West 130th Street. It became a social club when its members joined the AFM. Jack Goodman, "Inside the Oldest Labor Union for Black Musicians," *Atlas Obscura* (July 6, 2016). <https://www.atlasobscura.com/articles/inside-the-oldest-labor-union-for-black-musicians>.

¹⁰⁰ **1910** (New York City's Clef Club – Jacob Goldberg, "A Brief History of the Clef Club," *Allegro* 118(4), April 2018.

<https://www.local802afm.org/allegro/articles/a-brief-history-of-the-clef-club>); **1930s** (Pittsburgh's Musician's Club of

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Determining which notable jazz musicians performed at the Colored Musicians Club has been difficult. We do know that during the period of significance, nearly 79 percent of the most popular American black jazz bands performed at least once in Buffalo (**Appendix 18**). Per AFM union rules, every one of these 213 band members visited 145 Broadway multiple times when they came to Buffalo (they had to come to the local union office to finalize their contracts for their shows and to temporarily surrender all band member union cards so they could perform in Buffalo. After their shows, they returned to the building to pay their performance fees and retrieve their cards).

It is important to note that while Locals 533 and 43 prohibited jam sessions in Buffalo-area venues, they were permitted at the club.¹⁰¹ It appears that the Colored Musicians Club did not routinely advertise shows or jam sessions at 145 Broadway. Like the music itself, it seems that shows and jam sessions happened more spontaneously. Union and club members publicized events via word-of-mouth. In addition, jazz fans interested in attending jam sessions and possibly even meeting their idols knew that jam sessions take place before or after scheduled shows at the local venues or on Sunday afternoons.¹⁰² The lack of written documentation is further complicated by the fact that the Colored Musicians Club did not have a sign-in book for visitors (this would have been a rare occurrence in music clubs). And, at the time of nomination, only one photograph of one of these legendary shows has been identified. While some connections can be drawn from the Local 533 transfer records about which musicians were in the area and when, the best sources of information come from the members and participants themselves, through interview transcripts and oral history.

Musicians Union Local 471 - "The Social Hub of Jazz -The Dome of the Capital."

<https://sites.google.com/site/pittsburghmusichistory/pittsburgh-music-story/venues/musician-s-club-of-local-471>); **1951** (Seattle's Musicians' Blue Note Club, Inc. - "Musicians' Association of Seattle records, 1905-2010," Archives West Orbis Cascade Alliance.

<http://archiveswest.orbiscascade.org/ark:/80444/xv12707/op=fstyle.aspx?t=k&q=WAUMusiciansAssociationofSeattle5685.xml#1>).

¹⁰¹ Kayatin, "Breaking the Color Line," 66, 266-267.

¹⁰² Kayatin, "Breaking the Color Line," 137, 259, 266, 306, 387, 406, 413, 415, 428, 475.

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Figure 3. Jam session at the Colored Musicians Club (undated, ca. 1950s)

This rare undated photograph on permanent display at the Colored Musicians Club Jazz Museum shows a Colored Musicians Club jam session with jazz legends Dizzy Gillespie (piano) and Miles Davis and John Coltrane standing in the doorway in the rear left. The photo also includes two long-time members of the Colored Musicians Club and Local 533, Elvin Shepherd (trumpet) and Wilbur Trammell (saxophone). *From the collection of the Colored Musicians Club*

In 1994, a series of interviews was made with former Local 533 and Colored Musicians Club members, by verbatim transcripts; these are a valuable historical resource in that the interviews were conducted only twenty-five years after the dissolution of the union.¹⁰³ In this sense, they are superior to the unsubstantiated oral history accounts regarding the club's history.

We used to have a Sunday afternoon jam session. We used to start around 2:30 or 3:00 o'clock and go to about 5:00 o'clock that night. We got whoever was in town appearing and invite them to come up

¹⁰³ Kayatin, "Breaking the Color Line," 218-485.

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to play. So, you had people like Dizzy Gillespie coming up here, Roy Eldridge, whoever was famous that was in town was invited to come up and start the jam session. And, of course, this place used to be jammed like that, and they would jam a line all the way down the stairs and around the corner, waiting to get in.¹⁰⁴

According to many witnesses, jam sessions were known to have included such jazz icons as Dizzy Gillespie, Miles Davis, and John Coltrane, as recorded in the previous photo. Billie Holiday, who briefly lived several blocks from 145 Broadway in the 1950s, was also known to have participated in jam sessions at the club.¹⁰⁵ Nat “King” Cole and Mary Lou Williams were also known to have participated.¹⁰⁶ Other notable figures who participated in jam sessions include Cab Calloway, “Hot Lips” Page, Sarah Vaughan, Carmen McRae, Clifford Brown, Harold Land, and Sonny Rollins.¹⁰⁷

Oral history also suggests that figures such as Duke Ellington, Count Basie, Jimmie Lunceford, and Ella Fitzgerald performed at the club.¹⁰⁸ Later accounts note that Lionel Hampton and Coleman Hawkins also played there as well.¹⁰⁹ According to former Local 533 members interviewed in 1994, many of these performances at the club took place in the late 1940s through the 1950s.¹¹⁰ Most of these artists were contracted to perform in the Buffalo area because they were nationally famous and had robust record sales at the time. In fact, many of these black bands performed at large-scale venues in Buffalo, including War Memorial Auditorium, which seated as many as 16,000 people.¹¹¹ (**Appendices 9, 11, and 18**).

Early Locations of Local 533 and the Colored Musicians Club

Before the Local 533 and the Colored Musicians Club found their permanent home at 145 Broadway in 1934, the organizations occupied several other, more transient locations in and around the Broadway/Michigan neighborhood (**Appendix 13**). This neighborhood put them in the heart of the Tenderloin District, convenient to the numerous music clubs and venues in the area.

¹⁰⁴ Albert “Eggie” Riding, January 10, 1994 interview. Kayatin, “Breaking the Color Line,” 267.

¹⁰⁵ Grube, “History of Local 533 and the Colored Musicians Club,” 11.

¹⁰⁶ Kayatin, “Breaking the Color Line,” 66.

¹⁰⁷ McRae, “Musicians Association Local 533,” 84.

¹⁰⁸ These names are noted on the plaque mounted on the exterior wall of 145 Broadway in 1998 by the Buffalo & Erie County Historical Society; Buffalo State College; and Buffalo Musicians’ Union, Local 92, AFM. Jimmie Lunceford was a member of Local 533 from 1934 till his death in 1947.

¹⁰⁹ Edward A. Gargan, “Past is Swinging at Club for ‘Colored Musicians,’” *New York Times*, August 7, 1985. <http://www.nytimes.com/1985/08/07/nyregion/past-is-swinging-at-club-for-colored-musicians.html>.

¹¹⁰ Kayatin, “Breaking the Color Line,” 137.

¹¹¹ Dan Fisher, “Remembering Memorial Auditorium,” *Buffalo Rising*, July 6, 2009. <https://www.buffalorising.com/2009/07/remembering-memorial-auditorium/>.

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As a nascent organization, with a small number of dues-paying members and limited finances, the earliest Local 533 office was based in Monte Tate's home (7 William Street), while group meetings were conducted at the Eureka Club (447 Michigan Avenue).¹¹² There is little historical documentation regarding the Eureka Club, other than it was a bar chartered by New York State in 1903 and that it was located in the heart of Buffalo's first African American neighborhood.¹¹³ The Eureka Club was used for two purposes in this time period – general membership meetings of Local 533 (February 1917 - June 1920) and the first gatherings and functions of the union's informal Colored Musicians Club (late 1917 or early 1918 - June 1920).¹¹⁴

Monte Tate was the first treasurer of Local 533 and one of its founders, having signed the union's 1917 Certificate of Affiliation with the American Federation of Musicians (**Appendix 14**), so having him take responsibility for running the local's business office from his home seems natural under the circumstances. The use of his home and the Eureka Club for union and club events was continued from February 21, 1917 until sometime in June 1920. Undoubtedly, the entry of the United States into World War 1 on April 6, 1917 affected early membership in the union, the union's finances, and the strength of Buffalo's nightclub scene.

From June 1920 till around May 24, 1924, Local 533 and Colored Musicians Club leased the second floor of 96 Clinton Street, which was owned by pharmacist Dr. Patrick of the Ruth-Patrick Drug Company, a black-owned company. This building had been a pharmacy since at least 1898.¹¹⁵ The four-story building, located near the African American neighborhood, had a pharmacy on the first floor, a Greek-American club on the third floor, and a dance hall on the fourth floor.¹¹⁶ For a brief time, Local 533 rented the fourth floor for its band practices, which it discontinued doing for financial reasons in late 1920 or early 1921.¹¹⁷ It maintained its second floor lease from 1920-1924.

¹¹² McRae, "Musicians Association Local 533," 22, 32. **Also**, Meredith Grube, "History of Local 533 and the Colored Musicians Club" (unpublished manuscript). Records and documents pertaining to the history of the Colored Musicians Association of Buffalo Musicians Local 533, American Federation of Musicians, Fordham collection, E.H. Butler Library, State University College at Buffalo, NY, 3. **Also**, Boos, "Raymond E. Jackson," 38.

¹¹³ "Buys charter of club, gives it to Higgins. Mayor solves problem of troublesome resort; two drinker licenses revoked," *Buffalo (NY) Courier-Express*, November 16, 1927.

¹¹⁴ McRae, "Musicians Association Local 533," 7.

¹¹⁵ "Free! Free! Free! We make you the following offer for two special reasons," *Buffalo (NY) Evening News*, February 24, 1898.

¹¹⁶ "Musical instruments, Call Seneca 4432 for orchestra, band or entertainers: Colored Musicians Local 533. 96 Clinton St.; upstairs," *Buffalo (NY) Courier*, May 15, 1921. **Also**, "Musical instruments, Call Seneca 4432 for orchestra, band or entertainers: Colored Musicians Local 533. 96 Clinton St.; upstairs," *Buffalo (NY) Courier*, June 6, 1921. **Also**, "Help wanted, male. Pharmacist or Druggist, First class job for first class man. No night work. See Patrick, 96 Clinton St.," *Buffalo (NY) Evening News*, October 27, 1920. **Also**, "A scientific remedy for piles – Permanent relief by internal medication. [Advertisement for Hamadala tablets]. Ruth-Patrick Drug Co., 96 Clinton," *Buffalo (NY) Courier*, March 1, 1923.

¹¹⁷ Grube, "History of Local 533 and the Colored Musicians Club," 6

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Around May 1924, 96 Clinton Street was condemned by city inspectors, forcing Local 533 and the Colored Musicians Club to relocate again, so the organizations returned to using member resources to maintain their operations and community presence. Starting around May 25, 1924 and through October 23, 1930, the business office was based in the home of Raymond Jackson. Dr. Jackson was one of the union's founders who held multiple Local 533 titles and national appointments with the American Federation of Musicians. Jackson was a member of the union from 1918-1965. The Local 533 letterhead from this time period lists Raymond Jackson's home address at 20 Potter Street for the union's office (this thoroughfare, two blocks from 145 Broadway Street, was renamed Nash Street in 1953).¹¹⁸

During this time period, the union and club also occasionally used the YMCA building at 585 Michigan Avenue for meetings, probably general union meetings, and Colored Musicians Club affairs. It was the second one in the United States designed and built by an African American.¹¹⁹ Like the previous sites for the union and Colored Musicians Club, the YMCA (1926-1977) was located in the African American community. It was managed by William Stonewall Jackson, a member of Local 533 from 1918-1936 (**Appendix 15**). We cannot determine how frequently the two organizations used the YMCA or if they were charged for its use. However, since William Jackson managed it for at least part of this time period and considering the union and club's prominence in the African American community, it is very likely that the space was provided at a low cost for this charitable organization.¹²⁰

On October 24, 1930, when Local 533 agreed to a minimal rent, the organizations moved again to the Prince Hall Masonic Association (a/k/a Masonic Lodge), located at 168 Clinton Street.¹²¹ This space was undoubtedly made available at a good price to the union and club because Dr. Jackson and other members of the local and the Colored Musicians Club were highly decorated masons. This arrangement lasted until November 18, 1934.

145 Broadway

On November 19, 1934, the union and the club rented the second floor of 145 Broadway Street from then-owner Harry Goodman, effective December 1 (**Appendix 16**). Goodman retained the first floor for his restaurant supply business, the Niagara China & Equipment Company, which was located here from

¹¹⁸ McRae, "Musicians Association Local 533," 29.

¹¹⁹ "Michigan Avenue YMCA," accessed September 19, 2017, <http://www.preservationready.org/Buildings/579MichiganAvenue>.

¹²⁰ McRae, "Musicians Association Local 533," 29-30.

¹²¹ McRae, "Musicians Association Local 533," 31. **Also**, McRae, "Musicians Association Local 533," 56.

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1934-1941.¹²² Less than one month after signing the lease, the first Local 533 Board of Directors meeting was held there on December 13, 1934.

Almost immediately after they moved in, the organizations began renovations on the second floor. The second floor was divided into two distinct sections, with union offices in the front facing Broadway and the club space in the rear. In the rear of the second floor, the union and club installed a bar and a kitchen. Most of the rear was left open for meetings, rehearsals, socializing, jam sessions and shows.¹²³

In more than nine of the first thirteen years of their existence (i.e. 1917-1920 and 1924-1930), the union and Colored Musicians Club paid little or no rental costs for their joint headquarters. These cost savings were significant for a newly formed organization of minorities that was continuously inventing itself in a very competitive entertainment market. As early as 1920, Local 533 held periodic fundraisers to augment its treasury for its building fund, various social programs, and to support civic events like war bond drives.¹²⁴ In July 1925, Local 533 secured a building loan from the Irish-American Loan Association, which it also set-aside for eventual property acquisition.¹²⁵

For ten years of the lease of 145 Broadway, the two organizations added to their building fund. The union and club ceased investigating other possible rentals once they settled at this address, which was the place where they held the longest tenure of their brief existence. Obviously content with their location in Buffalo's African American neighborhood, which was located mere blocks from the city's entertainment district, in January 1944, the local's board of directors voted to purchase 145 Broadway Street. Meeting minutes indicate that the purchase would be made in the name of the Colored Musicians Club with funds from both organizations.¹²⁶ The purchase was possible because the Colored Musicians Club was a standalone entity, chartered by New York State in 1935. Several interviews with former members of Local 533 posit that the chartering was undertaken specifically so the club could purchase a building that would not be forfeited in an eventual forced future merger of the unions. According to these interview(s), this strategy was first discussed in the 1920s, which demonstrates remarkable forethought and a deep

¹²² McRae, "Musicians Association Local 533," 57. **Also**, According to this newspaper article, Goodman lived at 145 Broadway with his family in 1936 but City Directories indicate he lived with his family at various addresses elsewhere in Buffalo. "Fines totaling \$235 collected from autoists. Absentee, accused of reckless driving, assessed \$20; body execution ordered," *Buffalo (NY) Courier-Express*, June 20, 1936. **Also**, Polk's Buffalo (NY) City Directory 1935 including Kenmore (Buffalo: Polk-Clement Directory Co.), 519. **Also**, Polk's Buffalo (NY) City Directory 1938 including Kenmore (Buffalo: Polk-Clement Directory Co.), 2310.

¹²³ McRae, "Musicians Association Local 533," 58. This configuration is largely unchanged to this day.

¹²⁴ Grube, "History of Local 533 and the Colored Musicians Club," 7

¹²⁵ McRae, "Musicians Association Local 533," 30.

¹²⁶ McRae, "Musicians Association Local 533," 91-92.

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understanding of future race and labor relations.¹²⁷ The long period of inexpensive or rent-free operations, diligent financial management by both organizations and the bank loan enabled them to purchase 145 Broadway Street outright.¹²⁸ On February 2, 1944, the Colored Musicians Club completed the purchase and on April 19, 1945, the union moved downstairs to the vacant first floor, with the Colored Musicians Club staying on the second floor.¹²⁹ A scan of the deed for this purchase appears in **Appendix 17**. Although a copy of the lease agreement for this early time period, a copy of a tentative lease between the organizations for 1947 is included in **Appendix 12**, which illustrates the degree to which the groups cooperated (e.g. the document proposes a \$1/year lease for 20 years).

Merger of Local 553 and Local 43

From 1917 through 1969, Local 553 served as an independent, African American only union for musical performers. However, during the latter part of this era, the music industry as a whole experienced a significant shift. Starting in the late 1940s and early 1950s, African American music style was increasingly incorporated into and accepted by white America in early forms of rock & roll. Blues and rhythm & blues music influences were slowly adopted by musicians everywhere, notably by artists like Elvis Presley and Bill Haley. The music even reverberated back to the United States through the music of the "British Invasion," by groups such as the Beatles, the Rolling Stones, and the Animals, who were all influenced by American blues and rhythm & blues. The popularity of rock & roll music boomed. Economic growth and the increasing number of people of all ages with disposable income, the growth of television and radio and a multitude of other factors resulted in a permanent decline of nightclub culture. Small musical groups became the fashion in all forms of popular music (they were much easier to maintain and transport) and all cities, including Buffalo, were slowly introduced to stadium and outdoor music festivals and standing room-only indoor venues. In Buffalo, these shows were offered in the suburbs or beyond and not in the city itself, which coincided with the economic and population decline of downtown and the rise of the suburbs. Starting in the 1960s, the popularity of jazz slipped in comparison to its historic peak in the 1940s.

The Taft-Hartley Act of 1947, which reduced the power of labor unions, weakened the influence of Buffalo's unions in what eventually proved to be a progressively more difficult arena for their members.¹³⁰ Kayatin and Boos document how the forced mergers of the segregated musicians' unions throughout the country in the 1950s and 1960s played out, with a special focus on the Buffalo market.

¹²⁷ Boos, "Raymond E. Jackson," 44.

¹²⁸ McRae, "Musicians Association Local 533," 12.

¹²⁹ McRae, "Musicians Association Local 533," 93.

¹³⁰ Kayatin, "Breaking the Color Line," 146.

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The situation for Buffalo musicians and their performance venues was especially problematic prior to the merger. Buffalo's extensive urban renewal program, which focused nearly exclusively in Buffalo's first black neighborhood, essentially gutted the historic central business district and much of the residential areas on the East Side of Buffalo, including a large portion of the entertainment district. Combined with the loss of a significant amount of Buffalo's industrial base, general outmigration from Western New York (spanning over fifty years) and major population shifts to the first- and second-ring suburbs due to 'white flight' and many other factors, much of this part of the city became an undesirable place to live, work and play.

Appendices 7 and 9 show the decline in bookings contracted by Local 533 in the 1960s and a slight decline in its annual membership. Interviews with union and Colored Musicians Club members in 1994 indicate that the club's membership and attendance also began a long period of decline at this time. It is interesting to note the division between the members of the union regarding the merger itself. First discussed in 1963 and concluding in 1969 with the actual merger, the Local 533's leadership and most of its older members resisted the merger, concerned with protecting the future livelihood of its members and to ensure that their needs were represented in the future. On the other hand, the younger members were generally in favor of it. The 1994 interviews also document the extensive multi-year discussions and negotiations.¹³¹ As a result, Local 533 was one of the last AFM unions in the U.S. to desegregate.¹³² It is probable that membership in the combined union (notwithstanding the addition of about 100 musicians from Local 533) declined starting in the 1970s. In fact, on a nationwide basis, unions lost membership because of the development of electronic music and the popularity and economies of club DJs, who could transport entire music libraries and sound systems to parties and nightclubs.¹³³

After the Period of Significance

The history of the Colored Musicians Club after the 1969 merger is complicated, and little is available in the way of documented information. Although the annual Local 533 union membership booklets exist for approximately two-thirds of the union's history from 1917-1969, the Colored Musicians Club has only been able to find membership or officers data for two years in its archive. Understanding how the club operated after the merger is further complicated by a lack of written correspondence. Considering how

¹³¹ Kayatin, "Breaking the Color Line," 150-217.

¹³² Kayatin, "Breaking the Color Line," 40.

¹³³ Robert A. Gorman, "The Recording Musician and Union Power: A Case Study of the American Federation of Musicians," 37 *Southwestern Law Journal* 697 (1983) <http://scholar.smu.edu/smulr/vol37/iss4/1>, <https://scholar.smu.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=3223&context=smulr>. Also, "Disc jockey," *Absolute Astronomy*, accessed April 23, 2018, http://www.absoluteastronomy.com/topics/Disc_jockey.

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carefully the union and club were managed for roughly fifty years, it is suspected that records may have existed but have been lost. Thus, building a complete history of the organization after 1969 is difficult.

In the half century since the 1969 merger, few of the members and staff of the union and club are still around who could provide an oral history of the organizations, especially the early years. Fortunately, Kayatin's 1995 master's thesis relied on both Local 533 and Colored Musicians Club source documents and the interviews he conducted in 1994 with former local 533 and former/current members of the Colored Musicians Club. Transcripts of these interviews appear in the appendix to the Kayatin thesis.

Of all the Kayatin interviews, the session with Maynard and Catrena Wright provides the most information about the Colored Musicians Club from the 1960s through the early 1990s.¹³⁴ The Wrights indicate that the Colored Musicians Club was financially stable in the 1960s due to a continuous series of fundraisers and musical events to cover utilities and building maintenance costs, and to pay taxes:

And you have to put on different appearances to try to draw [the public] there because the only revenues is over the bar. See, if you don't get crowds down there to buy alcohol and beverages, you don't make no money. With no money, we get no money to pay the bills.¹³⁵

According to them, the Colored Musicians Club booked the Count Basie band at a suburban banquet hall to celebrate the 50th anniversary of Local 533 in order to bolster the Colored Musicians Club's treasury.¹³⁶

Starting in the 1970s, membership certainly declined as Local 533 members aged out, passed away, or moved out of town. In addition, starting in the 1970s, the popularity of jazz was on the decline, making it more difficult for the Colored Musicians Club to attract or maintain members. It is unclear why the building was not utilized by the merged union (Local 92), which rented office space for decades in a smaller building at 452 Franklin Street. In retrospect, it seems logical that the merged union or at least some of its membership would have embraced an easily accessible self-contained rehearsal and performance space with a liquor license, offices, and its own parking lot very near downtown Buffalo.

¹³⁴ In this interview, Catrena Wright states that she was president of the Colored Musicians Club in 1986 and George Maynard Wright states that he was on its Board of Directors before the 1969 merger.

¹³⁵ Kayatin, "Breaking the Color Line," 463.

¹³⁶ Kayatin, "Breaking the Color Line," 466-467.

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In 1979, the Colored Musicians Club was designated as a local historical landmark by the City of Buffalo.¹³⁷ This designation was instrumental in preserving the property from renovation or sale. In many ways, it saved the club during an era which wiped out numerous African American shops, clubs, restaurants, homes, and churches in the surrounding Broadway/Michigan neighborhood. In 1983, the Jazz Triangle Development Corporation (JTDC) proposed the "*Jazz Triangle Project*," a comprehensive attempt to revitalize Buffalo's East Side entertainment district, focusing on the Colored Musicians Club and three other nearby historic music venues. This program barely emerged from the planning stage.¹³⁸ At least one small grant was received for capital purposes and apparently some grant money was used for renovations at 145 Broadway.¹³⁹ It was also through the auspices of the JTDC that Local 533 and club files were loaned to Buffalo State College for microfilming for a Western New York African American history research archive (the Monroe Fordham Regional History Center).

Summary

The Colored Musicians Club at 145 Broadway is significant for its associations with Buffalo's once-thriving African American music scene during the mid-twentieth century. The Colored Musicians Club stands as a rare survivor of African American culture from the early and mid-twentieth century in what was historically the center of Buffalo's African American community. The building hosted not only the offices of the Local 553 musical union but served as an important meeting and performance venue for many of the biggest, nationally prominent African American musicians and performers of the twentieth century. The building served as an important haven for musical, cultural, professional, and social exchange amongst musicians and the African American community, especially at a time when they were excluded from wider society in Buffalo and throughout the segregated United States. Today, the upper floor of the facility remains largely unchanged from the mid-twentieth century, giving visitors and patrons the chance to experience music much as it was performed during the hey-day of the Colored Musicians Club.

¹³⁷ City of Buffalo, "Funding for Colored Musicians Club. Mayor Brown's \$300,000 in Funding for Colored Musicians Club, Inc. of Buffalo Leverages Additional \$300,000 Investment from Erie County. Nation's Oldest African American Musicians' Club Receives Key Funding for Jazz Museum," press release, May 2010, https://www.ci.buffalo.ny.us/Mayor/Home/Leadership/Archived_Press_Releases/2010Archives/May2010/FundingForColoredMusiciansClub.

¹³⁸ James H. Bullock, Brian P. Brady, William T. Ganley, "Jazz Triangle - A Development Strategy," 1983.

¹³⁹ Kayatin, "Breaking the Color Line," 370-410.

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“Council soon to pass on old plan to extend William St. to Broadway.” *Buffalo (NY) Courier*, May 24, 1927.

“Crusade against resorts strikes at house owners. Court restrains Nathan Abrams from permitting building in Vine Alley to be used for disorderly purposes. Injunction remains in force pending civil action. Chief Regan and Attorney General Dudley prepare evidence in twenty other cases – declare that old methods are ineffective.” *Buffalo (NY) Courier*, April 2, 1903.

“Deputy City Engineer Norton favors plan of William Street extension. Project is to have another outlet to Main Street – Not believed cost will exceed \$204,000 – Will do away with triangle.” *Buffalo (NY) Courier*, September 9, 1909.

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Buffalo (NY) Challenger, April 20, 1967.

“Dull Saturday night in Tenderloin District. Denizens still there but illicit trade is carried on less openly – vice squad cops keep close watch.” *Buffalo (NY) Express*, October 8, 1922.

“Family away when fire attacks home. Ziffle [sic] says he left gas lighted in rear of store.” *Buffalo (NY) Courier*, April 18, 1910.

“Fearful of the law police order closing of disorderly houses. Every known dive, in and out of the protected Vice District told to shut up and inmates to get out by Supt Bull’s specials last night. Mouths of officials are tightly sealed. Will not say why this sudden change of front has come about or why the compact with vice has been broken.” *Buffalo (NY) Courier*, May 10, 1902.

“Fines totaling \$235 collected from autoists. Absentee, accused of reckless driving, assessed \$20; body execution ordered.” *Buffalo (NY) Courier-Express*, June 20, 1936.

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“Four at a time. The police capture a quartette of Tenderloin District people.” *Buffalo (NY) Courier*, June 18, 1893.

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“Help wanted, male. Pharmacist or Druggist, First class job for first class man. No night work. See Patrick, 96 Clinton St.” *Buffalo (NY) Evening News*, October 27, 1920.

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“Police take up station at doors of nine clubs. An institution is the check-girl in our social clubs. Investigator gets view of some hot arguments; More of the queer dances shown in halls.” *Buffalo (NY) Express*, May 3, 1922.

“Police take up station at doors of nine clubs. Business bad in the clubs. Few members venture into places where policeman stands watch at front door. Burfiend promises to go through with the job. Says he’ll assign sleuths to get evidence which will warrant raids on vicious places.” *Buffalo (NY) Express*, May 3, 1922.

“Protected Vice and Anti-Saloon League clasp hands. Agree to ignore the law within stipulated limits. Geographical boundaries outlined within which the penal code shall be imperative, and crime and vice shall flourish unmolested. Open agreement made in office of District Attorney Penney between crusaders and officials as to how far law shall NOT be enforced. Mr. Penney, Supt. of Police Bull, the Rev. Dr. Brant, the Rev. O.P. Gifford and the Rev. Byron H. Stauffer parties to the compromise.” *Buffalo (NY) Courier*, February 3, 1902.

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COLORED MUSICIANS CLUB

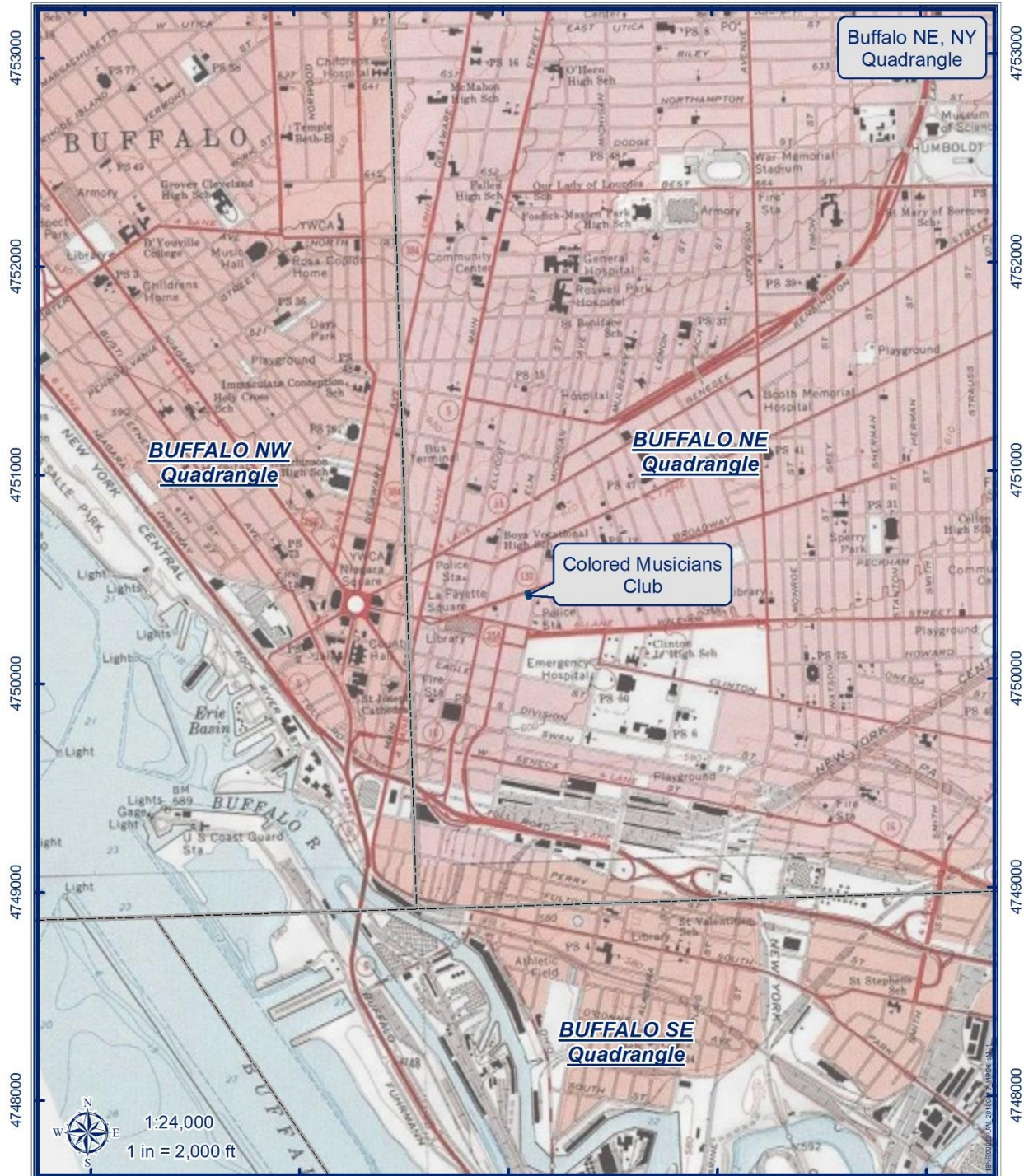
Name of Property

Erie County, New York

County and State

Colored Musicians Club
City of Buffalo, Erie Co., NY

145 Broadway
Buffalo, NY 14203



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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COLORED MUSICIANS CLUB

Name of Property

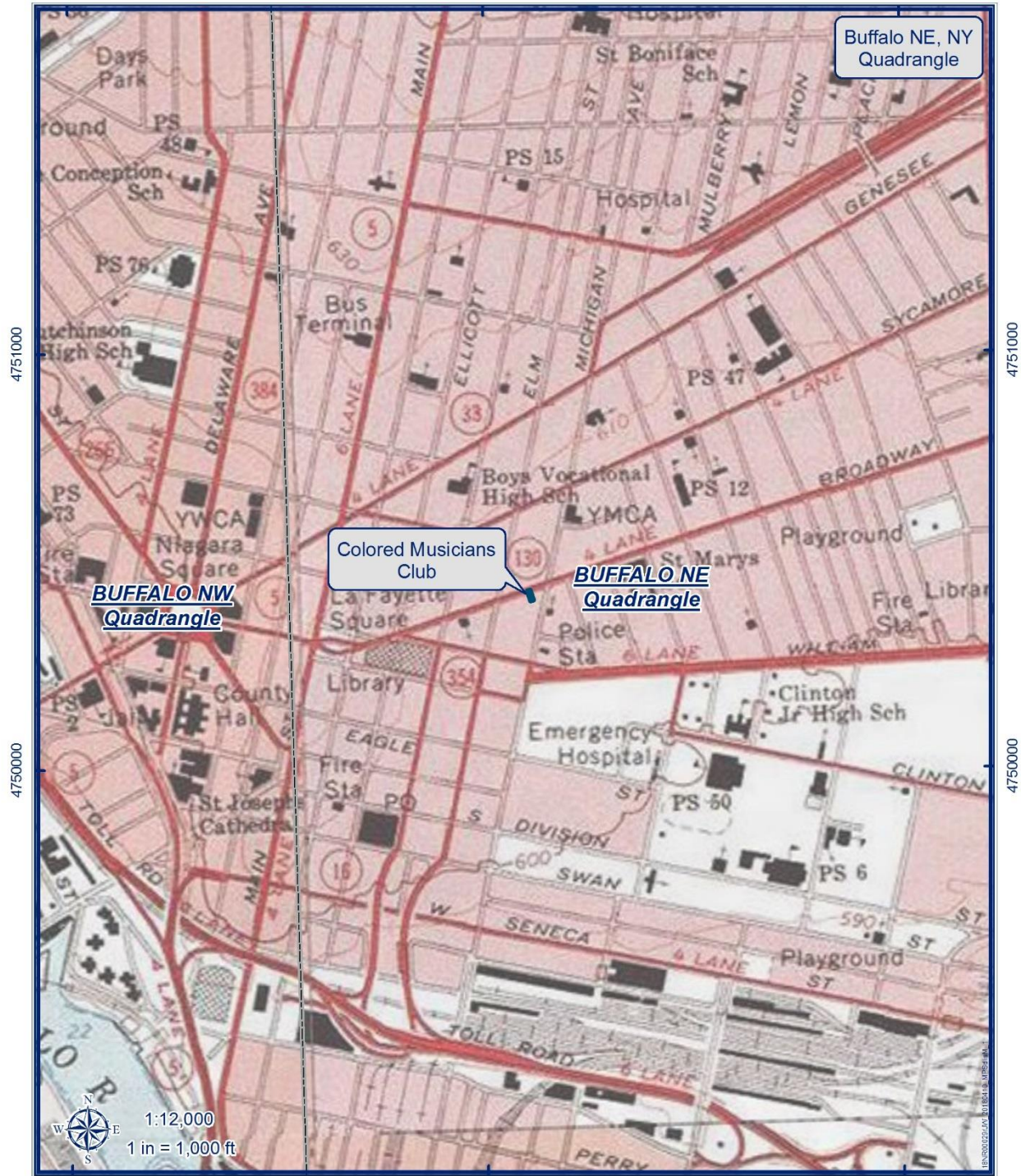
Erie County, New York

County and State

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Colored Musicians Club
City of Buffalo, Erie Co., NY

145 Broadway
Buffalo, NY 14203



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Colored Musicians Club
City of Buffalo, Erie Co., NY

145 Broadway
Buffalo, NY 14203



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Colored
Musicians
Club

NEW YORK STATE OF OPPORTUNITY
Parks, Recreation and Historic Preservation
Division for Historic Preservation

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Colored Musicians Club
City of Buffalo, Erie Co., NY

145 Broadway
Buffalo, NY 14203



Coordinate System: NAD 1983 UTM Zone 17N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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COLORED MUSICIANS CLUB

Name of Property

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Section 11 Page 1

Photo Log:

Name of Property: Colored Musicians Club
City or Vicinity: Buffalo
County: Erie
State: New York
Name of Photographer: Jennifer Walkowski, NYSHPO
Date of Photographs: April, 2015
Location of Original Digital Files: Peebles Island Resource Ctr., PO Box 189, Waterford, NY 12088

NY_Erie County_Colored Musicians Club_0001

Looking southwest, showing main north façade

NY_Erie County_Colored Musicians Club_0002

Looking southeast, showing main north façade

NY_Erie County_Colored Musicians Club_0003

North façade, detail of parapet showing "Zifle's" name

NY_Erie County_Colored Musicians Club_0004

Looking northwest at rear of building

NY_Erie County_Colored Musicians Club_0005

Interior, first floor, looking south through museum space. Note historic tin ceiling.

NY_Erie County_Colored Musicians Club_0006

Interior, first floor, looking south up stair to access Colored Musicians Club. This stair is largely intact to its original materials and conveys the same sense of feeling associated with entering the Club.

NY_Erie County_Colored Musicians Club_0007

Interior, second floor, looking south in Colored Musicians Club. While some of the materials have been changed, the space retains its historic sense of open, casual space used for impromptu jam sessions and performances. Note the historic bar at the left.

NY_Erie County_Colored Musicians Club_0008

Interior, second floor, looking north in Colored Musicians Club.

NY_Erie County_Colored Musicians Club_0009

Interior, second floor, detail view showing historic bar at Colored Musicians Club.

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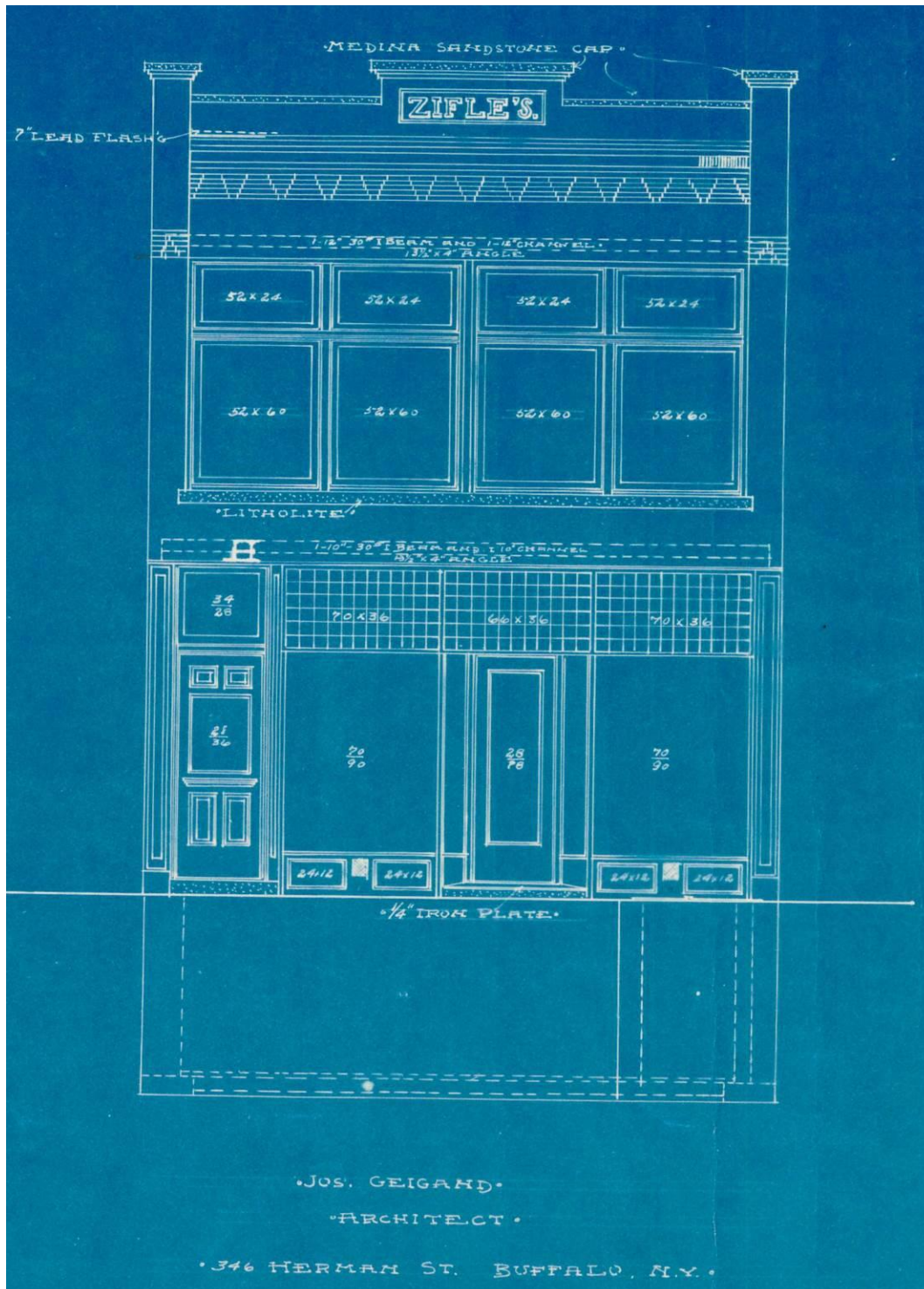
COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Additional Information:



**Primary North Elevation
(1910)**

Not to scale

Joseph J. Geigand, Architect

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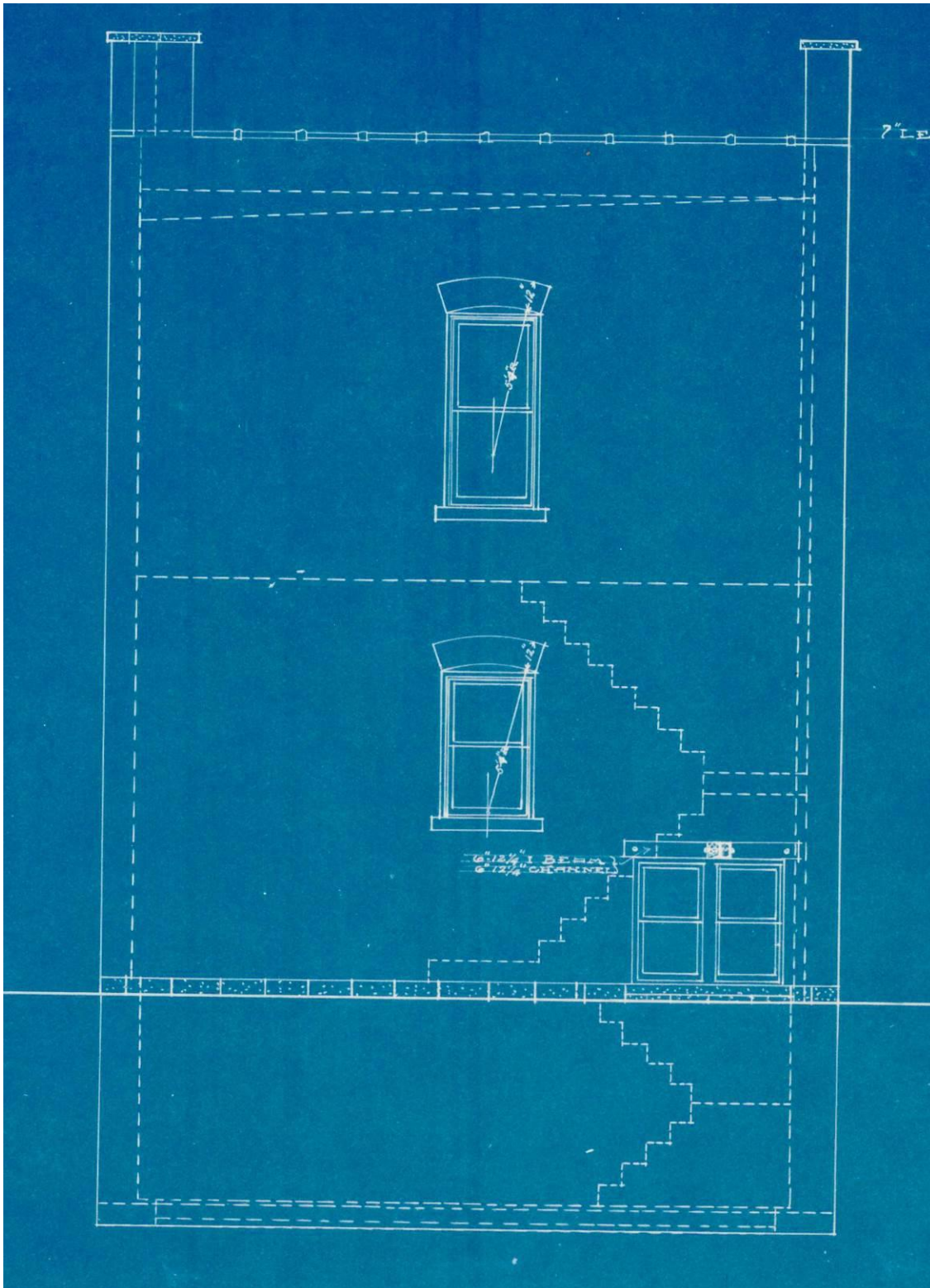
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**South (rear) Elevation
(1910)**

Not to scale

Joseph J. Geigand,
Architect

United States Department of the Interior
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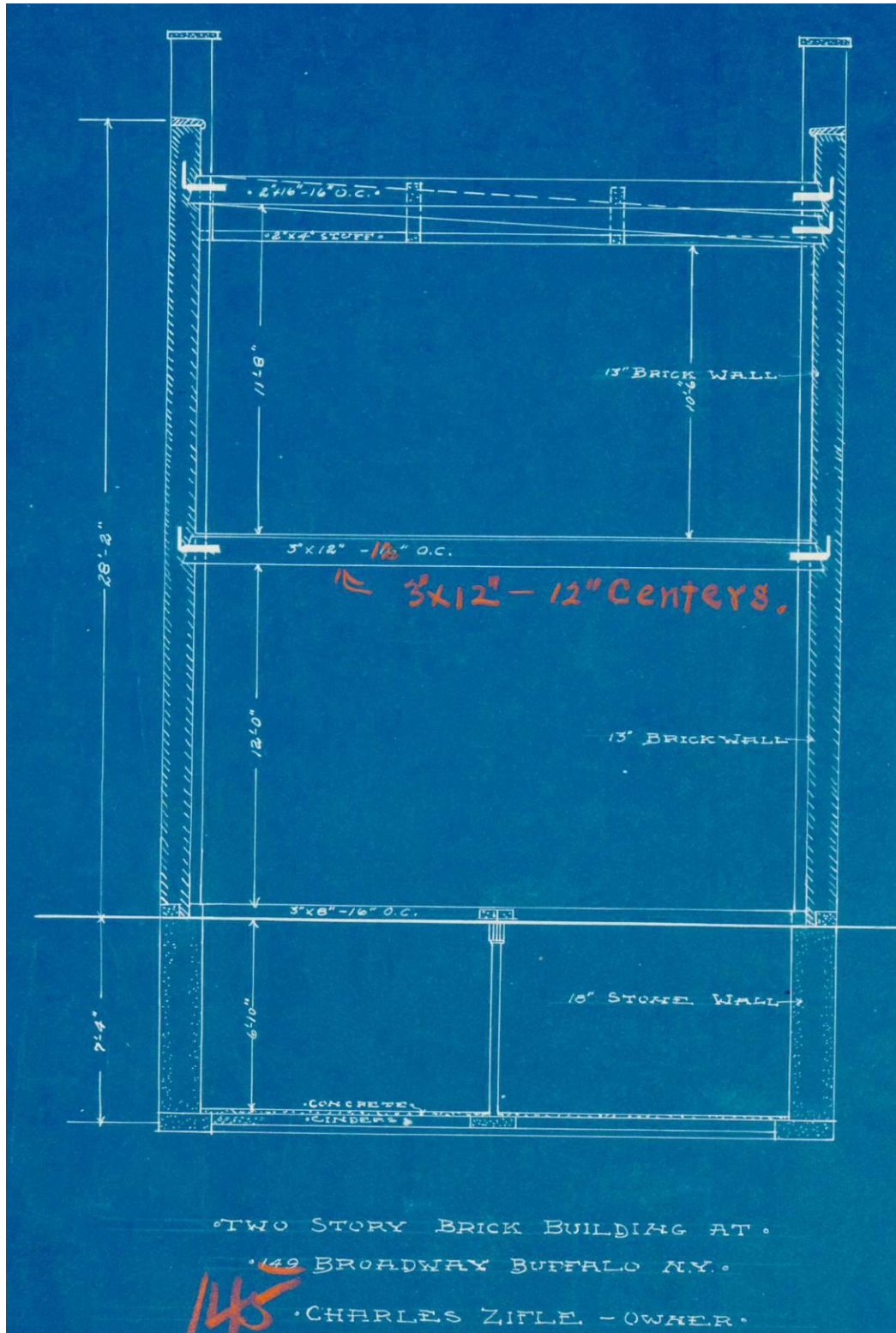
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COLORED MUSICIANS CLUB

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**Building section
(1910)**

Not to scale

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Architect

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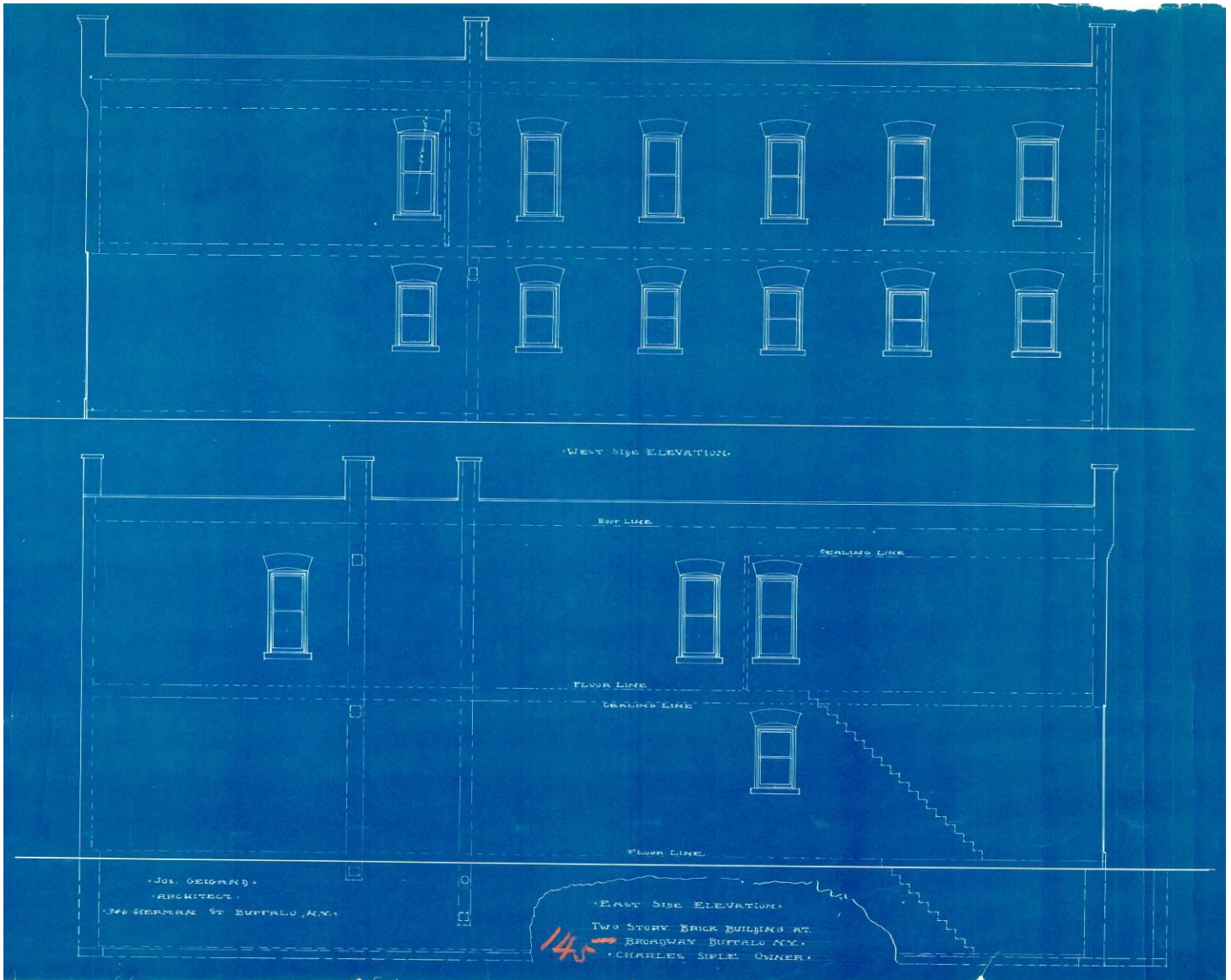
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West (top) and East (bottom) Elevation (1910)

Not to scale

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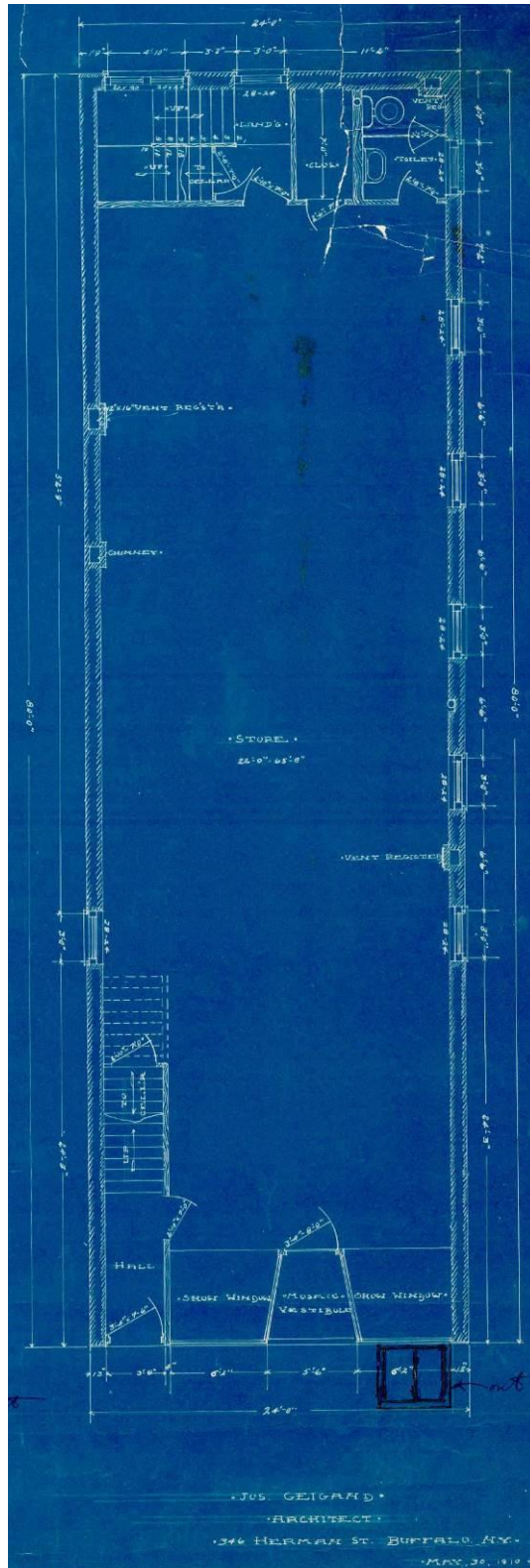
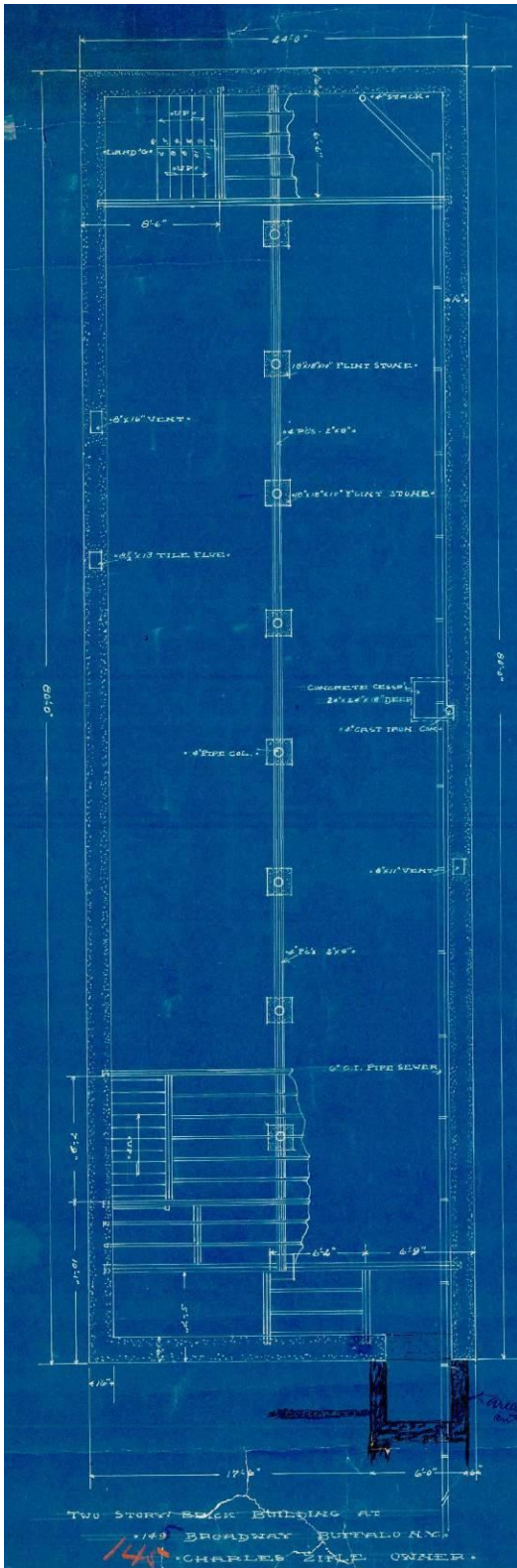
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COLORED MUSICIANS CLUB

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**Basement (left) and
First Floor (right) Plans
(1910)**

Not to scale

Joseph J. Geigand,
Architect

TWO STORY BRICK BUILDING AT
1149 BROADWAY BUFFALO N.Y.
144 CHARLES ZIPLE OWNER.

JOS. GEIGAND
ARCHITECT
346 HERMAN ST. BUFFALO N.Y.
MAY 30, 1910

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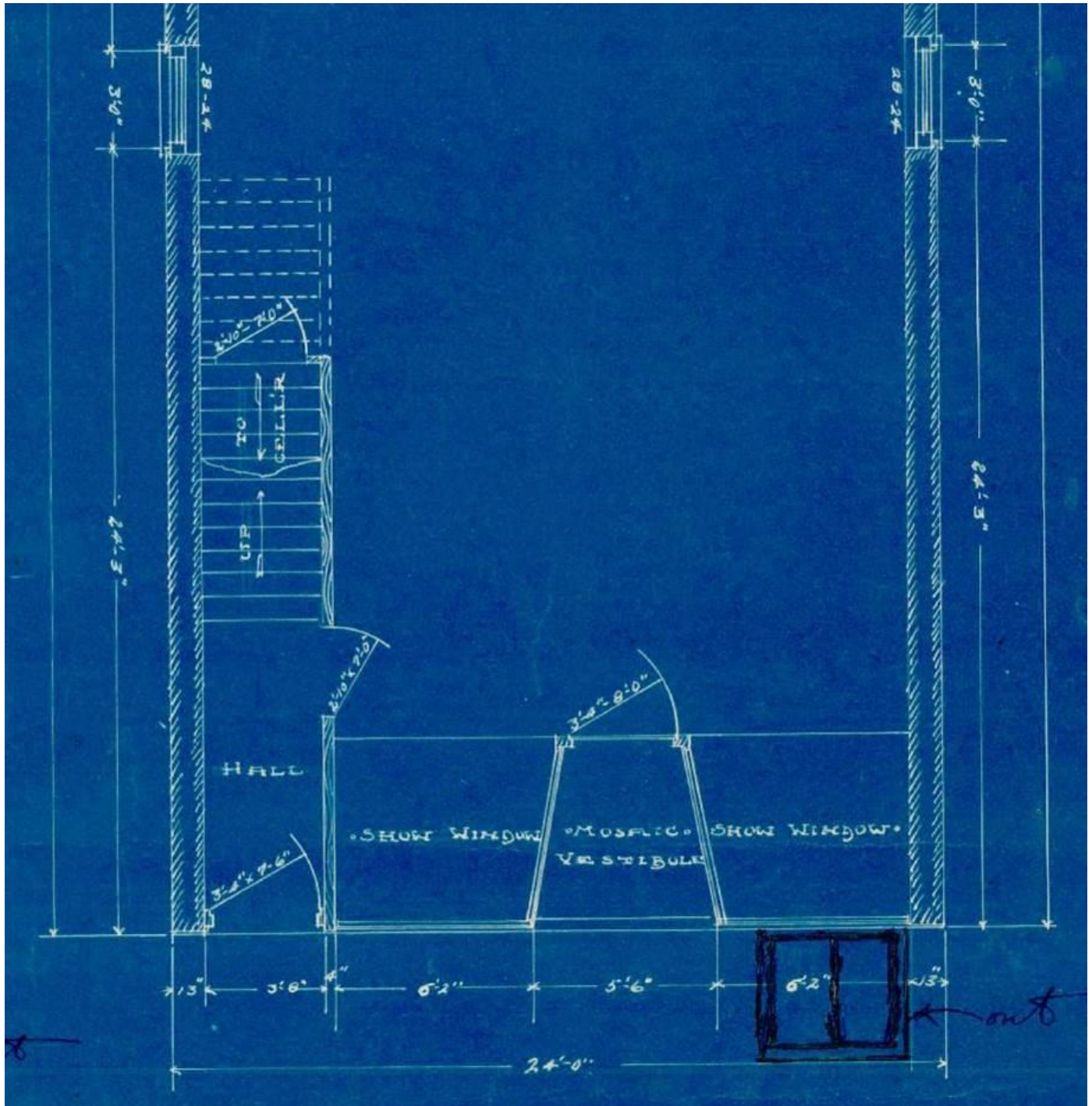
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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Detail, First Floor Plan, showing original storefront configuration (1910)
While the materials of the storefront and doors has been changed, the configuration is intact.

United States Department of the Interior
National Park Service

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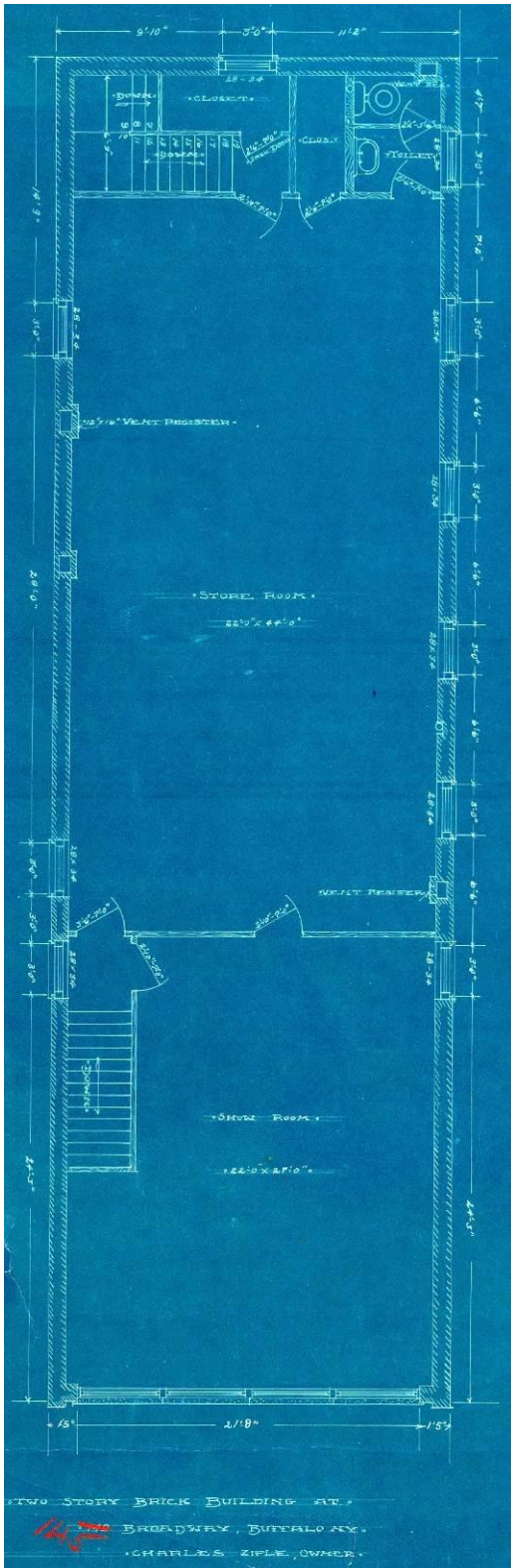
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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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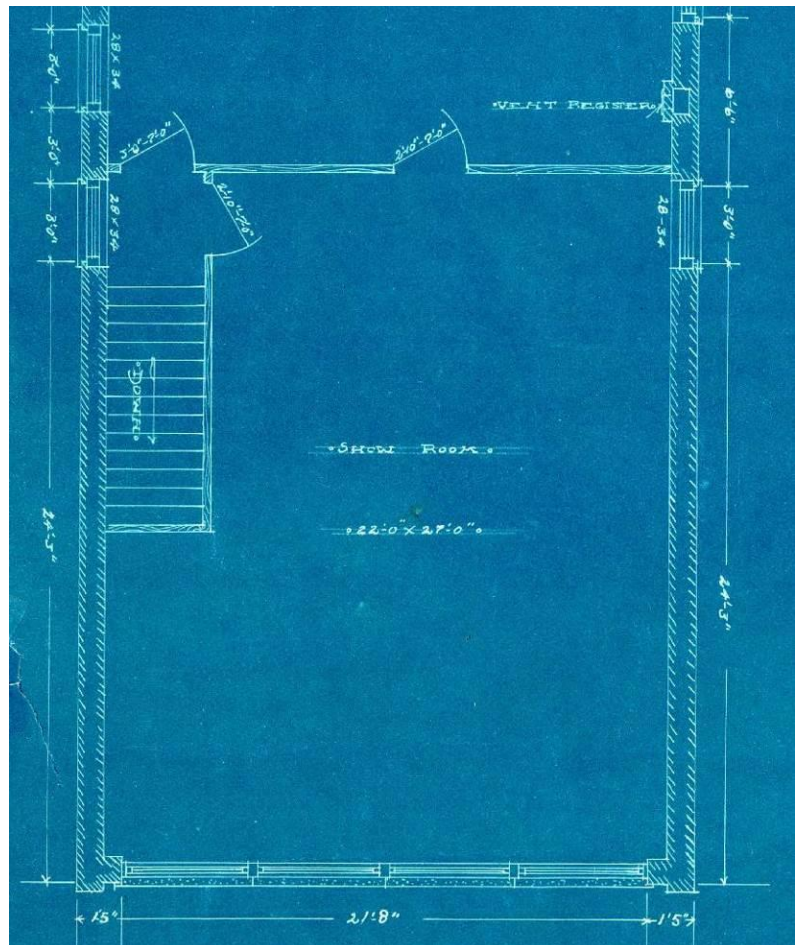


Second floor plan, plus detail of north area (1910)

Not to scale

Joseph J. Geigand, Architect

The plans show the apparent original design of the front "show room," however, the materials found in the current front north office rooms appear consistent with changes that may have been made when the Club and Local 533 in the 1930s when they first occupied



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National Park Service

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Colored Musicians Club (1980)

Photo from the Historic Resource Inventory Form

Note that the storefront appears to have already been altered by the 1980s, and is largely consistent with the current configuration.

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COLORED MUSICIANS CLUB

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Colored Musicians Club (Undated, but likely ca. 1980)

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COLORED MUSICIANS CLUB

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COLORED MUSICIANS CLUB

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Appendix 1.

Constitution & By-Laws, Colored Musicians Club, Buffalo, New York, 1935

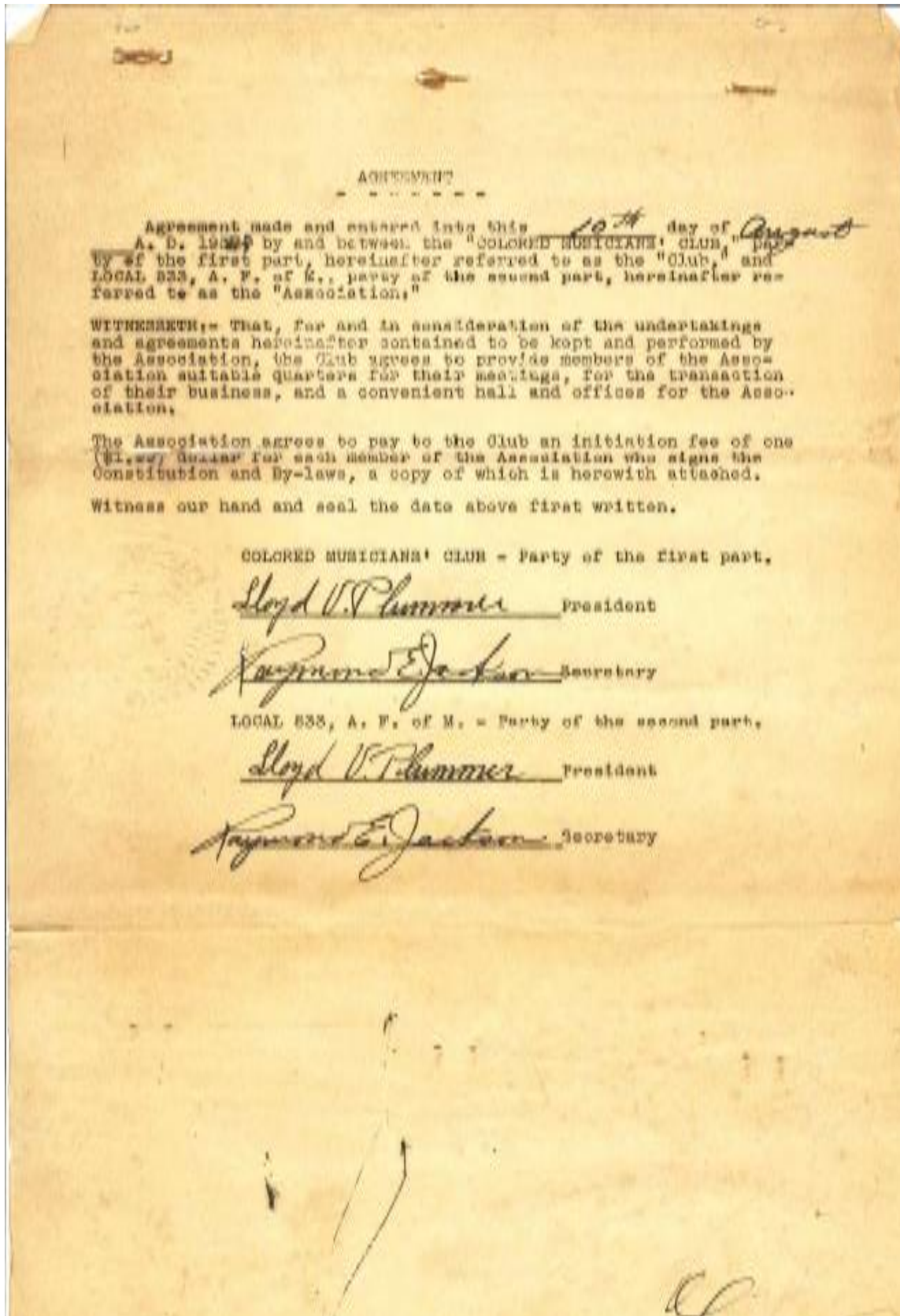
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COLORED MUSICIANS CLUB

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Constitution and By-laws of the COLORED MUSICIANS CLUB, (Inc.)
Buffalo, New York.

Article 1
Name

This Corporation shall be known as the Colored Musicians' Club,
and be located in the City of Buffalo, State of New York.

Article 2
Subject

To provide for the welfare and entertainment of its members, re-
lieving the distressed, fostering the spirit of good fellowship
among the members, the buying, selling, owning, leasing, and deal-
ing in property, either real or personal, the buying, selling, or
disposing of malted and spirituous beverages to its members, and the
carrying on of any and all business for the benefit or entertain-
ment of the corporation or its members, and which said business is
to be carried on within the State of New York, and elsewhere, where-
ever it shall desire, and especially within the City of Buffalo,
County of Erie, and State of New York.

Article 3
Officers

The Officers shall consist of President, Secretary-Treasurer, and
three Directors, all of whom together shall comprise and act as a
Board of Directors. The officers shall be elected annually by the
active members of the Club by ballot, at its first regular annual
meeting or as soon thereafter as may be.

Article 4
Management and Responsibility

The property, business, and conduct of the Corporation and the en-
forcement of the Constitution and By-laws, the regulation of the
conduct of the members in the clubrooms, the application of the
discipline as provided for in the By-laws for the violation of the
laws, rules, or regulations of the Club, shall be controlled by the
Board of Directors, but the individual members shall not be liable
for any amount beyond the funds in possession of the Secretary-
Treasurer on deposit or otherwise invested. All warrants to be
drawn by order of the Board of Directors shall be signed by the
President, and countersigned by the Secretary-Treasurer.

Article 5
Membership

Section 1 - Any professional musician of good moral character pro-
posed by two members of this Club shall become a member upon be-
ing accepted by the Board of Directors, and upon such members sign-
ing these Articles of Association as kept in the records of the
Corporation and payment of such initiation fee as may be prescribed
in the By-laws; there shall, however, be power to admit associate
members on such terms and conditions and possessing such qualifica-
tions as may be prescribed by the Corporation in its By-laws.

Section 2 - Contributions of membership shall have no commercial
value and are not transferable under any condition whatsoever.

Section 3 - Any member failing to pay any legitimate obligation he
owes the Club shall forfeit his membership at the discretion of the
Board of Directors.

Section 4 - A member who affiliates with any musical organization
club is antagonistic to the welfare of this organization (Corporation)
or its members, shall forfeit his membership on sufficient
proof being submitted to establish such fact to the Board of Di-
rectors.

Article 6
Meetings and Quorum

At a regular or special meeting, twelve members shall constitute a
quorum for the purpose of acting on all routine business, but on

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COLORED MUSICIANS CLUB
Name of Property
Erie County, New York
County and State

- Constitution -

5.

all matters relating to amendments of the Constitution or By-laws, twenty-four members shall constitute a quorum.

Article 7

Funds

The Corporation shall have power to raise funds by its bonds or other written obligations, directed to be issued by a resolution of its members at any regular or special meeting, of which each member shall have had legal notice, when there shall be present at least one-fourth of all the active members of the Corporation, which number shall be necessary to constitute a quorum for this purpose. Such bonds or obligations not to exceed one thousand (1000) Dollars, outstanding at any one time, and to be either without special security or secured by deed of trust or mortgage on the property of the Corporation. It shall also have power to raise money by such assessments upon the members pro capita, from time to time, not to exceed three (\$3.00) each in any one year, as may be imposed by the Board of Directors, and all members of said Corporation shall become liable to pay such assessment as may be made against him as a member at any time before he shall have duly proffered his resignation in writing to the President, and paid up all past assessments against him. No member shall be anything done hereunder become or be liable for any amount beyond the assessment authorized and listed as aforesaid, and this limitation shall be made a part of and condition in all agreements by or with this Corporation.

Article 8

Disposition of Funds

All funds raised by the Corporation by rents, social or musical entertainments or otherwise after paying legitimate expenses, shall be turned over to the Board of Directors, who shall invest them or deposit them in one or more banks, according to their best judgment. In no case shall funds so accumulated be used for any other purpose than relieving distressed or sick members, or the families of deceased members. Should this accumulated fund amount to more than five (\$500.00) hundred dollars, all over this sum shall be separately deposited and known as a sinking fund, which shall be the Board of Directors, be invested either as time deposit or in government bonds. This sinking fund to be for the purchasing of a suitable site and erecting a building thereon for the use of the Corporation.

Article 9

Salaries

The only salaried officers of this Corporation shall be the Secretary-Treasurer and Manager; they to receive such sum as the Board of Directors may think the work justifies.

Article 10

Amendments

Proposition to repeal, alter, add to, or amend any of the foregoing articles of this Constitution and its By-laws must be made in writing at a regular meeting, one month before action can be taken thereon, when if three-fourths of all the members then and there present shall vote in the affirmative for said amendment, propositions to repeal, or alter said Constitution or its By-laws, other only shall they stand as the law or laws of this Corporation provided how ever, that the provisions contained in Article 7, limiting the assessments upon members to three (\$3.00) per capita per annum, shall not be amended except by a unanimous vote of all members present at the meeting, upon notice in writing being served legally on each member at least thirty days before such vote be taken.

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COLORED MUSICIANS CLUB
Name of Property
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- CONSTITUTION -

5a

Article 1
Dissolution

Section 1 - This Corporation cannot be dissolved as long as it has twenty members, or more, and then only by a nine-tenths vote of the existing membership.

Section 2 - Notice of dissolution shall be sent to each member at their last known address, at least ten (10) days prior to such meeting, containing statement of the proposed division and distribution of the funds and properties of the Corporation, in accordance with the laws of the State of New York.

- BY-LAWS -

Article 1
Duties of Officers

Section 1 - It shall be the duty of the President to preside at all meetings of the Corporation or Board of Directors; call special meetings of the Corporation or Board of Directors; sign all bills, and generally supervise the interests of the Corporation.

Section 2 - The Chairman of the Board is to act as President in the absence or disability of the President.

Section 3 - The Secretary is to attend to all correspondence of the Corporation, countersign all bills issued by the authority of the Board of Directors, draw all warrants, keep a correct account of the financial affairs of the Corporation or Board of Directors of the Corporation, and make minute statement annually of the state of the Corporation, and the exact standing of each member or associate member.

Section 4 - It shall be the duty of the Treasurer to give a correct account of all moneys entrusted to his care, to pay all bills properly countersigned, to make such payments between the first and fifth of each month, and keep an exact account of all the indebtedness of all members of the Corporation, collect all assessments levied by the Corporation and report all delinquents to the Board of Directors. To also keep an account of the property that belongs to the Colored Musicians' Club.

Section 5 - The Board of Directors shall examine all goods as represented by the bills and if correct, G. K. same.

Section 6 - The Board of Directors shall have full charge of the government of the Corporation; meet at least once a month; examine all bills, and pass upon same; have meetings as often as they think necessary; reel see any member of the Board who fails to come through any cause whatever; try all cases of whatever nature and fix penalties, it shall be their right to hire and discharge any employees of the Corporation; authorize the purchase of an article as is necessary for the comfort of the members of the Corporation, and fix the price on same; enforce the rules laid down for the government of the Corporation by fines or otherwise at his discretion, and shall have power to carry out the object of the Corporation.

Section 7 - The President shall appoint a committee of three to audit the accounts of the Corporation quarterly.

Section 8 - Should any member of the Board of Directors absent himself from three consecutive meetings of the Board, his seat shall be declared vacant at the discretion of the Board of Directors, and the Board shall fill the vacancy.

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COLORED MUSICIANS CLUB
Name of Property
Erie County, New York
County and State

- By-Laws -

4.

Article 3
Nominations and Elections

The active members of the Corporation shall meet once a year for the nomination of officers; this meeting shall take place during June, at the discretion of the Board of Directors. The nominations shall be made in the following manner: At the regular annual meeting of the Corporation in June the President shall call for nominations for the Board of Directors and shall receive nominations until closed by vote; the five members receiving the highest vote shall be declared duly elected, and immediately take their seats as the Board of Directors for the ensuing year, and proceed to elect the officers of the Corporation from among their number. No member can be eligible who is not a citizen of the United States. The election to be held in the rooms of the Corporation. The Board of Directors to make the necessary arrangements for the receiving and counting of the ballots.

Article 3
Associate Members

Associate members must be proposed by not less than two active members; such associate members must be of good moral character and friendly to the art of music. They shall pay no initiation fee, but shall be liable to assessments to the same amount as active members, and before becoming associate members they must sign a copy of this Constitution and By-laws together with the members proposing them. Associate members must be accepted by Board of Directors before being considered as such. They shall be entitled to all the benefits conferred upon active members except vote and holding of office, sick and death benefits.

Article 4
Benefits

Section 1 - The Board of Directors shall regulate the benefits intended under this article, according to the financial standing of the Corporation; in no case shall such benefits exceeding twenty-five (\$25.00) dollars be allowed. No member shall be entitled to such benefits unless he has been in good standing for the period of one continuous year.
Section 2 - Each member shall be issued a certificate each year, all outstanding certificates to be declared null and void.

Article 5
Warrants -- How Drawn

Section 1 - Warrants can only be drawn by the Treasurer on order of the Board of Directors from a regular warrant book, with vouchers attached, furnished by the Board of Directors. The Secretary to fill stub of the warrant identical to that of warrant.
Section 2 - All bills passed upon by the Board of Directors shall be paid by warrant ordered drawn by the Board of Directors, which the creditor must present to the Treasurer, who shall cash same, and the warrant shall be his receipt.

Article 6
What Shall Constitute a Legal Notice

A postal card or letter sent through the mail to the address of members as left with the Secretary shall constitute a legal notice either at regular or special meetings.

Article 7
Bonds of Officers

The Board of Directors may by its resolutions require any officer to give bond to the Corporation, with a surety company as a guarantee for the faithful performance of the duties of their respective offices. Bonds to be paid for at the expense of the Corporation.

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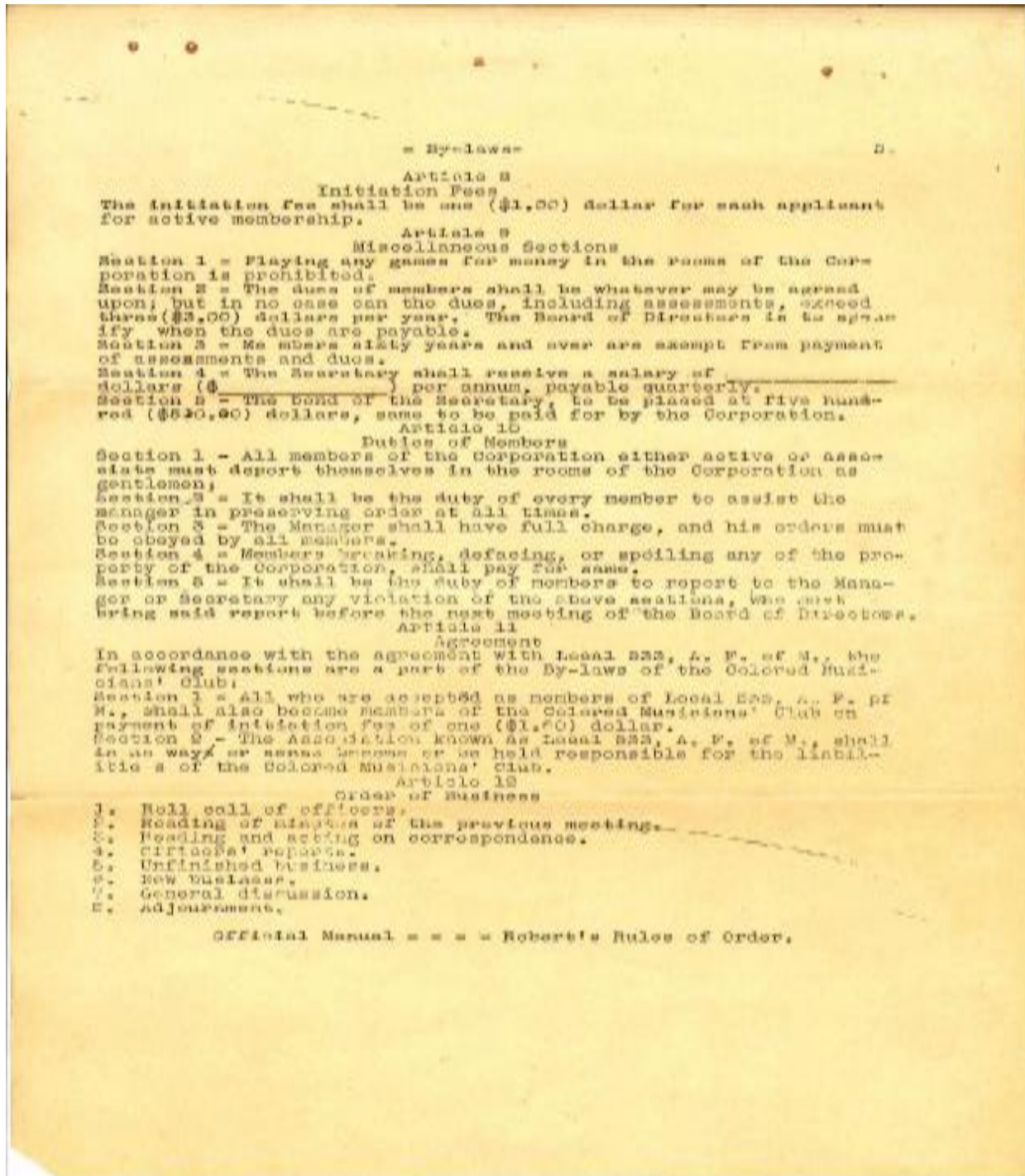
COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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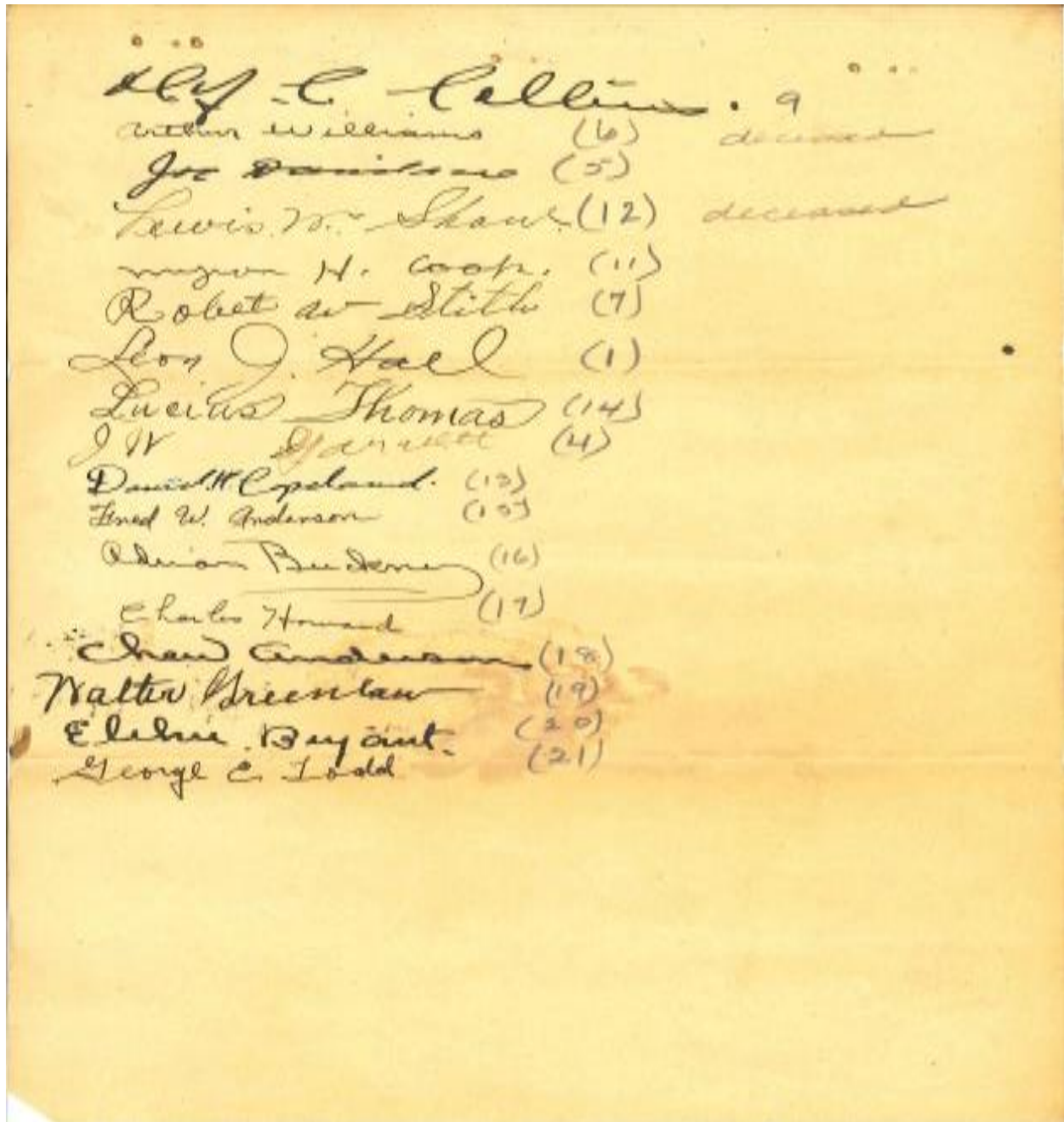
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Appendix 2.

City of Buffalo Building Permit #31679 & signed approval, Zifle's/Colored Musicians Club building,
145 Broadway Street, Buffalo, June 23, 1910

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City of Buffalo Building Permit #31679 & signed approval, Zifle's/Colored Musicians Club building,
145 Broadway Street, Buffalo, June 23, 1910



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COLORED MUSICIANS CLUB

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Appendix 3.

City of Buffalo Building-Structure Inventory & other City documents, Zifle's/Colored Musicians Club,
145 Broadway Street, Buffalo, New York, February 9, 1980

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COLORED MUSICIANS CLUB

Name of Property
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BUILDING-STRUCTURE INVENTORY FORM

DIVISION FOR HISTORIC PRESERVATION
NEW YORK STATE PARKS AND RECREATION
ALBANY, NEW YORK (518) 474-0479

FOR OFFICE USE ONLY	
UNIQUE SITE NO.	_____
QUAD	_____
SERIES	_____
NEG. NO.	_____

YOUR NAME: Buffalo Landmark & Preservation Board DATE: FEB - 9 1990

YOUR ADDRESS: Room 313 City Hall
Buffalo, N.Y. 14202 TELEPHONE: _____

ORGANIZATION (if any): _____

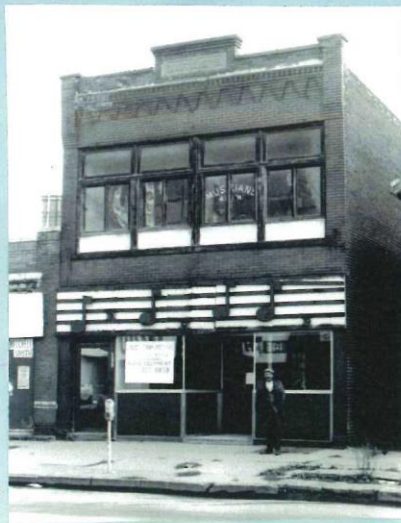
IDENTIFICATION

1. BUILDING NAME(S): 145 Braodway Zifle's Buildings
2. COUNTY: Erie TOWN/CITY: Buffalo VILLAGE: _____
3. STREET LOCATION: south side between Michigan and Elm
4. OWNERSHIP: a. public b. private Inc
5. PRESENT OWNER: Colored Musician's Club ADDRESS: same
6. USE: Original: commercial Present: music club
7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes No
Interior accessible: Explain By Permission

DESCRIPTION

8. BUILDING MATERIAL: a. clapboard b. stone c. brick d. board and batten
e. cobblestone f. shingles g. stucco other: _____
9. STRUCTURAL SYSTEM: a. wood frame with interlocking joints
b. wood frame with light members
(if known) c. masonry load bearing walls
d. metal (explain) _____
e. other _____
10. CONDITION: a. excellent b. good c. fair d. deteriorated
11. INTEGRITY: a. original site b. moved if so, when? _____
c. list major alterations and dates (if known):
first floor altered

12. PHOTO: 266- 32



13. MAP:



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14. THREATS TO BUILDING: a. none known b. zoning c. roads
d. developers e. deterioration
f. other: _____
15. RELATED OUTBUILDINGS AND PROPERTY:
a. barn b. carriage house c. garage
d. privy e. shed f. greenhouse
g. shop h. gardens
i. landscape features: _____
j. other: _____
16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):
a. open land b. woodland
c. scattered buildings
d. densely built-up e. commercial
f. industrial g. residential
h. other: _____

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:
(Indicate if building or structure is in an historic district)
Vacant storefront to the east. Among commercial row buildings in poor to good condition in this section of Broadway.

18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):
Two story commercial row building. Flat roof Parapet at roof with center panel inscribed "Zifile's". Roof frieze has brick dentils, and corbelled stylized saw tooth molding. second floor has band of single light, paired, casement windows with transom above. First floor storefront.

SIGNIFICANCE
19. DATE OF INITIAL CONSTRUCTION: c. 1900
ARCHITECT: _____
BUILDER: _____

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:
Typical commercial row building constructed around the turn of the century. This was a stable commercial/residential section until into the 20th century when it suffered a decline with many buildings razed.

see attached sheets.

21. SOURCES:
Buffalo City Atlas 1894, 1915

22. THEME:
Commercial

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LOCATION	<u>145 Broadway</u>		
PERMIT NO.	<u>31679</u>	DATE	<u>JUN 28 1910</u>
OWNER	<u>Charles Jiffo</u>		
DESCRIPTION	<u>2</u>	STORY	<u>USE Stores</u>
PERMIT NO.		DATE	191 PLAN FILE
OWNER			
DESCRIPTION	STORY	USE	
<u>F-28</u>			

LOCKWOOD, STATIONER, BUFFALO 32628

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Commercial Inventory Information

Property Address **145 BROADWAY** Apt #
SBL **1118500007008000**

Site No:	1	Gross Floor Area:	3840
Bldg No:	1	No. of Stories:	2
Bldg Section:	1	Story Height:	14
No. Identical Bldgs:	1	Air Cond. Pct:	0
Actual Yr Built:	1910	No. Elevators:	0
Eff. Yr Built:	1910	Bsmt. Type:	1 Unfinished
Constr. Quality:	2 Average	Bsmt. Perimeter:	208
Condition:	4 Good	Bsmt. Sq. Ft:	1920
Bldg Perimeter:	416		

Commercial Uses

Site No	Use No	Used As Code	SQFT	No. of Units	Unit Description
1	1	Z34 Benev assoc	3840	0	Square feet

Print **Return**

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111.55-7-8	140200 Buffalo	Active	R/S: 8	School: Buffalo School	
Colored Musician Club	Roll Year: 2017 Curr Yr	Det row bldg		Land AV: 12,000	
145 Broadway	Land Size: 24.00 x 80.00	Non-Homestead		Total AV: 170,000	

<ul style="list-style-type: none"> <input type="checkbox"/> Parcel 111.55-7-8 <input type="checkbox"/> History <input type="checkbox"/> Assessment <ul style="list-style-type: none"> <input type="checkbox"/> Exempt(s) <input type="checkbox"/> Spec Dist(s) <input type="checkbox"/> Description <input type="checkbox"/> Owner(s) <input type="checkbox"/> Images <input type="checkbox"/> GIS <input type="checkbox"/> Site (1) Com <ul style="list-style-type: none"> <input type="checkbox"/> Land(s) <input checked="" type="checkbox"/> Bldg 1 Sec 1 <ul style="list-style-type: none"> <input type="checkbox"/> Notes <input type="checkbox"/> Com Use <input type="checkbox"/> Valuation 	Commercial Building Component				
	Site No:	1			
	Bldg No:	1	Section: 11	Wall A Pct:	
	No. Identical Bldgs:	1		Wall B Pct:	100
	MS/B Model No:	0319	2 sty Str/off/apt load	Wall C Pct:	
	Actual Yr Built:	1910		Air Cond Pct:	
	Est Yr Built:	2012		Sprinkler Pct:	
	Const. Quality:	2.0 Average		Alarm Pct:	
	Condition:	4 Good		No. of Elevators:	
	Bldg. Perimeter:	204		Bsmt. Type:	1 Unfinished
	Gross Floor Area:	3520		Bsmt. Perimeter:	204
	No. of Stories:	2		Bsmt. Sq. Ft.:	1760
	Story Height:	14		Functional Obs:	
	Run RPS440 Edit: jr			Physical Deprec:	
				Deprac Adj:	
			RCN:	1,483,975	
			RCNLD:	741,987	
Bldg 1 Sec 1 (Max 255 Char)					

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THE CITY of BUFFALO, N.Y., REAL PROPERTY ASSESSMENT

Assessor's Map and Survey Section-Plan	ASSESSED TO	FRONT FEET	DEPTH	Street No.	ASSESSED ON	SIDE	DISTANCE FROM			TYPE
							Feet	Course	Street	
424 3 34 A	11.55-7-8 COLORED MUSICIAN'S CLUB OF BFLD.	24	80	145	BROADWAY	ER 83	ER	NICHOLSON		10

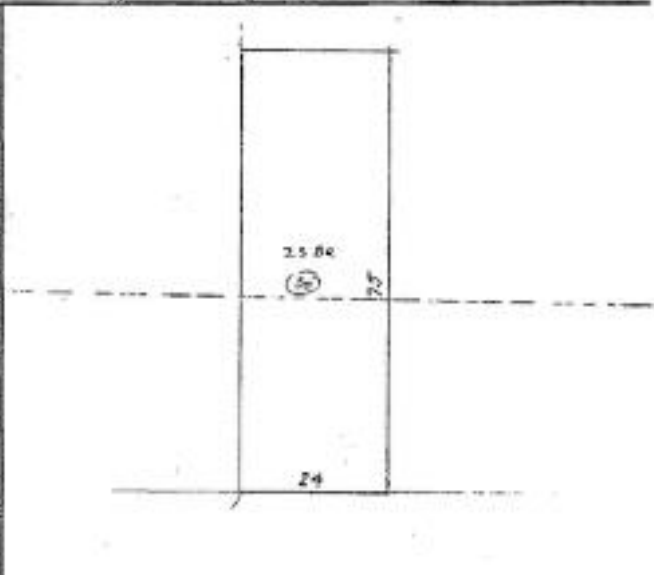
Address		Constructed or Moved on Lot in					SALES RECORD		
Use Full Value of Land		P.P.	S.P.	Renovated or Replaced in			YEAR	AMOUNT	REMARKS
WIDTH	DEPTH	DPH. FACTOR	EFF. F.F.	AREA	UNIT VALUE	FULL VALUE			
24	80	.816	19.6		260	1096			
FULL LAND VALUE									
ASSESSED LAND VALUE						2500			

RENTS:

BUILDING DESCRIPTION

BUILDING CLASS: House, Average, Good, Extensive

TYPE	CONSTRUCTION	D. & TRIM	MISCELLANEOUS	EXTRAS
Single Dwelling	Frame	Wood	Decorative	
Double Dwelling	Brick	Metal	Kitchen Cabinets	
Apartment Building	Brick	Stone	Pass. Elevator	
Bungalow	Brick	Stone	Pass. Elevator	
Sea House	Brick	Stone	Fire Storage	
Office Building	Steel Frame	Concrete	Sprinklers	
Store Building	Steel Frame	Concrete	Air Conditioning	
Warehouse	Steel Frame	Concrete	Vault	
Garage	Brick	Concrete		
Shed	Wood	Concrete		
Factory Building	Steel Frame	Concrete		
Church Building	Brick	Stone		
College Building	Brick	Stone		
Warehouse	Steel Frame	Concrete		
Foundation	Concrete			
Roof	Asphalt Shingle			
Basement	Brick			
Interior Finish	Plaster			
Exterior Finish	Brick			
Other				



FRONT

Completor No. 424 Filed: _____, 19____

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COLORED MUSIC CLUB 235

LABEL CORRECTION	
001 SWIS CODE	91
002 SECTION NUMBER	05
003 BLOCK NUMBER	11
004 LOT NUMBER	13
005 SUB-LOT NUMBER	10
006 SUFFIX NUMBER	10
007 VALUATION UNIT	21 0.1
008 TRANSACTION CODE	23 1
*** CARD CODE	24 0.1
009 PROPERTY CLASSIFICATION	28 424
010 PROPERTY ADDRESS	45
011 PROPERTY OWNER	81

SALES VERIFICATION	
*** CARD CODE	24 0.3
101 VALID SALE 0 = No 1 = Yes	26
102 SALE PRICE	27
103 SOURCE 1 = Buyer 2 = Seller 3 = Fee 4 = Agent	34 3
104 SALE TYPE 1 = Land 2 = Building 3 = Land & Building	35
105 SALE YEAR	36
108 SALE MONTH	38

SITE CHARACTERISTICS	
107 NEIGHBORHOOD TYPE 1 = Rural 2 = Crossroads 3 = Suburb 4 = Urban 5 = Subdivision 6 = Commercial	40 6
108 NEIGHBORHOOD CODE	41
109 ROAD TYPE 0 = None 1 = Dirt 2 = Gravel 3 = Paved 4 = State	46 3
110 TRAFFIC 1 = Light 2 = Medium 3 = Heavy	47 3
111 ZONING	48 01A
112 WATER 0 = None 1 = Private 2 = Comm'l 3 = Public	52 3
113 SEWER 0 = None 1 = Private 2 = Comm'l 3 = Public	53 3
114 OTHER UTILITIES 0 = None 1 = Gas 2 = Elec 3 = Gas & Elec	54 3
115 SITE COMPARABILITY 1 = Inferior 2 = Typical 3 = Superior	55 2

INCOME INFORMATION	
*** CARD CODE	24 0.4
201 ECONOMIC RENT	26
202 ACTUAL RENT	32
203 ADDITIONAL INCOME	38
204 TOTAL EXPENSES	44
205 VACANCY RATE	50
206 TOTAL PROPERTY TAXES	52
207 MORTGAGE-PERCENT FINANCED	58
208 MORTGAGE TERM IN YEARS	60
209 MORTGAGE INTEREST RATE	62 0.1
210 EQUITY YIELD	66
211 INVESTMENT PERIOD	68
212 APPRECIATION	70
213 DEPRECIATION	72
214 REMAINING LIFE IN YEARS	74

LAND DESCRIPTION									
*** CARD TYPE	301 MS-CD	302 SITE CODE	303 ADJ FRONT	304 ADJ DEPTH	305 AREA (Decimal if acres)	306 UNIT PRICE (Always Decimal)	307 DEPTH FACTOR	308 INFLUENCE CODE O/O +/-	309 LAND VALUE (Manual)
06	5	27-28 0.1	28-31	32-34	35-40 1920	41-48	47-49	50 51-52	53 54-60

111-550-07-000.000 681
3-10702 0030107020 140203

COLORED MUSIC CLUB OF
E 145 BROADWAY
145 BROADWAY
BUFFALO NY 14203

0140 10CV AC- 0.0
12-07 3000

*** CARD CODE	401 APT TYPE	402 NO OF BEDROOMS	403 NO OF BATHROOMS	404 TOTAL CODES	405 TOTAL NO. OF UNITS
24 0.5	26	27	28	30	31
		34	35	37	38
		41	42	44	45
		48	49	51	52
		55	56	58	59
		62	63	65	66
		68	70	72	73

APT. TYPES 1 = Garden 2 = Townhouse 3 = Other

AUDIT CONTROL	
*** CARD CODE	24 0.0
501 FORM NUMBER	28 1
502 TOTAL FORMS	27 1
503 DATE LISTED	28 09/26/78
504 LISTED BY	36 31811
505 DATE MEASURED	37
506 MEASURED BY	43 120
507 NUMBER OF VISITS 1 2 3	45 1
508 SOURCE 1 = Owner 2 = Spouse 3 = Tenant 4 = Other 5 = Estimate 6 = Refusal	47 1

RECORDS

508 - TALKED TO LEON VONES ONE OF THE OWNERS. I FOUND NO ACC SIGNATURE

007 - A TALKER WITH LIVE ENTERTAINMENT BUT NO EXTENSIVE FOOD MENU. MAY BE A GOOD CASHIER TO RECRUIT

Signature by Owner or Agent below indicates date on this form was collected in your presence. It does not mean that you have verified the information herein.

N.H. - 5-11-79 - 2:15-902-

SIGNATURE _____ DATE _____

COMMERCIAL/INDUSTRIAL
DATA COLLECTION FORM
ERIE COUNTY, NEW YORK
P.R.C. JACOBS CO., INC. 1976

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COLORED MUSICIANS CLUB

Name of Property

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Appendix 4.

Architect's building specifications, Zifle's/Colored Musicians Club building,
145 Broadway Street, Buffalo, New York, 1910

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COLORED MUSICIANS CLUB

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S P E C I F I C A T I O N S

These specifications are intended to embrace all the labor and materials required in the erection of a store building to be erected at No. 145 Broadway for Mr. Charles Zifle, in the City of Buffalo, County of Erie in the State of New York, in accordance to plans and this specification prepared for the purpose by JOSEPH J. GEIGAND, Architect, #546 Herron street.

MASON SPECIFICATION.

EXCAVATION:

Excavate cellar, pier holes and trenches as shown on plans. All earth must be removed from the premises. All excavation will be done by the owner.

STONE WORK:

The enclosed foundation walls below grade lines and up to the first floor must be built of the best quarried flint stone, of first bed and firmly built and must be bedded solid, firm and well bonded with joints properly broken, closely fitted and must be laid with full solid joint in mortar as hereinafter specified. Block stone is to be used above the grade and is to be blue tuck pointed from the grade line up.

The 10" thick flint footings of size shown on plans are to be laid on natural bed, so that top of footings shall be below cement floor. The footings for columns are to be 10 in. thick and 18 X 18 inches square.

Point up wall inside and outside with Portland cement mortar as work progresses.

The foundation of piers must extend to and bear upon the solid bed as shown.

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All stone walls must be laid to a line on both sides and must be carried up uniformly, as racking back will not be permitted. All stone must be laid on its natural bed. A header course extending through the wall must be placed every two feet in height and three feet apart horizontally.

Use all stone from present buildings.

Leave all openings for drains, plumbing and piping du

BRICK WORK:

The walls above the foundation shall be built of brick. The brick walls shall be built of good common burnt brick. Said brick must be free from all imperfections. All brick walls must be bonded with header courses in every seventh course. In no case will it be permitted to carry up a wall more than four courses it has been backed up.

FACE BRICK:

The front of building is to be laid up with No. 2 Red Jewettville Pressed Brick.

All bricks must be laid in mortar as hereinafter specified and all piers and portions of walls carrying steel lintels must be carefully and thoroughly grouted with cement mortar on every course.

All brick must be thoroughly soaked in clean water.

The brick work must be push laid with close flush joint plumb, straight and level and to be the proper and exact height and to be laid to a line on both sides and from end to end. All be well bedded and flushed up, leaving no interstices or empty in the wall. All must be carried up uniformly together, as rack back will not be permitted.

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All bearing plates and wall plates must be set in cement mortar, also build in all wood bricks, lintels, arches etc., which shall be furnished by ~~them~~ the carpenter contractor.

Do all cutting and fitting as may be required to receive iron work, cut stone and plumbing.

No scaffolding will be allowed to bear in or on the wall during their course of erection, and walls must be securely braced in every story and at short intervals, when ready to receive the girders and shall remain so braced until the completion of the roof. Build chimneys as shown.

CUT STONE WORK:

All window sills shall be Litholite stone. Window sills must be smooth face 6" wide and project 1 1/2" on the outside of wall and extend into the walls 4" on each end.

The exterior door sill on ~~front~~ must be Buffalo Lime stone and be 7" thick and extend 4" in the wall on each end and project 1" on outside of wall and shall be cut with a threshold.

COPING:

The coping on front wall and the title stone shall be Medina sand stone. The coping shall be 4 inches thick cut with a drip. The title stone shall be 16" X 66" cut with a moulding around the outside edge. The word Z I F L E'S on the face.

The rear and side wall shall be covered with a 13" tile wall coping.

The chimney caps shall be sand stone of the size indicated on plans. All chimney caps shall be 4" thick and extend on all sides of the chimney and have openings just the size of the flue lining as shown on plans. To be of one piece.

The chimneys shall have fire proof flue of the size

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shown on the plans, and said flue lining shall be run as shown on plan five feet above roof.

One chimney shall have 10 X 12" cast iron clean out and door 4' 0" from cellar floor.

MORTAR:

All mortar and grouting for rubble masonry for brick work under girders and for cut stone must be composed of one part Whitehall Portland cement and three parts of clean sharp sand. The sand for rubble masonry must be coarse and for the brick work and cut stone work must be fine.

All cement mortar must be made up in small quantities mixed dry with a little water added as practicable and must be used as soon as possible after the water has been added and before it takes its first set. The mortar for face brick is to be red cement mortar.

All other brick work shall be laid in lime mortar, one ~~part~~ part unslacked lime and three parts clean sharp sand, well mixed and tempered with cement. The walls must have a struck point on the exterior.

GROUTING CELLAR FLOORS:

The foundation must be covered to a depth of 3" with clean cinders, and on top of this at all places must be covered to a depth of 3" with grouting, composed of one part Portland cement to three parts clean sharp sand and four parts cleaned, screened coarse gravel or crushed stone may be used instead of sand gravel, crushed as directed. The grouting for floor must be laid perfectly smooth.

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WEARING COURSE:

The grouting must be finished with a wearing course laid perfectly smooth. The sand wearing course for the floor must be 3/4" thick and be composed of one part Portland cement and two parts clean sharp gravel screenings or very fine crushed stone.

The toilet rooms are to have a cement floor and base.

Floor is to be 3 inches thick laid on two inches of cinders. The base is to be six inches above floor troweled on wire lath.

~~CONCRETE:~~

~~The outside walls on front shall be built of concrete.~~

CONCRETE:

Concrete is to be mixed as follows; One part Portland cement to three parts coarse sand, mixed dry and tempered with water, then add three parts coarse gravel and mix thoroughly. Fill in boxes and temper same until water stands on top of concrete.

PLASTERING:

All walls and partitions on first floor and ceiling of toilet, closet and stairway, also all walls and ceiling of show-room, closet toilet and stairway and all partitions on second floor, are to be covered with No.1 hemlock lath unless otherwise specified, nailed to each bearing with joints well broken. No lath to run through back of partition.

Cover same with one coat of Peerless wall plaster, finished with a white rock lime putty finish coat, strongly gauged up with plaster paris. All walls under base and wainscoting are to be plastered with one coat.

11/11/1913

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MATERIALS:

The Portland cement shall be Whitehall Portland cement. The sand and cement must be mixed thoroughly dry. The gravel must be thoroughly drenched and drained before water is added and only sufficient water is to be added to make an approval mortar.

The mason is to furnish all the anchors, timbels, and clean out door and frame, and is to set up all the iron lintels. Also shall furnish and set all the iron work.

IRON WORK:

All the beams are to be new rolled steel "I" Beams of size indicated on plans. All beams wherever they intersect shall be coped and properly bolted together. All the beams that rest on brick work shall have cast iron bearing plates of proper size under same.

The columns are to be cast iron of size, thickness and style as shown on plans. The face plates on front shall be 18 inches wide of 1 1/4" metal. To be made as per detail.

~~The collar area on front shall be covered with an iron door and frame. The frame shall be set in on masonry.~~

The iron for store front will be a separate contract.

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CARPENTER SPECIFICATIONS

WOOD WORK:

Provide all wood bricks, wood lintels and framing that may be required into the stone and brick walls.

JOIST:

All of the first, second and roof joist must be No.1 Hemlock 16 inches on centers, unless otherwise specified. The first floor joist are to be 3 X 8, the second floor joists are to be 3 X 12 Georgia pine. ^{12' on centers} The roof joist are to be 2 X 12. All joist shall be anchored in wall on every fifth joist with proper anchors nailed into joist with 80 penny nails. Anchors are to be furnished by the mason contractor.

The joist must be of uniform thickness, straight and plumb and be placed crowning side upward. Do all required framing with mortises. Make openings of sufficient size for finish. Do all required framing for stairs and chimneys. All joists and studs are to be sized. Double up all joist around stairs.

BRIDGING:

Each row of joist is to have two rows of bridging. No less than 1 1/2 X 2 1/2 good hemlock nailed on each end with two 12 penny nails. The joist on second floor over store shall have three rows of bridging size same as above.

ROOF:

Cover roof joist with 7/8 No.2 matched hemlock free from loose knots and holes, laid perfectly tight and nailed with two nails on each joist. All joints are to be made on joist.

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FLOORS:

Cover first and second floor joist with No.2 maple flooring. All to be laid perfectly tight and shall come from the mill in long lengths. All joints shall be made on joist.

PARTITIONS:

All partitions are to have a 2 inch plate at top and 2 inch sill at bottom. And all partitions are to be built plumb and straight with solid corners. All strips for corners are to be no less than 2 X 2. All door studs are to be double and have a double header. All large openings are to be bridged over head. In making openings for doors, you shall allow not more than 2 1/4 for jams.

FURRING:

All the brick walls on first and second floor with the exception of store-room shall be furred with 1 X 2 hemlock strips, to receive the lath.

SHUTTLE HOLE:

There shall be a shuttle hole built in roof 2 ft. 6 inches wide and 3-ft. 6 inches long and shall extend 1 foot above roof. The door on same shall be two thickness of 7/8 No.2 pine flooring, nailed and screwed together and shall be covered with tin by the metal contractor.

WINDOW FRAMES & SASH:

All the first and second story windows are to have box frames fitted with 1-3/8 inch moulded sash. All to be of sound and well seasoned pine properly fitted with solid axle pulleys and

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cast iron weights evenly balanced. The sash must be blind tinned and have a double check meeting rail built of clear white pine.

DOOR FRAMES:

Construct the outside door frames of 1-3/4 good No. 2 pine to be made as shown on plan.

GROUNDING:

Place 3/4 inch plaster grounds around all openings and for base and wainscoting.

STAIRS:

Build stairs where shown on plan. All to have 1-1/8 maple treads and 7/8 Georgia pine risers. Treads are to have proper nosings and nosings. The stringers are to be hopped. To be No. 1 Georgia pine. The back of stairs will be plastered. The cellar stairs are to be built of No. 3 Georgia pine for paint.

INSIDE FINISH:

All finish in store on first and second floor shall be sound No. 1 yellow pine unless otherwise specified. All jambs to be 7/8". The trim shall be 7/8 X 4 1/2 square with cabinet head. The base to be a 3" moulded base and joints to be coped. All windows to have 7/8 jambs, stools and apron. Space between jamb and stud not to exceed 1/2 inch. All windows are to have sub jambs.

All closets to have square common pine casings and base.

The toilets are to be wainscoted 4 feet high. All the stairways are to be wainscoted 5 feet high. The wainscoting to be 7/8" by 2 1/2" wide, to have one piece at bottom 7/8 X 6 to set on base. The wainscoting to set on top of this. All to have moulded cap.

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STORE FRONT:

The store front is to be constructed as shown on plan and shall be built of 1-3/4 X 2-1/8 No.2 pine. The sash in lower part of front is to be hung on hinges and made to open. The posts, doors and transoms shall be built of No.1 plain red oak. The store front shall be covered with 1/4 X 2-1/4 iron by the contractor, according to detail and shall have two ventilators in prism to keep front from freezing in winter. The front sash on second floor shall be 2-1/4" thick and shall swing on a Tabor patent pivot.

The platform in store front is to be constructed as shown on plan of 2 X 4 covered with 7/8 No.2 pine flooring, and shall have two 6 X 8 ventilators in same to ventilate front.

DOORS:

All inside doors are to be No.1 five cross raised panels 1-3/8" thick, stiles of pine and panels of Georgia pine, unless otherwise specified. The outside doors are to be as shown on plan and built of No.1 - 1-5/4 inch red oak. The door in cellar is to be built of two thickness of 7/8 flooring nailed together.

GLASS:

All the glass is to be double thick American glass unless otherwise specified. The two outside doors and the whole store front on first and second floor is to have plate glass. The top lights of store front shall be block prism laid in zinc bars. The toilet rooms shall be Colonial glass. All are to be beaded, beaded and puttied.

HARDWARE:

All the hardware is to be furnished and put on by the carpenter contractor. All the sash are to be hung with Silver Lake cord and cast iron weights of sufficient weight to balance the sash. Also all nails, common screws. The interior hardware is to be copper finish. The store door handle shall be a large design with a cylinder

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lock. All inside sets to be a \$1.50 value. All the sash will have sash locks.

METAL WORK

ROOFING:

The roofer shall flash all around the shuttle hole and all around the edge of roof with No. 26 galvanized iron.

The roof shall be a four ply tar felt and gravel roof. The felt shall be the best heavy roofing felt 15lb to the square each ply and shall be well laid in tar and covered with a good coat of tar and gravel. The spout will be copper furnished by the plumber.

The shuttle hole shall have a wood cover made by the carpenter and shall be covered with tin by the metal contractor.

All tin and galvanized iron shall be painted with one coat of metallic paint before it is laid.

METAL CEILING:

The ceiling in the store and vestibule on first floor shall have an ornamental steel ceiling. The cost of same to be about (\$8.00) eight dollars a square.

PAINTING:

The first priming coat of paint shall be applied as soon as possible after the work is in position. All knots must be sized with gum shellac previous to priming, and nail holes and defects shall be puttied after the work has been primed.

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The final coat of paint shall be applied of such color as the owner may direct. All paints shall be mixed of pure linseed oil and pure white lead, with the best brands of several colors added.

The tin work shall receive two coats of metallic paint.

INSIDE FINISH:

All the wood work on the inside will be yellow pine.

All the rough parts and dirt spots shall be sandpapered before the filler is applied.

The filler shall be Pratt & Lamberts Liquid Wood Filler.

STAIN:

The painter shall mix stain in the filler as owner may direct.

VARNISH:

Before the varnish is applied the filler shall be sandpapered smooth, then apply two coats of Pratt & Lamberts No. 33 preservative varnish, sandpapered between coats.

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Appendix 5.

Known Buffalo, New York architectural projects of Joseph J. Geigand,
architect of the Zifle's/CMC building,
145 Broadway Street, Buffalo, New York, 1910-1961

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Known Buffalo, New York architectural projects of Joseph J. Geigand,
architect of the Zifle's/CMC building,
145 Broadway Street, Buffalo, New York, 1910 - 1961

Buffalo, New York buildings/addresses	Year
Charles Zifle shoe store building/residence, 145 Broadway	1910
J.M. Brecker Department Store, 630 High ¹	1911
Turn Verein building, 61 High ²	1914
New Ariel Theatre, 185 High ³	1914
Emblem Theatre, 1435 Jefferson ⁴	1914
Store, 1033 Broadway ^{5,6}	1915
Store, showroom & apartment, William & Emslie ⁷	1915
Home, Humboldt Parkway ⁸	1915
Storehouse, 475 Ellicott ⁹	1915
Rivoli Theater, 1111 Broadway ¹⁰	1919
Kam-Kaderbeck salesroom & service station, 967 Main ¹¹	1919
Home, 84 Colfax ¹²	1919
Home, 196 Crescent ^{13,14}	1924

- ¹ "Preservation Ready Sites, Buffalo, Brecker building (Lost), Location: 630 High Street, Buffalo New York, 14202," accessed April 30, 2017, www.preservationready.org/Buildings/630HighStreet.
- ² "New Turn Verein building in High Street dedicated last night." *Buffalo (NY) Evening News*, May 5, 1914.
- ³ "Cinema Treasures, your guide to movie theatres, New Ariel Theater, 185 High Street, Buffalo, New York 14204," accessed April 30, 2017, <http://cinematreasures.org/theaters/22772>.
- ⁴ "Cinema Treasures, your guide to movie theatres, Jefferson Theatre, 1435 Jefferson Avenue, Buffalo, New York 14208," accessed April 30, 2017, <http://cinematreasures.org/theaters/23492>.
- ⁵ "Buffalo, New York, Contracts awarded: Store bldg." *The American Contractor*, Volume 36, 54, F.W. Dodge Corp: New York, January 1, 1915, accessed April 30, 2017, <https://catalog.hathitrust.org/Record/012312852>.
- ⁶ "Preservation Ready Sites, Buffalo, United Surplus Building (Lost), Location: 1033 Broadway Street, Buffalo, New York 14212," accessed April 30, 2017, www.preservationready.org/Buildings/1033Broadway.
- ⁷ "Buffalo, New York, Contracts awarded: Store, flat & office bldg." *The American Contractor*, Volume 36, 54, F.W. Dodge Corp: New York, January 1, 1915, accessed April 30, 2017, <https://catalog.hathitrust.org/Record/012312852>.
- ⁸ "Buffalo, New York, Contracts awarded: Res." *The American Contractor*, Volume 36, 54, January 1, 1915, accessed April 30, 2017, <https://catalog.hathitrust.org/Record/012312852>.
- ⁹ "Buffalo, New York, Contracts awarded: Store House." *The American Contractor*, Volume 36, 54, January 1, 1915, accessed April 30, 2017, <https://catalog.hathitrust.org/Record/012312852>.
- ¹⁰ "Cinema Treasures, your guide to movie theatres, Rivoli Theatre (Lost). 1111 Broadway Street, Buffalo, New York 14212," accessed April 30, 2017, www.preservationready.org/Buildings/1111Broadway.
- ¹¹ "Buffalo, New York, Contracts awarded: Salesroom (auto) & service station." *The American Contractor*, Volume 41, 60, F.W. Dodge Corp: New York, April 24, 1920, accessed April 30, 2017, <https://catalog.hathitrust.org/Record/012312852>.
- ¹² "Buffalo, New York, Contracts awarded: Res." *The American Contractor*, Volume 41, 60, F.W. Dodge Corp: New York, April 24, 1920, accessed April 30, 2017, <https://catalog.hathitrust.org/Record/012312852>.
- ¹³ "Real estate." *Buffalo (NY) Courier*, February 29, 1924.
- ¹⁴ "The Crescent Apartments, Crescent at Oakwood." *Buffalo (NY) Courier*, 1925.

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Buffalo, New York buildings/addresses	Year
Home, 703 W Ferry ¹⁵	1924
Store, apartment, 1761 Genesee ¹⁶	1924
Home, 196 Crescent ¹⁷	1925
Apartment, Delaware & Lancaster ¹⁸	1925
Home, 1241 Hertel ¹⁹	1927
Home, 3436-3442 Main ²⁰	1928
Church, 49 Indian Church ²¹	1952
Travelodge Motel, 978-988 Main ²²	1961
Rectory of the Church of the Seven Dolors (St. Mary of Sorrows) ²³	?

¹⁵ "Building costs to go up rather than down, says Elias, lumberman. Tells real estate men planning to build will gain nothing by waiting." *Buffalo (NY) Courier*, March 5, 1924.

¹⁶ "To start \$20,000 store, apartment building this week." *Buffalo (NY) Courier*, October 2, 1924.

¹⁷ "Real estate." *The Buffalo Courier*, February 29, 1924.

¹⁸ "To build \$500,000 apartment house, Delaware Avenue." *Buffalo (NY) Courier-Express*, August 7, 1925.

¹⁹ "To erect \$100,000 apartment house." *Buffalo (NY) Courier-Express*, January 9, 1927.

²⁰ "Real estate. Plan large apartment. \$125,000 structure to be erected in Main Street." *Buffalo (NY) Courier-Express*, March 27, 1928.

²¹ "Pastor places cornerstone." *Buffalo (NY) Courier-Express*, July 21, 1952.

²² "Three floor hotel to be built here." *Buffalo (NY) Courier-Express*, January 6, 1961.

²³ "Saint Mary of Sorrows Roman Catholic Church," accessed April 30, 2017, https://en.wikipedia.org/wiki/Saint_Mary_of_Sorrows_Roman_Catholic_Church.

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Appendix 6.

History of 145 Broadway (nee Batavia) Street, Buffalo, New York, 1848 - 1969

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Year	Occupant(s)	Information source(s)
1848-1849	Samuel Schehl, resident	Polk City Directory, City of Buffalo, 1848-1849, 266.
1849-1850	Christian Held, resident	Commercial Advertiser, City of Buffalo, 1849-1850, 197.
	Samuel Schehl, resident	Commercial Advertiser, City of Buffalo, 1849-1850, 288.
1850-1851	James Heiser, resident	Commercial Advertiser, City of Buffalo, 1850-1851, 162.
	Christian Held, resident	Commercial Advertiser, City of Buffalo, 1850-1851, 163.
1852	Christian Kauer, resident	Commercial Advertiser, City of Buffalo, 1850-1851, 179.
	James Huyssoon, resident	Commercial Advertiser, City of Buffalo, 1852, 215.
1852	Christian Matthaes, resident	Commercial Advertiser, City of Buffalo, 1852, 251.
	Christian Rodenbach's unnamed store at Batavia & Michigan	Commercial Advertiser, City of Buffalo, 1852, 289.
	Joseph Scheffler wagon makers at Batavia & Michigan	Commercial Advertiser, City of Buffalo, 1852, 297.
1852	Sewer line installed at Batavia & Michigan	"Local news. Corporation Proceedings, in Common Counsel, Tuesday, October 26, 1852, 7 P.M.," <i>Buffalo (NY) Daily Courier</i> , October 28, 1852.
1853	Well drilled at Batavia & Michigan	"Corporation proceedings. Special meeting in Common Council, Saturday evening, July 30. Reports of committees," <i>Buffalo (NY) Daily Courier</i> , August 2, 1853.
1853	Frederick Bile, resident	Commercial Advertiser Directory, 1853, 132.
	Frederick Held and Christian Held, residents	Commercial Advertiser Directory, 1853, 219.
	Henry Nauert, resident	Commercial Advertiser Directory, 1853, 287.
1854	Frederick Held, resident	Commercial Advertiser Directory for the City of Buffalo, 1854, 253.
	Henry Nauert, resident	Commercial Advertiser Directory for the City of Buffalo, 1854, 341.
1855	Henry Nauert, resident	Commercial Advertiser Directory for the City of Buffalo, 1855, 202.
1856	Charles Zifle is born in Germany	1910 US census, sheet 1A.
1857	None found	
1858		
1859		
1860	John Ferguson, resident	Commercial Advertiser Directory, City of Buffalo, 1860, 247.
	Louis Whyron, resident	Commercial Advertiser Directory, City of Buffalo, 1860, 380.
	Michaelowski's, residents	"The City and vicinity. Melancholy accident," <i>Buffalo (NY) Daily Courier</i> , October 12, 1860.
1861	None found	
1862		
1863	J.G. Deshler Grocers	Thomas' Buffalo City Directory, 1863, 234.

Sources: Buffalo, New York newspapers via Old Fulton Postcards (www.fultonhistory.com); Buffalo City Directories via New York Heritage Digital Collections (<http://nyheritage.nyu.edu>) Fold 3 by Ancestry (www.fold3.com/browse) and the Buffalo & Erie County Public Library; U.S. Census Bureau reports; City of Buffalo Common Council Proceedings; City of Buffalo Departments of Assessment & Taxation, Real Estate, and Permit & Inspection Services; City of Buffalo Office of Strategic Planning.

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	George Jaeger, resident. Clerk at Deshler Grocers	
	Henry Ritter, painter, resident	Thomas' Buffalo City Directory, 1863, 296.
	Peter Schmitt, bookkeeper, resident	Thomas' Buffalo City Directory, 1863, 307.
1864	Jacob Urban, blacksmith, resident	Thomas' Buffalo City Directory, 1864, 323.
	William H. Hellriegel, flour merchant, resident	Thomas' Buffalo City Directory, 1864, 209.
1865	Caroline From, dressmaker, resident	Thomas' Buffalo City Directory, 1865, 192.
	John Schwind, shoemaker, resident	Thomas' Buffalo City Directory, 1865, 297.
	E.G. Sirrett, farmer, resident	"Local department. Fire," <i>Buffalo (NY) Daily Courier</i> , June 8, 1866.
	John Schwinn, shoemaker, resident	Thomas' Buffalo City Directory, 1866, 317.
1866	George Kalbfleisch, trunkmaker, resident	Thomas' Buffalo City Directory, 1866, 243.
	John Weber Variety Store	Thomas' Buffalo City Directory, 1866, 350.
	Katie Fromm, dressmaker, resident	Thomas' Buffalo City Directory, 1866, 208.
1867	John Weber, notions, resident	Thomas' Buffalo City Directory, 1867, 409.
	Edward Hager, carpenter, resident	Thomas' Buffalo City Directory, 1867, 259.
1868	Edward G. Christoph, engraver, resident	Thomas' Buffalo City Directory, 1868, 231.
	Frederick Christoph, painter, resident	Thomas' Buffalo City Directory, 1868, 252.
1869	Frederick Christoph, painter, resident	Thomas' Buffalo City Directory, 1868, 252.
1870		<i>No Buffalo City Directory found.</i>
1871	Zifle emigrates from Germany to Buffalo	1910 US census, sheet 1A.
	Edward Christoph Engravers	
1872	William H Christoph, resident. Clerk at Edward Christoph Engravers	Thomas' Buffalo City Directory, 1872, 276.
	Edward G. Christoph, engraver, resident	
	Frederick W. Christoph, painter, resident	
1873	Edward G. Christoph Engravers	Thomas' Buffalo City Directory, 1873, 279.
	Frederick W. Christoph, painter, resident	
1874	Ernst Kuhl, engineer, resident	Buffalo City Directory, 1874, 424.

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1875	The Gillig's, residents	"Terribly burned," <i>Buffalo (NY) Courier</i> , February 5, 1875.
	Zifle, resident, Broadway/Michigan neighborhood	"Concert halls is worst evil. Business Men's Central Council pass resolution asking that no more licenses be granted. Hint police protection. Indifferent telephone service one subject of discussion at Business Men's meeting," <i>Buffalo (NY) Courier</i> , October 6, 1900.
	Martha Huffy, resident	Buffalo City Directory, 1875, 425.
1876		No Buffalo City Directory found.
1877	Adolphus Hagelin, resident	Buffalo City Directory, 1877, 389.
1877	Batavia Street is renamed Broadway Street (June 18, 1877)	"Buffalo's history interwoven with names of thoroughfares." Souvenir Historical Book, Buffalo's 125 th Anniversary, World Port Celebration, 1832-1957, Holling Press, Inc.: Buffalo, 145.
1878	Zifle resident at 153 Broadway	Buffalo City Directory, 1878, 640.
	Charles R. Hadley, resident	Buffalo City Directory, 1878, 380.
1879	None found	
1880	Unnamed bar	
	Henry Schopf, resident	Buffalo City Directory, 1880, 587.
	John Schopf, resident	
	Duerr and Zifle shoemakers at 153 Broadway	Buffalo City Directory, 1880, 679.
1881	Duerr and Zifle shoemakers at 153 Broadway	Buffalo City Directory, 1881, 339.
	Joseph Schoen, resident	Buffalo City Directory, 1881, 608.
	Zifle Shoes on Genesee Street	"Just like old Adam," <i>Buffalo (NY) Evening News</i> , December 9, 1881.
	Zifle Shoes at Broadway & Michigan. <u>No</u> street address is listed.	"A dishonest boy," <i>Buffalo (NY) Morning Express</i> , December 9, 1881.
1882		No Buffalo City Directory found.
1883	Duerr, shoemaker @ 153 Broadway	Buffalo City Directory, 1883, page 848
1884	2-story wood frame building for sale	"Real estate. Slater and Wittman, over 406 Main St., room 5," <i>Buffalo (NY) Evening News</i> , March 15, 1884. "Gittere and Bosche, Real Estate, No. 1 White Building, 294 Main," <i>Buffalo (NY) Morning Express</i> , July 1, 1884.
	Edward Kyle, resident	Buffalo City Directory, 1884, 596.
1885	Zifle Shoes at 153 Broadway (listed as "Michigan, corner of Broadway")	Buffalo City Directory, 1885, 933.
1886	Zifle Shoes at 153 Broadway	Buffalo City Directory, 1886, 972
	Unnamed tailor shop (Moritz? – see 1888)	"Help wanted – Male," <i>Buffalo (NY) Evening News</i> , September 6, 1886.
	Ferdinand Freise, resident	Buffalo City Directory, 1886, page 1071.
1887	Zifle Shoes at 153 Broadway	Buffalo City Directory, 1887, 1034.
	Frank Zimmerman, resident	Buffalo City Directory, 1887, 1035.
1888	Zifle Shoes at 151-153 Broadway	Buffalo City Directory, 1888, 1023.
	Moritz the Tailor	"Help wanted – Male," <i>Buffalo (NY) Evening News</i> , April 4, 1888.
	Stabell Brothers Company	Buffalo City Directory, 1888, 1093.

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1889	First mention: Zifle Shoes at 145 Broadway	Buffalo City Directory, 1889, 1051.
	George Ziegler, resident	
	Heisemer Yachimiak, resident	Buffalo City Directory, 1889, 1045.
1890	Henry Zier, resident	Buffalo City Directory, 1890, 1030.
1891	Zifle Shoes	Buffalo City Directory, 1891, 1084.
	Anthony Redell, resident	Buffalo City Directory, 1891, 1198.
1892	Zifle Shoes	Buffalo City Directory, 1892, 1138.
	John H. Zier, resident	
	John Ehrenfried, resident	Buffalo City Directory, 1892, 456.
	Fire at Zifle Shoes	"Charles Zifle – To repair frame building No. 145 Broadway. Referred to Committee on Fire." Proceedings of the Common Council of the City of Buffalo, January 1, 1892 - December 31, 1892, Buffalo: Haas & Klein Printers, 1893, 645.
	J.J. Parker, resident	Buffalo City Directory, 1892, 1278.
1893	Zifle Shoes	Buffalo City Directory, 1893, 1237.
	Henry G. Pittman, resident	
	William L. Perrin, resident	Buffalo City Directory, 1893, 918.
1894	Zifle Shoes	Buffalo City Directory, 1894, 1377.
	Buffalo Bridge and Iron Works	Buffalo City Directory, 1894, 1457.
	F.L. Zaches, resident	Kuebler, Alfred J. and Kraebel, Fred. Knights of Pythias Directory and Buffalo Street Directory and Guide, Published for benefit of George W. Browne Division, 1894, Buffalo: Kraft & Stern Printers, 87.
1895	Zifle Shoes	Buffalo City Directory, 1895, 1548.
	Zifle, clerk at Elias Brothers, resident	
	Eugene Spinner, resident	Buffalo City Directory, 1895, 1396.
1896	Zifle Shoes	"10,000.00 in premiums entirely free as below. Boots and shoes," <i>Buffalo (NY) Evening News</i> , November 28, 1896.
	James Simpson, resident	Buffalo City Directory, 1896, 1645.
	Harry J. Arnold, resident	Buffalo City Directory, 1896, 251.
1897		<i>No Buffalo City Directory found.</i>
1898	Fire at Zifle Shoes	"Overcome by smoke. Woman was unconscious and policeman also was close to death," <i>Illustrated Buffalo (NY) Express</i> , March 13, 1898.
1899	John Ziemer, resident	Buffalo City Directory, 1899, 1391.
	Eugene Spenner, resident	Buffalo City Directory, 1899, 1422.

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1900	Zifle lives above his store	"Burglars in the 3d Precinct. Three robberies within a stone's throw of one another within one week." <i>Buffalo (NY) Evening News</i> , May 29, 1900.
	Zifle Shoes	"Shoes cost a sentence. Miss Howard will serve 30 days for neglecting to pay footwear bill." <i>Buffalo (NY) Evening News</i> , April 20, 1900.
	Reliable Shoe Store	Buffalo City Directory, 1900, 1433.
	Zifle testifies regarding Tenderloin concert saloons	"Concert halls is worst evil. Business Men's Central Council pass resolution asking that no more licenses be granted. Hint police protection. Indifferent telephone service one subject of discussion at Business Men's meeting," <i>Buffalo (NY) Courier</i> , October 6, 1900.
1901	Zifle Shoes	"Subtle influences that balk justice in Killeen's infamous 3rd Precinct. Dens of infamy, connected with Eberhart's barn by electric call, secure bail bonds readily for \$2 hack hire. Woman bailed but not arraigned. Department's own rule regarding the immediate abatement of newly established disreputable resorts utterly ignored in 3d Precinct. Some reasons why Capt. Killeen should be relieved from duty," <i>Buffalo (NY) Courier</i> , June 7, 1901.
	John Ziemer, resident	Buffalo City Directory, 1901, 1419.
1902	William H. Wilson, resident	Buffalo City Directory, 1902, 1283.
	Zifle Shoes	Johnson's Business and Professional Directory of Buffalo [sic], Johnson Publishing Co.: Washington, D.C., 1902-1903, 92. "The H.A. Meldrum Co.'s trading stamps to be had free everywhere in Buffalo now! Boots, shoes and rubbers," <i>Illustrated (NY) Buffalo Express</i> , June 22, 1902.
1903	Zifle Shoes	Buffalo City Directory, 1903, 1700.
	C. Schlenker & Company	Buffalo City Directory, 1903, 1736.
1904	Zifle Shoes	Buffalo City Directory, 1904, 1894, 2107.
	John Zierk, resident	Buffalo City Directory, 1904, 1894.
	Anna Clark, resident	Buffalo City Directory, 1904, 396.
1905	Zifle Shoes	Buffalo City Directory, 1905, 1388.
	Zifle, resident	"Make-up of the new grand jury," <i>Buffalo (NY) Courier</i> , November 14, 1905.
	Zifle deed for property	"Court calendars. Deeds - City," <i>Buffalo (NY) Courier</i> , June 6, 1905.
1906	Zifle Shoes	Buffalo City Directory, 1906, page 1461.
	Theophil Zielinski, resident	Buffalo City Directory, 1906, page 1903.
1907	John Heinzelmann, resident	Buffalo City Directory, 1907, page 147.
	Zifle Shoes	"Many petty burglaries." <i>The Buffalo Courier</i> , October 29, 1907, column 8, page 8.
	Zifle Shoes mortgage discharged	"Court calendars. Discharge of mortgages. Charles Zifle to Erie County Savings Bank, April, 1895," <i>Buffalo (NY) Courier</i> , March 10, 1907.
	William A. Zieger, resident	Buffalo City Directory, 1907, 1471.
1908	John Haderer, resident	Buffalo City Directory, 1907, 1501.
	William Kaiser, resident	Buffalo City Directory, 1908, 1399.
1909		<i>No Buffalo City Directory found.</i>

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Year	Occupant(s)	Information source(s)
1910	<u>April 5, 1910</u> : Zifle, shoemaker, resident with his wife (Minnie) and daughter (Clara). Zifle is listed as owner of this property, which is mortgage-free.	1910 US Census, sheet 6A, 146118, lines 16-18. Note: Charles Zifle, Zifle Shoes and/or 145 Broadway are not mentioned in the 1910 Buffalo City Directory
	<u>April 18, 1910</u> – Fire at Zifle Shoes	“Family away when fire attacks home. Zifflo [sic] says he left gas lighted in rear of store,” <i>Buffalo (NY) Courier</i> , April 18, 1910. “Three thousand pairs of men's shoes and oxfords, \$3, \$4 and \$5 (William Kneeland shoes), for \$1.98; from fire stock of Charles Zifle, 145 Broadway. At Michaels' Shoe Store, 138 Seneca Street; home of shoe bargains. 19t20,” <i>Buffalo (NY) Courier</i> , May 20, 1910. “Help wanted – Female. Wanted – Five hundred ladies to buy \$3 to \$5 shoes, oxfords and fancy slippers for \$1.98, from fire stock of Chas. Zifle, 145 Broadway, at Michaels' Shoe Store, 138 Seneca Street. Home of Shoe Bargains. 19t20,” <i>Buffalo (NY) Courier</i> , May 21, 1910.
	<u>June 16, 1910</u> – Zifle obtains a mortgage	“Legal records. Mortgages. Charles J. Zifle et al. to Buffalo Savings Bank, \$3000, Broadway W. Michigan.” <i>Buffalo (NY) Evening News</i> , June 16, 1910.
	<u>June 22, 1910</u> – Building permit filed for a masonry building	Scan of blueprints, building specifications, and signed approvals obtained/scanned from City of Buffalo Department of Permit and Inspection Services on February 3, 2017.
	<u>June 23, 1910</u> – Building plans for masonry building approved by Douglas Cornell, City of Buffalo Structural Engineer	
	<u>June 28, 1910</u> – Building permit #31679 issued for Class I masonry building	
Rutkowska, resident	“Six people shot during running fight between gang and detective. Officer tries to make arrest, several interfere, crowd increases to twenty-five, battle ensues in which one of gang and five bystanders are shot. Fortunately, not one wound will be fatal, say doctors,” <i>Buffalo (NY) Courier</i> , August 16, 1910.	
<p>Shortly after the April 18, 1910 fire at Charles Zifle's wood frame shoe store and residence at 145 Broadway, the building was demolished. Zifle then built a masonry shoe store bearing his name on the site, quit the shoe business, and then started leasing the first floor of the new building to other businesses and renting the second floor as apartments. According to City of Buffalo records, the new brick building at 145 Broadway was completed in 1910.</p>		

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Year	Occupant(s)	Information source(s)
1911	Zifle residence at 152 Northampton	Buffalo City Directory, 1911, 1397.
	Brace McGuire Company	Buffalo City Directory, 1911, 1470.
	Leo Stein clothing manufacturer	Buffalo City Directory, 1911, 1217.
1912	Zifle, residence at 152 Northampton	Buffalo City Directory, 1912, 1417.
	Leo Stein, clothing	"Saleswomen wanted. Wanted – Thoroughly experienced cloak saleswoman: salary \$18 per week; permanent position. Apply all week, Leo Stein, 145 Broadway," <i>Buffalo (NY) Courier</i> , May 26, 1912.
	Martin F.J. Walker, resident	Buffalo City Directory, 1912, 1468.
	Anna Kientz, resident	Buffalo City Directory, 1912, 1558.
1913	Zifle, clerk, residence at 152 Northampton	Buffalo City Directory, 1913, 1504.
	Unnamed dress company (Leo Stein?)	"Help wanted female. Seamstresses. Wanted – Operators on silk dresses, steady work, good pay. Apply 145 Broadway. 24t25," <i>Buffalo (NY) Evening News</i> , September 24, 1913.
	Unnamed clothing manufacturer	"Help wanted – Female. Wanted – First class dressmakers on fine dresses, with good references. Apply 145 Broadway," <i>Buffalo (NY) Courier</i> , March 9, 1913.
	Joseph O. Quackenbush, resident	Buffalo City Directory, 1913, 1100.
	Anna Ehrenreich, resident	Buffalo City Directory, 1913, 1555.
	Viola Werner, resident	Buffalo City Directory, 1913, 1441.
	Helen M. Jausz, resident	Buffalo City Directory, 1913, 690.
1914	Debo Transfer Company	Buffalo City Directory, 1914, 1604.
	A.V. Frew, resident	Buffalo City Directory, 1914, 1710.
	K&L Luke Company	Buffalo City Directory, 1914, 1654.
	Leo Stein Company	"Help wanted female. Miscellaneous. Wanted – Fine silk and serge dresses made to order at manufacturer's price, \$7.75 up; special prices quoted on your own material. Leo Stein, 145 Broadway; both phones," <i>Buffalo (NY) Evening News</i> , December 3, 1914.
1915	Zifle resident at 152 Northampton	Buffalo Address Book and Family Directory, 1915-1916, 693.
	G.E. More Company	Buffalo City Directory, 1915, 1631.
	Emma G. Owen, resident	Buffalo City Directory, 1915, 1680.
	Joseph Nabach, resident	Buffalo City Directory, 1915, 1735.
	Adelbert F. Tidd, resident	Buffalo City Directory, 1915, 1586.
1916	Leo Stein, cloaks, suits and millinery	Buffalo City Directory, 1915, 1329.
	Zifle resident at 152 Northampton	Buffalo Address Book and Family Directory, 1915-1916, 693.
1917	Leo Stein, cloaks, suits and millinery	Buffalo City Directory, 1916, 1375.
	Charles W. Navel, resident	Buffalo City Directory, 1917, 1763.
	Walter Bedell, resident	Buffalo City Directory, 1917, 1645.
	Arthur R. Roetzer, resident	Buffalo City Directory, 1917, 1209.
1918	Leo Stein, cloaks and suits	Buffalo City Directory, 1917, 1444.
	Zifle, salesman, resident at 152 Northampton	Buffalo City Directory, 1918, 1664.
	Leo Stein Tailors	Buffalo City Directory, 1918, 1728.

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1919	Zifle, salesman, resident at 152 Northampton	Buffalo City Directory, 1919, 1674.
	Leo Stein Tailors	Buffalo City Directory, 1919, 1762. "Thieves of tour of city; fifteen victims report. Busy night's work on Friday netted burglars wide variety of loot. The never slipped once. Intruders were frightened off in some instances, but none was arrested. Stock up for the dry spell. Robbers visit saloons and make off with quantities of whisky and beer," <i>Buffalo (NY) Evening News</i> , March 16, 1919.
	Corrugated Bar Company	Buffalo City Directory, 1919, 1781.
1920	Zifle, salesman, resident at 152 Northampton	Buffalo City Directory, 1920, 1710.
	Leo Stein Tailors	Leo Stein Tailors ("cloaks, suits, gowns, millinery and shoes"), Blue Book of Buffalo Commerce – Marketing Guide of Buffalo, Buffalo Area Chamber of Commerce, 1920, 43, 82, 92. Buffalo City Directory, 1920, 1483.
	Andrew Ravenas sells chocolates	"The centennial maid is introducing Hoefler's centennial chocolates. Partial list of Buffalo dealers. East side. Andrew Ravenas, 145 Broadway," <i>Buffalo (NY) Evening News</i> , December 8, 1920.
	Staunton Jar Corporation	Buffalo City Directory, 1920, 1861.
1921	Zifle, resident at 152 Northampton	Buffalo City Directory, 1921, 1781.
	Samuel Cooper, resident	Buffalo City Directory, 1921, 2052.
	EBU Company (Tailors)	Buffalo City Directory, 1921, 1123, 2053.
	Louis Miller & Carl Brown Tailors	Buffalo City Directory, 1921, 1120.
1922	Zifle, salesman, resident at 152 Northampton	Buffalo City Directory, 1922, 1752.
	Light manufacturing available for rent on second floor	"Real estate, classified. Manufacturing purposes. Upstairs for rent, 60 x40; good for light manufacturing," <i>Buffalo (NY) Evening News</i> , April 18, 1922.
	Tire In-Sole Company; Auto Gear Company	Buffalo City Directory, 1922, 1778.
	Auto Gear Company	Auto Gear Company (axles, springs), Buffalo City Directory, 1922, 1775, 1779. "Auto accessories. Axles – Gears, springs, rims, wrist pins, valves, crank handles and bearings. We carry the most complete replacement stock in western New York. Auto Gear Co., 145 Broadway," <i>Buffalo (NY) Evening News</i> , October 26, 1922.
	Ted A. Clark, resident	Buffalo City Directory, 1922, 1779.
	Benjamin Clar, resident	Buffalo City Directory, 1922, 1879.
1923	Auto Gear, Inc.	"Autos, accessories, repairing. Auto Gear Co., 145 Broadway, carries the most complete line of new automotive replacement parts in Western New York," <i>Buffalo (NY) Evening News</i> , January 26, 1923.
	Plimpton-Cowan Company	Buffalo City Directory, 1923, 2125.
	Yount Auto Radiator and Fender Company	Buffalo City Directory, 1923, 2050.
	Robert B. Adams, resident	Buffalo City Directory, 1923, 268.
	Kinsey Realty Company	Buffalo City Directory, 1923, 1954.

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1924	Small Brothers, clothing manufacturers	"Employment. Tailor girls wanted to make hand buttonholes, must also do felling; fast and experienced; money no object. Small bros., 145 Broadway," <i>Buffalo (NY) Evening News</i> , June 11, 1924.
1925	Max & Louis Small Brothers Tailor Shop	Buffalo City Directory, 1925, 806. Operator on fine custom vests, experienced only. 145 Broadway," <i>Buffalo (NY) Evening News</i> , March 11, 1925.
1926	Miller & Hirsch, clothing manufacturer	"Employment. Operator wanted to work on pants. Miller & Hirsch. 145 Broadway," <i>Buffalo (NY) Evening News</i> , May 27, 1926.
1927	Louis Miller & Samuel Hirsch, clothing manufacturers	Buffalo City Directory, 1927, 1434.
1928	Charles J. Zifle passes property to his son Edward G. Charles J. Zifle dies, May 9, 1928. He is buried in Forest Lawn Cemetery, Buffalo, section 8	"Legal records. Deeds. Charles J. Zifle to Edward G, Zifle, Broadway S," <i>Buffalo (NY) Evening News</i> , December 19, 1928. "Died. Zifle – In Buffalo, May 9, 1928," <i>Buffalo (NY) Courier-Express</i> , May 10, 1928. "FindAGrave," accessed July 16, 2017, https://www.findagrave.com/cgi-bin/fg.cgi?page=qr&GRid=92507930&ref=acom .
1929	International Union of Operating Engineers Hall	"Three marine locals work jointly for benefit ball," <i>Buffalo (NY) Courier-Express</i> , April 23, 1929.
1930	Hoisting & Portable Engineers Locals 17 & 17A Timothy Fahey, resident	"Tug firemen's meeting," <i>Buffalo (NY) Courier-Express</i> , January 13, 1930. Buffalo City Directory, 1930, 785.
1931	Tug Firemen & Linemen Association	"Calls meeting of engineers," <i>Buffalo (NY) Courier-Express</i> , January 21, 1931.
	Michael J. McNamara, billiards	
	Asbestos Workers Union	
	Cement Finishers Union	
	Electrical Workers Local 45	Buffalo City Directory, 1931, 646.
1932	Hoisting & Portable Engineers Locals 17 & 17A	
	Pile Drivers & Dock Carpenters	
	International Union of Operating Engineers Hall	"Engineers to install," <i>Buffalo (NY) Courier Express</i> , December 1, 1932.
	Michael J. McNamara, billiards	
	Asbestos Workers Union	
1933	Cement Finishers Union	
	Electrical Workers Local 45	Buffalo City Directory, 1932, 580.
	Hoisting & Portable Engineers Locals 17 & 17A	
1934	Stationery Engineers Local 907	
1933	Michael J. McNamara, billiards	Buffalo City Directory, 1933, 757.
1934	Vacant	Buffalo City Directory, 1934, 1616.
1935	Niagara China & Equipment Company	Buffalo City Directory, 1935, 1622.

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Year	Occupant(s)	Information source(s)
1936	Harry Goodman, resident. He leases 145 Broadway to the Colored Musicians Club.	"Fines totaling \$235 collected from autoists. Absentee accused of reckless driving, assessed \$20; body execution is ordered," <i>Buffalo (NY) Courier-Express</i> , June 20, 1936.
	Niagara China & Equipment Company AFM Local 533	Buffalo City Directory, 1936, 1655.
1937	Niagara China & Equipment Company AFM Local 533	Buffalo City Directory, 1937, 1755.
	1938	Niagara China & Equipment Company AFM Local 533
1939		Niagara China & Equipment Company
	Niagara China & Equipment Company AFM Local 533	Buffalo City Directory, 1939, 1429.
1940	Niagara China & Equipment Company AFM Local 533	Buffalo City Directory, 1940, 1429.
1941	Niagara China & Equipment Company AFM Local 533	Buffalo City Directory, 1941, 1621.
1942	Vacant store AFM Local 533	Buffalo City Directory, 1942, 29.
1943		No Buffalo City Directories found.
1944		
1945		
1946	Vacant store	Buffalo City Directory, 1946, 29.
	AFM Local 533	
1947		No Buffalo City Directory found.
1948	AFM Local 533	Buffalo City Directory, 1948, 30.
	Lloyd V. Plummer Real Estate	
1949		No Buffalo City Directory found.
1950	AFM Local 533	Buffalo City Directory, 1950, 34.
	Lloyd V. Plummer Real Estate	
1951	AFM Local 533	Buffalo City Directory, 1951, 35.
	Lloyd V. Plummer Real Estate	
1952	AFM Local 533	Buffalo City Directory, 1952, 35.
	Lloyd V. Plummer Real Estate	
1953	AFM Local 533	Buffalo City Directory, 1953, 38.
	Lloyd V. Plummer Real Estate	
1954		No Buffalo City Directory found.

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Year	Occupant(s)	Information source(s)
1955	AFM Local 533	Buffalo City Directory, 1955, 34.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1956	AFM Local 533	Buffalo City Directory, 1956, 1372.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1957	AFM Local 533	Buffalo City Directory, 1957, 33.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1958	AFM Local 533	Buffalo City Directory, 1958, 35.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1959	AFM Local 533	Buffalo City Directory, 1959, 35.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1960	AFM Local 533	Buffalo City Directory, 1960, 36.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1961	AFM Local 533	Buffalo City Directory, 1961, 62.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1962	AFM Local 533	Buffalo City Directory, 1962, 75.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1963	AFM Local 533	Buffalo City Directory, 1963, 69.
	Colored Musicians Club	
	Lloyd V. Plummer Real Estate	
1964	AFM Local 533	Buffalo City Directory, 1964, 73.
	Colored Musicians Club	
1965	AFM Local 533	Buffalo City Directory, 1965, 78.
	Colored Musicians Club	
1966	AFM Local 533	Buffalo City Directory, 1966, 60.
	Colored Musicians Club	
1967	AFM Local 533	Buffalo City Directory, 1967, 60.
	Colored Musicians Club	
1968	AFM Local 533	Buffalo City Directory, 1968, 58.
	Colored Musicians Club	
1969	AFM Local 533	Buffalo City Directory, 1969, 56.
	Colored Musicians Club	

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Appendix 7.

Summary data: AFM Local 533 membership numbers and titles by year from all extant annual union membership books, Buffalo, New York, 1918-1965

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Summary data: AFM Local 533 membership numbers and titles by year from all extant annual union membership books, Buffalo, New York, 1918-1965

Year	In WNY	Non WNY	Total	Officers	Executive Committee	Conductor	Directors	Life	Honorary
1918	38	0	38	4	6	0	0	0	0
1923	56	0	56	4	0	0	4	0	0
1927	94	11	105	7	0	0	4	0	0
1928	106	29	135	8	0	4	12	1	5
1929	85	56	141	8	0	1	8	2	5
1930	93	27	120	7	0	0	10	2	4
1931	112	17	129	8	0	0	9	1	4
1932	99	24	123	8	0	0	8	1	4
1934	115	23	138	8	0	0	8	2	6
1935	108	41	149	8	0	0	9	3	5
1936	104	32	136	6	0	0	12	2	5
1937	112	25	137	6	0	0	9	2	4
1938	115	33	148	6	0	0	9	2	7
1940	108	32	140	6	0	0	8	2	7
1941	115	30	145	5	0	0	8	2	9
1942	112	32	147	6	0	0	8	1	11
1943	114	47	161	6	0	0	7	2	11
1945	82	55	137	4	0	0	6	10	1
1946	101	38	139	5	0	0	5	4	8
1947	109	40	149	5	0	0	5	5	6
1948	118	37	155	4	5	0	1	5	6
1949	97	34	131	5	5	0	0	0	0
1950	111	35	146	5	5	0	0	7	12
1951	138	32	106	5	5	0	0	8	12
1952	100	30	130	4	5	0	0	8	8
1953	98	34	132	4	5	0	0	10	8
1954	115	22	137	4	5	0	0	13	8
1956	131	19	150	4	5	0	0	12	10
1957	125	22	147	4	5	0	0	14	10
1959	112	19	131	4	5	0	0	18	4
1960	111	18	129	4	4	0	0	21	4
1962	118	17	135	4	5	0	0	26	4
1965	99	16	115	4	4	0	0	22	3
	3,451	927	4,317						

WNY = 8-county region of Western New York.

Note: The instances of the titles of Officer, Executive Committee, Directors, Life and Honorary are included in the Total Members column and these subcategories may include some instances of double-counting (i.e. a Life Member can be on the Executive Committee, etc.). However, each person listed in the "Total Members" category is only counted once.

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Appendix 8.

National population ranking of Buffalo, New York, 1920-1960

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National population ranking of Buffalo, New York, 1920 - 1960

Decade	U.S. ranking
1920	11
1930	13
1940	14
1950	15
1960	20

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Appendix 9.

AFM Local 533 Buffalo, New York transfer (contract) book listings, October 1926 - March 1964

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AFM Local 533 Buffalo, New York transfer (contract) book listings

October 1926 - March 1964

Show date(s)	Name	Venue	# personnel (if known)	Side personnel or group(s)	Job length	Info source	Contract date	Remarks
10/10/1926	Allen, Charlie	Vendome Hotel	11	0	?	con	10/10/26	
11/26/1926	Primus, Eugene	Paradise Ballroom	9	0	?	con	7/25/26	at \$40/week
11/26/1926	Warmack, Capt. George	Buffalo (?)	?	0	?	con	11/26/26	
1/2/1927	Moten, Bennie	Paradise Ballroom	10	0	1 night?	con	12/19/27	at \$650/week: owned by Sam Rosen
6/21/1927	Local 533 combo	Manhattan Hall	5	0	?	con	6/21/1927	\$1/hr stipulated
11/22/1927	Dirnus, Herbert	Manhattan Hall	5	0	?	con	11/7/1927	
12/30/1927	Blue Ribbon Syncopaters	Bradford country Club, Bradford, PA	7	0	1 night?	con	11/2/27	
3/4/1928	Perkins, James	Paradise Ballroom	6	0	?	con	3/4/1928	
8/21/1928	Dirnus, Herbert	Vendome Hotel	3	0	?	con	8/13/1928	6 days 11 PM-5 AM, except Sunday 10PM-5AM
9/20/1928	Craig, Paul	Paradise Ballroom	6	0	?	con	9/20/1928	
12/30/1928	Williams, Albert	Homestead Inn, N. Tonawanda	5	0	?	con	12/26/1928	from the hour of 9:30 PM until 3 AM
1/6/1929	Local 533	S.S. Octavara, S.S. Juniata, and S.S. Tionesta	?	0	?	con	4/1/1929	nebulous dates, personnel
1/6/1929	Trent, Alphonso	Arcadian Ballroom	12	0	?	con	1/5/1929	
3/25/1929	Terry, Frank	Arcadian Ballroom	12	0	?	con	3/25/1929	
4/1/1929	Seymour Southern syncopaters	F.A.M. Lodge, Lockport	6	0	?	con	3/15/1929	
4/13/1929	Terry, Frank	Arcadia Ballroom	11	Chicago Nightingales (Terry's band)	1 night	c&t	4/13/1929	
4/27/1929	Helvey, Wesley	Main Ballroom	11	0	?	con	5/11/1928	

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Show date(s)	Name	Venue	# personnel (if known)	Side personnel or group(s)	Job length	Info source	Contract date	Remarks
4/27/1929	Helvey, Wesley	Main Ballroom	11	0	?	con	4/27/1929	
5/10/1929	Jackson, Raymond E.	Bennett High School	7	0	1 night?	con	4/27/1928	
6/8/1929	Craig, Paul	Pier Ballroom, Celeron, NY	7	0	?	con	6/5/1929	
8/11/1929	Henderson, Horace	Villa Dance Pavilion, Broadway and Harlem	10	0	1 night?	c&t	8/11/1929	
8/12/1929	Banjo Bernie	Paradise Ballroom-(John Bellas, prop.)	8	0	?	con	8/12/1929	
8/13/1929	Stewart, Luke	Villa Dance Pavilion	10	0	?	con	8/13/1929	
9/7/1929	Trent, Alphonso	Palais Royal	11	0	?	con	9/4/1929	
9/22/1929	Perkins, James	Joyland Restaurant	6	0	indefinite?	con	9/14/1929	
9/22/1929	Thompson, Jack & New Orchestra	Sidney Murstein	8	0	4 weeks	con	9/17/1929	
10/5/1929	Vaughn, Milo	Parisian Benevolent Social Club	3	0	?	con	10/5/1929	
10/27/1929	Thompson, Jack & New Orchestra	Sidney Murstein (?)	8	0	?	con		
1/26/1930	Watson, Hughie	Paradise Ballroom	7	Musicmakers, The	?	con	1/10/1930	
2/18/1930	Terry, Frank	Arcadia Ballroom	12	0	?	con	2/18/1930	
3/9/1930	Webb, Speed	?	?	Eldridge, Roy Dickenson, Vic. Hollywood Blue Devils (S. Webb's band)	?	tra		
4/12/1930	Chocolate Dandies	?	?	0	?	tra		w/out B. carter
4/13/1930	Jackson, Wallace	Arcadia Ballroom	8	0	1 night?	con	3/25/1930	
4/26/1930	Whyte, Zack	Arcadia Ballroom	11	0	1 night	c&t	4/20/1930	
5/9/1930	Hicks, William	Palais Royal	9	0	?			

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Show date(s)	Name	Venue	# personnel (if known)	Side personnel or group(s)	Job length	Info source	Contract date	Remarks
5/30/1930	Perkins, James	Joyland Restaurant	6	0	?	con	5/10/1930	
6/13/1930	Richardson, Vera	Boogie Woogie, 482 Michigan	2	0	?	con	6/14/1930	piano and drums (drummer unidentified)
6/15/1930	Primus, Eugene	Grand View Dance Pavilion	7	0	?	con	6/16/1930	
6/28/1930	Henderson, Fletcher	Paradise Ballroom	?	Stewart, Rex; Jones, Claude; Carter, Benny; Harrison, Jimmie; Hawkins, Coleman	1 night	tra		
7/1/1930	Helvey, Wesley	Grover Cleveland Park	10	0	?	con	7/1/1930	
7/8/1930	Hi-Cans	Glen Park	7	Foster, John	?	con	7/5/1930	
7/8/1930	Young, Ellsworth	McVan's Dungeon	4	0	?	con	7/3/1930	
8/5/1930	Stewart, Percy	Grover Cleveland Park, Amherst	8	0	?	con	8/8/1930	
8/22/1930	Singer, Troy M.	Joe Nibert's Big House	7	0	?	con	8/18/1930	
8/30/1930	Terry, Frank	Main Ballroom	10	0	?	con	8/30/1930	
9/6/1930	Sears, Albert	Spider Web Restaurant	8	0	?	con	6/1/1930	
9/17/1930	Primus, Eugene	?	?	Turpin, Sylvester	?	tra		
11/10/1930	Hicks, William	Little Harlem	6	0	?	con	11/10/1930	to change in case of City intervention
12/10/1930	Vactor, Lester	Bennett Sataloff (residence?)	8	0	?	con	12/10/1930	
1/8/1931	Lunceford, Jimmie	Arcadia Ballroom	11	Tennesseean s [Lunceford's band] Wells, Henry;	1 night?	c&t	12/20/1930	transfer date reads 1/5/31

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Show date(s)	Name	Venue	# personnel (if known)	Side personnel or group(s)	Job length	Info source	Contract date	Remarks
				Wilcox, E.F.; Smith, Willie				
1/26/1931	Royal Ambassadors	Glenn(?) Hotel	8	0	?	con	1/26/1931	
2/2/1931	Vactor, Lester	Spider Web Restaurant	8	0	?	con	2/2/1931	
2/9/1931	Jackson, Wallace	William R. Lowe (house party)	8	0	?	con	2/2/1931	
2/23/1931	Holland, Peanuts	Spider Web Restaurant	7	0	?	con	2/16/1931	
3/2/1931	Wallace, Harold	William R. Lowe (house party)	6	0	?	con	2/25/1931	10 PM-5 AM stipulated
3/13/1931	Hicks, William	Little Harlem	7	0	?	con	3/13/1931	void in case of ... being forced to close
3/16/1931	Wallace, Harold	Vendome Hotel	6	?	0	con	3/16/1931	trumpet, banjo, piano, 2 saxophones and drums
4/2/1931	Harrison, Jimmie	Ithaca, N.Y.	?	Ginger Snaps	?	con	3/21/1931	not the famous trombonist J. Harrison
11/2/1931	Wallace, Harold	Park plan dance music	6	0	?	con	11/2/1931	
5/20/1932	Warmack, Capt. George	Orchard Dance Pavilion, Main & Transit	?	Algerians, The (Warmack's band)	?	con	4/2/1932	# of personnel not listed
6/25/1932	Lunceford, Jimmy	?	?	Bowles, Russell Jones, Elliott	?	tra		
5/21/1934	McKinney's Cotton Pickers	?	?	0	?	tra		
6/6/1934	Smith, Leroy Stuff	Bamboo Hut	?	Connie's Hot Chocolates	?	con	6/6/1934	
6/24/1934	Russell, Luis	Blue Bird Ballroom	No of personnel: (if known):	Stewart, Rex	1 night	con	6/24/1934	L.R. fined, being booked by agent on unfair list

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			15					
8/27/1934	Redman, Don	?	?	Inge, Eddie; Jackson, Quentin; Morton, Benny; DeParis, Sidney	?	tra		
9/28/1934	McKinney's Cotton Pickers	Vendome Hotel	?		1 night	c&t	9/28/1934	personnel unlisted
10/11/1934	Terry, Frank	Arcadia Ballroom	?	Chicago Nightingales: (Terry's band)	1 night	tra		
11/13/1934	Williams, Al	Vendome Hotel	13	0	?	con	11/12/1934	
12/22/1934	Hopkins, Claude	Statler Hotel	14	0	1 night	tra		
12/29/1934	Lunceford, Jimmie	Country Club (?)	?	0	1 night	tra		
1/1/1935	Redman, Don	Roseland Ballroom	?	Inge, Eddie; Morton, Benny; Jackson, Quentin; De Paris, Sidney	1 night	tra		
1/30/1935	Kirk, Andy	Vendome Hotel	12	Williams, Mary Lou	2 weeks	c&t	1/24/2025	transfer date reads 2/12/35
3/24/1935	Bryant, Willie	Vendome Hotel	13	Webster, Ben; Cole, Cozy; Carter, Benny; Wilson, Teddy; Russell, Johnny	?	c&t	3/11/1935	many stipulations involving broadcasting rights
3/29/1935	Hines, Earl	Buffalo Catering Co.	?	0	1 night	tra		

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4/20/1935	Redman, Don	Pythian Temple	15	Bellhops (Redman's band)	1 night?	con	4/20/1935	
4/21/1935	Socarras, Alberto	Vendome Hotel	13	0	?	con	4/15/1935	Refused – Don't accept a white contract...
5/5/1935	Jenkins, Al	Vendome Hotel	15	0	?	con	5/5/1935	
5/13/1935	Shady Lain's Orchestra	?	?	Wallace, Harold	?	tra		
6/1/1935	Jenkins, Al	Vendome Hotel	?	0	?	tra		
6/19/1935	Lunceford, Jimmie	Trianon Ballroom	?	Durham, Eddie; Oliver, Sy	1 night	tra		
7/10/1935	Redman, Don	Trianon Ballroom	?	Inge, Eddie; Morton, Benny; Jackson, Quentin; De Paris, Sidney	1 night	tra		
7/14/1935	Albert, Don	Vendome Hotel	14	0	1 week	c&t	7/5/1935	
7/28/1935	Albert, Don	Vendome Hotel	14	0		con	7/22/1935	from Chicago
8/7/1935	Armstrong, Louis	Vendome Hotel	12	Washington, Leon	?	c&t	7/25/1935	
8/15/1935	Armstrong, Louis	Vendome Hotel	14	0	?	con	7/22/1935	10 PM-5 AM stipulated
8/18/1935	Webb, Chick	Glen Park	?	Carver, Wayman; Kirby, John; Stark, Bobby; Williams, Sandy	1 night	c&t	8/5/1934	C.W. agreed not to play other gigs within 35 miles
9/12/1935	Millinder, Lucky	Trianon Ballroom	?	Higginbotham, J.C.; Allen, Red; Washington, George; Hayes, Edgar; Mills	1 night	tra		

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				Blue Rhythm Band (Millinder's Band)				
9/17/1935	McKinney's Cotton Pickers	Vendome Hotel	?	0	?	con	9/17/1935	# of personnel not listed
10/18/1935	Bryant, Willie	Vendome Hotel	?	Cole, Cozy; Payne, Glyn; Russell, Johnny	?	tra		
11/28/1935	Calloway, Blanche	Vendome Hotel	?	Dickenson, Vic	?	tra		no tax paid ... charges preferred against B.C.
12/12/1935	Page, Clarence	Trianon Ballroom	12	0	?	con	11/13/1936	for the Brotherhood of Sleeping Car Porters
2/2/1936	Armstrong, Lil	Silver Grille	5	Turpin, Sylvester	4 weeks	c&t	1/31/1936	transfer reads 2/9
2/9/1936	Lunceford, Jimmie	Buffalo Catering Co.	?	Durham, Eddie; Oliver, Sy	1 night	tra		
4/18/1936	Neville, Joe	Vendome Hotel	12	Alabama Aces	?	con	4/8/1936	
5/3/1936	Armstrong, Lil	Silver Grille	?	0	?	con	4/24/1936	
5/20/1936	Hopkins, Claude	Elmwood Music Hall	?	Jefferson, Hilton	1 night	tra		
6/1/1936	Local 710-314-208 band	Vendome Hotel	14	0	?	con	5/29/1936	7 nights, 9 PM-4 AM plus Sunday matinee 4-9 PM
8/8/1936	Walker, Sherina	Little Harlem	9	0	?	con	8/8/1936	
8/25/1936	Waller, Fats	Elmwood Music Hall	12	0	1 night	c&t	8/11/1936	transfer date reads 8/24
9/2/1936	Lunceford, Jimmie	Buffalo Catering Co.	?	Durham, Eddie; Oliver, Sy	1 night	tra		
10/28/1936	Redman, Don	Pythian Temple	14	0	1 night?	con	10/3/1936	

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10/28/1936	Redman, Don	Pythian Temple	?	Inge, Eddie; Catlett, Sid; Morton, Bennie	1 night	tra		
11/17/1936	Neville, Joe	Vanity Fair Ballroom, 640 Main St.	10	Alabama Aces (Neville's Band)	1 night?	con	11/17/1936	
11/28/1936	Local 471 show band	Little Harlem	9	Walker	?	con	11/26/1936	
12/1/1936	Armstrong, Louis	Harrigan Hall	?	Russell, Luis	1 night	tra		
12/2/1936	Armstrong, Louis	Vendome Hotel	14	0	?	con	11/9/1936	
12/5/1936	Armstrong, Lil	Silver Grille	?	0	?	con	11/4/1936	billed as Mrs. Louis Armstrong
12/27/1936	Carter, Chick	Buffalo Catering Club-Brotherhood of Steel Porters	12	0	?	con	12/27/1936	Job originally intended for Z. Whyte
12/30/1936	Local 802 band	Garrett Club, Cleveland Ave.	11	Towie	?	con	12/30/1936	
12/30/1936	Millinder, Lucky	Pythian Temple, 118 E. Utica St.	13	Mills Blue Rhythm Band: (Millinder's band?) Allen, Red; Garland, Joe	1 night	con	12/9/1936	
1/5/1937	Armstrong, Lil	Silver Grille	11	0	?	con	1/2/1937	used name of Mrs. Louis Armstrong – all male band
1/12/1937	Lunceford, Jimmie	Eagles Auditorium	15	Thompson, Jack; Oliver, Sy; Durham, Eddie	1 night	c&t	12/17/1936	
1/28/1937	Henderson, Fletcher	Eagles Auditorium	13	Grand Terrace Orchestra (Henderson's band)	1 night	c&t	1/20/1937	2 contracts; 1 signed w/out employer's \$100 deposit

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				Higginbotham, J.C.; Berry, Emmett; Berry, Chu; Jefferson, Hilton				
2/22/1937	Hines, Earl Fatha	Eagles Auditorium	13	0	1 night	c&t	1/26/1937	
3/27/1937	Owens, Jesse	Elmwood Music Hall	14	Harlem Swing Orchestra	?	con	2/18/1937	
4/6/1937	Kirk, Andy	Eagles Auditorium, Pearl + Tupper	12	Williams, Mary Lou	1 night	c&t	3/1/1937	date on transfer reads 4/4/37
4/15/1937	Waller, Fats	Eagles Auditorium	13	0	1 night	c&t	4/3/1937	
5/10/1937	Lunceford, Jimmie	Eagles Auditorium	15	Oliver, Sy; Durham, Eddie	1 night	c&t	5/10/1937	transfer on date reads 5/20/37
5/31/1937	Smith, Leroy Stuff	Montgomery Hotel	6	Cole, Cozy; Jones, Jonah	?	c&t	5/31/1937	
6/11/1937	Nagasaki Tramp Band	Savarin Cafe, 640 Main St.	?	0	?	con	6/11/1937	Harry Altman on contract
6/15/1937	Webb, Chick	Eagles Auditorium	13	Jordan, Louis; Stark, Bobby; Williams, Sandy	1 night	c&t	5/9/1937	mats, photos, press stones, window cards: 5 cents
7/22/1937	Hopkins, Claude	Eagles Auditorium	13	0	1 night	c&t	7/27/1937	
9/2/1937	Jenkins, Al	Elmwood Music Hall	10	Turpin, Sylvester	1 night	c&t	9/2/1937	
9/6/1937	Jenkins, Al	Little Harlem	?	0	2 dates	tra		matinee: dates, also booked for 9/16/37
9/12/1937	Hayes, Edgar	Eagles Auditorium, 512 Pearl St.	12	Garland, Joe	1 night	c&t	8/12/1937	
10/23/1937	Ramada, Johnny	Lafayette Hotel	4	Beachcombers, The (Ramada's group)	?	con	10/23/1937	
11/23/1937	Smith, Leroy Stuff	Silver Grille	6	Cole, Cozy;	?	c&t	3/30/1937	

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				Jones, Jonah				
12/25/1937	Smith, Leroy Stuff	Montgomery Hotel	6	0	?	con	12/13/1937	
1/13/1938	Hayes, Edgar Blue Rhythm	Roseland Ballroom	14	Blue Rhythm Orchestra; Garland, Joe	1 night	c&t	1/13/1938	incl. vocalist; 10 PM-3 AM (1/2 hr. break)
2/9/1938	Ellington, Duke	Elmwood Music Hall	?	0	1 night	tra		
3/31/1938	Brownskin Models Review	Palace Theater	?	0	1 month	tra		from Youngstown, Ohio?
4/3/1938	Lunceford, Jimmie	Roseland Ballroom	15	Oliver, Sy	1 night	c&t	3/7/1938	
5/29/1938	Lunceford, Jimmie	Eagles Auditorium	15	Oliver, Sy	1 night	c&t	4/18/1938	
9/18/1938	Henderson, Fletcher	Eagles Auditorium	14	Grand Terrace Orchestra (Henderson's band); Berry, Emmett; Suggs, Pete	1 night	c&t	8/27/1938	
10/21/1938	Kirk, Andy	Eagles Auditorium	15	Williams, Mary Lou	1 night	c&t	10/21/1938	Leroy Smith, manager of club?
12/11/1938	Hawkins, Erskine	Eagles Auditorium	14	0	1 night	c&t	10/26/1938	stipulated that bus. agt. be allowed into hall
2/12/1939	Lunceford, Jimmie	Broadway Auditorium	15	0	1 night	c&t	1/5/1939	
4/23/1939	Ray, Floyd	Eagles Auditorium	14	0	?	con	3/30/1939	with 4 vocalists
5/20/1939	Henderson, Fletcher	Roseland Ballroom	14	0	1 night	c&t	5/2/1939	
6/15/1939	Hawkins, Erskine	Glen Park	14	0	1 night	c&t	5/2/1939	
6/22/1939	Calloway, Blanche	Glen Park	14	0	1 night	c&t	6/22/1939	
6/31/1939	Kirk, Andy	Broadway Auditorium	17	0		con	6/29/1939	this date cancelled - no deposit
7/9/1939	Calloway, Blanche	Eagles Auditorium	12	0	1 night	c&t	6/23/1939	
8/29/1939	Hopkins, Claude	Roseland Ballroom	14	0	1 night	c&t	8/29/1939	accidental cancellation clause

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								included
9/1/1939	Webb, Chick	Broadway Auditorium	16	Fitzgerald, Ella; Jefferson, Hilton; Jordan, Taft; Williams, Sandy; Stark, Bobby	1 night	c&t	6/27/1939	clause about accidental cancellation
9/29/1939	Basie, Count	Eagles Auditorium	15	Young, Lester	1 night	c&t	9/19/1939	
10/29/1939	Lunceford, Jimmie	Broadway Auditorium	15	0	1 night	c&t	9/12/1939	transfer date reads 10/19/39
11/23/1939	Eldridge, Roy	Roseland Ballroom, 311 William St.	11	0	1 night	c&t	10/31/1939	chartered bus travel reimbursement .25/mile, 219m
2/27/1940	Hines, Earl Fatha	Broadway Auditorium	?	0	1 night	tra		
3/9/1940	Williams, Al	Alfred University	9	0	?	con	3/9/1940	
3/17/1940	Calloway, Cab	Broadway Auditorium	16	Gillespie, Dizzy; Cole, Cozy; Berry, Chu; Glenn, Tyree; Johnson, Keg	1 night	c&t	3/17/1940	accidental cancellation clause incl.
4/23/1940	Hawkins, Erskine	Roseland Ballroom	14	Bascomb, Dud	1 night	c&t	4/23/1940	plus 1 voc.
4/27/1940	Gill, Mel	Alfred University	8	0	?	con	4/27/1940	
5/4/1940	Gill, Mel	Olive's Pavilion, Cuba Lake, N.Y.	8	0	?	con	5/4/1940	
5/11/1940	Williams, Al	MacFaddin's Hotel	6	0	?	con	5/11/1940	
5/12/1940	Basie, Count	Broadway Auditorium	15	Young, Lester	1 night	c&t	5/12/1940	
5/13/1940	Williams, Al	Olive's Pavilion, Cuba Lake, N.Y.	9	0	?	con	5/13/1940	

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5/15/1940	Williams, Midge	20th Century Theatre	22	Roads, Sonny; Stomp and Stumpy; Big Time Crip; Gendel and Pepper	1 night	con	5/21/1940	same gig as Louis Armstrong
6/14/1940	Armstrong, Louis	20th Century Theatre	22	Allen, Henry, Jr.; De Paris, Wilbur; Higginbotham, J.C.; Garland, Joe	1 night	con	5/21/1940	
6/15/1940	Hite, Les	Roseland Ballroom	14	Woodman, Britt	1 night	c&t	6/15/1940	located in the heart of the colored district
6/29/1940	Gill, Mel	Eagles Temple, Lockport	8	Chocolate Dandies	?	con	6/29/1940	not B. Carter's Chocolate Dandies
9/15/1940	Carter, Benny	Roseland Ballroom	14	0	1 night	c&t	11/15/1940	for Unity Club, 381 Jefferson
10/2/1940	Hawkins, Erskine	Marine Ballroom, 973 Main St.	14	Bascomb, Dud	1 night	c&t	10/1/1940	for Unity Club, 381 Jefferson
10/30/1940	Henderson, Horace	Roseland Ballroom	12	Berry, Emmett	1 night	c&t	10/16/1940	plus 1 vocalist; transfer date reads 10/20/40
11/1/1940	Lunceford, Jimmie	20th Century Theatre	15	0	?	con	10/2/1940	J.L. furnished with box office records/day
11/24/1940	Hardinon, Baggie	Moon-Glo	3	Three Kings and a Queen	?	con	11/24/1940	services incl. singing/playing at floor shows, strolling
12/26/1940	Kirk, Andy	Memorial Auditorium	No of personnel: (if known): 14	Clouds of Joy (Kirk's group); Williams, Mary Lou; Inge, Eddie	1 night	c&t	11/8/1940	transfer place reads New Municipal Auditorium
1/26/1941	Basie, Count	Memorial Auditorium	16	0	1 night	c&t	1/2/1941	

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2/27/1941	Basie, Count	20th Century Theatre	16	0	1 night	con	12/31/1940	plus 2 voc.
3/25/1941	Calloway, Cab	Esquire Hall, 722 Main St.	16	Gillespie, Dizzy; Berry, Chu; Hinton, Milt; Glenn, Tyree; Cole, Cozy	1 night	c&t	2/26/1941	
4/23/1941	Lunceford, Jimmie	Memorial Auditorium	18	0	1 night	c&t	2/5/1941	
5/12/1941	Hines, Earl Fatha	Memorial Auditorium	15	Johnson, Budd	1 night	c&t	3/15/1941	plus 2 voc.; transfer date reads 5/18/41
6/1/1941	Hawkins, Eugene	Memorial Auditorium	14	Tuxedo Junction Orch. (Hawkins' group)	1 night	c&t	4/14/1941	
8/22/1941	Henderson, Fletcher	Liberty Park, William at Union Rd.	13	Williams, Sandy	1 night	c&t	7/11/1941	transfer date reads 8/26/41
8/29/1941	International Sweethearts of Rhythm	Genesee Ballroom	?	0	1 night	tra		
9/21/1941	Hite, Les	Genesee Ballroom	14	Woodman, Britt	1 night	c&t	8/23/1941	plus 1 voc. – gig for Sportsmen's Club
10/4/1941	Ink Spots	Buffalo Theatre	?	Hawkins, Erskine		con	9/9/1941	Letter from Petrillo – this gig was not played
10/28/1941	Hawkins, Erskine	Memorial Auditorium	16	Bascomb, Dud	1 night	c&t	9/15/1941	
11/13/1941	Derrick, Frank	Montgomery Hotel	7	0	?	con	10/14/1941	
11/21/1941	Green, Lil	Genesee Ballroom	14	Bradshaw, Tiny	1 night	c&t	10/9/1941	
12/1/1941	Basie, Count	Pythian Temple	16	0	1 night	tra		
12/12/1941	Basie, Count	Eagles Auditorium	16	0	1 night	con	11/1/1941	
12/14/1941	Hawkins, Coleman	Roseland Ballroom	12	0	1 night	c&t	11/27/1941	

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12/18/1941	Hines, Earl Fatha	Genesee Ballroom	16	Johnson, Budd	1 night	c&t	11/21/1941	
1/9/1942	Calloway, Cab	Buffalo Theatre	17	Cole, Cozy; Glenn, Tyree; Hinton, Milt; Jackson, Quentin	1 week?	con	12/15/1941	
2/1/1942	Fitzgerald, Ella	Memorial Auditorium	18	Simmons, Lonnie	1 night	c&t	1/25/1942	
2/25/1942	Ellington, Duke	Memorial Auditorium	15	0	1 night	c&t	1/19/1942	
2/26/1942	Ink Spots	Buffalo Theatre	15	Millinder, Lucky		con	11/23/1942	
4/19/1942	Lunceford, Jimmie	Memorial Auditorium	15	0	1 night	c&t	3/17/1942	
5/3/1942	Henderson, Fletcher	Memorial Auditorium	10	International Sweethearts of Rhythm	1 night	c&t	3/17/1942	plus 4 voc.
5/10/1942	Kirk, Andy	Memorial Auditorium	14	Williams, Mary Lou; Inge, Eddie; McGhee, Howard	1 night	c&t	3/29/1942	change in breakdown of price per man is changed
5/31/1942	Williams, Cootie	Memorial Auditorium	13	Vinson, Eddie Cleanhead	1 night	c&t	4/15/1942	
6/16/1942	Basie, Count	Memorial Auditorium	13	0	1 night	c&t	4/21/1942	
6/28/1942	Hines, Earl Fatha	Memorial Auditorium	16	Johnson, Budd	1 night	c&t	5/12/1942	
8/16/1942	Hawkins, Erskine	Memorial Auditorium	16	0	1 night	c&t	7/24/1942	
9/6/1942	Wheeler, Doc	Memorial Auditorium	14	Original Sunset Royal Serenaders (Wheeler's group)	1 night	c&t	7/8/1942	
10/8/1942	Lunceford, Jimmie	Memorial Auditorium	17	0	1 night	c&t	7/8/1942	

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10/12/1942	Hines, Earl Fatha	Memorial Auditorium	15	Green, Bennie; Johnson, Budd	1 night	c&t	8/31/1942	
10/31/1942	Durham, Eddie	Memorial Auditorium	15	All-Star Girl Band	1 night	c&t	10/3/1942	transfer date reads 11/1/42
11/13/1942	Rutherford, Erskine	Stuyvesant Hotel	1	0	?	con	11/13/1942	date of gig is probable.
11/18/1942	Ellington, Duke	Memorial Auditorium	15	0	1 night	c&t	9/8/1942	
11/29/1942	Basie, Count	Memorial Auditorium	15	0	1 night	c&t	10/3/1942	
12/20/1942	Wheeler, Doc	Memorial Auditorium	15	Original Sunset Royal Serenaders (Wheeler's group)	1 night	c&t	11/20/1942	
12/30/1942	Millinder, Lucky	Memorial Auditorium	15	Tharpe, Sister Rosetta; Anderson, Cat	1 night	c&t	11/15/1942	Wm Anderson not on band stand in time
1/10/1943	Kirk, Andy	Memorial Auditorium	13	Inge, Eddie	?	c&t	12/15/1942	
1/23/1943	Armstrong, Louis	Memorial Auditorium	17	Russell, Luis; Garland, Joe	1 night	c&t	12/14/1942	for Men About Town Club; transfer date: 1/29/43
2/7/1943	Hampton, Lionel	Memorial Auditorium	17	Gordon, Dexter; Cobb, Arnett	1 night	c&t	1/11/1943	
3/14/1943	Hawkins, Erskine	Memorial Auditorium	16	Bascomb, Dud	1 night	c&t	2/1/1943	
3/28/1943	Lunceford, Jimmie	Memorial Auditorium	17	0	1 night	c&t	2/4/1943	
3/31/1943	Basie, Count	Memorial Auditorium	16	0	1 night	c&t	1/5/1943	transfer date reads 3/2/43
4/4/1943	Jordan, Louis	Memorial Auditorium	5	0	1 night	c&t	3/12/1943	for Men About Town Club

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4/18/1943	Hines, Earl Fatha	Memorial Auditorium	15	Gillespie, Dizzy; Parker, Charlie	1 night	c&t	4/14/1943	for Men About Town Club
4/20/1943	Hampton, Lionel	Memorial Auditorium	17	Cobb, Arnett	1 night	c&t	3/10/1943	for Men About Town Club
5/10/1943	Calloway, Cab	Memorial Auditorium	18	Glenn, Tyree; Hinton, Milt; Jackson, Quentin; Jefferson, Hilton; Keg Johnson	1 night	c&t	3/23/1943	for Men About Town Club
5/23/1943	Hawkins, Coleman	Memorial Auditorium	7	0	1 night	c&t	4/24/1943	for Men About Town Club
5/31/1943	Kirk, Andy	Memorial Auditorium	14	0	1 night	c&t	5/12/1943	for Men About Town Club
6/22/1943	Hawkins, Erskine	Memorial Auditorium	16	Bascomb, Dud	1 night	c&t	6/1/1943	
7/13/1943	Hampton, Lionel	Memorial Auditorium	17	Cobb, Arnett; Berry, Emmett	1 night	c&t	6/15/1943	transfer date reads 7/11/43
7/23/1943	Pope, Gene	Memorial Auditorium	8	0		con	7/15/1943	plus 3 voc.
8/10/1943	Hampton, Lionel	Memorial Auditorium	17	Cobb, Arnett; Berry, Emmett	1 night	c&t	6/15/1943	
9/5/1943	Lunceford, Jimmie	Memorial Auditorium	17	0	1 night	c&t	4/26/1943	
9/22/1943	Basie, Count	Memorial Auditorium	17	0	1 night	c&t	6/15/1943	plus 2 voc.
9/22/1943	Bowie, Art	Stuyvesant Hotel	2	Carter, Frank	?	con	9/22/1943	
9/26/1943	Ellington, Duke	Memorial Auditorium	16	0	1 night	c&t	8/23/1943	
10/3/1943	Hardison, Leroy	Memorial Auditorium	16	Carolina Cotton Pickers	1 night	c&t	9/8/1943	plus 2 voc.
10/15/1943	Calloway, Cab	Buffalo Theatre	18	0	1 week?	con	6/23/1943	

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10/15/1943	Kirk, Andy	Memorial Auditorium	14	0	1 night	c&t	9/10/1943	
10/20/1943	Hampton, Lionel	Memorial Auditorium	17	Cobb, Arnett	1 night	c&t	9/27/1943	
11/16/1943	Jones, Ray Lee	Memorial Auditorium	16	International Sweethearts of Rhythm	1 night	c&t	10/13/1943	
11/27/1943	Ellington, Duke	Memorial Auditorium	16	0	1 night	c&t	10/13/1943	
12/5/1943	Calloway, Cab	Memorial Auditorium	18	Glenn, Tyree; Hinton, Milt; Jefferson, Hilton; Johnson, Keg; Jacquet, Illinois	1 night	c&t	9/30/1943	clause to poss. cancel during production of film
12/16/1943	Durham, Eddie	Memorial Auditorium	16	All-Star Girl Band	1 night	c&t	10/5/1943	transfer date reads 12/14/43
12/16/1943	Millinder, Lucky	Memorial Auditorium	14	McKibbon, Al	1 night	c&t	10/20/1943	transfer date reads 12/12/43
12/26/1943	Towles, Nat	Memorial Auditorium	14	0	1 night	c&t	11/15/1943	
1/1/1944	Hinsley, Jimmy	Unity Club, 351 Broadway	9	0	?	con	12/3/1943	plus 1 voc.
1/9/1944	Basie, Count	Memorial Auditorium	17	Young, Lester	?	c&t	11/17/1943	plus 1 voc.
1/17/1944	Carter, Benny	Memorial Auditorium	15	Cole, Nat King; Roach, Max; Washington, George	1 night	c&t	9/5/1944	
1/30/1944	Johnson, Buddy	Memorial Auditorium	12	0	1 night	c&t	1/6/1944	
2/13/1944	Redman, Don	Memorial Auditorium	14	Jones, Claude; Vance, Dick		c&t	1/6/1944	
2/26/1944	International Sweethearts of	Memorial Auditorium	18	0	?	c&t	2/2/1944	plus 2 voc.

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	Rhythm							
2/29/1944	Hardison, Leroy	Memorial Auditorium	14	Carolina Cotton Pickers	1 night	c&t	1/21/1944	transfer date reads 2/20/44
3/16/1944	Millinder, Lucky	Memorial Auditorium	14	McKibbon, Al	1 night	c&t	2/1/1944	
3/22/1944	Johnson, Buddy	Memorial Auditorium	12	0	1 night	c&t	2/15/1944	transfer date reads 3/26/44
3/31/1944	Davis, Moe	Anchor Bar	1	0	4 weeks	con	3/20/1944	
3/31/1944	Louis, Marta	Memorial Auditorium	14	Towles, Nat; Shepherd, Elvin	1 night	c&t	3/6/1944	advertised as Mrs. Joe Louis
4/5/1944	Hawkins, Erskine	Memorial Auditorium	14	0	1 night	con	3/1/1944	
4/7/1944	Hampton, Lionel	Memorial Auditorium	17	Cobb, Arnett; Bostic, Earl; Anderson, Cat	1 night	c&t	4/7/1944	
4/16/1944	Lunceford, Jimmie	Memorial Auditorium	17	0	1 night	c&t	11/4/1943	
4/17/1944	Fitzgerald, Ella	Buffalo Theatre	16	Ink Spots	1 week?	con	2/25/1942	
4/22/1944	Lunceford, Jimmie	Memorial Auditorium	17	0	1 night	c&t	10/31/1944	
4/25/1944	Eldridge, Jean	Anchor Bar	1	0	2 weeks	con	4/26/1944	
5/7/1944	Hardison, Leroy	Memorial Auditorium	14	Carolina Cotton Pickers (Hardison's group)	1 night	c&t	4/10/1944	plus 1 voc.
5/22/1944	Sissle, Noble	Memorial Auditorium	15	0	1 night	con	5/1/1944	
5/25/1944	Price, Bennie	Anchor Bar	1	0	4 weeks	con	5/17/1944	
6/18/1944	Hines, Earl Fatha	Memorial Auditorium	20	Gray, Wardell	1 night	c&t	5/17/1944	plus 1 voc.
6/19/1944	Rocco, Maurice	Glen Park	?	0	1 week	con	6/9/1944	Local 43 number in top corner of contract

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7/2/1944	Ellington, Duke	Memorial Auditorium	16	0	1 night	c&t	6/5/1944	
7/3/1944	Day, Dawn & Dusk	Glen Park	?	0	1 week	con	6/27/1944	
7/17/1944	Three Cats and a Fiddle	Anchor Bar	4	Price, Ernie	2 weeks	con	6/10/1944	
7/23/1944	Hampton, Lionel	Memorial Auditorium	17	Cobb, Arnett	1 night	c&t	7/8/1944	
7/26/1944	Hinsley, Jimmy	Moon-Glow, 460 Michigan Ave	6	Brown, Ray; Williams, Herb	3 weeks	con	7/17/1944	
8/6/1944	Johnson, Buddy	Memorial Auditorium	14	0	1 night	c&t	7/7/1944	
8/7/1944	Hinsley, Jimmy	Moon-Glo, 460 Michigan Ave.	6	0	8 weeks	con	7/27/1944	
8/27/1944	Kirk, Andy	Memorial Auditorium	15	0	1 night	c&t	8/1/1944	
9/4/1944	Ray, Floyd	Memorial Auditorium	12	0	1 night	c&t	8/15/1944	plus 2 voc.
9/17/1944	Armstrong, Louis	Memorial Auditorium	16	Gordon, Dexter	1 night	c&t	8/29/1944	
10/6/1944	Eckstine, Billy	Memorial Auditorium	16	Gillespie, Dizzy; Gordon, Dexter; Potter, Tommy; Ammons, Gene; Blakey, Art	1 night	c&t	8/4/1944	transfer date reads 10/8/44
10/15/1944	Johnson, Buddy	Memorial Auditorium	14	0	1 night	con	9/5/1944	
10/19/1944	Williams, Cootie	Memorial Auditorium	14	Vinson, Eddie Cleanhead	1 night	c&t	8/9/1944	transfer reads 9/19/44
10/23/1944	Lewis, Meade Lux	Anchor Bar	1	0	2 weeks	c&t	10/12/1944	
11/5/1944	Calloway, Cab	Memorial Auditorium	18	Glenn, Tyree; Hinton, Milt; Jackson,	1 night	c&t	10/9/1944	

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				Quentin; Jefferson, Hilton; Johnson, Keg				
11/10/1944	Tatum, Art	McVan's	1	0		con	11/1/1944	solo gig
11/19/1944	Bradshaw, Tiny	Memorial Auditorium	14	Stitt, Sonny	1 night	c&t	10/28/1944	
11/20/1944	Rocco, Maurice	Town Barn	?	0	?	con	10/12/1944	Altman, prop.
11/23/1944	Jordan, Louis	Memorial Auditorium	5	0	1 night	c&t	9/22/1944	
11/26/1944	Tatum, Art	McVan's	3	Stewart, Slam; Grimes, Tiny	1 week?	c&t	10/17/1944	top billing clause incl.
12/3/1944	Eckstine, Billy	Memorial Auditorium	18	0		con	11/6/1944	
12/10/1944	Ellington, Duke	Kleinhans Music Hall	16	0	i night	con	10/11/1944	plus 2 voc.
12/12/1944	Williams, Cootie	Memorial Auditorium	15	Vinson, Eddie Cleanhead; Johnson, Harold	1 night	c&t	11/1/1944	
12/15/1944	Lewis, Meade Lux	Anchor Bar	1	0	?	con	12/15/1944	on contract: job not played
12/17/1944	Kirk, Andy	Memorial Auditorium	15	1 night	0	con	10/22/1944	
12/20/1944	Draper, Hap	Anchor Bar	1	0	?	con	12/20/1944	
12/24/1944	Womack, Bob	Memorial Auditorium	12	0	1 night	con	11/30/1944	
12/31/1944	Kolax, King	Memorial Auditorium	12	0	1 night	c&t	11/27/1944	plus 1 voc.
1/1/1945	Towles, Nat	Memorial Auditorium	15	0	1 night	c&t	11/27/1944	plus 1 voc.
1/14/1945	Henderson, Fletcher	Memorial Auditorium	15	0	1 night	c&t	12/25/1944	
1/14/1945	McDaniel, Floyd	Town Barn, 661 Main St.	4	0	?	con	1/4/1945	
1/15/1945	Jordan, Louis	Town Barn, 661 Main St.	6	0	2 weeks	c&t	9/15/1944	prior engagement in NYC allows LJ right

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								to cancel
1/22/1945	Hawkins, Coleman	McVan's	?	Pettiford, Oscar; McGhee, Howard	1 week	tra		
1/28/1945	Hines, Earl Fatha	Memorial Auditorium	17	Gray, Wardell	1 night	c&t	1/2/1945	
2/14/1945	Lunceford, Jimmie	Memorial Auditorium	17	0	1 night	c&t	11/25/1944	transfer date reads 2/19/45
3/4/1945	Hampton, Lionel	Memorial Auditorium	16	Cobb, Arnett	1 night	con	2/9/1945	plus 2 (?) vocs.; transfer date reads 3/3/45
4/8/1945	Johnson, Buddy	Memorial Auditorium	14	0	1 night	c&t	3/15/1945	
5/13/1945	Fields, Ernie	Memorial Auditorium	16	0	1 night	con	4/24/1945	plus 1 voc.
5/20/1945	Armstrong, Louis	Memorial Auditorium	18	Garland, Joe	1 night	c&t	4/13/1945	
5/27/1945	Eckstine, Billy	Memorial Auditorium	16	Blakey, Art; Stitt, Sonny; Ammons, Gene; Gordon, Dexter	1 night	c&t	4/26/1945	no tax paid - referred to Treas. Gamble
6/22/1945	Williams, Cootie	Buffalo Theatre	15	Ink Spots	1 week	con	5/1/1945	
6/24/1945	Basie, Count	Memorial Auditorium	17	0	1 night	c&t	5/9/1945	plus 1 voc.
7/2/1945	Lewis, Meade Lux	Glen Park	1	0	1 week	tra		
9/2/1945	Bascomb, Dud	Memorial Auditorium	14	0	1 night	con	8/16/1945	
9/23/1945	Williams, Cootie	Memorial Auditorium	15	0	1 night	c&t	9/5/1945	
10/26/1945	Love, Clarence	Memorial Auditorium	3	0	1 night	con	10/5/1945	plus 2 voc.
10/28/1945	International Sweethearts of Rhythm	Memorial Auditorium	?	0	1 night	tra		

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11/15/1945	Allen, Melba	Anchor Bar	1	0	2 weeks	con	11/9/1945	
11/25/1945	Basie, Count	Memorial Auditorium	17	0	1 night	c&t	10/25/1945	
12/3/1945	Moore, Phil	McVan's, Niagara & Hertel	4	0	2 weeks	con	10/30/1945	
12/4/1945	Hawkins, Erskine	Memorial Auditorium	16	0	1 night	c&t	10/12/1945	
12/9/1945	Millinder, Lucky	Memorial Auditorium	?	0	1 night	tra		
12/26/1945	Branker, Le Roy	McVan's	?	0	2 weeks	con	12/10/1945	
1/20/1946	Lunceford, Jimmie	Memorial Auditorium	17	0	1 night	c&t	12/12/1945	
2/5/1946	McShann, Jay	Memorial Auditorium	14	0	1 night	c&t	1/11/1946	transfer date reads 2/3/46
2/17/1946	Hampton, Lionel	Memorial Auditorium	16	Cobb, Arnett	1 night	c&t	1/20/1946	plus 1 voc.
2/24/1946	Williams, Cootie	Memorial Auditorium	17	0	1 night	c&t	1/25/1946	
3/3/1946	Vinson, Eddie Cleanhead	Memorial Auditorium	15	0	1 night	c&t	12/5/1945	
3/31/1946	Hardison, Leroy	Memorial Auditorium	14	Carolina Cotton Pickers (Hardison's group)	1 night	c&t	3/14/1946	
4/26/1946	Wilson, Garland	McVan's	1	0	?	con	4/26/1946	Thelma Carpenter, prop.
4/28/1946	Kirk, Andy	Memorial Auditorium	15	0	1 night	c&t	4/9/1946	
5/2/1946	Spears, Basil	Anchor Bar	1	0	2 weeks	con	5/2/1946	
5/12/1946	Basie, Count	Memorial Auditorium	16	0	1 night	c&t	4/29/1946	+ voc.
6/2/1946	Hawkins, Erskine	Memorial Auditorium	18	0	1 night	c&t	5/2/1946	
6/3/1946	Harlem Highlanders	McVan's	4	Allen, Napoleon	2 weeks	con	4/30/1946	

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6/9/1946	Calloway, Cab	Armory (Conn. St.)	19	Glenn, Tyree; Jackson, Quentin; Johnson, Keg; Hinton, Milt; Quebec, Ike	1 night	c&t	5/16/1946	date on contract: 7/24/46
7/21/1946	Bradshaw, Tiny	Memorial Auditorium	16	0	1 night	con	7/9/1946	
8/5/1946	Four Shades of Rhythm	Chin's Pagoda	4	Lewis, Willie	4 weeks	con	8/3/1946	
8/21/1946	Armstrong, Louis	Memorial Auditorium	14	Garland, Joe; Shaw, Arvell	1 night	c&t	7/29/1946	+ voc.
8/25/1946	Ellington, Mercer	Memorial Auditorium	16	0	1 night	c&t	8/16/1946	+ voc.
9/9/1946	Jones Bros.	McVan's	4	0	1 week?	con	5/25/1946	
10/19/1946	Lunceford, Jimmie	Memorial Auditorium	17	0	1 night	c&t	8/14/1946	transfer date reads 8/18/46
10/26/1946	Red Caps	Chin's Pagoda	4	0	4 weeks	con	8/22/1946	unknown no. of men
11/3/1946	Ellington, Duke	Memorial Auditorium	16	0	1 night	c&t	9/20/1946	plus 1 voc.
11/6/1946	Eckstine, Billy	Elks Hall	16	Davis, Miles; Riding, Albert; Wess, Frank; Blakey, Art; Ammons, Gene	1 night	c&t	10/9/1946	plus 1 voc.; transfer date reads 12/06/46
11/10/1946	Mitchell, Buddy	Elks Hall	16	0	1 night	con	9/24/1946	
11/11/1946	Four Shades of Rhythm	Chin's Pagoda	4	Lewis, Willie	2 weeks	con	11/6/1946	
11/15/1946	Gillespie, Dizzy	Memorial Auditorium	17	Fitzgerald, Ella; Brown, Ray; Jackson, Milt; Moody, James; Lewis, John	1 night	c&t	10/19/1946	

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11/17/1946	Hines, Earl Fatha	Frontier Elks Ballroom, 311 William St.	16	Green, Bennie	1 night	c&t	10/7/1946	plus 1 voc.
11/18/1946	Donegan, Dorothy	McVan's	1	0	2 weeks	con	9/16/1946	
11/18/1946	Rocco, Maurice	Town Casino	1	0	2 weeks	con	10/29/1946	
12/12/1946	Cole, Nat King	McVan's	4	0	1 week	c&t	11/6/1946	
12/29/1946	Young, Lester	Memorial Auditorium	6	0	1 night	c&t	11/26/1946	
1/13/1947	Cole, Cozy	McVan's	1	0	2 weeks	c&t	12/13/1946	1 musician, 1 vocalist, and 3 dancers
1/25/1947	Tatum, Art	Elks Hall	1	0	1 night	c&t	1/17/1947	sponsored by Camel Cigarettes
1/26/1947	Hampton, Lionel	Memorial Auditorium	18	Cobb, Arnett; Woodman, Britt	1 night	c&t	12/14/1947	# of men not spec.
2/7/1947	Stewart, Slam	Anchor Bar	3	0	2 weeks	c&t	2/3/1947	
2/8/1947	Rocco, Maurice	Town Casino	1	0	1 week?	con	12/3/1946	
2/9/1947	Jacquet, Illinois	Memorial Auditorium	6	Wilson, Shadow; Doggett, Bill; Lucas, Al	1 night	c&t	2/3/1947	# of men not spec.
2/21/1947	Moore, Billy	Anchor Bar	3	0	2 weeks	con	2/11/1947	
2/21/1947	Williams, Mary Lou	Anchor Bar	1	0	2 weeks	c&t	2/11/1947	
2/27/1947	Gillespie, Dizzy	Memorial Auditorium	16	Brown, Ray; Lewis, John; Jackson, Milt	1 night	c&t	1/31/1947	
3/7/1947	Smith, Leroy Stuff	Anchor Bar	4	0	2 weeks	c&t	2/27/1947	
3/9/1947	Basie, Count	Memorial Auditorium	17	0	1 night	c&t	2/5/1947	+ 1 voc.
3/9/1947	Tatum, Art	Vogue Room.; Main St.	1	0	2 weeks	c&t	2/22/1947	clauses for tuned & amplified piano, top billing
3/20/1947	Russell, Luis	Memorial Auditorium	18	Haynes, Roy	1 night	c&t	2/7/1947	
3/21/1947	Fuqua, Charles	McVan's	4	Ink Spots	2 weeks	c&t	2/28/1947	

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3/21/1947	Johnson, Bill	Anchor Bar	5	0	2 weeks	con	3/17/1947	
3/23/1947	Millinder, Lucky	Memorial Auditorium	14	Shepherd, Elvin	1 night	c&t	3/5/1947	
4/14/1947	Donegan, Dorothy	Vogue Room, 760 Main St.	1	0	1 week	con	4/14/1947	
4/16/1947	Scott, Hazel	Kleinhans	1	0	1 night	con	10/30/1946	includes letter of H.S.'s contractual demands
4/25/1947	Ellington, Duke	Memorial Auditorium	16	0	1 night	c&t	4/25/1947	
5/4/1947	Hampton, Lionel	Memorial Auditorium	18	Woodman, Britt; Griffin, Johnny; Morris, Joe	1 night	c&t	3/4/1947	
5/25/1947	Vinson, Eddie Cleanhead	Memorial Auditorium	7	0	1 night	c&t	3/25/1947	contract reads Eddie (Mr. Cleanhead) Vinson
5/29/1947	Brown, Babe	McVan's	4	0	1 week?	con	5/29/1947	Lillian McVan, prop.
6/27/1947	Jordan, Louis	Memorial Auditorium	7	Morris, Joe	1 night	c&t	5/15/1947	motion picture clause, commercial radio clause
6/27/1947	Chittison, Herman	Town Casino	1	0	1 week?	con	6/27/1947	
7/6/1947	Hawkins, Coleman	Memorial Auditorium	5	Roach, Max; Davis, Miles; Jones, Hank; Boyd, Nelson	1 night?	c&t	6/2/1947	verify this time period
7/13/1947	Jacquet, Illinois	Memorial Auditorium	7	Newman, Joe; Lucas, Al	1 night	c&t	6/27/1947	
8/14/1947	Rocco, Maurice	?	1	0	?	con	8/14/1947	
8/25/1947	Randolph, H.J. Raleigh	Memorial Auditorium	10	Ray, William	1 night	con	8/25/1947	
8/29/1947	Gillespie, Dizzy	Memorial Auditorium	16	Moody, James; Lewis, John; Jackson, Milt; McKibbon, Al	1 night	c&t	7/18/1947	

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9/12/1947	Hilton, Ray	Heatwave Ballroom, 349 Broadway	6	0	1 night?	con	9/12/1947	
9/16/1947	Cobb, Arnett	Memorial Auditorium	6	0	1 night	c&t	9/4/1947	
9/22/1947	Horne, Lena	Town Casino	?	0	2 weeks	tra		
9/26/1947	Bradshaw, Tiny	Don Polski Hall, Lackawanna	11	Legge, James	1 night	c&t	9/12/1947	
9/28/1947	Randolph, H.J. Raleigh	Heatwave Ballroom, 349 Broadway	10	Ray, William; Jenkins, Herbert	1 night?	con	9/25/1947	
10/7/1947	JATP (Norman Granz)	Kleinhans	7	Hawkins, Coleman; Heard, J.C.; McGhee, Howard; Jones, Hank; Brown, Ray; Phillips, Flip	1 night	con	10/7/1947	incl. letter to #43 - Local 43 took care of gi
10/26/1947	Jacquet, Illinois	Memorial Auditorium	8	Newman, Joe; Wilson, Shadow; Lucas, Al	1 night	c&t	9/17/1947	
10/31/1947	Page, Hot Lips	Don Polski Hall, Lackawanna	7	Harris, Wynonie; Jones, Jo	1 night	c&t	10/9/1947	
11/1/1947	Page, Hot Lips	Ridge Theatre, Lackawanna	7	Harris, Wynonie; Jones, Jo	1 night	con	10/20/1947	
11/7/1947	Young, Lester	Don Polski Hall, Lackawanna	6	0	1 night	c&t	10/6/1947	
11/7/1947	Lewis, Jimmy	Anchor Bar	1	0	?	con	11/7/1947	
11/23/1947	Ellington, Duke	Memorial Auditorium	?	0	1 night	tra		
11/26/1947	Saunders, Netty	Chin's Lounge, 585 Main St.	1	0	?	con	11/26/1947	
12/7/1947	Vinson, Eddie	Memorial	7	0	1 night	c&t	10/23/1947	

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	Cleanhead	Auditorium						
12/22/1947	Cole, Nat King	Town Casino	3	0	1 week	c&t	9/4/1947	movie, radio, & Paramount Theatre clauses
12/28/1947	Johnson, Buddy	Memorial Auditorium	15	0	1 night	c&t	11/17/1947	contract date: 12/26
1/5/1948	Ellington, Duke	Town Casino	17	0	1 week	c&t	11/18/1948	transfer reads date as 01/03/49
1/12/1948	Calloway, Cab	Town Casino	18	Hinton, Milt; Jackson, Quentin; Jefferson, Hilton	1 week	c&t	1/12/1948	motion picture clause added
1/18/1948	Wilcox, Edwin	Memorial Auditorium	?	Thomas, Joe	1 night	tra		Jimmie Lunceford's band – Lunceford died 19##
1/24/1948	Jacquet, Illinois	Kleinhans	8	0	1 night	con	12/30/1947	
2/29/1948	Vinson, Eddie Cleanhead	Memorial Auditorium	7	0	1 night	c&t	2/17/1948	
3/8/1948	Ellington, Duke	Town Casino	17	0	1 week	c&t	1/2/1948	+3 voc.
3/14/1948	Ravens, The	Memorial Auditorium	?	Hudson, George, and Orchestra; Biggs, Howard	1 night	c&t	1/20/1948	
3/20/1948	Hampton, Lionel	Memorial Auditorium	18	0	1 night	c&t	2/19/1948	
4/11/1948	Ellington, Duke	Memorial Auditorium	16	Eckstine, Billy	1 night	c&t	3/6/1948	Eckstine conducted; Ellington was ill.
4/18/1948	Millinder, Lucky	Memorial Auditorium	14	Higginbotham, J.C.; Jackson, Bull Moose	1 night	c&t	3/26/1948	
5/2/1948	Jacquet, Illinois	Memorial Auditorium	7	Jones, Jo; Newman, Joe; Lucas, Al	1 night	c&t	4/2/1948	

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5/4/1948	Armstrong, Louis	Kleinhans Auditorium	6	Teagarden, Jack; Hines, Earl; Bigard, Barney; Cole, Cozy; Shaw, Arvell	1 night	con	4/13/1948	Velma Middleton, vocals
5/16/1948	International Sweethearts of Rhythm	Memorial Auditorium	15	0	1 night	c&t	4/26/1948	10 black; 5 white
5/24/1948	Basie, Count	Town Casino	17	Terry, Clark; Price, C.Q.	1 week	c&t	3/19/1948	
5/27/1948	Vaughan, Sarah	Town Casino	?	0	1 week	tra		
5/30/1948	Gillespie, Dizzy	Amity Hall	16	Moody, James	1 night	c&t	5/5/1948	This was the first event at Amity Hall
6/7/1948	Murphy, Rose	Town Casino	1	0	1 week	con	3/15/1948	
6/13/1948	Johnson, Buddy	Memorial Auditorium	16	0	1 night	c&t	6/2/1948	
6/20/1948	Hampton, Lionel	Amity Hall	?	Mingus, Charles		tra		
6/28/1948	Hampton, Lionel	Memorial Auditorium	20	Mingus, Charles	1 night	c&t	6/1/1948	
7/4/1948	Young, Lester	Amity Hall	6	Haynes, Roy	1 night	c&t	6/26/1948	
7/10/1948	Benson, Al Price	Glen Park, Williamsville	1	0	1 night	con	7/10/1948	gig not played - unsigned by artist & employee
8/15/1948	Jordan, Louis	Memorial Auditorium	7	Quinichette, Paul; Doggett, Bill	1 night	c&t	7/1/1948	
9/3/1948	Hawkins, Erskine	Memorial Auditorium	19	0	1 night	c&t	8/11/1948	
9/6/1948	Thompson, Sonny	Amity Hall	6	0	1 night	con	8/23/1948	
9/26/1948	Smith, Vivian	Anchor Bar	1	0	2 weeks	con	9/23/1948	
10/4/1948	Rocco, Maurice	Town casino	1	0	1 week?	con	9/2/1948	# of players not spec.
10/10/1948	Washington, Dinah	Memorial Auditorium	6	Ford, Billy	1 night	con	10/6/1948	
10/16/1948	Williams, Paul	Amity Hall	6	0	1 night	con	9/23/1948	

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10/22/1948	Diggs, Pete	Moon-Glo	1	0	2 weeks	con	10/22/1948	
11/7/1948	Millinder, Lucky	Amity Hall	15	Grey, Al; Quinichette, Paul	1 night	c&t	10/9/1948	
11/14/1948	Moore, Bill	Amity Hall, 350 Cedar st.	6	Crump, William; Shepherd, Elvin; Jones, Curtis; Greene, James; Legge, James	1 night	c&t	10/19/1948	
11/14/1948	Jacquet, Illinois	Memorial Auditorium	7	Newman, Joe; Jones, Jo	1 night	c&t	11/3/1948	sponsored by Tempo Club
11/21/1948	Hawkins, Erskine	Amity Hall	18	0	1 night	c&t	10/6/1948	
11/25/1948	Johnson, Buddy	Amity Hall	15	0	1 night	con	10/6/1948	
11/28/1948	Johnson, Buddy	Amity Hall	?	0	1 night	tra		
12/5/1948	Thompson, Sonny	Amity Hall	6	0	1 night	con	11/18/1948	
12/12/1948	Freeman, Evelyn	Club Capo	2	0	1 night?	con	12/12/1948	
12/24/1948	Young, Lester	Memorial Auditorium	6	Haynes, Roy	1 night	c&t	12/16/1948	
12/26/1948	Morris, Joe	Amity Hall	8	0	1 night?	con	12/26/1946	
2/6/1949	Jackson, Bull Moose	Memorial Auditorium	7	Wess, Frank	1 night	c&t	12/29/1948	personnel unspecified
2/27/1949	Miller, Red	Amity Hall	9	Savoy Sultans; Copeland, Ray	1 night	c&t	2/9/1949	
3/20/1949	Parker, Charlie	Amity Hall	5	Potter, Tommy; Dorham, Kenny; Roach, Max; Haig, Al	1 night	c&t	2/3/1949	
3/20/1949	Hampton, Lionel	Memorial Auditorium	18	Grey, Al; Powell,	1 week	c&t	2/18/1949	

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				Bennie				
3/28/1949	White, Clifton	Town Casino	1	Mills Brothers	1 week	con	3/28/1949	
4/2/1949	Vinson, Eddie Cleanhead	Memorial Auditorium	7	Coltrane, John	1 night	c&t	2/7/1949	transfer date reads 04/02/49
4/17/1949	Ellington, Duke	Memorial Auditorium	17	Webster, Ben	1 night	c&t	3/28/1949	+ 2 voc.
4/18/1949	Lacon, Thomas	McVan's	3	0	2 weeks	con	4/1/1949	
4/24/1949	Morris, Joe	Amity Hall	8	Heath, Percy	1 night	c&t	2/18/1949	
4/30/1949	Cole, Nat King	Little Hippodrome Theatre	4	0	4 nights	con	3/21/1949	
5/8/1949	Jackson, Bull Moose	Memorial Auditorium	7	Wess, Frank	1 night	c&t	4/11/1949	
5/9/1949	Calloway, Cab	Town Casino	19	Hinton, Milt; Johnson, Keg; Jackson, Quentin; Jefferson, Hilton	1 week	c&t	4/29/1949	
5/27/1949	Gillespie, Dizzy	Memorial Auditorium	16	McKibbon, Al	1 night	con	3/3/1949	+ 2 voc.
6/5/1949	Johnson, Buddy	Memorial Auditorium	16	0	1 night	c&t	4/13/1949	
6/6/1949	Hampton, Lionel	Town Casino	18	Grey, Al; Powell, Bennie	1 week	con	4/16/1949	+ 2 voc.
6/7/1949	Woodson, Arthur	King Arthur's Restaurant, 800 Jefferson Ave .	1	Deacon, Art	2 weeks	con	6/6/1949	
6/12/1949	Armstrong, Louis	Memorial Auditorium	7	Teagarden, Jack; Hines, Earl; Bigard, Barney; Cole, Cozy; Arvell Shaw	1 night	c&t	5/14/1949	

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6/20/1949	Armstrong, Louis	Town Casino	7	Teagarden, Jack; Hines, Earl; Bigard, Barney; Cole, Cozy; Shaw, Arvell	1 week	c&t	5/14/1949	
6/26/1949	Woodson, Arthur	Club Como, 1736 S. Park Ave.	1	Deacon, Art	1 week	con	6/21/1949	
8/12/1949	Bowman, Prince	Federal Gardens	1	0	2 nights	con	8/11/1949	
9/4/1949	Ellington, Duke	Memorial Auditorium	16	0	1 night	c&t	8/17/1949	+ 2 voc.
9/20/1949	Johnson, Pete	McVan's	1	0	1 week	c&t	9/10/1949	
9/26/1949	Donegan, Dorothy	Town Casino	1	0	1 week	con	9/9/1949	
10/3/1949	Murphy, Rose	Town Casino	2	Holley, Major	1 week	con	9/23/1949	
10/11/1949	Johnson, Pete	WBEN broadcast	1	0	1 night	con	10/10/1949	prop. L. McVan
10/14/1949	Tucker, Robert, Jr.	Shea's Buffalo (?)	?	0	1 week	con	10/14/1949	perhaps a Billie Holiday date?
10/16/1949	Jacquet, Illinois	Memorial Auditorium	18	Wilson, Shadow; Newman, Joe; Coker, Henry	1 night	c&t	10/14/1949	
10/18/1949	Johnson, Pete	WGR broadcast	1	0	1 night	con	10/18/1949	prop. L. McVan
10/24/1949	Cole, Nat King	Town Casino	4	0	1 week	c&t	9/8/1949	
10/30/1949	Washington, Dinah	Memorial Auditorium?	6	Thomas, Joe	1 night	con	9/12/1949	
10/31/1949	Gillespie, Dizzy	Town Casino	18	Coltrane, John; McKibbon, Al; Heath, Jimmy	1 week	c&t	8/11/1949	clauses for motion picture and rehearsal time
11/13/1949	Russell, Luis	Memorial Auditorium	14	0	1 night	c&t	10/14/1949	
11/21/1949	Rocco, Maurice	Town Casino	1	0	1 week	con	9/29/1949	
11/24/1949	Lawrence, Joe	McVan's	1	0	2 weeks	con	11/2/1949	
11/27/1949	Vinson, Eddie Cleanhead	Memorial Auditorium	6	0	1 night	c&t	10/19/1949	
1/9/1950	Heywood, Eddie	McVan's	1	0	2 weeks	con	1/5/1950	personnel unlisted

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1/23/1950	Heywood, Eddie	McVan's	1	0	2 weeks	con	1/23/1950	personnel unlisted
1/25/1950	King, Dot	Cafe Capri	1	0	1 week	con	1/25/1950	solo
1/29/1950	Ellington, Duke	Memorial Auditorium	?	0	1 night	tra		
2/12/1950	Brown, Roy	Memorial Auditorium	7	0	1 night	c&t	1/20/1950	personnel unlisted
2/15/1950	Ink Spots	Buffalo Theatre	4	Fuqua, Charles; Francis, Harold	1 week	con	1/30/1950	
3/12/1950	Washington, Dinah	Amity Hall	7	Bostic, Earl	1 night	con	2/15/1950	personnel and date unlisted
3/12/1950	Bostic, Earl	Amity Hall	7	Betts, Keter	1 night	c&t	3/15/1950	
4/9/1950	Williams, Cootie	Memorial Auditorium	7	Jackson, Willis	1 night	con	3/7/1950	
4/9/1950	Williams, Cootie	Memorial Auditorium	0	0	1 night	tra		
4/18/1950	Ford, Charles	Tudor Arms, 354 Franklin St.	1	0	indefinite	con	4/18/1950	cancellation with 2 weeks'notice
4/21/1950	Washington, Dinah	Memorial Auditorium	6	Mitchell, Freddie & his Orchestra	1 night	con	4/21/1950	personnel not listed; date uncertain
4/30/1950	Jacquet, Illinois	Memorial Auditoriumm	9	Wilson, Shadow; Newman, Joe; Coker, Henry	1 night	c&t	4/5/1950	
5/6/1950	Hampton, Lionel	Paramount Theatre	20	Grey, Al; Powell, Bennie	1 night	con	3/31/1950	personnel unlisted
5/14/1950	Bostic, Earl	Amity Hall	?	0	1 night	tra		
6/9/1950	Diggs, Pete	Moon-Glo	1	0	2 weeks	con	5/23/1950	no personnel listed
6/27/1950	Woodson, Arthur	Knotty Pine	1	Deacon, Art	1 week	con	6/22/1950	
8/26/1950	Ellington, Duke	Paramount Theatre	?	0	3 days	con	8/21/1950	
8/26/1950	Brown, Ray	Paramount Theatre	2	Fitzgerald, Ella	4 nights	con	8/24/1950	
9/6/1950	Tyler, Jimmy	Town Casino	9	0	1 week	c&t	9/1/1950	transfer date reads

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								11/06/50
9/6/1950	Jones, Jimmy	Town Casino	1	Vaughan, Sarah	1 week	con	9/6/1950	most likely Sarah Vaughan's date
9/14/1950	Tucker, Bobby	Memorial Auditorium	5	Green, Benny; Potter, Tommy	1 night	con	9/14/1950	hired by Eckstine
9/16/1950	Hunter, Ivory Joe	Memorial Auditorium	7	0	1 night	c&t	8/23/1950	
9/24/1950	Otis, Johnny	Memorial Auditorium	10	Little Esther	1 night	c&t	8/9/1950	
10/2/1950	Armstrong, Louis	Town Casino	5	Teagarden, Jack; Hines, Earl; Bigard, Barney; Cole, Cozy; Shaw, Arvell	1 week	tra		
10/8/1950	Jacquet, Illinois	Memorial Auditorium	8	0	1 night	con	9/10/1950	
10/8/1950	Jacquet, Illinois	Memorial Auditorium	?	0	1 night	tra		
10/9/1950	Fuqua, Charles	Town Casino	4	Francis, Harold; Ink Spots	1 week	con	10/2/1950	
10/24/1950	Ford, Charles	Sammy's Knotty Pine, 829 Michigan	1	0	2 weeks	con	10/24/1950	
11/5/1950	Bradshaw, Tiny	Memorial Auditorium	7	0	1 night	c&t	10/11/1950	
11/16/1950	Hampton, Lionel	Memorial Auditorium	18	Grey, Al; Powell, Bennie	1 night	con	9/26/1950	
12/10/1950	Williams, Cootie	Memorial Auditorium	6	0	1 night	c&t	11/22/1950	
12/17/1950	Ellington, Duke	Memorial Auditorium	?	0	1 night	tra		no contract; telegram in confirmation of date
12/25/1950	Hartzog, Johnny	Crescent Hall, Utica & Verplank St.	6	0	1 night	con	11/25/1951	

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12/25/1950	Johnny Hartzog	Crescent Hall, Utica & Verplank St.	No of personnel (if known):	0	1 night	con	11/25/1951	
1/5/1951	Shearing, George	Town Casino	5	Levy, John; Best, Denzil	1 week	con	11/14/1950	Best and Levy to check into 533
1/12/1951	Hawkins, Erskine	Memorial Auditorium	14	0	1 night	con	1/12/1951	personnel and date unlisted
1/16/1951	Crawley, Jimmy	Cafe Capri	3	0	2 weeks	con	1/5/1951	personnel unlisted
1/18/1951	Moody, James	Memorial Auditorium	7	0	1 night	c&t	1/5/1951	personnel unlisted
1/29/1951	Thomas, Joe	Memorial Auditorium	6	0	1 night	con	1/29/1951	personnel and date unlisted
2/5/1951	Peterson, Oscar	Town Casino	2	Brown, Ray	1 week	con	1/16/1951	perhaps a duo
2/7/1951	Smith, Gene	Knotty Pine Inn	1	0	1 night	con	2/7/1951	solo
2/10/1951	Hunter, Ivory Joe	Memorial Auditorium	7	0	1 night	c&t	11/6/1950	personnel unlisted; transfer lists date as 2/18/51
2/19/1951	Parker, Charlie	Town Casino	13	Bishop, Walter; Haynes, Roy; Kotick, Theodore	1 week	c&t	1/23/1951	billed: Charlie Parker with strings (3 black musicians; 10 white)
2/20/1951	Howard, Earl	Cafe Capri	1	0	1 week	con	2/16/1951	solo
4/8/1951	Otis, Johnny	Memorial Auditorium	9	Little Esther; Washington, George	1 night	c&t	3/19/1951	
4/20/1951	Ink Spots	Buffalo Theatre	4	Fuqua, Charles; Francis, Harold	1 week	con	4/5/1951	
5/8/1951	Crawley, Jimmy	Cafe Capri	3	0	2 weeks	con	5/3/1951	personnel unlisted
5/13/1951	Hawkins, Erskine	Memorial Auditorium	14	0	1 night	c&t	4/17/1951	personnel unlisted
5/20/1951	Ammons, Gene	Memorial Auditorium	7	Stitt, Sonny	1 night	c&t	5/5/1951	shared bill with Nat King Cole
5/20/1951	Cole, Nat King	Memorial Auditorium	4	0	1 night	c&t	5/7/1951	shared bill with Gene Ammons

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5/27/1951	Parker, Charlie	Kleinhans Music Hall	5	Harris, Bennie; Haynes, Roy; Bishop, Walter; Kotek, Ted	1 night	con	5/14/1951	
6/5/1951	Howard, Earl	Cafe Capri	1	0	2 weeks	con	6/1/1951	personnel unlisted
6/10/1951	Jacquet, Illinois	Memorial Auditorium	7	Newman, Joe	1 night	c&t	4/10/1951	date on contract: 5/27
6/16/1951	Johnson, Pete	Odd Fellows Hall, Jefferson & Bristol	1	0	1 night	c&t	6/15/1951	for American Labor Party
6/19/1951	Smith, Gene	Cafe Capri	1	0	2 weeks	con	6/14/1951	contract terminated after 1 week of job
8/18/1951	Brown, Sonny	Little Savoy, 416 Michigan	3	0	1 week	con	8/18/2021	personnel unlisted
8/21/1951	Brown, Sonny	Little Savoy, 416 Michigan	3	0	1 week	con	8/20/1951	personnel unlisted
8/25/1951	Colvin, Jimmie	Little Harlem	4	0	4 nights	con	8/4/1951	personnel unlisted
8/26/1951	Jackson, Willis	Memorial Auditorium	6	Brown, Ruth	1 night	c&t	8/1/1951	personnel unlisted
8/27/1951	Bradshaw, Tiny	Elks Convention Hall	7	0	4 nights	c&t	7/10/1951	personnel unlisted; transfer lists date as 8/30/51
9/3/1951	Smoots, Willie	Frontier Ballroom, 511 William St.	5	0	1 night	con	9/3/1951	personnel and date unlisted
9/9/1951	Bostic, Earl	Memorial Auditorium	6	0	1 night	c&t	8/22/1951	personnel unlisted
9/24/1951	Gardner, Julie	Moon-Glo, Michigan & William	1	0	5 nights	con	9/19/1951	
9/24/1951	Hendricks, Bill	Glen Park	1	0	1 week	con	9/21/1951	
10/14/1951	Williams, Paul	Kleinhans Music Hall	6	0	1 night	con	9/21/1951	on contract: band appeared, but hall was dark'
10/21/1951	Jackson, Willis	Memorial Auditorium	6	Brown, Ruth	1 night	c&t	10/2/1951	transfer date reads 10/28/51
10/28/1951	Brown, Roy	Memorial	7	0	1 night	con	10/2/1951	personnel unlisted

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		Auditorium						
11/1/1951	Shearing, George	Memorial Auditorium	5	Best, Denzil; McKibbon, Al	1 night	con	7/17/1951	shared responsibility between Locals 43 and 53
11/1/1951	Tucker, Bobby	Memorial Auditorium	7	Newman, Joe; Davis, Eddie; Clarke, Kenny; Potter, Tommy; Criss, Sonny	1 night	con	10/30/1951	Hired by Eckstine
11/10/1951	Basie, Count	Kleinhans Music Hall	16	0	1 night	con	10/26/1951	
11/11/1951	Otis, Johnny	Memorial Auditorium	9	Little Esther; Washington, George	1 night	c&t	9/27/1951	personnel unlisted
1/13/1952	Scott, Hazel	Town Casino	1	0	1 week	con	10/22/1951	personnel unlisted
1/21/1952	Tyler, Jimmie	Town Casino	10	Jones, Thad	1 week	con	1/6/1952	
1/21/1952	Tyler, Jimmie	Town Casino	?	Jones, Thad	1 week	tra		
2/10/1952	Cobb, Arnett	Memorial Auditorium	7	0	1 night	con	1/21/1952	double bill with Sonny Thompson
2/10/1952	Thompson, Sonny	Memorial Auditorium	?	0	1 night	con	1/21/1952	double bill with Arnett Cobb
2/12/1952	Smoots, Willie	Club Savoy	5	0	2 weeks	con	2/4/1952	
2/26/1952	Rice, Parnell	Club Capri	5	Four Turks, The	2 weeks	con	2/20/1952	
2/26/1952	Smoots, Willie	Club Savoy	5	0	2 weeks	con	2/26/1952	
3/11/1952	Rice, Parnell	Club Savoy	4	0	2 weeks	con	3/3/1952	
3/11/1952	Smith, Gene	Club Capri	5	0	2 weeks	con	3/4/1952	
3/25/1952	Rice, Parnell	Club Savoy	4	0	2 weeks	con	3/23/1952	
3/25/1952	Smith, Gene	Club Capri	5	0	1 week	con	3/24/1952	
4/1/1952	Hines, Jimmie	Club Savoy	4	0	2 weeks	con	3/17/1952	
4/13/1952	Rhodes, Todd	Memorial Auditorium	6	0	1 night	con	3/5/1952	
4/15/1952	Smoots, Willie	Club Savoy	3	0	2 weeks	con	4/4/1952	

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4/20/1952	Gillespie, Dizzy	[Frontier?] Elks Home	5	Kelly, Wynton; Ramey, Gene	1 night	c&t	4/20/1952	
4/23/1952	Jacquet, Illinois	Memorial Auditorium	8	0	1 night	let	4/15/1952	
4/25/1952	Rodgers, Jimmie	Buffalo Theatre	?	0	1 week	con	3/18/1952	same bill as Nat King Cole
4/25/1952	Cole, Nat King	Buffalo Theatre	4	0	1 week	con	3/22/1952	clause: no longer King Cole Trio – Nat King Cole.
4/27/1952	Gillespie, Dizzy	Memorial Auditorium	5	Kelly, Wynton	1 night	con	3/17/1952	
5/4/1952	Otis, Johnny	Memorial Auditorium	8	Little Esther; Washington, George	1 night	c&t	4/28/1952	
5/12/1952	Scott, Hazel	Town Casino	1	0	1 week	con	4/2/1952	
6/3/1952	Moody, James	Kleinhans Music Hall	7	Heath, Percy	1 night	con	4/25/1952	Heath played w/Symphony Sid's All-Stars, same bill
6/3/1952	Symphony Sid and his All-Star Show	Kleinhans Music Hall	6	Davis, Miles; Johnson, J.J.; Sims, Zoot; Jackson, Milt; Clarke, Kenny	1 night	con	5/2/1952	along with James Moody on same bill
6/15/1952	Jackson, Willis	Memorial Auditorium	6	0	1 night	c&t	5/5/1952	
6/17/1952	Rice, Purnell	Club Savoy	4	0	1 week	con	6/13/1952	
6/21/1952	Finley, Herbert	Crescent Hall	7	0	1 night	con	6/9/1952	
06/31/1952	Jacquet, Illinois	Kleinhans Music Hall	7	0	1 night	con	06/31/52	
7/1/1952	Rice, Purnell	Club Savoy	4	0	2 weeks	con	6/26/1952	
7/15/1952	Morgan, Melvin	Club Savoy	3	0	5 weeks	con	7/15/1952	
7/17/1952	Rocco, Maurice	Glen Park	1	0	4 days	con	7/9/1952	
8/1/1952	Rocco, Maurice	Glen Park	1	0	3 days	con	7/28/1952	
8/8/1952	Otis, Johnny	Memorial Auditorium	10	Little Esther	1 night	con	8/8/1952	

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8/12/1952	Lee, Gene	Club Savoy	5	0	2 weeks	con	8/31/1952	
9/7/1952	Lee, Gene	Club Savoy	5	0	2 weeks	con	8/29/1952	533 reserves privilege of collecting \$ when due
9/21/1952	Cobb, Arnett	Memorial Auditorium	7	0	1 night	c&t	8/5/1952	
9/30/1952	Rice, Purnell	Club Savoy	4	0	2 weeks	con	9/30/1952	
10/5/1952	Bostic, Earl	Memorial Auditorium	7	Coltrane, John	1 night	c&t	8/8/1952	
10/9/1952	Vinson, Eddie Cleanhead	Frontier Elks Home, 311 William	7	0	1 night	c&t	10/9/1952	
10/11/1952	Lee, Gene	Frontier Ballroom	5	0	1 night	con	10/2/1952	
10/12/1952	Shearing, George	Kleinhans Music Hall	5	McKibbon, Al	1 night	con	9/3/1952	
10/13/1952	Rice, Purnell	Main Roller Bank (Rink?)	4	0	1 night	con	10/9/1952	
10/14/1952	Lee, Gene	Club Savoy	5	0	3 weeks	con	10/2/1952	533 reserves privilege of collecting \$ when due
10/15/1952	Rocco, Maurice	Town Casino	1	0	2 weeks	con	7/30/1952	
10/16/1952	Basie, Count	Kleinhans Music Hall	16	Quinichette, Paul; Royal, Marshall; Fowlkes, Charlie	1 night	con	9/3/1952	
10/20/1952	Douglass, Bill	Paradise Grill, 375 Jefferson St.	3	0	2 weeks	con	10/18/1952	
11/2/1952	Jacquet, Illinois	Memorial Auditorium	7	0	1 night	c&t	10/15/1952	
11/3/1952	Ebonaires	Paradise Grill, 375 Jefferson St.	2	0	2 weeks	con	10/29/1952	
11/15/1952	Cole, Nat King	Memorial Auditorium	4	0	1 night	con	10/14/1952	other members of trio not named
11/23/1952	Otis, Johnny	Memorial Auditorium	?	0	1 night	tra		
11/25/1952	Count Demon Orchestra	Savoy Nightclub	4	0	1 week	con	11/20/1952	personnel and date unlisted

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12/25/1952	Swallows, The	Memorial Auditorium	6	Coe, Jimmy	1 night	con	11/9/1952	
1/11/1953	Hodges, Johnny	Dellwood Ballroom	7	Brown, Lawrence; Berry, Emmett	1 night	c&t	1/6/1953	
1/16/1953	Hall, Olivia Bobby	Paradise Lounge	4	0	3 nights	con	1/16/1953	
1/18/1953	Eldridge, Roy	Dellwood Ballroom	2	Hawkins, Coleman	1 night	c&t	1/6/1953	no other personnel listed
1/19/1953	Brown, Sonny	Paradise Grill	2	0	2 weeks	con	1/13/1953	
1/26/1953	Lee, Gene	Main Roller Rink	5	0	1 night	con	1/14/1953	825 Main St. on contract
2/1/1953	Ammons, Gene	Dellwood Ballroom	6	Stitt, Sonny	1 night	con	1/22/1953	
2/2/1953	Hall, Olivia Bobby	Paradise Lounge	4	0	indefinite	con	1/28/1953	
2/3/1953	Polk, Melba	Cafe Capri	3	Music-Belles, The	2 weeks	con	1/27/1953	
2/8/1953	Jackson, Willis	Memorial Auditorium	6	0	1 night	con	1/22/1953	
2/8/1953	Swallows, The	Memorial Auditorium	4	0	1 night	con	1/22/1953	
2/10/1953	Fort, Bill	Club Savoy	4	0	1 week	con	2/9/1953	
2/13/1953	Lee, Gene	Bamboo Bar	3	0	3 nights	con	2/10/1953	
2/17/1953	Fort, Bill	Club savoy	4	0	2 weeks	con	2/16/1953	
2/22/1953	Bradshaw, Tiny	Memorial Auditorium	7	0	1 night	con	2/2/1953	
2/22/1953	Ink Spots	Park Theatre, Lackawanna	4	0	1 night	con	2/3/1953	
2/28/1953	Bradshaw, Tiny	Memorial Auditorium	?	0	1 night	tra		no contract found
3/1/1953	Young, Cecil	Dellwood Ballroom	4	0	1 night	con	1/22/1953	
3/15/1953	McNeely, Big Jay	Dellwood Ballroom	5	0	1 night	c&t	1/29/1953	
3/15/1953	Lee, Gene	Club Savoy	5	Banks, Otis	1 week	con	3/9/1953	
4/4/1953	Crawley, Jimmy	Cafe Capri	3	0	2 weeks	con	4/1/1953	
4/5/1953	Jackson, Milt	Memorial Auditorium	4	0	1 night	con	2/27/1953	shared bill w. Sonny Stitt & Paul Quinichette

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4/5/1953	Quinichette, Paul	Memorial Auditorium	4	0	1 night	con	2/27/1953	shared bill with Sonny Stitt & Milt Jackson
4/5/1953	Stitt, Sonny	Memorial Auditorium	?	0	1 night	con	2/27/1953	shared bill w. Paul Quinichette & Milt Jackson
4/12/1953	Thompson, Sonny	Memorial Auditorium	6	0	1 night	con	3/4/1953	
4/22/1953	Gilbert, Steve	Town Casino	6	0	2 weeks	con	1/20/1953	
4/26/1953	Morris, Joe	Memorial Auditorium	6	0	1 night	con	4/2/1953	shared bill with Paul Williams
4/26/1953	Williams, Paul	Memorial Auditorium	6	0	1 night	con	4/2/1953	shared bill with Joe Morris
5/1/1953	Fort, Bill	Roger's Grill, Hamburg Turnpike, Lackawanna	3	0	4 months?	con	1953	length of gig listed as from May 1-Sep. 7
5/2/1953	Linthicone, Gerald	Golden Gloves Lounge, 479 Genesee	4	0	2 weeks	con	5/2/1953	
5/10/1953	Moody, James	Memorial Auditorium	7	0	1 night	c&t	4/27/1953	
5/11/1953	Linthicone, Gerald	Golden Gloves Lounge, 479 Genesee	3	0	2.5 weeks	con	5/11/1953	
5/17/1953	Cobb, Arnett	Memorial Auditorium	7	0	1 night	c&t	4/14/1953	transfer lists date as 5/25/53
5/18/1953	Gilbeaux, Gene	Town Casino	4	0	1 week	con	5/13/1953	
5/24/1953	Goodwin, Herbert	189 Clinton St.	1	0	1 night	con	5/24/1953	
5/28/1953	Thurston, Pearl	Paradise Lounge	1	0	2 weeks	con	5/27/1953	
5/31/1953	Williams, Cootie	Memorial Auditorium	6	0	1 night	con	4/30/1953	
6/10/1953	Lee, Gene	Golden Gloves Lounge, 479 Genesee	4	0	1 week	con	6/9/1953	
6/24/1953	Banks, Robert	Golden Gloves Lounge, 479 Genesee	3	0	1 week	con	6/23/1953	
6/28/1953	Bradshaw, Tiny	Memorial	7	0	1 night	c&t	6/9/1953	

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		Auditorium						
6/28/1953	Fort, Bill	Plaza Theatre, 512 William St.	4	0	1 night	con	6/15/1953	
7/6/1953	Young, Cecil	Jan's Restaurant, 621 Main St.	4	0	2 weeks	con	5/11/1953	
7/7/1953	Banks, Robert	Club Savoy	3	0	3 nights	con	7/1/1953	
7/10/1953	Banks, Robert	Standard Restaurant	3	0	4 nights	con	7/5/1953	
7/11/1953	International Sweethearts of Rhythm	Niagara Room, Hotel Statler	10	Winburn, Anna May	1 night	con	6/9/1953	
7/14/1953	Banks, Robert	Club savoy	3	0	1 week	con	7/9/1953	
7/19/1953	Johnson, Buddy	Memorial Auditorium	?	0	1 night	tra		no contract found
7/23/1953	Lee, Gene	Bamboo Bar	3	Johnson, Pete	1 night	con	7/23/1953	
8/4/1953	Welcher, Jimmy	Club Savoy	4	0	2 weeks	con	7/28/1953	
8/7/1953	Banks, Robert	Standard Restaurant, 80 Ridge Road, Lackawanna	3	0	3 nights	con	8/6/1953	
8/7/1953	Fort, Bill	Johnny's Ellicott Grill, Ellicott & Genesee Sts.	3	Anderson, Jane; Rasey, Bill	2 nights	con	8/6/1953	Anderson from 533; Rasey from 43
8/14/1953	Lee, Gene	Bamboo Bar	3	0	1 week	con	8/12/1953	
8/19/1953	Cobb, Arnett	Memorial Auditorium	7	0	1 night	con	8/19/1953	
8/19/1953	Otis, Johnny	Memorial Auditorium	7	0	1 night	con	8/19/1953	
8/22/1953	Lee, Gene	Bamboo Bar	3	0	1 week	con	8/20/1953	
8/30/1953	Jacquet, Illinois	Memorial Auditorium	7	Lucas, Al	1 night	con	8/3/1953	
9/1/1953	Banks, Robert	Club Savoy	3	0	4 nights	con	8/31/1953	
9/1/1953	Thompson, Sonny	Memorial Auditorium	6	0	1 night	con	9/1/1953	
9/4/1953	Wilcher, Jim	Club Savoy	4	0	3 nights	con	9/8/1953	
9/8/1953	Banks, Robert	Club Savoy	3	0	1 week	con	9/8/1953	

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9/9/1953	Lee, Gene	Crescent Hall	3	0	1 night	con	1953	
9/11/1953	Lee, Gene	Bamboo Bar	3	0	2 weeks	con	9/11/1953	3 nights per week
9/13/1953	Ellington, Duke	Kleinhans Music Hall	15	0	1 night	con	6/30/1953	
9/13/1953	Bostic, Earl	Memorial Auditorium	7	0	1 night	con	7/16/1953	
9/20/1953	Hodges, Johnny	Memorial Auditorium	7	Brown, Lawrence; Berry, Emmett; Five Keys, The	1 night	con	8/31/1953	
9/25/1953	Hicks, Monte	Club Savoy	4	0	2 weeks	con	9/22/1953	
9/27/1953	Jackson, Willis	Memorial Auditorium	7	0	1 night	con	7/16/1953	
10/4/1953	Parker, Charlie	Memorial Auditorium	5	0	1 night	con	9/9/1953	no personnel listed
10/5/1953	Stitt, Sonny	Copa Casino	?	0	1 week	con	8/31/1953	
10/6/1953	Hicks, Monte	Club Savoy	4	Sutton, Otis; Littlejohn, Earl; Scott, Charles	1 week	con	10/5/1953	side players all 533 men
10/13/1953	Banks, Robert	Club Savoy	4	0	1 week	con	10/8/1953	
10/18/1953	Williams, Paul	Memorial Auditorium	7	Day, Margie; Milburn, Amos; Brown, James	1 night	con	8/31/1953	
10/19/1953	Gilbeaux, Gene	Town Casino	4	0	1 week	con	1/26/1953	
10/20/1953	Hodges, Johnny	Copa Casino	7	Brown, Lawrence; Berry, Emmett	1 week	con	10/20/1953	
10/21/1953	Hicks, Monte	Club Savoy	4	Sutton, Otis; Littlejohn, Earl; Scott, Charles	4 nights	con	10/1/1953	
10/25/1953	Brown, Roy	Memorial Auditorium	7	0	1 night	con	10/7/1953	

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10/25/1953	Hicks, Monte	Club Savoy	4	0	1 week	con	10/21/1953	
10/26/1953	Bradshaw, Tiny	Memorial Auditorium	7	Jones, Sam	1 night	con	10/26/1953	
10/27/1953	Shahib, Sahib	Copa Casino	4	Persip, Charlie; Legge, Wade; Hackney, Lou	1 week	con	10/27/1953	
10/30/1953	Wharton, Step	191 Delaware Ave.	1	0		con	10/30/1953	engagement cancelled
10/31/1953	Moody, James	Kleinhans Music Hall	7	0	1 night	con	9/16/1953	
11/1/1953	Hope, Lynn	Memorial Auditorium	6	Clovers, The	1 night	con	9/21/1953	
11/1/1953	Smoots, Willie	Club Savoy	3	0	1 week	con	10/30/1953	
11/6/1953	Banks, Otis	Standard Restaurant, 80 Ridge Road, Lackawanna	3	0	indefinite	con	11/3/1953	
11/16/1953	Young, Cecil	Copa Casino, 952 Main St.	4	Wilson, Shadow; Lucas, Al	2 weeks	con	11/3/1953	
11/25/1953	Smoots, Willie	Kitty Cat	4	0	2 weeks	con	11/22/1953	
11/29/1953	Domino, Fats	Memorial Auditorium	6	0	1 night	con	11/17/1953	
12/6/1953	Milton, Roy	Memorial Auditorium	7	0	1 night	con	9/1/1953	
12/9/1953	Smoots, Willie	Kitty Cat	3	0	3 nights	con	12/7/1953	
12/10/1953	Vinson, Eddie Cleanhead	Club Savoy	1	0	12/10/1953 3	con	1 week	
12/12/1953	Booker, Beryl	Copa Casino	3	0	2 weeks	con	12/10/1953	personnel unspecified
12/14/1953	Nicholson, Eddie	Moon-Glo	4	0	1 week	con	12/9/1953	
12/19/1953	Williams, Cootie	Broadway Theatre, Broadway & Jefferson	6	Prysock, Red	1 night	con	12/9/1953	

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1954 (undated)	Rhodes, Todd	Cecil Brown	7	Williams, Joe	1 night?	con	undated	Dating and site unsure: Contract ca. 1954
1/5/1954	Quinichette, Paul	Copa Casino	5	0	1 week	con	12/12/1953	
1/6/1954	Wells, Johnny	Kitty Kat Lounge	2	0	3 weeks	con	1/4/1954	
1/10/1954	Betts, Keter	Memorial Auditorium	4	Jackson, Willis	1 night	con	11/27/1953	
1/17/1954	Morris, Joe	Memorial Auditorium	6	Adams, Faye	1 night	con	12/3/1953	
1/20/1954	McRae, Carmen	Copa Casino	1	0	2 weeks	con	1/18/1954	
1/23/1954	McGhee, Sticks	Plaza Theater	1	Little Esther	1 night	con	1/14/1954	
1/26/1954	Lee, Gene	Club Savoy	4	0	2 weeks	con	1/19/1954	
1/27/1954	Wilcher, Jim	Pine Grill	4	0	1 week	con	1/25/1954	
1/28/1954	Gillespie, Dizzy	Copa Casino	5	Kelly, Wynton; Persip, Charlie	1 week	con	10/28/1954	
2/4/1954	Morris, Joe	Memorial Auditorium	2	Adams, Faye	1 night	con	2/4/1954	
2/7/1954	Domino, Fats	Memorial Auditorium	6	0	1 night	con	12/10/1953	
2/7/1954	Wilcher, Jim	Pine Grill	4	0	2 weeks	con	1/25/1954	
2/8/1954	Lee, Gene	Parson's American Grill	5	Suggs, Pete	1 night	con	2/6/1954	
2/9/1954	Hawkins, Coleman	Copa Casino	1	0	1 week	con	2/1/1954	
2/14/1954	Basie, Count	Memorial Auditorium	17	Newman, Joe; Wess, Frank; Green, Freddie; Foster, Frank; Royal, Marshall	1 night	con	1/19/1954	
2/17/1954	Thurston, Pearl	Paradise Lounge	1	0	indefinite	con	2/17/1954	date is approximate
2/21/1954	Jackson, Bull Moose	Memorial Auditorium	6	0	1 night	con	1/8/1954	
2/23/1954	Basie, Count	Dellwood Ballroom	17	0	1 night	con	2/4/1954	

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2/23/1954	Lee, Gene	Savoy Restaurant	4	0	3 days	con	2/24/1954	
2/23/1954	Wilcher, Jim	Pine Grill	4	0	2 weeks	con	2/25/1954	
3/2/1954	Webster, Ben	Copa Casino	1	0	1 week	con	2/9/1954	
3/4/1954	Otis, Johnny	Memorial Auditorium	?	Washington, George	1 night	con	2/4/1954	
3/4/1954	Lee, Gene	Club Savoy	4	0	1.5 weeks	con	3/4/1954	
3/16/1954	Stitt, Sonny	Copa Casino	1	0	1 week	con	1/29/1954	
3/19/1954	Powell, Jesse	Sportstowne Bar	2	0	1 week	con	3/12/1954	
3/23/1954	Wilcher, Jim	Pine Grill	4	0	2 weeks	con	3/22/1954	
3/27/1954	Wells, Johnny	Kitty Kat Lounge	2	0	3 months	con	4/27/1954	6 nights a week
3/30/1954	Eldridge, Roy	Copa Casino, 952 Main St.	4	Buckner, Milt	2 weeks	con	1/29/1954	
3/30/1954	Greer, Big John	Club Savoy	4	0	2 weeks	con	3/12/1954	
4/2/1954	Singer, Hal	Sportstowne Bar	1	0	1 week	con	3/15/1954	
4/4/1954	Buckner, Milt	Erlanger Theater, Delaware & Mohawk	2	Eldridge, Roy	1 night	con	4/1/1954	
4/6/1954	Ray-0-Vacs	Club Savoy	4	0	1 week	con	3/12/1954	
4/9/1954	Nicholas, Big Nick (George)	Sportstowne Bar	1	0	1 week	con	3/19/1954	
4/11/1954	Pinkston, C.C.	Memorial Auditorium	?	Thornton, Big Mama; Ace, Johnny	1 night	con	12/18/1954	
4/13/1954	Moore, Hank	Club Savoy	4	0	1 week	con	4/7/1954	
4/14/1954	Green, Bennie	Copa Casino	?	0	2 weeks	con	3/11/1954	
4/16/1954	Hunter, Ivory Joe	Sportstowne Bar	1	0	1 week	con	3/17/1954	
4/18/1954	Hodges, Johnny	Erlinger Theater	7	Berry, Emmett; Brown, Lawrence	1 night	con	3/17/1954	
4/18/1954	Blakey, Art	Erlanger Theater, Delaware Ave.	5	0	1 night	con	3/19/1954	
4/18/1954	Jackson, Willis	Memorial Auditorium	6	0	1 night	con	3/22/1954	

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4/26/1954	Hodges, Johnny	Copa Casino	7	Berry, Emmett; Brown, Lawrence; Coltrane, John	1 week	con	3/31/1954	
4/27/1954	Owens, Kelly	Club Savoy	3	0	1 week	con	4/23/1954	
5/2/1954	Young, Myrtle	Memorial Auditorium	7	Grimes, Tiny; Greer, Big John	1 night	con	4/27/1954	
5/4/1954	Hall, Rene	Club Savoy	?	0	1 week	con	4/21/1954	
5/6/1954	Guitar Slim	Memorial Auditorium	6	0	1 night	con	5/18/1954	
5/7/1954	Brooks, Hedda	Sportstowne Bar, 47 E. Ferry	1	0	1 week	con	3/16/1954	
5/9/1954	Guitar Slim	Memorial Auditorium	6	0	1 night	con	3/12/1954	
5/9/1954	Clovers, The	Memorial Auditorium	?	0	1 night	con	4/27/1954	
5/9/1954	Brooks, Hedda	Norm's Night Club, Bailey & Jefferson	1	0	3 nights	con	4/29/1954	
5/10/1954	Page, Hot Lips	Copa Casino	6	0	1 week	con	3/9/1954	
5/11/1954	Kirby, Rex	Club Savoy	4	0	1 week	con	5/6/1954	
5/12/1954	Smith, Hattie	Club Savoy	4	0	1 week	con	4/26/1954	
5/16/1954	Hampton, Lionel	Memorial Auditorium	16	0	1 night	con	4/20/1954	
5/17/1954	Bellson, Louis	Copa Casino	4	Shavers, Charlie; Charles, Ted; Duvivier, George	1 week	con	4/22/1954	533/43 gig: 533 for cs; 43 for LB, TC & GD
5/17/1954	Jackson, George	Paradise Lounge	1	0	2 weeks	con	5/13/1954	
5/21/1954	Moody, James	Dellwood Ballroom	7	0	1 night	con	4/29/1954	shared bill with The Swallows
5/21/1954	Swallows, The	Dellwood Ballroom	?	0	1 night	con	4/29/1954	shared bill with James Moody
5/21/1954	Mitchell, Freddy	Club Savoy	4	0	2 weeks	con	5/14/1954	

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5/23/1954	Jackson, Bull Moose	Memorial Auditorium	8	Darnell, Larry; Wynonie Harris	1 night	con	5/12/1954	
5/24/1954	Phillips, Flip	Copa Casino	3	0	1 week	con	4/22/1954	
5/25/1954	Rice, Parnell	Club Savoy	5	0	1 week	con	5/11/1954	
5/31/1954	White, Elmira	Paradise Lounge	1	0	2 weeks	con	5/20/1954	
5/31/1954	Cullen, Frank	Club Savoy	4	0	1 week	con	5/27/1954	
5/31/1954	Smith, Hattie	Club Savoy	4	Four Jewels, The	2 weeks	con	5/31/1954	
6/3/1954	Betts, Keter	Memorial Auditorium	4	Washington, Dinah	1 night	con	5/5/1954	
6/4/1954	Blakey, Art	Copa casino	5	Gryce, Gigi	1 week	con	4/22/1954	
6/14/1954	Thompson, Francis	Paradise Lounge	1	0	2 weeks	con	6/4/1954	
6/15/1954	Garner, Erroll	Copa Casino	3	0	1 week	con	5/21/1954	
6/22/1954	Thompson, Freddie	5:00 Club, 255 Delaware Ave.	1	0	2 weeks	con	22-Jun	
6/26/1954	McRae, Carmen	Copa Casino	?	0	2 weeks	con	6/2/1954	
7/8/1954	Owens, Kelly	Club Savoy	3	0	1.5 weeks	con	6/18/1954	
7/12/1954	Paulson, Montell A.	Paradise Lounge	?	0	2 weeks	con	7/12/1954	
7/13/1954	Smith, Hattie	Copa Casino	4	Four Jewels, The	1 week	con	6/22/1954	
7/16/1954	Williams, Paul	Memorial Auditorium	6	Turner, Joe; Brown, Ruth	1 night	con	7/6/1954	
7/20/1954	Grayson, Johnny	Club Savoy	?	0	1 week	con	7/20/1954	
8/3/1954	Young, Cecil	Copa Casino	4	0	2 weeks	con	7/7/1954	
8/11/1954	Murphy, Rose	Town Casino	2	0	1 week	con	8/26/1954	shared bill with Four Turks
8/23/1954	Smith, Hattie	Copa Casino	4	0	2 weeks	con	7/27/1954	
9/12/1954	Cobb, Arnett	Memorial Auditorium	7	0	1 night	con	8/16/1954	shared bill with Willis Jackson
9/12/1954	Jackson, Willis	Memorial Auditorium	7	0	1 night	con	8/16/1954	shared bill with Arnett Cobb
9/26/1954	Willis, Chuck	Memorial	6	Turner, Joe	1 night	con	7/20/1954	

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Show date(s)	Name	Venue	# personnel (if known)	Side personnel or group(s)	Job length	Info source	Contract date	Remarks
		Auditorium						
10/11/1954	Four Turks	Town Casino	4	Gordon, Jim	1 week	con	8/26/1954	shared bill with Rose Murphy
10/17/1954	Morris, Joe	Memorial Auditorium	6	Orioles, The	1 night	con	10/2/1954	
10/19/1954	Coe, Jimmy	Copa Casino	4	0	1 week	con	10/2/1954	
10/26/1954	Lutteler, Nettie (?)	Copa Casino	3	0	1 week	con	9/6/1954	unsure of name spelling
10/31/1954	Guitar Slim	Memorial Auditorium	6	0	1 night	con	10/25/1954	
11/6/1954	Cole, Nat King	Town Casino	4	0	1 week	con	8/20/1954	clauses: 1) \$ if club termination; 2) top billing
11/11/1954	Dixon, Floyd	Memorial Auditorium	?	Harris, Bill; Clovers, The	1 night	let	11/5/1954	gig cancelled
11/14/1954	Williams, Paul	Memorial Auditorium	6	0	1 night	con	11/8/1954	
11/23/1954	Jacquet, Illinois	Memorial Auditorium	7	0	1 night	con	11/11/1953	
11/25/1954	Russell, Arthur	Palace Theatre, 325 Main St.	6	Daisy Mae and the Hepcats	1 week	con	11/2/1954	
11/25/1954	Domino, Fats	Memorial Auditorium	6	0	1 night	con	11/16/1954	
12/3/1954	Jackson, Willis	Memorial Auditorium	6	0	1 night	con	12/3/1954	date unsure -- above date is that of contract
12/7/1954	Buckner, Milt	Copa Casino	3	0	2 weeks	con	9/21/1954	
12/12/1954	Willis, Chuck	Memorial Auditorium	7	Adams, Faye	1 night	con	11/17/1954	
12/22/1954	Nicholson, Eddie	Club Savoy	4	0	2 weeks	con	12/17/1953	
12/29/1954	Domino, Fats	Memorial Auditorium	6	Moonglows, The	1 night	con	54/12/29	+ 1 vocal group (Moonglows)
1/4/1955	McQueen, Jackson	Club Savoy	4	0	2 weeks	con	1/3/1955	
1/8/1955	Jackson, Willis	Copa Casino	7	0	1.5 weeks	con	Sep-54	exact date of contract illegible
1/9/1955	Rhodes, Todd	Memorial	6	0	1 night	con	11/3/1954	

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		Auditorium						
1/30/1955	Charles, Ray	Memorial Auditorium	7	Newman, David Fathead	1 night	con	12/29/1954	+ 2 vocalists
2/13/1955	Penguins, The	Memorial Auditorium	4	0	1 night	con	1/19/1955	shared bill with Arnett Cobb
2/13/1955	Cobb, Arnett	Memorial Auditorium	?	0	1 night	con	1/19/1955	shared bill with The Penguins
2/27/1955	Bradshaw, Tiny	Memorial Auditorium	6	0	1 night	con	1/27/1955	shared bill with Danny Oversea
2/27/1955	Oversea, Danny	Memorial Auditorium	1	0	1 night	con	1/27/1955	shared bill with Tiny Bradshaw
2/28/1955	Miller & Gibson	Town Casino	2	0	2 weeks	con	1/10/1955	
3/4/1955	Basie, Count	Paramount Theater	16	0	1 night	let	2/21/1955	billed w. L. Young, E. Garner and G. Shearing
3/4/1955	Garner, Erroll	Paramount Theater	3	0	1 night	let	2/21/1955	billed w. L. Young, C. Basie and G. Shearing
3/4/1955	Shearing, George	Paramount Theater	?	0	1 night	let	2/21/1955	billed w. L. Young, C. Basie and E. Garner
3/4/1955	Young, Lester	Paramount Theater	?	0	1 night	let	2/24/1955	billed w. C. Basie, E. Garner and G. Shearing
3/13/1955	Guitar Slim	Memorial Auditorium	?	Cadillacs, The	1 night	con	2/24/1955	
3/15/1955	Williams, Rudy	Club Savoy	4	0	2 weeks	con	2/12/1955	
3/15/1955	Davis, Eddie Lockjaw	Copa Casino	3	0	1 week	con	2/24/1955	
3/18/1955	McNeely, Big Jay	Copa Casino	5	0	1 week	con	3/18/1955	
3/22/1955	Peterson, Oscar	Copa Casino	3	Brown, Ray; Burrell, Kenny	1 week	con	3/22/1955	clause demanding piano satisfactory to artist
3/23/1955	Roach, Max	Copa Casino	5	Brown, Clifford	1 week	con	3/11/1955	billed as Max Roach/Clifford Brown Quintet
3/27/1955	Moody, James	Memorial	7	0	1 night	con	3/14/1955	

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		Auditorium						
3/29/1955	Buckner, Milt	Club Zanzibar	?	0	2 weeks	con	3/1/1955	
3/31/1955	David, Jackie	Pine Grill	2	0	4 weeks	con	3/16/1955	
3/31/1955	Fabulous Preston	Jan's Casino, 621 Main St.	3	0	2 weeks	con	3/25/1955	
4/2/1955	Reed, John	Plaza Theater	3	Orioles, The	1 night	con	3/14/1955	shared bill with Buddy Griffin
4/2/1955	Griffin, Buddy	Plaza Theater	6	Fran, Claudia	1 night	con	3/15/1955	shared bill with John Reed and the Orioles
4/7/1955	Ashby, Dorothy	Pine Grill	3	0	2 weeks	con	4/7/1955	
4/10/1955	McNeely, Big Jay	Memorial Auditorium	5	0	1 night	con	2/26/1955	
4/10/1955	Fabulous Preston	Jan's Casino, 621 Main St.	3	0	1 week	con	4/9/1955	
4/11/1955	Gardner, Don	Club Zanzibar	4	0	1 week	con	4/4/1955	
4/17/1955	Jacquet, Illinois	Hadji Temple	6	0	1 night	con	4/4/1955	
4/18/1955	Bushnell, Bob	Club Zanzibar	4	0	1 week	con	4/7/1955	
4/18/1955	White, Ethel	Paradise Grill	1	0	2 weeks	con	4/18/1955	
4/26/1955	McLawley, Sarah	Copa Casino	3	0	2 weeks	con	1/24/1955	
4/26/1955	Johnson, Hiram Boots	Club Zanzibar	3	0	2 weeks	con	3/9/1955	
4/29/1955	Smith, Hattie	Club Savoy	4	Young Esquires	1 week	con	4/21/1955	
5/2/1955	Jones, William J. (Jo Jo)	Paradise Lounge	3	0	2 weeks	con	4/27/1955	
5/8/1955	Little Walter	Memorial Auditorium	5	0	1 night	con	3/30/1955	
5/9/1955	Powell, Jessie	Club Zanzibar, 525 William St.	4	0	1 week	con	4/20/1955	
5/11/1955	Lee, Gene	Club Savoy	4	0	2 weeks	con	5/10/1955	
5/12/1955	Young, Myrtle	Pine Grill	4	0	2 weeks	con	5/2/1955	
5/14/1955	Fabulous Preston	Hadji Temple, 118 E. Utica	3	0	1 night	con	5/14/1955	real Preston Brown
5/14/1955	Fabulous Preston	Hadji Temple	3	0	1 night	con	5/14/1955	

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5/16/1955	Buckner, Milt	Club Zanzibar, 525 William St.	3	0	2 weeks	con	4/14/1955	
5/17/1955	Gill, Gloria	Copa Casino	4	Jewels, Four	2 weeks	con	3/22/1955	
5/26/1955	Wilcher, Jim	Pine Grill	?	0	4 weeks	con	5/27/1955	
5/29/1955	King, B.B.	Memorial Auditorium	9	0	1 night	con	5/6/1955	
5/30/1955	Young, Lester	Copa Casino	5	0	?	con	4/11/1955	contract cancelled
5/30/1955	Prysock, Red	Club Zanzibar, 525 William St.	?	Rice, Purnell	2 weeks	con	4/30/1955	
5/30/1955	Jones, William J. (Jo Jo)	Piccadilly Lounge, 529 Michigan St.	3	0	2 weeks	con	5/31/1955	
5/31/1955	Colby, Frank	Pine Grill	4	0	1 week	con	7/12/1955	
6/2/1955	Moore, Hank	Club Savoy	4	0	1.5 weeks	con	6/2/1955	
6/2/1955	Slay, Emmett	Club Savoy	3	0	1.5 weeks	con	6/2/1955	
6/12/1955	Domino, Fats	Memorial Auditorium	6	0	1 night	con	4/13/1955	
6/13/1955	Ewell, Leroy	Club Zanzibar, 525 William St.	3	Mobely, Ruth	1 week	con	4/20/1955	
6/13/1955	King, Al	Piccadilly Lounge, 529 Michigan St.	4	0	2 weeks	con	5/29/1955	
6/17/1955	Gill, Gloria	Glen Park	4	Four Jewels, The	2 weeks	con	5/27/1955	
6/23/1955	Pancho Villa	Pine Grill	4	0	2 weeks	con	6/1/1955	real Charles Miller
6/28/1955	Stitt, Sonny	Club Zanzibar, 525 William St.	4	0	1 week	con	6/6/2028	
7/1/1955	Griffin, Buddy	Mandy's, 276 William St.	6	0	2 weeks	con	5/20/1955	
7/4/1955	Jackson, Bull Moose	Club Zanzibar, 525 William St.	5	0	2 weeks	con	5/27/1955	
7/7/1955	Garnes, Billy	Pine Grill	4	0	2 weeks (intended)	con	7/1/1955	cancelled after 2 days
7/10/1955	Charles, Ray	Memorial Auditorium	6	0	1 night	con	5/26/1955	
7/10/1955	Bryant, Ben	Pine Grill	4	0	1.5 weeks	con	7/9/1955	

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7/14/1955	Banks, George	House of Clubs, 557 Hickory St.	1	0	2 weeks	con	7/13/1955	contract voided by performer
7/15/1955	Rivera, Luis	Mandy's 276 William St.	3	0	2 weeks	con	6/20/1955	
7/19/1955	Powell, Chris	Club Zanzibar, 525 William St.	5	Flames, The	2 weeks	con	7/11/1955	
7/19/1955	Chandler, Eddie	Club Zanzibar, 525 William St.	5	0	2 weeks	con	7/22/1955	cancelled
7/20/1955	McGill, Rollie	Pine Grill	4	0	1 week	con	7/8/1955	
7/24/1955	Thomas, Joe	Memorial Auditorium	5	0	1 night	con	7/15/1955	shared bill with Jimmy Witherspoon
7/24/1955	Witherspoon, Jimmy	Memorial Auditorium	1	0	1 night	con	7/15/1955	Did not play. Singer. No tax. Shared w/J. Thomas
7/31/1955	Diddley, Bo	Memorial Auditorium	2	0	1 night	con	7/15/1955	
8/1/1955	Phillips, Al	Mandy's, 276 William St.	4	0	unspec.	con	Aug-55	uncertain date
8/2/1955	Doggett, Bill	Club Zanzibar, 525 William St.	4	0	1 week	con	6/20/1955	
8/2/1955	Charlie and Roy	Mandy's, 276 William St.	2	0	1 week	con	6/27/1955	shared bill with Lou Donaldson
8/2/1955	Donaldson, Lou	Mandy's, 276 William St.	?	0	2 weeks	con	7/27/1955	shared bill with Charlie & Roy
8/9/1955	Bryant, Rusty	Club Zanzibar, 525 William St.	5	0	1 week	con	6/23/1955	
8/14/1955	Waters, Muddy	Memorial Auditorium	5	Five Keys, The	1 night	con	7/19/1955	
8/14/1955	Green, Benny	Club Zanzibar, 525 William St.	5	0	1 week	con	7/21/1955	
8/16/1955	Hunter, Ivory Joe	Mandy's, 276 William St.	4	0	2 weeks	con	7/21/1955	
8/23/1955	Buckner, Milt	Club Zanzibar, 525 William St.	3	0	1 week	con	7/27/1955	shared bill with Sonny Stitt
8/23/1955	Stitt, Sonny	Club Zanzibar, 525 William St.	1	0	1 week	con	7/27/1955	shared bill with Milt Buckner (played

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								w/locals?
8/26/1955	Mitchell, Freddie	Pine Grill	4	0	2 weeks	con	7/28/1955	
8/30/1955	Griffin, Buddy	Mandy's, 276 William St.	6	0	2 weeks	con	7/28/1955	+ 1 vocalist (Ruth Brown, perhaps?)
8/30/1955	Holliday, Joe	Club Zanzibar, 525 William St.	6	0	1 week	con	8/2/1955	
8/31/1955	Williams, Skippy The Sheik	Pine Grill	3	0	1 week	con	7/27/1955	
9/5/1955	Austin, Sil	Club Zanzibar, 525 William St.	5	0	1 week	con	7/28/1955	
9/5/1955	Witherspoon, Jimmy	Club Zanzibar, 525 William St.	1	0	1 week	con	8/11/1955	
9/11/1955	Morris, Joe	Memorial Auditorium	6	0	1 night	con	8/30/1955	shared bill with Chuck Willis
9/11/1955	Willis, Chuck	Memorial Auditorium	7	0	1 night	con	8/30/1955	shared bill with Joe Morris
9/13/1955	Davis, Eddie Lockjaw	Club Zanzibar, 525 William St.	3	0	2 weeks	con	7/21/1955	
9/13/1955	Quinichette, Paul	Club Zanzibar, 525 William St.	1	0	1 week	con	7/21/1955	played with locals?
9/20/1955	Davis, Miles	Club Zanzibar, 525 William St.	1	0	1 week	con	7/27/1955	played with locals?
9/20/1955	Wilcher, Jim	Mandy's, 276 William St.	5	0	1 week	con	9/19/1955	
9/25/1955	Griffin, Buddy	Memorial Auditorium	6	Brown, Ruth	1 night	con	9/17/1955	
9/26/1955	Alba, Iney	Pine Grill	4	Reveleers, The	1 week	con	9/24/1955	
9/27/1955	Davis, Wild Bill	Club Zanzibar, 525 William St.	3	0	1 week	con	7/27/1955	
9/27/1955	Mebon, Willie (?)	Mandy's, 276 William St.	1	0	2 weeks	con	9/12/1955	
10/3/1955	Pancho Villa	Pine Grill	4	0	2.5 weeks	con	10/1/1955	
10/4/1955	Memphis Slim	Mandy's, 26	1	0	1 week	con	8/8/1955	

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		William St.						
10/4/1955	Jackson, Willis	Club Zanzibar, 525 William St.	7	0	1 week	con	9/6/1955	
10/9/1955	Guitar Slim	Memorial Auditorium	6	0	1 night	con	8/2/1955	
10/11/1955	Cobb, Arnett	Club Zanzibar, 525 William St.	7	0	1 week	con	8/8/1955	
10/11/1955	Milburn, Amos	Mandy's, 276 William St.	1	0	1 week	con	8/8/1955	
10/12/1955	Cooper Brothers	Club Zanzibar, 525 William St.	6	0	1.5 weeks	con	9/30/1955	
10/15/1955	Moody, James	Club Zanzibar, 525 William St.	7	Boyd, Jimmy	1 week?	con	8/8/1955	
10/17/1955	D'Omay, Andre	Town Casino	2	0	2 weeks	con	10/5/1955	
10/18/1955	Walker, T-Bone	Mandy's, 176 William St.	1	0	1 week	con	8/8/1955	
10/21/1955	Ward, Billy, and his Dominoes	Town Casino	3	0	1.5 weeks	con	9/22/1955	
10/21/1955	McRae, Carmen	Town Casino	1	0	1 week	con	9/23/1955	
10/23/1955	Bryant, Rusty	Memorial Auditorium	5	0	1 night	con	9/29/1955	
10/25/1955	Brown, Romaine	Club Zanzibar, 525 William St.	5	Romaines, The	2 weeks	con	8/26/1955	
10/30/1955	Morris, Joe	Union Hall, 660 Ridge Rd., Lackawanna	6	Reed, Ursula	1 night	con	9/7/1955	
11/1/1955	Hawkins, Erskine	Mandy's, 276 William St.	7	0	4 nights	con	8/24/1955	
11/4/1955	Charles, Ray	Memorial Auditorium	7	0	1 night	con	8/30/1955	
11/4/1955	King Solomon	Pine Grill	4	0	2 weeks	con	10/1/1955	
11/8/1955	Prysock, Red	Club Zanzibar, 525 William St.	6	0	1 week	con	7/25/1955	
11/12/1955	Charlie and Ray	Plaza Theater	2	0	1 night	con	10/20/1955	shared bill with Chuck Willis

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11/12/1955	Willis, Chuck	Plaza Theater	6	0	1 night	con	10/20/1955	shared with Charlie & Ray. rehrl. Zanzibar, 2:30
11/17/1955	Hall, Shep	Pine Grill	3	0	1 week	con	11/10/1955	
11/22/1955	Kolax, King	Club Zanzibar, 525 William St.	5	0	1 week	con	11/9/1955	
11/24/1955	Moody, Bruce, and his Chips	Pine Grill	4	0	1 week	con	11/12/1955	
11/24/1955	Clark, Billy	Memorial Auditorium	1	0	1 night	con	11/15/1955	shared bill with The Moonglows
11/24/1955	Moonglows, The	Memorial Auditorium	?	0	1 night	con	11/15/1955	shared bill with Billy Clark
11/29/1955	Smith, Lloyd Fat Man	Club Zanzibar, 525 William St.	5	0	1 week	con	10/11/1955	
11/29/1955	Powell, Jessie	Mandy's, 276 William St.	6	0	1 week	con	11/28/1955	
12/1/1955	Zackey, Zack	Pine Grill	5	0	1 night	con	11/20/1955	
12/4/1955	Green, Cal	Memorial Auditorium	6	Midnighters, The	1 night	con	11/1/1955	
12/6/1955	Charlie and Ray	Mandy's, 276 William St.	2	0	1 week	con	8/10/1955	
12/6/1955	Brown, Romaine	Club Zanzibar, 525 William St.	5	Romaines, The	2 weeks	con	11/2/1955	
12/8/1955	Count Lester	Club Savoy	4	Hawkins, Dutch	1.5 weeks	con	11/20/1955	DH actually a replacement for CL, who didn't show
12/8/1955	Cole, Helen	Pine Grill	4	0	1 week	con	12/2/1955	
12/14/1955	Woodson, Arthur	Apex Grill, 311 William St.	1	0	1 week	con	12/14/1955	billed as Prince Arthur
12/15/1955	Spencer, Red	Pine Grill	4	0	1 week	con	12/12/1955	
12/15/1955	Johnson, Pete	?	1	0	?	tra		
12/18/1955	Motley, Frank, and his Motley Crew	Club Zanzibar, 525 William St.	5	0	1 week	con	10/10/1955	+ 2 vocalists
12/18/1955	Woodson, Arthur	Mandy's, 276 William St.	1	0	indefinite	con	12/18/1955	6 nights a week

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12/19/1955	Hawkins, Dutch	Royal Arms, 19 W. Utica	4	0	2 weeks	con	12/16/1955	
12/20/1955	Buckner, Milt	Club Zanzibar, 525 William St.	3	0	1 week	con	10/18/1955	
12/25/1955	Cobb, Arnett	Memorial Auditorium	7	0	1 night	con	12/12/1955	shared bill with Buddy Lucas orch. w/Nappy Brown
12/25/1955	Lucas, Buddy	Memorial Auditorium	5	Brown, Nappy	1 night	con	12/12/1955	+ 1 vocalist. Shared bill with Arnett Cobb
12/26/1955	Bradshaw, Tiny	Club Zanzibar, 525 William St.	7	0	1 week	con	10/13/1955	
12/26/1955	Phillips, Al	Paradise Lounge	2	0	1 week	con	11/29/1955	
12/31/1955	Mr. Bear (Teddy McRae)	Plaza Theater	1	0	1 night	con	11/30/1955	shared bill with Roy Gaines
12/31/1955	Gaines, Roy	Plaza Theater	?	0	1 night	con	12/14/1955	shared bill with Mr. Bear (Teddy McRae)
2/23/1963	Basie, Count	B.A.C.	?	0	1 night?	min		
2/24/1963	Basie, Count	Memorial Auditorium	?	0	1 night	min		
5/19/1963	Brown, James	Memorial Auditorium	11	0	1 night	min		
5/23/1963	Hamilton, Chico	Castle Supper Club	4	0	1 week	min		
3/9/1964	King, B.B.	Pine Grill	?	0	1 week	min		
3/31/1964	Brown, James	Memorial Auditorium	?	0	1 night	min		
3/31/1964	Lewis, Ramsey	Bon Ton	?	0	1 night?	min		

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Appendix 10.

Partial listing of Buffalo, New York nightclubs frequently featuring live jazz, blues,
and rhythm & blues music, 1926-1964

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Partial listing of Buffalo, New York nightclubs frequently featuring live jazz, blues,
and rhythm & blues music, 1926-1964

5 & 10, Clinton & Michigan, Buffalo
5:00 Club, 255 Delaware Avenue, Buffalo
670 Club, 670 Northland, Buffalo
Amity Hall, 350 Cedar, Buffalo
Anchor Bar, 1047 Main, Buffalo
Andy's Cafe, 282 Terrace, Buffalo
Apex Grill/Frontier Elks Ballroom/Roseland Ballroom, 311 William, Buffalo
Arcadia Ballroom/Joyland American & Chinese Restaurant/Savarin Café/Vanity Fair Ballroom, 640 Main, Buffalo
Bafo's, 724 Main, Buffalo
Blue Bird Ballroom/Castle Gardens/Esquire Hall, 722 Main, Buffalo
Bon Ton Club, 182 East Ferry, Buffalo
Boogie Woogie, 482 Michigan, Buffalo
Brogan's, 183 Seneca, Buffalo
Cafe Capri, 1715 South Park, Buffalo
Castle Supper Club, 2066 Eggert, Tonawanda
Chandu's Bamboo Bar/Supper Club, 761 William, Buffalo
Chez Ami, 311 Delaware Avenue, Buffalo
Chin's Islander Lounge/Red Dragon, 888 Main, Buffalo
Chin's Lounge, 585 Main, Buffalo
Chin's Pagoda/Jan's Restaurant, 621 Main, Buffalo
Ciro's, 75 West Chippewa, Buffalo
Club Annex, 821 Washington, Buffalo
Club Como, 1736 South Park, Buffalo
Club Marigold/Cotton Club/Heatwave Ballroom, 349 Broadway, Buffalo
Club Rainbow, 241 Court, Buffalo
Club Savoy, 1117 Fairfield Niagara Falls
Club Zanzibar, 525 William, Buffalo
Cocoanut Grove, 432 Connecticut, Buffalo
Copa Casino/Toni's Melody Club, 952 Main, Buffalo
Crescent Hall, 264 East Utica, Buffalo
Crystal Ballroom, Crystal Beach Canada
Dan Montgomery's, 158 Exchange, Buffalo
Dellwood Ballroom, 1388 Main, Buffalo
Eagles Auditorium, 512 Pearl, Buffalo
Ellicott Manor, Niagara Falls Blvd & Ellicott Creek, Tonawanda

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Erie County, New York

County and State

Section Appendix Page 112

Federal Gardens/Whitie Schmidt's, 1237 Genesee, Buffalo
Fink's Restaurant, Main & Transit, Williamsville
Foster's Supper Club, 191 Delaware Avenue, Buffalo
Frank's Casa Nova, 2216 Bailey, Buffalo
Garrett Club, 91 Cleveland, Buffalo
Genesee Ballroom, Genesee & Spring, Buffalo
Glen Park Tavern, 5507 Main, Williamsville
Golden Gloves Lounge, 479 Genesee, Buffalo
Grand View Dance Pavilion, Angola-on-the-Lake
Hadji Temple/Pythian Temple, 118 East Utica, Buffalo
Havana Casino, 143 Goodell, Buffalo
Homestead Bar & Grill, 1200 Main, Buffalo
Horseshoe Bar & Grill, 214 William, Buffalo
Hotel Worth, 200 Main, Buffalo
House of Clubs, 557 Hickory, Buffalo
Jazz Center, 634 Washington, Buffalo
Johnny's Ellicott Grill, 395 Ellicott, Buffalo
King Arthur's Restaurant, 800 Jefferson, Buffalo
Kitty Kat Lounge, 97 Genesee, Buffalo
Lafayette Hotel, 391 Washington, Buffalo
Liptak's Grill, 65 Best, Buffalo
Little Harlem Hotel, 494 Michigan, Buffalo
Little Hippodrome Theatre, 263 Main, Buffalo
Little Savoy/Savoy Restaurant, 416 Michigan, Buffalo
Mandy's, 276 William, Buffalo
Marine Ballroom, 973 Main, Buffalo
McVan's, 2078 Niagara, Buffalo
Montgomery's Hotel, 342 Curtiss, Buffalo
Moon-Glo, 460 Michigan, Buffalo
New Liberty Park, William & Union, Cheektowaga
Norm's Night Club, Bailey & Jefferson, Buffalo
Odd Fellows Hall, Jefferson & Bristol, Buffalo
Old Barn Nightclub, Beech Road, East Aurora
Orchard Dance Pavilion, Main & Transit, Williamsville
Palace Theatre, 325 Main, Buffalo
Palais Royal/Ritz Ballroom, 681 Main, Buffalo
Paradise Ballroom, 375 Jefferson, Buffalo
Paramount Theatre, 612 Main, Buffalo
Park Central Ballroom, 2651 Main, Buffalo
Piccadilly Lounge, 529 Michigan, Buffalo
Pine Grill, 1447 Jefferson, Buffalo

United States Department of the Interior
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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Section Appendix Page 113

Plaza Theatre, 512 William, Buffalo
Red Devil, 328 Pearl, Buffalo
Renaissance, Pearl & West Tupper, Buffalo
Revillot, 257 East Ferry, Buffalo
Ridge Theatre, 50 Ridge, Lackawanna
Roger's Grill, Hamburg Turnpike, Lackawanna
Royal Arms, 19 West Utica, Buffalo
Royal Pheasant, 443 Forest, Buffalo
Ryan's, 140 Seneca, Buffalo
Rhythm Club, 392 Michigan, Buffalo
Sammy's Knotty Pine Inn/Tom & Jerry's Club Annex, 829 Michigan, Buffalo
Shalimar Supper Club, 1449 Fillmore, Buffalo
Silver Grille/Café Aloha, East Ferry & Masten, Buffalo
Soy Fong Restaurant, 446 Main, Buffalo
Sportstowne Bar, 47 East Ferry, Buffalo
St. George's Table/David's Table, 675 Delaware Avenue, Buffalo
Stage Door, 416 Pearl, Buffalo
Standard Restaurant, 80 Ridge, Lackawanna
Statler Hilton Hotel, 107 Delaware Avenue, Buffalo
Stuyvesant Hotel, 245 Elmwood, Buffalo
Tony Lunghino's Billboard, Swan & Ellicott, Buffalo
Town Casino, 661 Main, Buffalo
Trianon Ballroom, 725 Main, Buffalo
Tudor Arms, 354 Franklin, Buffalo
Union Hall, 660 Ridge, Lackawanna
Unity Club, 351 Broadway, Buffalo
Vendome Hotel, 175 Clinton, Buffalo
Villa Dance Pavilion, Broadway & Harlem, Cheektowaga
Village Tavern, 5447 Main, Williamsville
Vogue Room, 760 Main, Buffalo

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**National Register of Historic Places
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Section Appendix Page 114

COLORED MUSICIANS CLUB

Name of Property

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Appendix 11.

356 artists who performed in Western New York under the auspices of AFM Local 533
and the number of their appearances, 1926-1964

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Continuation Sheet

COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Section Appendix Page 115

356 artists who performed in Western New York under the auspices of AFM Local 533
and the number of their appearances, 1926-1964

Name	# of shows
Basie, Count	23
Lunceford, Jimmie	23
Ellington, Duke	19
Hampton, Lionel	19
Lee, Gene	18
Jacquet, Illinois	17
Hawkins, Erskine	16
Armstrong, Louis	13
Kirk, Andy	12
Bradshaw, Tiny	11
Hines, Earl Fatha	11
Johnson, Buddy	11
Watson, Hughie	11
Williams, Cootie	11
Calloway, Cab	10
Jackson, Willis	10
Rocco, Maurice	10
Cobb, Arnett	9
Gillespie, Dizzy	9
Millinder, Lucky	9
Banks, Robert	8
Cole, Nat King	8
Morris, Joe	8
Otis, Johnny	8
Rice, Purnell	8
Vinson, Eddie Cleanhead	8
Henderson, Fletcher	7
Moody, James	7
Redman, Don	7
Smoots, Willie	7
Wilcher, Jim	7
Buckner, Milt	6
Williams, Paul	6
Young, Lester	6

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Section Appendix Page 116

Name	# of shows
Bostic, Earl	5
Domino, Fats	5
Fort, Bill	5
Guitar Slim	5
Hawkins, Coleman	5
Hodges, Johnny	5
Ink Spots	5
International Sweethearts of Rhythm	5
Jackson, Bull Moose	5
Johnson, Pete	5
Jordan, Louis	5
Smith, Hattie	5
Smith, Leroy Stuff	5
Stitt, Sonny	5
Terry, Frank	5
Thompson, Sonny	5
Woodson, Arthur	5
Armstrong, Lil Hardin	4
Eckstine, Billy	4
Fabulous Preston	4
Griffin, Buddy	4
Hardison, Leroy	4
Hicks, Monte	4
Hopkins, Claude	4
Hunter, Ivory Joe	4
Jenkins, Al	4
Parker, Charlie	4
Shearing, George	4
Smith, Gene	4
Tatum, Art	4
Washington, Dinah	4
Williams, Al	4
Willis, Chuck	4
Young, Cecil	4
Brown, Roy	3
Brown, Sonny	3
Calloway, Blanche	3
Charles, Ray	3
Charlie and Ray	3

United States Department of the Interior
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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Section Appendix Page 117

Name	# of shows
Donegan, Dorothy	3
Eldridge, Roy	3
Gill, Mel	3
Helvey, Wesley	3
Hicks, William	3
Hinsley, Jimmy	3
Lewis, Meade Lux	3
McKinney's Cotton Pickers	3
McNeely, Big Jay	3
McRae, Carmen	3
Murphy, Rose	3
Page, Hot Lips	3
Perkins, James	3
Powell, Jesse	3
Primus, Eugene	3
Quinichette, Paul	3
Rhodes, Todd	3
Scott, Hazel	3
Swallows, The	3
Tucker, Bobby	3
Tyler, Jimmie	3
Wallace, Harold	3
Webb, Chick	3
Albert, Don	2
Ammons, Gene	2
Betts, Keter	2
Blakey, Art	2
Brooks, Hedda	2
Brown, James	2
Brown, Romaine	2
Bryant, Rusty	2
Bryant, Willie	2
Carter, Benny	2
Craig, Paul	2
Crawley, Jimmy	2
Davis, Eddie Lockjaw	2
Diggs, Pete	2
Dirnus, Herbert	2
Durham, Eddie	2

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Section Appendix Page 118

Name	# of shows
Fitzgerald, Ella	2
Ford, Charles	2
Four Shades of Rhythm	2
Fuqua, Charles	2
Garner, Erroll	2
Gilbeaux, Gene	2
Gill, Gloria	2
Green, Bennie	2
Hall, Olivia Bobby	2
Hartzog, Johnny	2
Hayes, Edgar	2
Henderson, Horace	2
Heywood, Eddie	2
Hite, Les	2
Howard, Earl	2
Jackson, Wallace	2
Jones, William J. (Jo Jo)	2
King, B.B.	2
Kolax, King	2
Linthicone, Gerald	2
Local 533 combo	2
McDaniel, Floyd	2
McGhee, Sticks	2
McGill, Rollie	2
Mitchell, Freddie	2
Moore, Billy	2
Moore, Hank	2
Neville, Joe	2
Nicholson, Eddie	2
Owens, Kelly	2
Pancho Villa	2
Peterson, Oscar	2
Phillips, Al	2
Prysock, Red	2
Randolph, H.J. Raleigh	2
Ray, Floyd	2
Russell, Luis	2
Thomas, Joe	2
Thompson, Jack & New Orchestra	2

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Section Appendix Page 119

Name	# of shows
Thurston, Pearl	2
Towles, Nat	2
Trent, Alphonso	2
Vactor, Lester	2
Waller, Fats	2
Warmack, Capt. George	2
Wells, Johnny	2
Wheeler, Doc	2
Witherspoon, Jimmy	2
Young, Myrtle	2
Alba, Iney	1
Allen, Charlie	1
Allen, Melba	1
Ashby, Dorothy	1
Austin, Sil	1
Banjo Bernie	1
Banks, George	1
Banks, Otis	1
Bascomb, Dud	1
Bellson, Louis	1
Benson, Al Price	1
Blue Ribbon Syncopaters	1
Booker, Beryl	1
Bowie, Art	1
Bowman, Prince	1
Branker, Le Roy	1
Brown, Babe	1
Brown, Ray	1
Brownskin Models Review	1
Bryant, Ben	1
Bushnell, Bob	1
Carter, Chick	1
Chandler, Eddie	1
Chittison, Herman	1
Chocolate Dandies	1
Clark, Billy	1
Clovers, The	1
Coe, Jimmy	1
Colby, Frank	1

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Section Appendix Page 120

Name	# of shows
Cole, Cozy	1
Cole, Helen	1
Colvin, Jimmie	1
Cooper Brothers	1
Count Demon Orchestra	1
Count Lester	1
Cullen, Frank	1
D'Omay, Andre	1
David, Jackie	1
Davis, Miles	1
Davis, Moe	1
Davis, Wild Bill	1
Day, Dawn & Dusk	1
Derrick, Frank	1
Diddley, Bo	1
Dixon, Floyd	1
Doggett, Bill	1
Donaldson, Lou	1
Douglass, Bill	1
Draper, Hap	1
Ebonaires	1
Eldridge, Jean	1
Ellington, Mercer	1
Ewell, Leroy	1
Fields, Ernie	1
Finley, Herbert	1
Four Turks	1
Freeman, Evelyn	1
Gaines, Roy	1
Gardner, Don	1
Gardner, Julie	1
Garnes, Billy	1
Gilbert, Steve	1
Goodwin, Herbert	1
Grayson, Johnny	1
Green, Cal	1
Green, Lil	1
Greer, Big John	1
Hall, Rene	1

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Section Appendix Page 121

Name	# of shows
Hall, Shep	1
Hamilton, Chico	1
Hardinon, Baggie	1
Harlem Highlanders	1
Harrison, Jimmie	1
Hawkins, Dutch	1
Hendricks, Bill	1
Hi-Cans	1
Hilton, Ray	1
Hines, Jimmie	1
Holland, Peanuts	1
Holliday, Joe	1
Hope, Lynn	1
Horne, Lena	1
Jackson, George	1
Jackson, Milt	1
Jackson, Raymond E.	1
JATP (Norman Granz)	1
Johnson, Bill	1
Johnson, Hiram Boots	1
Jones Brothers	1
Jones, Jimmy	1
Jones, Ray Lee	1
King Solomon	1
King, Al	1
King, Dot	1
Kirby, Rex	1
Lacon, Thomas	1
Lawrence, Joe	1
Lewis, Jimmy	1
Lewis, Ramsey	1
Little Walter	1
Local 471 show band	1
Local 710-314-208 band	1
Local 802 band	1
Louis, Marta	1
Love, Clarence	1
Lucas, Buddy	1
Lutteler, Nettie	1

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Section Appendix Page 122

Name	# of shows
McLawley, Sarah	1
McQueen, Jackson	1
McRae, Teddy	1
McShann, Jay	1
Mebon, Willie	1
Memphis Slim	1
Milburn, Amos	1
Miller & Gibson	1
Miller, Red	1
Milton, Roy	1
Mitchell, Buddy	1
Moody, Bruce, and his Chips	1
Moonglows, The	1
Moore, Phil	1
Morgan, Melvin	1
Moten, Bennie	1
Motley, Frank, and his Motley Crew	1
Nagasaki Tramp Band	1
Nicholas, Big Nick (George)	1
Oversea, Danny	1
Owens, Jesse	1
Page, Clarence	1
Paulson, Montell A.	1
Penguins, The	1
Phillips, Flip	1
Pinkston, C.C.	1
Polk, Melba	1
Pope, Gene	1
Powell, Chris	1
Price, Bennie	1
Ramada, Johnny	1
Ravens, The	1
Ray-O-Vacs	1
Red Caps	1
Reed, John	1
Richardson, Vera	1
Rivera, Luis	1
Roach, Max	1
Rodgers, Jimmie	1

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Section Appendix Page 123

Name	# of shows
Royal Ambassadors	1
Russell, Arthur	1
Rutherford, Erskine	1
Saunders, Netty	1
Sears, Albert	1
Seymour Southern syncopaters	1
Shady Lain's Orchestra	1
Shahib, Sahib	1
Singer, Hal	1
Singer, Troy M.	1
Sissle, Noble	1
Slay, Emmett	1
Smith, Lloyd Fat Man	1
Smith, Vivian	1
Socarras, Alberto	1
Spears, Basil	1
Spencer, Red	1
Stewart, Luke	1
Stewart, Percy	1
Stewart, Slam	1
Symphony Sid and his All-Star Show	1
Thompson, Francis	1
Thompson, Freddie	1
Thompson, Jack & New Orchestra	1
Three Cats and a Fiddle	1
Vaughan, Sarah	1
Vaughn, Milo	1
Walker, Sherina	1
Walker, T-Bone	1
Ward, Billy, and his Dominoes	1
Waters, Muddy	1
Webb, Speed	1
Webster, Ben	1
Welcher, Jimmy	1
Wharton, Step	1
White, Clifton	1
White, Elmira	1
White, Ethel	1
Whyte, Zack	1

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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Name	# of shows
Wilcox, Edwin	1
Williams, Albert	1
Williams, Mary Lou	1
Williams, Midge	1
Williams, Skippy The Sheik	1
Wilson, Garland	1
Womack, Bob	1
Young, Ellsworth	1
Zackey, Zack	1

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Appendix 12.

Colored Musicians Club and AFM Local 533 correspondence regarding 145 Broadway Street,
Buffalo, New York

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Tentative Agreement.

1. The Musicians Club agrees to lease the ground floor and basement storage space to Local 533A.F.of M. for 20 years at \$1.00 a year.
2. The Musicians Club agree to pay for and cause to be installed, a central heating plant and pay for maintenance of same.
3. That the Musicians Club give permission to Local 533 A.F. of M. to put partitions and make any additions or repairs necessary to conduct their business on the ground floor.

1. The Musicians Association agrees to pay \$1.00 a year for 20 years.
2. The Musicians Association to pay one-half of the installation and 55% of the maintenance of a central heating unit. That the Association's half of the cost of a central heating unit be deducted from the now existing indebtedness of the Club to the Association.
3. The Musicians Association agrees to pay for all repairs or additions necessary for offices, etc. to conduct their business.
4. The Association agrees to pay 15% of the water bill.
5. The Association agrees to pay for the Electric consumed on the ground floor.

Pres.

January 20, 1947.
Att. T.A.S.

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

RAYMOND E. JACKSON, PRESIDENT WA. 9218 PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB
OF BUFFALO, N. Y., INC.
145 BROADWAY
BUFFALO, N. Y.

March 17, 1950

Mr. L.V. Plummer,
Sec'y Local 533 A.P. Of M.
145 Broadway
Buffalo, N.Y.

Dear Sir;

This office has been instructed to inform the
Musician's Association Local 533 A.P. Of M. that as of
April 1, 1950 they will be billed for the sum of \$ 40.00
per month for the maintenance of the building.

This amount became payable and due on the first day of April
1950 and on the first day of each month thereafter.

Yours,
P.W. Stewart
P.W. Stewart Sec'y

United States Department of the Interior
National Park Service

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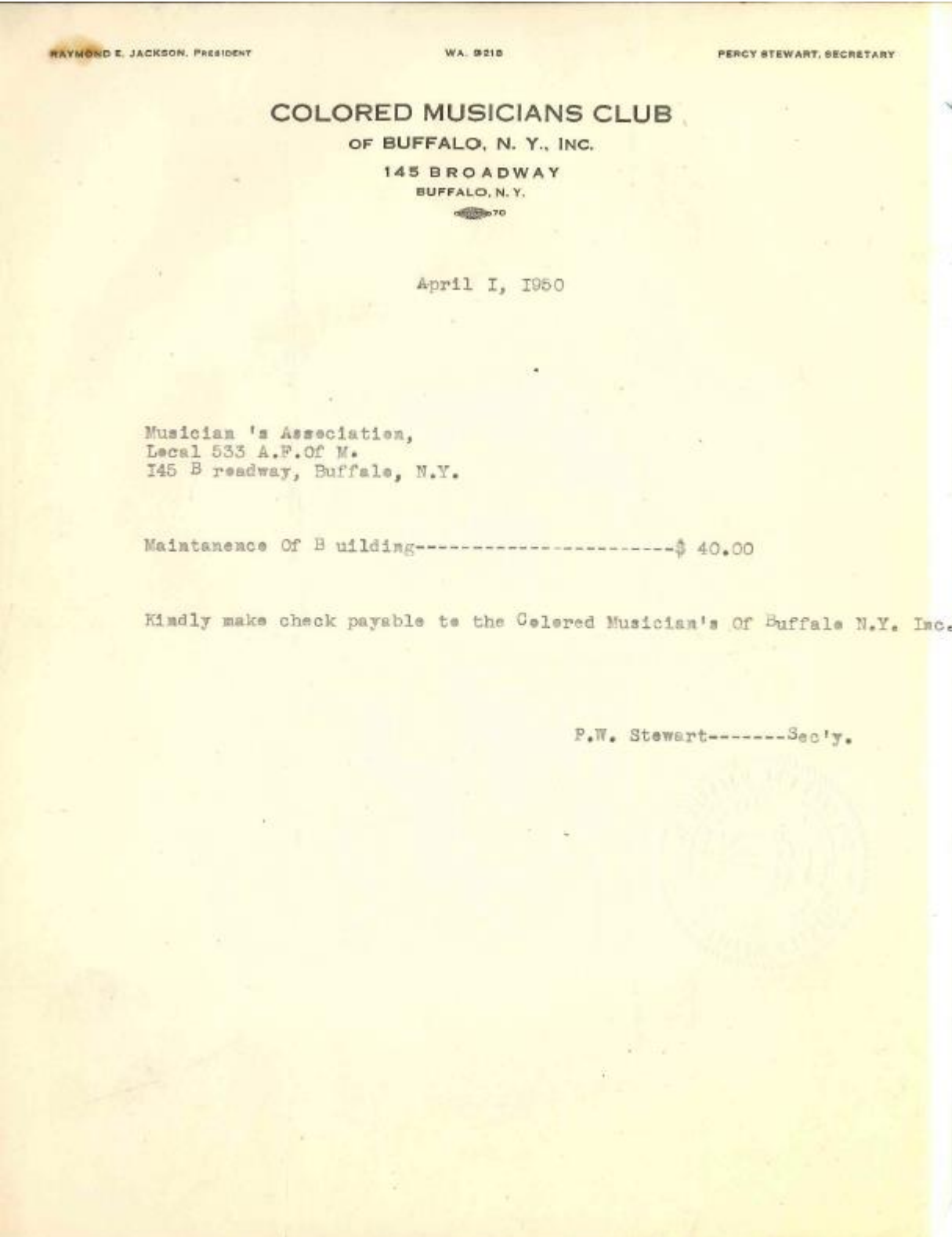
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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

RAYMOND E. JACKSON, PRESIDENT WA. 9218 PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB
OF BUFFALO, N. Y., INC.
145 BROADWAY
BUFFALO, N. Y.

July 1st, 1950

To the Musicians Union
Local 533 A.F. of M.
145 Broadway
Buffalo, 3, New York

Dear Sirs:

Acknowledgement is made of your letter concerning an action of a recent meeting of the Board of Directors, wherein it was stated that the Local would pay the sum of \$ 30.00 per month from June 1st, 1950 for a period of six months as rent for the space now occupied.

On Friday June 30th, 1950 the Board of Directors of the Colored Musicians Club of Buffalo, New York Inc., met and after due and mature consideration of the facts arrived at the following conclusion, to wit:-

" That the Colored Musicians Club Inc., would accept the payment of the \$ 30.00 as suggested in the letter from Local 533 A.F. of M., on account, and that negotiations be continued on the basis of the original letter sent the Local regarding the bill and request for rent at the rate of \$ 40.00 per month; and that further all sums of money paid will be properly credited to the account of the Local until such time as an agreement or settlement is finally made or entered into."

We therefore request that check be immediately tendered to our secretary, Mr. Percy W. Stewart. The undersigned will establish the necessary contact to continue such negotiations as will be ultimately necessary.

Fraternally yours,
Raymond E. Jackson
Raymond E. Jackson
President

United States Department of the Interior
National Park Service

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COLORED MUSICIANS CLUB
Name of Property
Erie County, New York
County and State

AFFILIATED WITH THE AMERICAN FEDERATION OF LABOR
FEDERATION OF LABOR OF BUFFALO, N. Y.

ALWAYS DEMAND THE UNION LABEL WHEN PURCHASING
ANY ARTICLE

OFFICERS

RAYMOND E. JACKSON
President

LLOYD E. GIST
Vice-President

LLOYD V. PLUMMER
Secretary

WILLIAM A. KELLY
Treasurer

MUSICIANS ASSOCIATION

LOCAL 533 A. F. of M.

OFFICE: 145 BROADWAY, Washington 9218
BUFFALO, NEW YORK



EXECUTIVE BOARD

CAREY M. RECTOR
Chairman

ROBERICK RAY

DEWEY PATTERSON

PETE SUGGS

TED WILLIAMS

CLIFFORD D. PARRIS
Serg't-at-Arms

Feb. 15th, 1944.

To the Board of Directors
Local 533 A.F. of M.

Gentlemen:-

This is to notify you that the Colored Musicians Club of Buffalo, New York, Inc., in their last session of the directors of that body discussed the proposition of the rental of the property now under their control.

You are herewith advised that as of Feb. 2nd, when the property was purchased, the Colored Musicians Club of Buffalo, N.Y. Inc., are responsible for all obligations attendant thereto; thus we are assessing rental charges and items of maintenance etc., from this date forward (Feb. 2nd, 1944).

The rent including your heat, light and janitor service will be \$55.00 per month. Kindly make your check payable to the Colored Musicians Club of Buffalo, N.Y. Inc., turning same over each month to our secretary-treasurer, brother Percy W. Stewart.

Thanks for your cooperation.

Fraternally yours,

Raymond E. Jackson
President-Colored Musicians
Club of Buffalo, N.Y. Inc.

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

February 17, 1944

Colored Musicians Club of Buffalo, Inc.
Mr. Raymond E. Jackson, President
145 Broadway
Buffalo, N. Y.

Dear Sir and Brother:

In reply to your letter of the 15th the Board of Directors
of Local 533 A.F. of M. have agreed to pay the Colored Musicians
Club of Buffalo, N. Y., Inc. the monthly rental of \$35.00 per
month for the heat, light and janitor services including space
now occupied. You may have your check at any time.

Fraternally yours

Lloyd V. Plummer

Secretary Local 533 A.F. of M.

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COLORED MUSICIANS CLUB
Name of Property
Erie County, New York
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Colored Musicians Club of Buffalo, New York, Inc.

Feb. 21st, 1944.

To the Board of Directors of
Local 533 A.F. of M.
145 Broadway
Buffalo, 3, N.Y.

Dear Sirs:-

This will acknowledge receipt of your letter of Feb. 17th, 1944 wherein you have stated terms agreed upon you for the rental of space now occupied by the Musicians Association including rent, light, heat and janitor services.

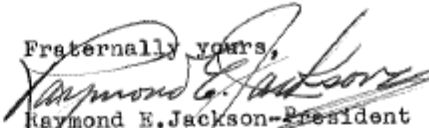
You are advised herewith that the Colored Musicians Club of Buffalo, N.Y. Inc., does not accept your proposal.

After due consideration we feel that it would be impossible for us to render maximum service required for less than \$55.00 per month. We thus conclude that you perhaps desire to continue as you have in the past, rendering certain services to yourselves.

We offer you a new proposal, that jointly we will split the light bill as formerly; and that the Musicians Ass'n will pay to us \$1.00 per day for rental of the office space now occupied. The Musicians Ass'n will however continue as formerly take care of their own janitor service and heat.

Your secretary will present us with the light bill, and we in turn will present our rent bill. This arrangement we feel should meet with your approval.

Fraternally yours,


Raymond E. Jackson - President
Colored Musicians Club of
Buffalo, N.Y. Inc.

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National Park Service

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

March 2, 1944

Colored Musicians Club of Buffalo N.Y. Inc.
145 Broadway
Buffalo, N. Y.

Dear Sirs:

Your letter of the 21st of Feb. was presented to the general meeting of Local 533 and the terms therein were not acceptable to the members. After due deliberation it was decided that the Local will pay the sum of \$45.00 per month for the services including heat, light and janitor.

Enclosed is the last bill from the electric company.

Yours truly



Secretary Local 533 A.F. of M.

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

Colored Musicians Club of Buffalo, N.Y., Inc.

Mar. 4th, 1944.

To the Board of Directors of Local 533 A.F. of M.

Greetings:-

Dear Sirs:-

This will acknowledge receipt of your letter with the past due light bill, which was handed us by your secretary.

In consideration of the same, you are advised that the Colored Musicians Club of Buffalo, N.Y. Inc., is not desirous of changing their terms recently submitted to you. You will also note that the bill for electric light service, still remains in the name of the Local Union. We are therefore submitting to you our check in part payment of the light bill (\$5.39) for the past month.

We are herewith billing you for rent for the month of February at the rate of \$1.00 per day, as previously stated - total \$29.00

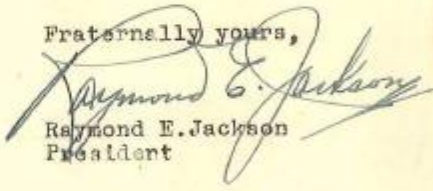
We are further billing you for oil in the amount of \$8.25 which covers our February bill equally divided.

We feel that you as a tenant, have a perfect right to service the space rented by you, as you deem necessary or expedient, hence you will perceive, our decision in the above matter is final.

Kindly make your check payable to the Colored Musicians Club of Buffalo, N.Y. Inc., and see that secretary P.W. Stewart gets same. The amount you owe is \$37.25.

Thank you.

Fraternally yours,


Raymond E. Jackson
President

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COLORED MUSICIANS CLUB

Name of Property

Erie County, New York

County and State

March 17, 1944

Colored Musicians Club of Buffalo N.Y. Inc.
Mr. Percy W. Stewart, Sec'y.
145 Broadway
Buffalo, N.Y.

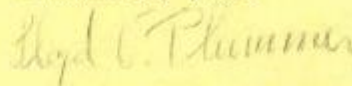
Dear Sir and Brother:

The letter of your President re: terms for rental of the premises has been read to the Board of Directors of Local 533 and they find the terms are not satisfactory. In fact there are other angles of this situation beside the rent which must be settled; and therefore we suggest a meeting of the Board of Local 533 with the Board of the Musicians Club on Sunday March 26th at about 1 or 2 P.M. to try to arrange a settlement mutually satisfactory. Kindly let me know if this ~~same~~ date and meeting is O.K. so that I may notify all the members of the Board to be present.

As you know the floor has been covered with Mastipave and we are billing the Musicians Club, Inc. for \$112.00 the cost of same. Check has been sent to the company by this Local. Also the telephone booth cost \$10. to install and \$1.39 for February; and we are billing the Club for \$11.39 to cover same as it was ordered by your President. This makes a total of \$133.39.

Knowing that current expenses have to be met, the Local is sending herewith a check for \$37.25 under protest as we do not accept the terms of the letter of your president of March 4th last.

Fraternally yours



Secretary Local 533 A.F. of M.

P.S. Enclosed you will find receipt for check sent to cover share of electric bill.

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COLORED MUSICIANS CLUB

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May 22, 1945

Colored Musicians Club, Inc.
Mr. Percy Stewart, Sec'y
145 Broadway
Buffalo N. Y.

Dear Sir and Brothers

At the meeting of the Board of Directors of Local 533 A.F. of M. it was decided that Local 533 would pay 50% of the cost of alterations to the building. This letter is to notify you so that joint meetings of the Boards may be arranged and the repairs may be ordered.

Fraternally yours

[Handwritten Signature]
Secretary Local 533 A.F. of M.

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COLORED MUSICIANS CLUB

Name of Property

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June 28, 1945

Mr. Percy W. Stewart
Sec'y Colored Musicians Club, Inc.
145 Broadway

Dear Sir and Brother:

It is the order of the last meeting of Local 533 A.F. of M., that I write you and ask for a joint meeting of the Boards of the two organizations to take up the matter of the remodeling of the building.

Fraternally yours

Myrtle P. ...
Secretary Local 533 A.F. of M.

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COLORED MUSICIANS CLUB

Name of Property

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June 29, 1945

Mr. Percy W. Stewart
Sec'y Musicians Club
145 Broadway
Buffalo N.Y.

Dear Sir and Brother:

At the meeting of Local 533 on Tues. June 26th, it was brought up that the Club was indebted to the Local for the cost of the floor. Knowledge, (that is official, knowledge) of the debt was disclaimed by your President. I find that on March 17, 1944, I wrote you of the same together with some other matters, according to duplicate letter in my files.

This is to again advise you that Local 533 A.F. of M. holds the Colored Musicians Club, Inc. indebted to them for \$512.00. This sum being moneys paid to the Mastipave Co. for the new floor of the ~~new~~ offices and club room.

Fraternally yours

Wyd V. Phummer

Secretary Local 533 A.F. of M.

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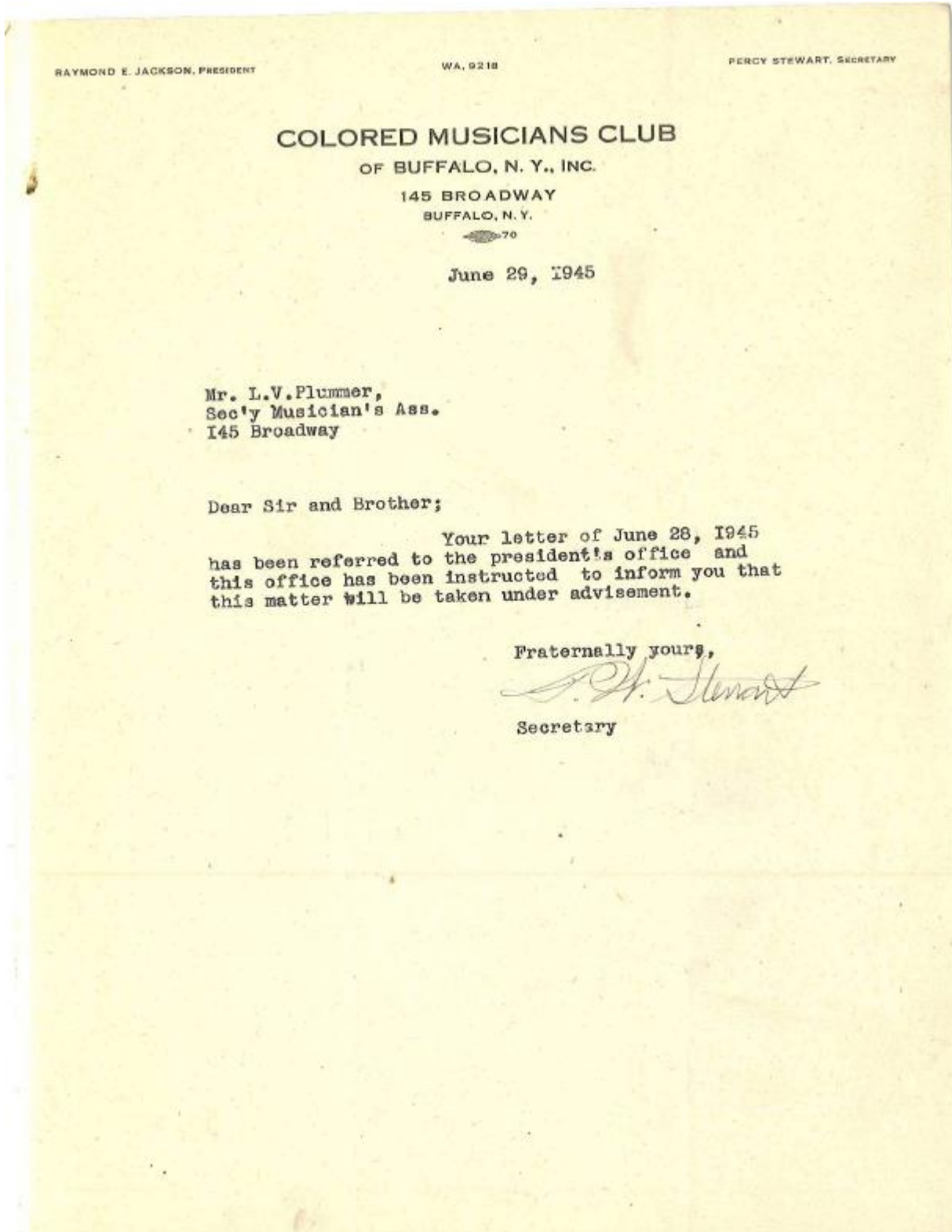
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RAYMOND E. JACKSON, PRESIDENT

WA, 9218

PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB

OF BUFFALO, N. Y., INC.

145 BROADWAY
BUFFALO, N. Y.

70

June 29, 1945

Mr. L.V. Plummer,
Sec'y Musician's Ass.
145 Broadway

Dear Sir and Brother;

Your letter of June 28, 1945
has been referred to the president's office and
this office has been instructed to inform you that
this matter will be taken under advisement.

Fraternally yours,

Secretary

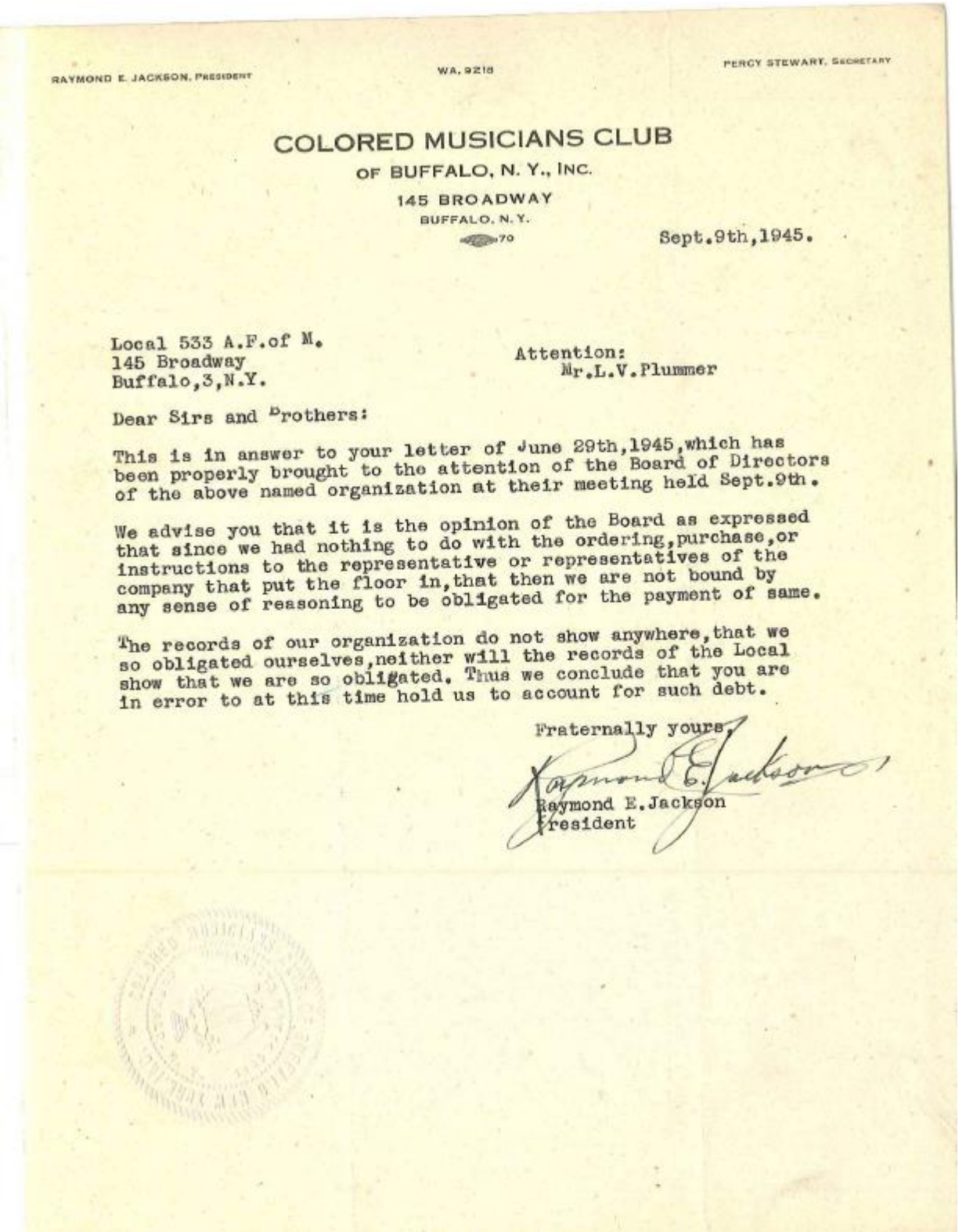
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COLORED MUSICIANS CLUB

Name of Property
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RAYMOND E. JACKSON, PRESIDENT

WA, 9218

PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB

OF BUFFALO, N. Y., INC.

145 BROADWAY
BUFFALO, N. Y.



Sept. 9th, 1945.

Local 533 A.F. of M.
145 Broadway
Buffalo, 3, N.Y.

Attention:
Mr. L.V. Plummer

Dear Sirs and Brothers:

This is in answer to your letter of June 29th, 1945, which has been properly brought to the attention of the Board of Directors of the above named organization at their meeting held Sept. 9th.

We advise you that it is the opinion of the Board as expressed that since we had nothing to do with the ordering, purchase, or instructions to the representative or representatives of the company that put the floor in, that then we are not bound by any sense of reasoning to be obligated for the payment of same.

The records of our organization do not show anywhere, that we so obligated ourselves, neither will the records of the Local show that we are so obligated. Thus we conclude that you are in error to at this time hold us to account for such debt.

Fraternally yours,

Raymond E. Jackson
Raymond E. Jackson
President



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COLORED MUSICIANS CLUB

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RAYMOND E. JACKSON, PRESIDENT

WA, 9210

PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB

OF BUFFALO, N. Y., INC.

145 BROADWAY
BUFFALO, N. Y.




Sept. 10, 1945

L.V. Plummer, Sec. Local 533 A.F.M.
145 Broadway,
Buffalo, N.Y.

Dear Sir;

In reference to your letter of June 28, 1945
requesting a joint meeting of the two boards.
This office has been instructed to inform you that such
meeting will be held Friday the 14th. at 2:00 o'clock.
Kindly inform this office if this date meet the approval
of your members.

Fraternally yours,


Sec.

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COLORED MUSICIANS CLUB

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RAYMOND E. JACKSON, PRESIDENT

WA, 9218

PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB
OF BUFFALO, N. Y., INC.

145 BROADWAY
BUFFALO, N. Y.

Sept. 27th, 1945.

Local 533 A.F. of M.
145 Broadway
Buffalo, 3, New York

Attention:
Mr. Lloyd B. Gist

To the Officers and Members:
Greetings:-

A few days ago, the Musicians Club, the above named organization was asked to cooperate with President Gist, in furnishing such beverages as might be necessary for the comfort and convenience of the Delegates and Officers attending the recent Conference of Musicians for New York State. President Gist ordered from Secretary-Treasurer Percy W. Stewart (who also acts as the club manager) the necessary quota for this state affair.

The price for the beverages that were ordered and used, is \$52.45, which represents the wholesale value of the same.

The Colored Musicians Club of Buffalo New York, Inc., desiring to lend its cooperation and assistance, did what it could to be helpful to the Musicians Union, while their guests were in our midst.

We further desire to show our cooperation, and thus herewith notify you that the above mentioned bill for beverages will be forthwith cancelled against the Musicians Union, and we shall consider this as our contribution to the entertainment of the New York State Conference of Musicians, through our Local Union - Local 533 A.F. of M.

Fraternally yours,

Raymond E. Jackson
Raymond E. Jackson
President

Attest:

Percy W. Stewart
Percy W. Stewart
Secretary



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COLORED MUSICIANS CLUB

Name of Property

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RAYMOND E. JACKSON, PRESIDENT

WA. 9218

PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB

OF BUFFALO, N. Y., INC.

145 BROADWAY

BUFFALO, N. Y.



Jan. 17, 1946

Mr. L.V. Plummer,
Sec. A.F.M.
145 Broadway,
Buffalo, N.Y.

Dear Sir;

At the semi-annual meeting of the Colored Musician's Club Inc. this office was instructed to inform your office that the board of directors of the aforementioned club will meet the association board for a joint session Jan. 17, 1946 at 2 Pm.

Thanking you in advance,

Yours truly,

Sec.

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COLORED MUSICIANS CLUB

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RAYMOND E. JACKSON, PRESIDENT

WA, 9219

PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB

OF BUFFALO, N. Y., INC.

145 BROADWAY

BUFFALO, N. Y.



March 4, 1946

Mr. L.V. Plummer Sec'y
Local 533 A.F.M.
145 Broadway
Buffalo, N.Y.

Dear Sir;

In going over my records I find that the Association is
in arrears for rent for the months of November, December,
January and February.

Kindly give this your consideration and make same payable
to this office.

Percy H. Stewart
Sec'y

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COLORED MUSICIANS CLUB

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Feb. 18th, 1946
132 Hedley Place
Buffalo, 8, New York

To the Board of Directors of Local 533 A.F. of M.
145 Broadway
Buffalo, 3, New York

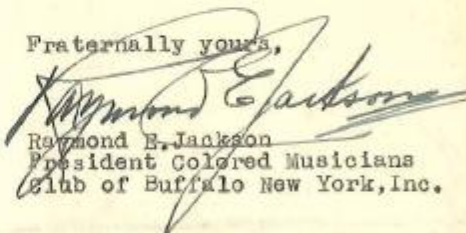
Dear Sirs:

You are advised that thru the secretary of the Local, the Musicians Club, has been notified, that the proposition discussed at recent joint meeting has been turned down, and that you are willing to move down stairs when the Colored Musicians Club of Buffalo New York Inc., places the downstairs in a suitable condition for occupancy.

In view of the fact that the proposition presented, has received no consideration, there seems to be no alternative left to the officers of the Colored Musicians Club of Buffalo New York, Inc., but to proceed without the assistance, knowledge, counsel and advice of Local 533 A.F. of M.

May we thank you for the courtesy of a conference, and we feel deeply sorry that such matters as were discussed could not have reached final fruition.

Fraternally yours,


Raymond E. Jackson
President Colored Musicians
Club of Buffalo New York, Inc.

REJ/sp

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COLORED MUSICIANS CLUB

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RAYMOND E. JACKSON, PRESIDENT WA. 9218 PERCY STEWART, SECRETARY

COLORED MUSICIANS CLUB
OF BUFFALO, N. Y., INC.
145 BROADWAY
BUFFALO, N. Y.

Mar. 4th, 1946.

To the Board of Directors of the Musicians Ass'n-Local 533 A.P. of M.
Gentlemen:

The above named organization desire to go on record as having given due and sufficient opportunity to Local 533 A.P. of M., and it's officers to plan for the remodeling of our building, hence this letter.

At the Annual Meeting of the Colored Musicians Club of Buffalo New York Inc., President Jackson reported to the general membership, that the building had been paid out and we were free of mortgage debt. Also a report of the finances of the Club was made by Secretary Stewart for the year.

Plans were laid before the membership as to how the building could be implemented, and that the Local Union should take under advisement moving in the downstairs, where more spacious offices could be had, and where also the general membership could have greater access to perform their various musical functions and ambitions. The membership as a whole felt that by such a procedure, it would be of mutual benefit to all concerned.

In the month of June also the Club received a letter from the Local to the effect that a joint meeting should be had in order to discuss matters. The matters were talked over orally between the officers of both the Club and the Local from time to time, but no definite plans were entered into.

Again, in September the matter came up and it was decided that something should be done about a heating plant first, then take up the matter of remodeling etc. A joint meeting of both Boards was called, and late in September we got together and discussed the heating plant. The results of this meeting was that the Local Union would immediately see some good heating engineer and get bids for a central heating plant that would heat the entire building.

Up to this date, the Colored Musicians Club of Buffalo New York, Inc., have never received an account of what was done in this matter or what bids were submitted. There has been much talk - but nothing has been given us in writing that would show what bids have been received, and from whom?

At the joint meeting referred to here, President Jackson placed before the group what the Club Board had discussed in their meeting as to plans for the remodeling, and went at length by diagram and otherwise to explain what could be done with the downstairs, and how it could be fixed up for the Local office use. He further stated what the Club desired to do about putting in a new bar and other fixtures, and that we planned to put celotex on all the walls, also to lower the ceiling, and put in new furniture. He further explained that it was the consensus of opinion of the Club Board that the entire building should be remodeled and that each organization should share expense of same equally. He cited that a contractor had been

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Appendix 13.

Street addresses (contemplated and actual) of AFM Local 533 and the Colored Musicians Club,
Buffalo, New York, 1917-1969

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Street addresses (contemplated and actual) of AFM Local 533 and the Colored Musicians Club,
Buffalo, New York, 1917-1969

Address	Time period	Notes
7 William	February 21, 1917 - June 1920	Office at home of Local 533 Treasurer.
447 Michigan (Eureka Club)		Group meetings of Local 533 and the Colored Musicians Club.
96 Clinton	June 1920 - ~ May 24, 1924	Second floor lease and occasional rental of fourth floor.
Broadway + Ash	1924	Considered but rejected (actual address unknown).
20 Potter	~ May 25, 1924 - October 23, 1930	Raymond Jackson's home address for the union's office.
585 Michigan (YMCA)		Occasional group meeting site.
106 Pine	September 15, 1929	Considered but rejected.
168 Clinton	October 24, 1930 - November 18, 1934	Prince Hall Masonic Association (a/k/a Masonic Lodge)
119 William	July 1934	Considered but rejected.
145 Broadway	December 1, 1934 - February 1, 1944	Leased from Harry Goodman (Appendix 16).
	February 2, 1944	CMC purchases building outright with some funds from Local 533.
	April 19, 1945 - December 31, 1968	Local 533 leases the first floor and basement from the CMC. ²⁴
	January 1, 1969 - present	Local 533 merges with Local 43 to form Local 92. CMC continues operation as the owner/sole occupant of building.

²⁴ McRae, "Musicians Association Local 533," 93.

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Appendix 14.

Certificate of affiliation with the American Federation of Musicians, Local 533,
Buffalo, New York, February 3, 1917

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Appendix 15.

Member names, period of membership and instruments played, AFM Local 533,
Buffalo, New York, 1918-1965

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Member names, period of membership and instruments played, AFM Local 533,
Buffalo, New York, 1918-1965

Name	Membership years	Instrument(s)
Adams, Eugene C. Heads	1934-1954	Tenor, Clarinet
Alexander, Charles W.	1937-1951	Piano, Tenor, Clarinet
Allen, Moses	1934-1946	Sousaphone, Bass
Allen, Thomas R.	1951-1954	Tenor, Clarinet
Anderson, Arthur	1960-1965	Saxophones, Clarinet, Flute, Piccolo
Anderson, Charles	1941-1965	Saxophones, Clarinet
Anderson, James E.	1935-1965	Sousaphone, Bass, Piano, Tuba, Marimba, Vibraphone, Bells
Armstrong, Lillian Hardin	1936-1942	Piano
Armstrong, Mildred	1927-1937	Piano
Arter, Wendell	1938	Sousaphone, Bass
Askew, Ivan N.	1959	Tenor, Clarinet
Atkinson, Charles P.	1965	Saxophones
Atkinson, Clarence P.	1929-1930	Guitar
Atkinson, James W.	1927-1936	Flute, Piccolo, Tenor, Clarinet
Atkinson, Walter R.	1941-1962	Sousaphone, Bass, Tuba
Austin, LeRoy	1956-1957	Tenor, Clarinet
Avery, Thornton	1927-1932	Violin, Tenor, Clarinet
Azmon, Frank	1918	Piano, Drums
Bailey, Charles A.	1965	Drums, Organ, Piano, Trombone
Bailey, William	1927-1949	Drums
Baker, Harold	1954, 1960	Trumpet
Baker, Myron	1927	Drums
Banks, Edward George	1935-1940	Violin, Guitar, Tenor, Clarinet
Barbee, Burton J.	1942-1952	Tenor, Clarinet
Barr, Clarence	1953-1960	Drums
Barton, Daniel	1949-1950	Trumpet
Bateman, Calvin	1927-1929	Tenor, Guitar, Banjo
Bateman, Charles	1938-1946	Piano
Baugh, John W.	1947-1965	Saxophones, Clarinet
Beard, James A.	1940-1957	Trumpet
Beckley, Albert Slivers	1928-1936	
Becton, Clarence J.	1956-1965	Drums
Bedell, Joseph E.	1928-1945	Drums

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Name	Membership years	Instrument(s)
Belk, Willie Earl	1962	Drums
Bell, James	1923	Cornet
Bennett, Dolores Ann	1956-1960	Piano
Bennett, E. Robert, Jr.	1935-1937	Violin, Guitar
Bennett, Edward	1957	
Bennett, Frank Baker	1923-1927, 1954-1965	Piano, Trombone, Marimba, Bass
Benton, Louis W.	1929-1932	Guitar, Banjo
Betts, Wilson	1927-1938	Clarinet, Tenor
Black, Edward P.	1934-1946	Guitar, Banjo
Blinco, Joseph	1927-1928	Mandolin, Guitar, Banjo
Bloomer, Charles	1932	Drums
Bobb, J. M., Dr.	1940-1943	
Bobo, Ray	1959-1962	Saxophones, Clarinet
Bonner, James Flash	1962	Piano
Bonner, Walter L.	1962	Saxophones, Clarinet
Bowles, Russell	1931-1950	Trombone
Boykin, Preston	1923	Alto
Branch, Charles	1923-1927	Tenor
Bray, Gilfort Lefty	1952-1954	Drums
Brazil, Joseph	1962-1965	Saxophones, Clarinet
Brewer, Melvin	1962-1965	Drums
Broadway, Oscar	1951-1956	Guitar
Brock, Theodore	1927-1929	Trumpet, Cornet
Brown, Daniel F.	1927-1946	Tenor, Clarinet, Clarinet
Brown, Donald	1960	Saxophones, Clarinet
Brown, Edward	1950-1957	
Brown, George	1923-1950	Piano, Drums
Brown, Jackie	1947-1965	Piano, Organ
Brown, Jimmie	1956-1962	Drums
Brown, Lonnie	1936-1945	Drums
Brown, Theodore	1956-1957	Drums
Brown, Winston	1934-1938	Violin
Brownley, Richard J.P.	1927-1940	Piano
Brownley, Richard P., Jr.	1946-1947	Tenor
Brunson, Frank	1956-1957	Piano
Bryan, Leon	1929	Piano, Tenor
Burgan, Lawrence H.	1945-1965	Bass, Tuba
Burns, Spud	1931-1932	

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COLORED MUSICIANS CLUB

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Name	Membership years	Instrument(s)
Burns, William	1927-1929	Tenor, Trombone
Burrell, Robert	1942-1957	
Burris, John K.	1941-1948	Trumpet
Burroughs, Arthur	1928-1932	Trombone
Buster, Rufus	1927-1930	Tenor
Butler, Paul	1935-1943	Trombone
Bynum, Eugene	1934-1965	Drums
Camp, William	1936	Sousaphone, Bass
Cardwell, Harold S.	1965	Drums
Carr, Firley C.	1927-1930	Drums
Carson, Eddie	1946-1962	Piano
Carter, Jozell St. Amare	1962-1965	Drums
Carter, William J.	1934-1942	Trumpet
Caruthers, Earl	1934-1950	Tenor, Clarinet
Cash, James Francis	1960-1965	Trumpet, Flute, Saxophones
Cavett, Clara O., Mrs.	1923-1941	Piano, Organ
Cawthorne, U.S.	1923	Baritone
Chambers, John	1927	Flute, Piccolo, Tuba
Chandler, Len	1938-1948	Tenor, Clarinet
Chapman, Edwin	1927-1952	Trombone, Sousaphone, Bass, Tuba
Chapman, Gerald	1941-1965	Drums
Chatman, Monroe	1956-1959	Bass
Cheatham, James R.	1947-1962	Trombone
Cheatham, Jean Evane	1960-1965	Piano
Childers, Durward	1960-1962	Drums
Clark, James A.	1962-1965	Guitar, Bass, Bass-Electric
Clark, James E.	1934-1965	Trumpet
Clark, James W.	1941-1965	Drums, Bells, Vibraphone
Clark, Lawrence	1932, 1943-	Piano
Clark, Oscar	1927-1928	Trumpet, Cornet
Clarke, Flora Mae, Mrs.	1935-1949	Piano
Clarke, George	1934-1956	Tenor, Clarinet
Clarke, James E.	1941-1943	Trumpet
Clarke, James W.	1931-1941	Drums, Bells, Xylophone, Vibraphone
Clarke, Oscar	1930	Trumpet
Clarkson, William	1957	Drums
Clay, Henry	1935-1948	Trumpet
Cleague, Richard	1943-1957	Tenor, Clarinet
Clipper, Jesse	1918	Drums

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Name	Membership years	Instrument(s)
Clore, Joseph L.	1947-1959	Tenor, Clarinet
Cobbs, Roy Lee	1959-1962	Piano, Organ
Constance, Fred	1918-1931	Piano
Constance, Henry	1923	Piano
Cook, Chester	1929-1943	Drums
Cook, Curtis	1934-1938	Trumpet
Cook, Edward	1935-1936	Tenor, Clarinet
Copeland, Calvin	1953-1965	Drums
Copeland, Kenneth Ray	1951-1957	Drums
Correll, William Bozo	1942-1943	Drums
Craig, Paul	1927-1931	Piano
Crawford, James W.	1934-1946	Drums, Bells, Xylophone, Vibraphone
Crawford, Terry	1928-1965	Tenor, Clarinet
Crawford, Thomas	1930-1935	Banjo
Crump, Robert L.	1947-1965	Saxophones, Clarinet
Crump, Thomas	1943-1947	Tenor, Clarinet
Crump, William J.	1942-1965	Saxophones, Clarinet, Flute, Piccolo
Curl, Langston W.	1938	Trumpet
Davidson, Herman	1931-1932	Piano
Davis, Curtis	1956-1960	Piano, Guitar
Davis, Jeremiah A.	1930-1931	Banjo
Davis, John B.	1930-1931	Piano
Davis, Lee	1931-1938	Guitar, Banjo
Davis, Leslie R.	1954-1965	Piano
Davis, Milton	1923	Alto
Davis, Wilbur W.	1945-1965	Drums
Davis, William	1940-1943	Guitar
Day, Hartley A.	1937-1965	Drums
Dean, William Wallick	1943-1946	Sousaphone, Bass
DeFrank, M.E.	1928-1929	
Derrick, Frank	1943-1948	Tenor, Clarinet
Diemer, Herbert	1927-1941	Tenor, Clarinet, Drums
Diemer, Hurley	1942-1943	Drums
Diemer, William	1927-1929	Drums, Tenor
Dixon, Clarence Thomas	1951-1953	Piano, Drums
Dorsey, William J.	1928	Drums
Dorsey, Willie J.	1962-1965	Baritone, Piano, Trombone, Bass
Dotson, John	1918-1931	Mandolin, Guitar, Banjo, Banjorine, Drums
Dugan, Harold	1953-1956	Piano

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Name	Membership years	Instrument(s)
Dunlop, Boyd Lee	1947-1954	Piano
Dunlop, Frankie	1946-1960	Drums
Dunn, Hansiell H.	1948-1959	Tenor, Clarinet
Dunston, Bernard	1959-1962	Drums
Dusteye, Hobart E.	1934	Drums
Earl, Everett L.	1938	Piano
Eaton, Richard	1923	Clarionet
Edward, Taylor	1945	Piano
Eichelberger, Eugene O.	1936-1965	Saxophones, Clarinet
Einach, Victor	1950-1965	Viola, Violin
Elbert, Donnie	1957-1960	Guitar
Eldridge, Jean	1938-1940	Piano
Elliott, David	1957-1960	Drums
Elliott, Henry	1918-1923	Banjorine
Elliott, William D.	1962-1965	Drums
Estes, Harold	1935	Tenor, Clarinet
Evans, Jean	1959	Piano
Evans, Jerry A.	1960-1962	Bass
Evans, William L.	1940-1948	
Fagan, Wesley L.	1935-1950	Tenor, Clarinet, Flute, Piccolo
Falls, John	1929	Sousaphone, Bass
Favor, Hugh M.	1956-1957	Tenor, Clarinet
Fay, Dorothy M. Dottie	1962-1965	Organ
Field, T.	1929	Drums
Fields, Howard Bunny	1938-1945	Sousaphone, Bass
Fischer, Herman, Jr.	1965	Saxophones
Forbes, William	1928-1929	Tenor, Clarinet
Ford, Clarence	1927-1936	Clarinet, Clarinet, Tenor
Ford, John	1928-1935	Mandolin, Banjo
Fort, William	1956	Tenor, Clarinet
France, Sylvester	1927-1932	Trumpet, Cornet
Franklin, Julius	1918	Cello
Fraser, Earl	1940-1943	Piano
Frazier, Calvin	1948-1951	Piano
Fugitt, Donald Thomas	1956-1960	Piano
Gais, Don	1947-1948, 1962	Piano
Gardner, C. Chavous	1927-1934	Banjo, Guitar
Garrison, Cleophus Sax	1938-1946	Tenor, Clarinet

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George, Karl	1937	Trumpet
Gerald, Henry	1956	Tenor, Clarinet
Gibson, Alfred M.	1932-1940	Tenor
Gibson, Johnnie L.	1932-1965	Piano
Gill, Marvin Mel	1936-1946	Tenor, Clarinet
Gill, Robert	1941-1943	Tenor, Clarinet
Gilliam, Francis B.	1947-1957	Piano
Gilliam, James	1918-1930	Trumpet, Cornet
Gist, Elaine E., Mrs.	1934-1965	Piano
Gist, Lloyd B.	1930-1951	Sousaphone, Bass, Tuba
Goines, Flora Miss	1934	Piano
Goines, Oliver	1931-1932	Tenor
Goodson, Leroy	1927	Banjo
Gray, Perry A.	1934-1965	Piano, Alto, Trumpet
Green, Emanuel G.	1954-1957	Drums
Green, Herman	1959	Saxophones, Clarinet, Bass, Drums
Green, Norman	1929-1934	Trombone
Green, Raymond	1931-1932	Drums, Bells, Xylophone, Vibraphone
Green, William J.	1918-1923	Trombone
Greene, Dorothy	1954-1959	Drums
Greene, Irving J. Bo Peep	1943-1965	Sousaphone, Bass, Tuba
Greene, James C., Jr.	1943-1965	Piano
Greene, Kenneth	1950-1965	Drums
Greene, Norman	1932	Trombone
Gregory, Minon	1923	Trombone
Grey, William J.	1934-1962	Guitar, Banjo
Griffin, Maylon	1923	Violin, Banjo
Griffin, Tathorne	1943-1950	Tenor, Clarinet
Gudgel, Vernis	1928-1931	Piano
Hackney, James Edward	1952-1965	Piano, Organ, Trumpet
Hackney, Lewis	1952-1965	Saxophones, Clarinet, Flute, Piccolo, Bass, Tuba
Haggins, Duke	1942-1943	Drums
Hall, Harrison R.	1934-1953	Sousaphone, Bass, Tuba
Hall, Olivia Bobbi	1954-1965	Drums, Drums-Cocktail
Hall, Wilson W. Eligah	1956	Piano
Hammonds, David	1960-1965	Drums
Harden, Norman	1957-1965	Saxophones, Clarinet, Guitar
Harding, LaVere	1937-1938	Piano

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Hardy, Louis P.	1962-1965	Saxophones, Clarinet
Hare, William	1927-1932	Drums
Hargrave, John L.	1947-1965	Trumpet
Hargrave, Louis	1935-1943	Drums
Harlon, Matthew	1930-1932	Trumpet
Harris, Henry	1918	Banjo
Harris, John A.	1927-1965	Clarinet, Clarinet, Saxophones, Violin
Harris, John, Jr.	1928	Tenor, Violin
Harris, John, Mrs.	1918	Piano
Harris, Matthew	1938-1959	Tenor, Clarinet, Flute, Piccolo
Harris, Pernell	1957	Bass
Harrison, James	1928-1932	Piano
Hawkins, James	1959	Drums
Hawkins, Raymond	1956-1959	Tenor, Clarinet
Haywood, Parker	1927-1931	Banjo
Hearon, Armsted	1934-1940	Trombone
Henderson, Abraham Abram	1943-1945	Piano
Henderson, John L.	1931-1936	Tenor, Clarinet
Henderson, Percy	1928-1938	Piano
Henry, Charles E.	1930-1938	Drums
Hicks, William	1928-1932	Trumpet
Higginbotham, J.C.	1929	Trombone
Hilliard, Lee	1936-1950	Trumpet, Tenor, Clarinet
Holland, Carl	1956-1959	Tenor, Clarinet
Holland, Herbert L. Peanuts	1928-1941	Trumpet
Holmes, Albert E.	1932	Piano
Holmes, William S.	1945-1948	Bass
Holt, George	1942-1965	Trumpet
Hopkins, Luther	1942-1943	Drums
Horner, William H., Rev.	1950-1951	
Houston, Edward	1929-1931	Banjo
Howard, Arthur	1928-1929	Trombone
Howard, Clarence	1918	Cello
Howard, Franklin	1923	Cornet
Howard, Sanford	1923	Trombone
Howard, William	1931-1932	Drums
Hummons, Mary	1945-1954	Piano
Hurt, Edgar L.	1937-1956	Tenor, Clarinet
Inge, Edward F.	1945-1965	Saxophones, Clarinet

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Ingram, Hallie M., Miss	1940-1956	Piano
Jackson, Ben	1941-1943	Tenor, Clarinet
Jackson, Clarence	1934	Tenor, Clarinet
Jackson, Collins Jr., Collie Ramsey	1948-1959	Piano
Jackson, Edward	1928-1929	Violin, Guitar, Banjo
Jackson, Fred	1927-1936	Clarinet, Tenor
Jackson, Guy	1928-1954	Tenor, Clarinet
Jackson, James	1918	Violin
Jackson, Leslie	1928-1929	Clarinet, Tenor
Jackson, Norman	1962-1965	Piano
Jackson, Raymond E., Dr.	1918-1965	Violin, Saxophones, Cornet, Drums, Clarinet, Trumpet
Jackson, Wallace	1927-1931	Drums
Jackson, William H. Stonewall	1918-1936	Drums, Guitar
Jacobs, Alvester	1962	Guitar
James, Lawrence	1927-1932	Piano
Jasper, Theodore	1937-1965	Piano
Jasper, William	1959	Drums
Jenkins, Alvin	1934-1938	
Jenkins, Herbert	1928-1965	Alto, Trumpet, Mellophone
Jenkins, William P.	1934-1950	Tenor, Clarinet
Jeter, William	1928-1929	Tenor, Clarinet
Johnson, Aaron	1927-1932	Guitar, Banjo
Johnson, Alexander	1947-1953	Drums
Johnson, Ballard	1927-1965	Piano, Organ
Johnson, Cecil	1928-1965	Tenor, Clarinet, Sousaphone, Bass, Violin
Johnson, Christopher	1934-1951	Tenor, Clarinet
Johnson, Curtis	1956	Drums
Johnson, Earl C.	1937-1965	Guitar
Johnson, Harmon	1945	Tenor
Johnson, Leon	1934-1965	Saxophones, Clarinet, Flute, Piccolo
Johnson, Louis W.	1948-1952	Piano
Johnson, Pete	1954-1965	Piano
Johnson, Robert	1948-1957	Tenor, Clarinet
Johnson, S.C., Dr.	1950-1951	
Johnson, Vernon Bud	1927-1932	Tenor
Jones, Barbara Wells	1943-1950	Piano
Jones, C.E.	1927	Piano

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Jones, Carrol	1930-1932	Trombone
Jones, Charles E.	1928-1937	Piano
Jones, Charles	1923-1929	Drums
Jones, Curtis	1948-1965	Drums
Jones, Elliott	1931-1946	Trumpet
Jones, Geneva I., Miss	1932-1950	Piano
Jones, Norman Doc	1954-1962	Bass, Tuba
Jones, Philip	1959-1965	Guitar
Jones, Richard	1934-1936	Trumpet
Jones, Wardner H.	1938-1957	
Jones, Zelma, Mrs.	1927-1930	Piano
Kelly, William A.	1918-1965	Saxophones, Clarionet, Piano, Clarinet
King, William Pancho	1935-1959	Piano, Guitar, Sousaphone, Bass
LaDow, Audrie	1965	Drums-Cocktail
LaGrange, Cecil	1953-1962	Drums, Bass
LaGrange, James	1949-1957	Bass
LaMar, T.H.	1927	Clarionet, Tenor, Clarinet
Landers, Edward J.	1942-1943	Drums
Lane, Melvyn	1959-1962	Bass
Langhorne, Horace	1934-1938	Tenor, Clarinet
Laws, Silas	1918-1951	Cello, Tenor, Banjorine, Piano, Banjo, Guitar, Mandolin
Laws, William	1941-1965	Drums
Lawson, George	1923	Drums
Lee, Charles W.	1936-1965	Drums, Bells, Xylophone, Vibraphone
Lee, Clarence Pete, Jr.	1959-1965	Saxophones, Clarinet, Vibraphone
Legge, James R.	1947-1965	Bass, Tuba
Legge, Wade A., Sr.	1947-1960	Piano
Levisy, Harry	1929-1965	Guitar, Banjo
Lewis, Henry H., Dr.	1934-1948	
Lewis, Henry	1918	Piano
Lewis, Kid	1923	Alto
Lewis, Mack C.	1927-1965	Saxophones, Clarinet
Lilly, Wilbert	1956-1965	Saxophones, Clarinet
Lindsey, Thomas	1940-1941	Trumpet
Littlejohn, Earl William	1941-1965	Sousaphone, Bass, Tuba
Livingston, Ulysses	1937-1942	Guitar
Lloyd, Arthur	1923	Drums
Locke, Richard	1923	Drums

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Long, Billy	1927-1929	Banjo
Lott, Clarence	1962	Trumpet
Lovett, Josef	1918, 1923	Drums
Lucas, L.T.	1927-1954	Piano, Organ
Lunceford, Jimmie	1934-1947	Flute, Piccolo, Tenor, Clarinet
Mack, Lewis	1942	Tenor, Clarinet
Mackey, Lee	1943-1945	Drums
Madison, Joe	1965	Organ
Madison, Leroy	1927	Tenor
Malone, Herman Mack	1947	Tenor, Bass
Manuel, James E.	1959-1965	Piano
Marshall, John	1927-1928	Piano
Martin, Clarence W.	1928-1943	Tenor, Clarinet
Martin, James H.	1954, 1960-1962	Bass, Tuba
Martin, John W.	1954, 1960-1962	Saxophones, Clarinet
Martin, Kelly	1937-1938	Drums, Bells, Vibraphone
Mason, E.L.	1931	Violin, Tenor
Mason, Leroy	1947-1953	Tenor, Clarinet
Mays, Arthur	1934	Guitar, Banjo
Mays, Edward	1950-1965	
McAden, Edmund D.	1928-1946	
McCarroll, Louise	1936	Piano
McClain, Ronald	1960	Drums
McClellan, Don	1952-1962	
McConnell, John, Jr.	1935-1942	Trombone
McGuire, Myron S., Dr.	1934-1951	
McKlaine, Edward Skeets	1940-1943	Guitar
McMichael, Trueman	1928	Tuba
McPherson, Eli	1937	Tenor, Clarinet
McRae, Floyd	1930-1965	Trombone, Tenor, Clarinet
McRae, William	1930-1954	Piano, Organ, Trombone
McTyeire, Curtys	1950-1957	Bass, Tuba
Meek, Frank	1934	Tenor, Clarinet
Merritt, Kenneth	1929-1930	Tenor
Mikell, Otto R.	1932	Trombone
Millar, Gerard S.	1928-1938	
Miller, Charlton	1918	Cornet
Miller, Chauncey	1918, 1923-1927	Bass, Tenor, Tuba
Miller, Gene	1928	Tenor

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Miller, Joe	1931	Sousaphone, Bass
Milligan, Thomas Skeets	1948-1965	Drums
Minor, James E.	1935	Drums
Mitchell, Clarence	1927-1928	Tenor
Montgomery, Harold	1947-1948	Piano
Moody, Howard	1928-1929	Trumpet
Morgan, James E.	1962	Guitar
Morrishow, James	1957-1962	Saxophones, Clarinet
Morton, Burnice	1931-1935	Trumpet
Mosby, William H.	1956-1965	Trumpet
Moxley, Joseph P.	1932	Trombone
Murray, J.C.	1927-1928	Trumpet, Cornet
Nash, J. Edward, Rev. Dr.	1938-1957	
Nash, James	1930-1935	Drums
Nash, Jesse E., Jr.	1947-1954	Tenor, Clarinet
Neal, John	1918	Bass
Neal, Marque C.	1928-1931	Drums
Newby, J. Albert	1934-1935	Drums
Nichols, Marlowe	1938	Piano
Nichols, P.A.	1923	Trombone
Noles, Douglas	1960	Saxophones, Clarinet
Norman, LaMar	1946-1953	Trombone
Norris, Albert	1928-1950	Violin, Guitar, Banjo
Norris, Harold	1930	Banjo
Norton, Henry	1957	Bass
Oliver, Clara, Miss	1918	Piano, Banjorine
Oliver, Warner J.	1940-1965	Trumpet, Bass
O'Neal, Ernest	1934-1935	Tenor, Clarinet
Oveltrees, John W.	1930-1935	Trombone
Parker, Neal A.	1948-1965	Piano
Parris, Clifford D.	1918-1946	Violin, Guitar, Banjo
Pasco, Hetty	1957-1965	Drums
Patterson, Braxton	1942-1965	Saxophones, Clarinet
Patterson, Dewey	1927-1947	Drums
Patterson, Marvin	1962-1965	Saxophones, Clarinet
Perkins, George	1929-1936	Banjo, Drums, Guitar
Perkins, James E.	1930-1943	Flute, Piccolo, Drums
Perkins, Richard	1960	Drums
Perry, Oliver	1938-1942	Tenor, Clarinet

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Peterson, King	1956-1957	
Phillips, Harry O.	1918-1928	Violin, Banjo
Pleasant, James	1948-1965	Bass, Tuba
Plummer, Lloyd V.	1923-1965	Flute, Piccolo
Plummer, Paul C.	1923-1927	Tenor
Pollard, Henry F.	1941-1943	Tenor, Clarinet
Pope, Earl	1923	Drums
Porter, Alvin	1923	Trombone
Powers, Sam	1918	Trombone
Price, Allen	1927-1929	Guitar, Banjo
Price, Charles Quincy, C.Q.	1945-1965	Saxophones, Clarinet
Prillerman, Henry L.	1947-1962	Piano
Primus, Eugene	1928-1932	Drums
Pulley, Wendell H.	1927	Trumpet, Cornet
Randolph, Marian	1929	Piano
Raven, K.C.	1934-1936	Trumpet
Ray, Roderick	1927-1945	Drums
Ray, William	1943-1949	Drums, Bells, Vibraphone
Rector, Carey Morgan	1927-1965	Trumpet, Cornet
Reedy, Charles	1960-1962	Saxophones, Clarinet
Reimer, Ruth M.	1965	Organ, Piano
Reynolds, Gertrude	1929	Tenor
Rhoades, Claude	1927-1935	Banjo, Banjorine, Mandolin, Guitar
Richards, David J.	1932	Trumpet
Richards, Priscilla, Miss	1952-1957	Piano
Richardson, Vera A., Mrs.	1923-1937	Piano, Organ
Riding, Albert Eggy	1940-1965	Piano, Trombone
Riding, Duke	1940-1954	Piano, Trumpet
Rivera, David	1934-1946	Piano
Roane, Kenneth A.	1936-1938	Piano, Trumpet, Clarinet, Tenor
Robbins, Amedee	1918-1923	Piano, Drums
Roberts, Gilbert	1923-1927	Banjo
Roberts, Henry A.	1932-1965	Trumpet, Alto, Piano, Organ, Piano
Roberts, Lawrence	1948	Piano
Roberts, R. Gilbert	1928-1929	Banjo
Robinson, Cornell, Jr.	1956	Drums
Robinson, Fred	1927-1929	Trombone
Robinson, J. Milton	1935-1941	Trombone
Robinson, Lanora, Mrs.	1950-1957	

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Robinson, Lawrence	1956-1957	Tenor, Clarinet
Robinson, Milton	1943	Trombone
Robinson, Oliver C.	1945	Trombone
Rollins, William	1934-1945	Tenor, Clarinet
Roots, Gordon	1929-1942	Trumpet
Ross, Albert	1927-1937	Trombone
Ross, Flossie	1930	Piano
Rutledge, Leroy	1931-1932	Trumpet
Sank, Carlos	1923	Piano
Sawyer, Mack	1929-1931	Piano
Schuyler, Fred	1918, 1923-	Banjarine, Guitar
Schuyler, Irving	1954-1957	Drums
Scott, Charles R.	1947-1962	Piano, Trumpet, Bass
Scott, George W.	1932-1935	Tenor, Clarinet
Scott, John	1957-1960	Saxophones, Clarinet
Scott, Joseph L.	1934-1959	Piano
Scott, Lloyd T.	1937-1954	Piano
Scruggs, I.L., Dr.	1938	
Sears, Albert	1928-1932	Tenor
Sears, Marion	1927-1929	Tenor
Seels, Robert	1930-1934	Banjo
Service, Cleon	1938	Piano
Sharpe, Henry	1923, 1929-	Baritone, Tenor
Shaw, Lloyd	1928-1929	Drums
Shepherd, Earl	1942-1954	Trumpet
Shepherd, Elvin	1942-1965	Trumpet, Saxophones, Clarinet
Sherman, James	1930-1941	Piano
Sherrill, Van T.	1932-1936	Tenor, Clarinet
Shorter, Andrew C.	1927-1929	Tenor, Clarinet
Shorter, William	1929	Clarinet, Tenor
Silmon, Fred	1954-1965	Trumpet
Silver, Charles	1965	Drums-Cocktail
Simmons, Booker T.	1934	Sousaphone, Bass
Simmons, Lee Parker	1943-1947	Piano
Simms, Arthur W.	1938-1965	Piano, Violin
Sims, McKinley	1929-1932	Piano, Guitar, Banjo
Skinner, Lorenzo	1947-1948	Trumpet
Slocum, Edward L.	1928	Trombone, Tuba
Small, Ebenezer	1942-1943	

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Smith, Dave	1927-1936	Tuba, Sousaphone, Bass
Smith, Faber	1943-1948	Tenor, Clarinet
Smith, J. Elwood	1932-1934	
Smith, James	1929	Banjo
Smith, L. Raymond	1928-1948	Piano, Trombone
Smith, Leroy Stuff	1932-1943	Violin, Guitar, Banjo
Smith, Richard E.	1934-1965	Drums
Smith, Thomas A., Tommie Allen	1945-1952	Tenor, Clarinet
Smith, William McLaren, Willie	1934-1957	Tenor, Clarinet
Smitherman, Andrew	1932-1935	Trumpet
Sparks, Daniel W.	1929-1965	Saxophones, Clarinet
Speed, Isaac	1947-1959	Drums
Spencer, O'Neil	1929-1932	Drums
St. Clair, Newton	1923	Baritone
Staniel, George	1962	Piano, Guitar
Standfield, Charles	1928-1929	Banjo
Staves, William	1918, 1923-	Piano
Stephenson, Cecil L.	1932-1965	Guitar, Sousaphone, Bass, Banjo, Tuba
Stevenson, Henry T.	1934-1938	Trumpet
Stewart, Joseph W.	1927-1929	Piano
Stewart, Luke	1930-1965	Piano, Guitar, Banjo, Sousaphone, Bass, Tuba
Stewart, M.S., Professor	1934-1946	
Stewart, Percy W.	1927-1965	Trumpet, Cornet, Alto
Stewart, William, Jr.	1957	Piano
Stirrup, Alphonse	1945-1954	Drums
Stoner, Charles	1930-1938	Violin, Tenor, Clarinet
Stoval, Donald	1937-1940	Tenor, Clarinet
Strother, Kenneth	1943-1965	Piano
Stubbs, Milton	1929-1954	Tenor, Clarinet
Sturgis, Rodney	1943	Piano
Suggs, Edward Pete	1936-1965	Drums, Bells, Xylophone, Vibraphone
Suitt, E. Vincent	1950-1965	
Sullivan, Geraldine Lupe	1959-1965	Drums, Drums-Cocktail
Summers, Oscar	1928-1948	Drums
Sutton, Myron	1927-1932	Tenor
Sutton, Otis A.	1948-1960	Saxophones, Clarinet
Swayne, Charles D.	1918-1927	Violin, Tenor
Tate, Harry W.	1927-1929	Trumpet, Cornet

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Tate, Monte	1918, 1923	Cornet
Taylor, Edward M.	1940-1965	Piano
Taylor, Elmer	1923	Trombone
Taylor, Robert T., Leggy	1934-1943	Drums, Bells, Xylophone, Vibraphone
Temple, Walter	1928	Trumpet
Terry, J. Frank	1946-1960	Trombone
Thomas, Carl LaRue	1962-1965	Piano
Thomas, Joe	1931-1953	Tenor, Clarinet
Thompson, C.H.	1923-1928	Alto
Thompson, Carl Mike	1943-1957	Trumpet
Thompson, Charles	1943-1945	Piano
Thompson, Coleman H.	1929-1959	Tenor, Clarinet, Alto
Thompson, Earl	1927	Trumpet, Cornet
Thompson, Jack	1927-1954	Drums
Thompson, Richard	1931-1932	Tenor, Clarinet
Thompson, Samuel	1959-1962	Saxophones, Clarinet
Thompson, Willard	1937-1943	Trumpet
Thornton, Norman	1928-1929	Tenor
Tilford, William	1927-1935	Trombone
Tiller, Jesse	1960-1965	Piano, Organ, Guitar
Tiller, Seymour	1959	Piano, Organ
Tobin, Aubrey T., Jr.	1954-1959	Bass, Tuba
Todd, Seymour	1927-1965	Piano, Tenor, Sousaphone, Bass, Bells, Xylophone, Vibraphone, Tuba, Marimba, Bass
Toepfer, Conrad F., Jr.	1965	Bass, Violin
Tomlin, William E., Sleepy	1934-1941	Trumpet
Tompkins, Roy	1928-1951	Tenor, Clarinet
Trammell, Wilbur P.	1948-1957	Tenor, Clarinet
Turks, Felix	1923-1945	Alto
Turner, Donald	1962	Guitar
Turpin, Sylvester E.	1932-1953	Violin, Sousaphone, Bass
Tyler, Paul	1927-1931	Tenor, Violin, Clarinet
Vactor, Leslie	1928-1937	Trombone, Sousaphone, Bass
Van Story, Walter	1960-1965	Banjo, Guitar
Van Buren, Charles	1927	Banjo
Varner, Howard	1965	Drums
Vaughn, Milo	1927-1935	Drums

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Vitrano, Anthony, Jr.	1965	Guitar
Volious, Joseph	1946-1948	Drums
Walker, Archie	1927-1932	Piano
Walker, Joe	1930-1932	Flute, Piccolo, Tenor, Clarinet
Walker, Mack	1934-1937	Sousaphone, Bass
Walker, Sherman L.	1940-1951	
Wallace, Arthur	1918, 1923	Drums
Wallace, Charles G.	1938, 1947	Drums
Wallace, Harold V., Sticks	1927-1962	Drums, Bells, Xylophone, Vibraphone, Banjo
Wallace, I.O.	1928-1929	Trumpet
Walthall, Robert	1960	Saxophones, Clarinet, Guitar
Ward, Mal	1934-1940	Violin
Warmack, George Captain	1927-1965	Tenor, Clarinet
Warner, F.N.	1918	Violin, Trombone, Banjorine
Washington, Aaron	1928-1935	Guitar
Washington, John W.	1927-1938	Piano, Drums
Washington, Leon	1947-1956	Guitar
Waters, Howard	1956-1962	Guitar
Weissaenger, Lavelle L.V.	1940-1954	Piano
Wells, Henry, Jr.	1934-1936	Trombone
Wells, John	1956-1960	Piano
West, George N.	1923-1931	Piano
Wheatley, John	1923	Tenor
Wheeler, Alex	1918	Piano
Wheeler, Henry E.	1918-1932	Piano
White, Charles	1946-1953	Tenor, Clarinet
White, Ernest	1927-1929	Trumpet, Cornet
Whiting, Harold	1918-1937	Violin, Drums
Wilcox, Edwin F.	1935-1951	Piano
Wilkins, William H.	1928-1929	Banjo
Williams, Albert L.	1928-1952	Piano, Clarinet, Tenor, Trumpet
Williams, Billy	1923-1931	Piano, Drums
Williams, Clarence	1928	Trumpet
Williams, D.K.	1918	Tenor
Williams, David	1954-1962	Piano
Williams, Guelda S.	1948-1956	Piano
Williams, H.J.	1928-1929	Tenor
Williams, Henry L.	1930-1938	Drums
Williams, Joseph	1927-1935	Drums

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Williams, Richard	1959-1960	Trumpet
Williams, Robert	1940-1946	Guitar
Williams, Ted	1934-1956	Guitar, Banjo, Tenor, Clarinet
Willis, Herbert	1927-1940	Drums
Willis, James E. Tombstone	1948-1962	Drums
Willis, Reginald H.	1937-1965	Guitar
Willis, William W.	1956-1957	Piano
Wilson, Bud	1927-1931	Piano
Wilson, Grant	1927-1930	Trumpet, Cornet
Wilson, Ralph N.	1927-1953	Guitar, Banjo, Tenor, Clarinet
Wilson, Robert E.	1923-1930	Violin, Clarinet, Alto, Drums
Woods, Andrew	1937-1938	Guitar
Woods, Chester A.	1928-1929	Tenor, Clarinet, Drums
Wright, Charles	1918	Banjo
Wright, H.H.	1927-1928	Tenor, Clarinet
Yarbrough, Dean S., Jr.	1953-1959	Trumpet
Yates, Sammy	1943	Trumpet
Young, Edwin T. Bill	1930-1956	Piano
Young, Ellsworth	1927-1943	Piano
Young, Frank	1923	Tuba
Young, George	1923	Cornet
Young, James Graf	1938-1965	Saxophones, Clarinet
Young, William W.	1957-1965	Trumpet, Bells, Vibraphone
Zeigler, Alvin	1959-1965	Drums

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Appendix 16.

Lease, Zifle's/Colored Musicians Club building, 145 Broadway Street,
Buffalo, New York, November 19, 1934

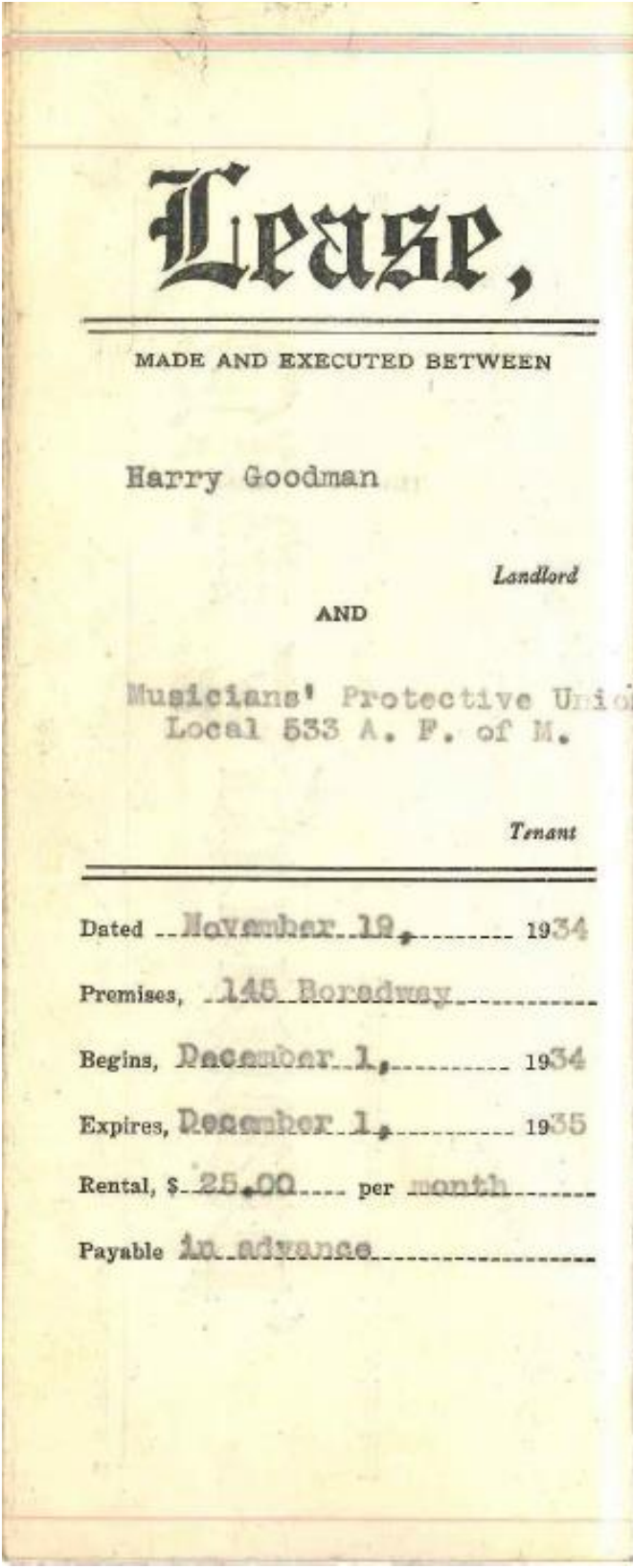
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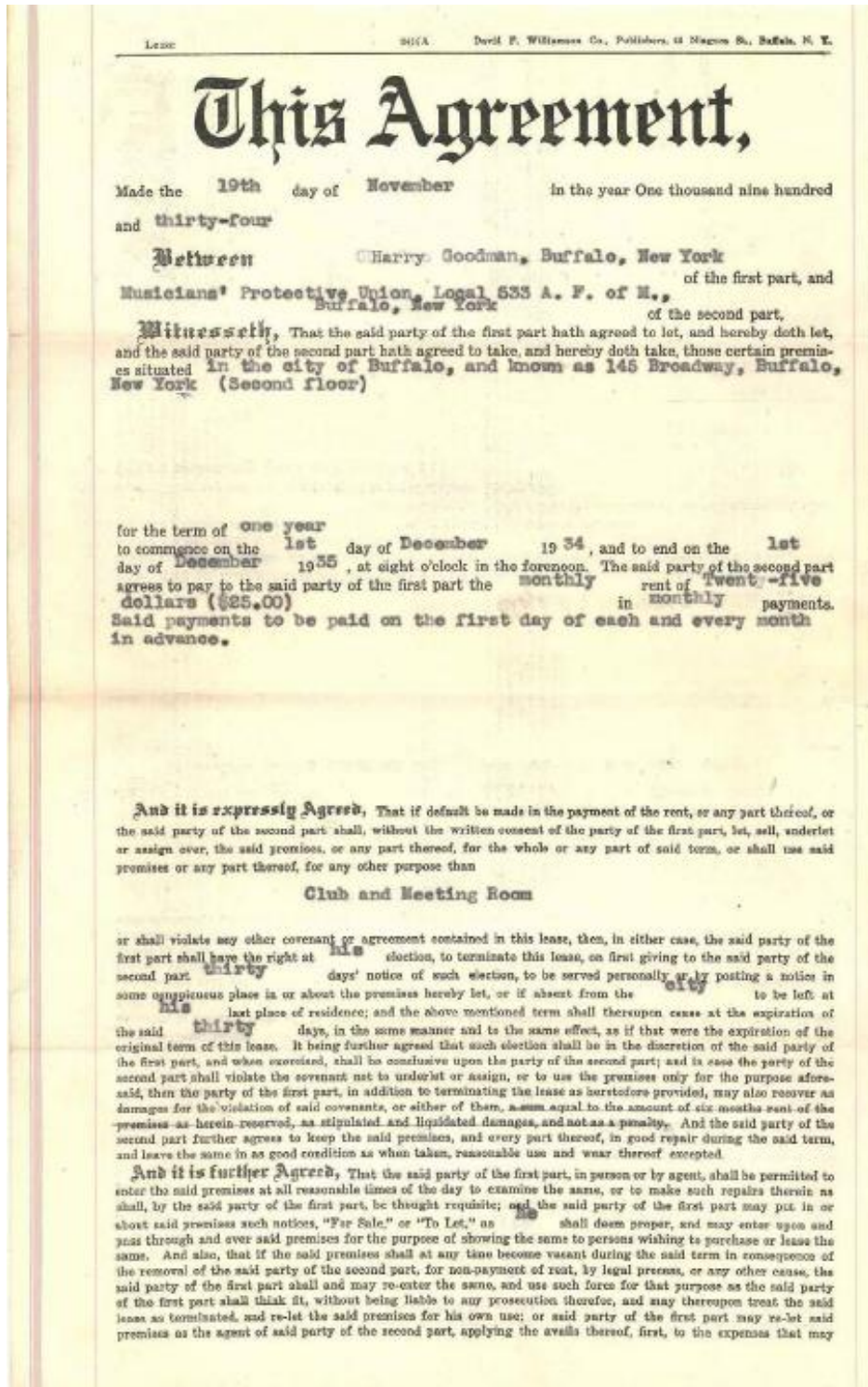
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accrue in re-entering, and then to the payment of the rent due by these presents, and the balance to pay over to the party of the second part; or may hold the party of the second part for any balance remaining due after so applying the proceeds.

It is further Agreed, That if the said premises shall be destroyed by fire, or so much damaged as to render them untenable, without the fault of the party of the second part, either party may, within thirty days thereafter, elect to terminate this lease, and the term hereby granted, by giving the other party written notice of the same, to be served personally, or if absent from the city to be left at their last place of residence, and thereupon the rent to cease upon the party of the second part paying the rent that has accrued; but said term to cease or be surrendered by the said party of the second part, or said rent to cease from no other cause, without consent of the party of the first part.

And the said party of the second part further agrees to use all reasonable precaution to prevent waste, and to prevent said premises from being destroyed or injured by fire or otherwise; and agrees not to throw or deposit any dirt or other objectionable matter in the areas in or about said premises, either in front or rear, it being understood that the premises hereby leased are to be kept in cleanly and healthful condition.

And the said party of the second part further agrees that they will not, during the continuance of this lease, keep or suffer to be kept on said premises any ashes in wooden vessels of any kind; that they will not create or suffer to be created, any nuisance on or about the same; and that they will cause the sidewalk and street in front thereof to be duly cleaned, as may be required by any City Ordinance or regulation, and be responsible to the said party of the first part for any loss or damage to which he shall be put by reason of any default therein.

And the said party of the second part shall take special care that no damage happens to the building, or any fixtures therein in the use of city electricity, water or gas and they shall be liable for all damage occasioned by themselves, their agents or servants, in the commission or omission of any acts causing such damage; and to observe and keep all the rules and regulations of the electric, gas and water companies, supplying such premises with electricity, gas and water and promptly pay their bills.

IT IS UNDERSTOOD AND AGREED that the party of the first part may terminate this lease and the term thereof at any time, in case of a bona fide sale of the property, upon giving sixty (60) days notice in writing to the party of the second part of its intention to so terminate the lease, and this lease and the term thereof shall cease, determine and end at the expiration of sixty (60) days from the day when such notice is given, said notice to be addressed to the party of the second part at its place of residence above named.

~~IT IS FURTHER UNDERSTOOD AND AGREED that the term of this lease shall at the end of the devised term be continued for a further period of one (1) year, all the conditions, provisions and covenants of this instrument (including this provision) to continue in force and to apply in all respects as herein provided, unless either party [L.S.] has notified the other in writing at least sixty (60) days before the end of the devised term or the contract is not to renew and continue.~~

Adrian Gooden [L.S.]
Musicians' Protective Union,
Local 533 A. F. of M. [L.S.]

By loyd V. Plummer Pres. [L.S.]

For and in Consideration of the letting of the premises within described, and for the sum of One Dollar, I hereby become security for the punctual payment of the rent, and performance of the covenants in the within written agreement, mentioned to be paid and performed by
and if any default shall be made therein I do hereby promise and agree to pay unto
any deficiency and fully satisfy the conditions of the said agreement, with-
out requiring any notice of non-payment or proof of demand being made.

Given under my hand and seal the _____ day of _____ 19____

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Appendix 17

Deed, Zifle's/Colored Musicians Club building, 145 Broadway Street,
Buffalo, New York, February 2, 1944

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Bargain & Sale Deed - Corporation

pat 272
GP

THIS INDENTURE, made this 1st day of June, 2010

BETWEEN

BUFFALO PUBLISHING CORPORATION
220 Broadway
Buffalo, New York 14203

party of the first part, and

COLORED MUSICIANS CLUB
OF BUFFALO NEW YORK, INC.
145 Broadway
Buffalo, New York 14203

party of the second part,

WITNESSETH, that the party of the first part, in consideration of One and More Dollars and other valuable consideration paid by the party of the second part, does hereby grant and release unto the party of the second part, the heirs or successors and assigns of the party of the second part forever,

ALL THAT TRACT OR PARCEL OF LAND, situate in the City of Buffalo, County of Erie and State of New York, being part of Outer Lot No. 117 in said City and further distinguished as the easterly sixteen feet of subdivision Lot No. 19, all of Subdivision Lot Nos. 20 and 21, and part of Subdivision Lot No. 22 as shown on a map recorded in the Erie County Clerk's Office in Liber 24 of Deeds at page 128, bounded and described as follows:

BEGINNING at the intersection of the southeasterly line of Broadway (formerly Batavia Street) with the westerly line of Michigan Avenue (formerly Willow Street); running thence southwesterly, along the southeasterly line of Broadway, 83 feet; thence southeasterly, at right angles, 80 feet to a point in the northerly line of Subdivision Lot No. 21; thence southwesterly, parallel with Broadway and along the northerly line of Subdivision Lot No. 21, 24 feet to the northwest corner thereof; thence southerly, parallel with Michigan Avenue, 18.94 feet to the southwest corner of lands conveyed to the Buffalo Publishing Corporation by Deed recorded in the Erie County Clerk's Office in Liber 9170 of Deeds at page 593; thence easterly, at right angles with Michigan Avenue and along the south line of lands conveyed to the Buffalo Publishing Corporation, 52.88 feet to the westerly line of Michigan Avenue at a point therein distant 378 feet northerly from the north line of former Vine Alley (20 feet wide); thence northerly, along the westerly line of Michigan Avenue, 141.63 feet to the point or place of beginning.

Subject to the burdens of easements, restrictions, agreements, covenants, and rights-of-way of record, if any.

Together with all right, title and interest, if any, of the party of the first part in and to any streets and roads abutting the above described premises to the center lines thereof; **Together** with the appurtenances and all the estate and rights of the party of the first part in and to said premises; **To have and to hold** the premises herein granted unto the party of the second part, its heirs or successors and assigns of the party of the second part forever.

That this Conveyance has been duly authorized by the Board of Directors and Shareholders of the party of the first part pursuant to Section 909 of the Business Corporation Law of the State of New York.

And the party of the first part covenants that the party of the first part has not done or suffered anything whereby the said premises have been encumbered in any way whatever, except as aforesaid and as of record.

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And the party of the first part, in compliance with Section 13 of the Lien Law, covenants that the party of the first part will receive the consideration for this conveyance and will hold the right to receive such consideration as a trust fund to be applied first for the purpose of paying the cost of the improvement and will apply the same first to the payment of the cost of the improvement before using any part of the total of the same for any other purpose. The word "party" shall be construed as if it read "parties" whenever the sense of this indenture so requires.

In Witness Whereof, the party of the first part has duly executed this deed the day and year first above written.

BUFFALO PUBLISHING CORPORATION

By: Annette H. Fitch
Annette H. Fitch, *President*

STATE OF NEW YORK)
COUNTY OF ERIE) SS:

On the 15th day of June, in the year 2010, before me, the undersigned, a Notary Public in and for said State, personally appeared ANNETTE H. FITCH, personally known to me or proved to me on the basis of satisfactory evidence to be the individuals whose name is subscribed to the within instrument and acknowledged to me that she executed the same in her capacity, and that by her signature on the instrument, the individual, or the person upon behalf of which the individual acted, executed the instrument

Donald I. Hylzman
NOTARY PUBLIC

DONALD I. HYZMAN
NOTARY PUBLIC, STATE OF NEW YORK
QUALIFIED IN ERIE COUNTY
MY COMMISSION EXPIRES DECEMBER 31, 2013

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3496 FEB 151

State of New York)
County of ERIE) ss.

CITY of BUFFALO

On this 2nd day of February, Nineteen Hundred and
Forty-four before me personally came CHARLES L. GURNEY
to me personally known, who, being by me duly sworn, did depose and say that
he resides in the City of Buffalo, Erie County, New York that he is
the President of BUFFALO SAVINGS BANK
the corporation described in, and which executed, the above Instrument; that he
knows the seal of said corporation; that the seal affixed to said Instrument is
such corporate seal; that it was so affixed by order of the Board of Trustees
of said corporation; and that he signed his name thereto by like order.

Shelma M. Brett
Notary Public, Erie County, New York
Commissioner of Deeds, Buffalo, N.Y.

FILED
254 FEB 2 PM 2 54
ERIE COUNTY
CLERK'S OFFICE

286657

TO 102
BUFFALO SAVINGS BANK
COLORED MUSICIANS CLUB OF BUFFALO,
NEW YORK, INC.

1st Feb. 2 1944
STATE OF NEW YORK
County of Erie ss.
RECORDED ON THE
2nd day of Feb. 1944
at 2:57 o'clock P. M.
in LIBER 3-96 of DEEDS
at PAGE 129 not examined
M. H. H. 1944
CLEW

LITTLE AND BURT
NOTARIES
BUFFALO SAVINGS BANK BUILDING
BUFFALO, N.Y.

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National Park Service

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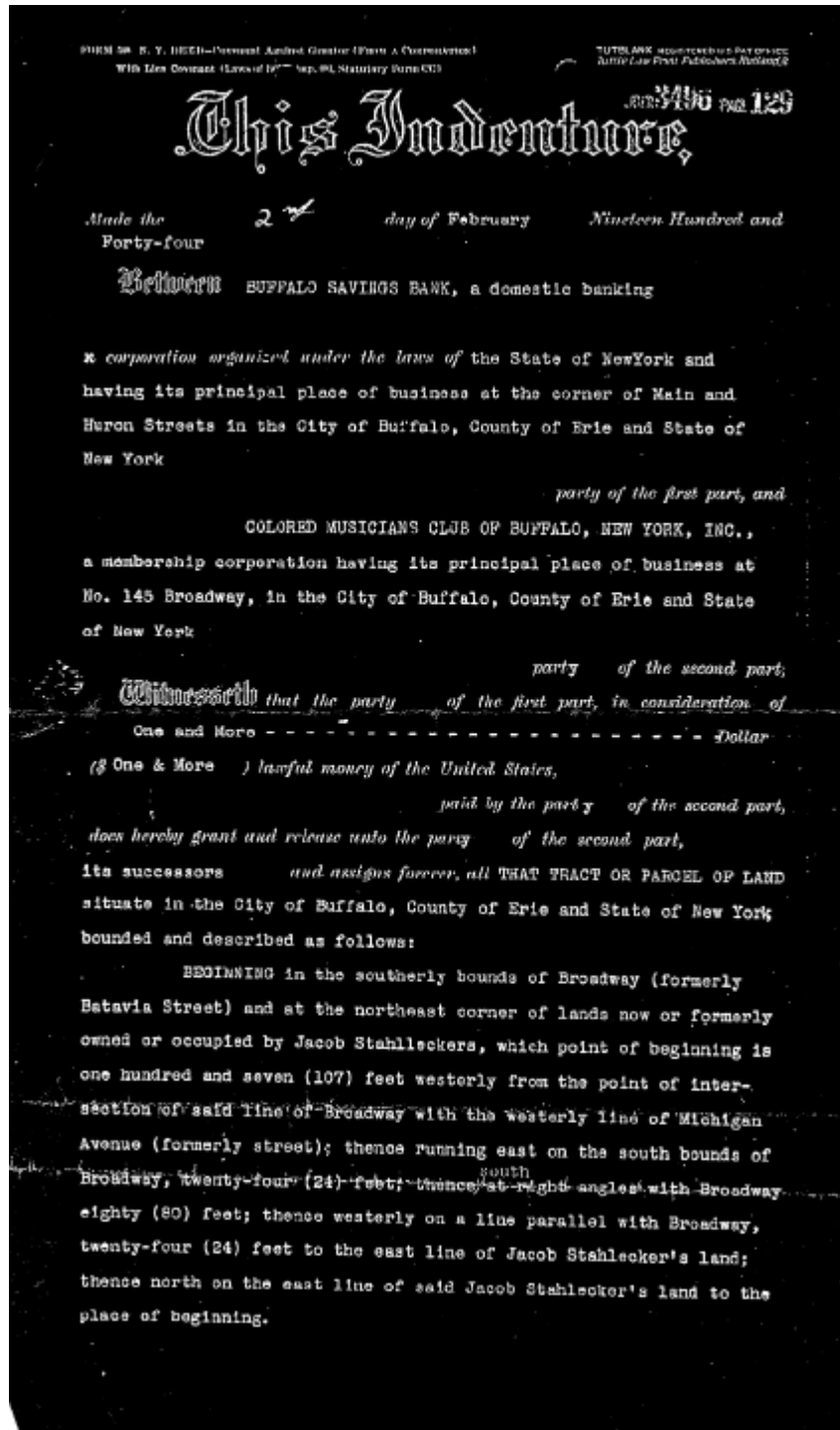
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LIBER 3496 PAGE 130

Together with the appurtenances and all the estate and rights of the party of the first part in and to said premises,

To have and to hold the premises herein granted unto the party of the second part, its successors and assigns forever.

And the party of the first part covenants that it has not done or suffered anything whereby the said premises have been incumbered in any way whatever.

And That the grantor will receive the consideration for this conveyance and will hold the right to receive such consideration as a trust fund to be applied first for the purpose of paying the cost of the improvement and will apply the same first to the payment of the cost of the improvement before using any part of the total of the same for any other purpose.

In Presence of

In Witness Whereof, The party of the first part has caused its corporate seal to be hereunto affixed, and these presents to be signed by its duly authorized officer the day and year first above written.



BUFFALO SAVINGS BANK

By [Signature]
President



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Appendix 18.

Major categories used in *Downbeat* magazine Critics and Readers Polls, 1936-1969
&
Downbeat magazine jazz poll winners, 1936-1969, coded per AFM Local 533 transfer books,
Buffalo, New York

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Introduction and description of methodology

Local 533 vigorously enforced AFM union rules for traveling musicians, including granting touring band members temporary membership in the Buffalo union. This practice was used universally throughout the U.S.^{25,26} The Local 533 Secretary recorded the information for all contracted bands in its transfer books. The Colored Musicians Club archive possesses all of the extant transfer books (**Appendix 9**).²⁷

The transfer books contain 924 discrete contracted performances, which are now part of a research database (**Appendix 11**). The names listed in the transfer books are a virtual Who's Who of jazz royalty, including Duke Ellington, Ella Fitzgerald, Count Basie, Louis Armstrong, Nat "King" Cole, Dizzy Gillespie, Cab Calloway, Lionel Hampton, Coleman Hawkins, George Shearing, Billie Holiday, Miles Davis, John Coltrane, and many others. Our analysis of the wealth of data in the transfer books was critical in proving which famous jazz musicians performed in Buffalo and came to the Local 533 office and the Colored Musicians Club.

After their Buffalo-area shows, the visiting musicians would go the Local 533 office to pay their contracted performance fees to the union. Many would frequently go upstairs to the Club to socialize with union members, have a quick meal and some drinks, and, since they had their instruments with them, play in impromptu and scheduled jam sessions.²⁸ In many cases, members of Local 533 had played in the shows with the touring musicians.

In order to substantiate which famous jazz artists definitely visited and probably performed in jam sessions at the Colored Musicians Club at 145 Broadway from 1935-1969, we developed a first-ever methodology using two databases – the Local 533 transfer book data and the annual surveys of jazz artist popularity published in *Downbeat* magazine, which the most widely-read jazz magazine for this time period. The following section describes our interpolative methodology.

Throughout jazz history, the most popular information sources for the public and music professionals were magazines. The most popular publications were *Downbeat* magazine (1934-present) and *Metronome* magazine (1881-1961), both of which had a wide national circulation. *Downbeat* was the

²⁵ McRae, "Musicians Association Local 533," 16.

²⁶ Constitution and By-Laws of the Musical Mutual Protective Association, Local 301, A. F. of M. (Machauer and Schmetterling Publishers: New York, 1905), 87, accessed September 19, 2017, https://books.google.com/books?id=qriCAAAAYAAJ&pg=PA87&lpg=PA87&dq=musician+union+transfer+card+process&source=bl&ots=oxYZ8pQEz7&sig=Xh1ZsY_BRzmhy3X16NxpCXYOsl&hl=en&sa=X&ei=8BUoVYvWlZSdygTj44D4DA&sqi=2&ved=0CDMQ6AEwAw#v=onepage&q=musician%20union%20transfer%20card%20process&f=false.

²⁷ The CMC archive also has some of the original signed contracts and much of the contract-related correspondence amongst the agents for the bands, band leaders and Local 533 management.

²⁸ Kayatin, "Breaking the Color Line," 387.

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most popular with a peak circulation of about 115,000.²⁹ Both magazines conducted annual polls in which the public and professional musicians voted for their favorite artists, composers/arrangers, and occasionally songs or albums. The *Downbeat* Critics Poll began in 1936 and its Readers Poll (a write-in contest for jazz fans) began in 1953. This Appendix lists the major categories used by the *Downbeat* Critics and Readers polls. Because of its popularity with the public, music critics and the musicians themselves, we used *Downbeat* for our analyses.

As a first step, we determined whether the band leader was African-American or white using common historical sources. This was essential because Buffalo's two musicians unions used a combination of race (and later, they designated specific venues to specific unions) to determine jurisdiction. We then mapped the artist names listed in the transfer books onto the *Downbeat* polls information to create a concordance file.³⁰ Our analysis confirms that Local 533 exclusively governed all African-American bands performing in Buffalo. **Table 1** summarizes how the artists were categorized by race for the entire time period.

Table 1. Summary data: Jazz bands who won the *Downbeat* magazine Critics and Readers Polls and who performed in Buffalo, New York under contract to AFM Local 533, 1936-1969

	#	% of overall
African-American bands in the Local 533 transfer books	218	36%
African-American bands <u>not</u> in the transfer books (i.e. bands that did <u>not</u> perform in Buffalo in this time period)	<u>59</u>	<u>10%</u>
Subtotal	277	46%
All white bands (<u>no</u> data available on whether they performed in Buffalo in the Local 533 transfer books)	<u>331</u>	<u>54%</u>
Grand totals	608	100%

To provide further evidence of the significant role that Local 533 and the CMC had in promoting and staging live jazz by America's most popular artists, we used the new database to list the frequency with which African-American *Downbeat* poll winners performed in Buffalo per the auspices of Local 533. **Table 2** provides evidence of the good taste of Buffalo's jazz fans and the degree to which the city's vibrant nightclub scene was able to book the most famous jazz artists during the period of Local 533's existence. Even a casual fan of classic American jazz will recognize a majority of the artists listed in this table.

²⁹ Howard Reich, "Survival of the Hippest. *Downbeat* Marches on with All the Jazz – and Blues – That's Fit to Print," *Chicago (IL) Tribune*, July 10, 1994, accessed September 19, 2017, http://articles.chicagotribune.com/1994-07-10/features/9407100021_1_rolling-stone-magazine-beat.

³⁰ These tables do not assess whether any of the 331 white jazz bands listed in the *Downbeat* magazine polls performed in Buffalo. Although some of these bands employed African-American musicians and some of these bands members, white and African-American, probably visited the Colored Musicians Club, these white bands were not under the jurisdiction of Local 533.

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Table 2. Instances and years in which *Downbeat* magazine Critics and Readers African-American jazz poll winners performed in Buffalo, New York under contract with AFM Local 533, 1930-1963

Artist	Designations per the Local 533 transfer books			
	Listings as a leader	Years listed as a leader	Listings as a sideman	Years as a sideman
Basie, Count	23	1939-1963	2	1955
Ellington, Duke	19	1938-1953	0	0
Armstrong, Louis	13	1935-1950	0	0
Hines, Earl "Fatha"	11	1935-1946	4	1948-1950
Gillespie, Dizzy	9	1946-1955	3	1940-1944
Cole, Nat "King"	8	1946-1954	3	1944-1952
Henderson, Fletcher	7	1930-1945	0	0
Young, Lester	6	1946-1955	6	1939-1955
Hawkins, Coleman	5	1941-1954	5	1930-1953
Hodges, Johnny	5	1953-1954	0	0
Eckstine, Billy	4	1944-1946	1	1948
Parker, Charlie	4	1949-1953	1	1943
Shearing, George	4	1951-1955	2	1955
Tatum, Art	4	1944-1947	0	0
Eldridge, Roy	3	1939-1954	2	1930-1954
Charles, Ray	2	1955	0	0
Fitzgerald, Ella	2	1942-1944	3	1939-1950
Garner, Erroll	2	1954-1955	2	1955
Peterson, Oscar	2	1951-1955	0	0
Waller, Fats	2	1936-1937	0	0
Brown, Ray	1	1950	5	1944-1955
Jackson, Milt	1	1953	2	1946-1952
Phillips, Flip	1	1954	1	1947
Roach, Max	1	1955	3	1944-1949
Vaughan, Sarah	1	1948	1	1950
Berry, Chu	0	0	3	1937-1941
Coltrane, John	0	0	4	1949-1954
Davis, Miles	0	0	3	1946-1952
Higginbotham, J.C.	0	0	4	1935-1948
Johnson, J.J.	0	0	1	1952
McGhee, Howard	0	0	3	1945-1947
Mingus, Charles	0	0	2	1948
Shavers, Charlie	0	0	1	1954
Teagarden, Jack	0	0	4	1948-1950
Williams, Joe	0	0	1	1954
Wilson, Teddy	0	0	1	1935
Grand total	140		73	

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The table at the end of this Appendix lists all *Downbeat* poll winners by race and poll category. During this time period of the polls (1936-1969), the magazine used 29 categories. Through our analyses, we can make following definitive statements about the significant role that Local 533 and the Colored Musicians Club played in U.S. jazz history during the period of significance:

1. Of the 608 jazz bands who won the *Downbeat* polls, 277 bands were African-American (i.e. 46%). Nearly 79% (i.e. 213 of 277) of these bands performed at least once in Buffalo.
2. All of these African-American jazz artists conducted business at the Local 533 office and many of them performed jam sessions at the Colored Musicians Club.

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Yellow = Black artists who performed in Buffalo;
Mauve = Black artists who did not perform in Buffalo;
Lavender = White artists

Year	Readers Poll	Critics Poll	Soloist	Swing Band	Sweet Band	Band (All)	Combo	Vocalist (All)	Vocalist,	Vocalist,
1936				Goodman, B	Noble, R					
1937			Goodman, B	Goodman, B	Kemp, H			Fitzgerald, E		
1938			Goodman, B	Shaw, A	Casa Loma		Goodman, B	Fitzgerald, E		
1939			Goodman, B	Goodman, B	Dorsey, T		Goodman, B		Fitzgerald, E	
1940			Goodman, B	Goodman, B	Miller, G		Goodman, B		O'Connell, H	
1941			Goodman, B	Goodman, B	Miller, G				O'Connell, H	
1942			James, H	Ellington, D	Dorsey, T		Goodman, B		Forrest, J	
1943			Goodman, B	Goodman, B	Dorsey, T		Eldridge, R		Stafford, J	
1944			Goodman, B	Ellington, D	Spivak, C		Cole, N.K.			O'Day, A
1945			Goodman, B	Herman, W	Dorsey, T		Cole, N.K.			O'Day, A
1946			Goodman, B	Kenton, S	Thornhill, C		Cole, N.K.			Christy, J
1947			Goodman, B			Kenton, S	Cole, N.K.			Christy, J
1948			Ellington, D			Ellington, D	Ventura, C			Christy, J
1949			Goodman, B			Herman, W	Shearing, G			McCall, M.A.
1950						Kenton, S	Shearing, G			Christy, J
1951						Kenton, S	Shearing, G			Polk, L.A.
1952			Parker, C			Kenton, S	Shearing, G			Polk, L.A.
1953	Armstrong, L					Kenton, S +	Dave Brubeck 4			Polk, L.A.
1954	Miller, G					Kenton, S +	Dave Brubeck 4			Polk, L.A.
1955	Kenton, S					Basie, C +	Dave Brubeck 4			Richards, A
1956	Parker, C					Basie, C +	Modern Jazz 4			Greer, J.A.
1957	Ellington, D					Basie, C +	Modern Jazz 4		Fitzgerald, E	
1958	Goodman, B					Basie, C +	Modern Jazz 4		Fitzgerald, E	
1959	Basie, C					Basie, C +	Dave Brubeck 4		Fitzgerald, E	
1960	Young, L					Basie, C +	Dave Brubeck 4		Fitzgerald, E	
1961	Gillespie, D	Hawkins, C				Basie, C +	Modern Jazz 4		Fitzgerald, E	
1962	Holiday, B	Beiderbecke, B				Basie, C; Ellington, D	Dave Brubeck 4		Fitzgerald, E	
1963	Davis, M	Morton, J.R.				Ellington, D; Basie, C	Dave Brubeck 4		Fitzgerald, E	
1964	Monk, T	Tatum, A				Ellington, D; Basie, C	Dave Brubeck 4		Fitzgerald, E	
1965	Dolphy, E	Hines, E				Ellington, D; Basie, C	Dave Brubeck 4		Fitzgerald, E	
1966	Coltrane, J	Christian, C				Ellington, D	Davis, M		Fitzgerald, E	
1967	Powell, B	Smith, B				Ellington, D	Davis, M		Fitzgerald, E	
1968	Strayhorn, B	Waller, F				Ellington, D	Davis, M		Fitzgerald, E	
1969	Montgomery, W	Teagarden, J +				Ellington, D	Davis, M		Fitzgerald, E	

Year	Vocalist,	Vocalist, Male	Vocalist,	Vocalist,	Vocal Group	Soprano	Alto Sax	Tenor Sax	Baritone	Trumpet
1936										Beiderbecke,
1937							Dorsey, J	Berry, C		James, H
1938							Dorsey, J	Freeman,		James, H
1939		Crosby, B					Dorsey, J	Hawkins,		
1940		Crosby, B					Hodges, J	Miller, E		Elman, Z
1941		Sinatra, F					Hodges, J	Beneke, T		Elman, Z
1942		Sinatra, F					Hodges, J	Beneke, T		Eldridge, R
1943		Sinatra, F					Hodges, J	Musso, V		Elman, Z
1944	Shore, D		Eberly, B	Crosby, B	Pied Pipers		Hodges, J	Young, L		Elman, Z
1945	Stafford, J		Foster, S	Crosby, B	Pied Pipers		Hodges, J	Ventura, C		Elman, Z
1946	Lee, P		Stewart, B	Sinatra, F	Pied Pipers		Hodges, J	Musso, V	Carney, H	Eldridge, R
1947	Vaughan, S		Stewart, B	Sinatra, F	Pied Pipers		Hodges, J	Musso, V	Carney, H	Elman, Z
1948	Vaughan, S		Hibbler, A	Eckstine, B	Pied Pipers		Hodges, J	Phillips, F	Carney, H	Shavers, C
1949	Vaughan, S		Hibbler, A	Eckstine, B	Pied Pipers		Hodges, J	Phillips, F	Chaloff, S	McGhee, H
1950	Vaughan, S		Johnson, J	Eckstine, B	Mills Brothers		Parker, C	Getz, S	Chaloff, S	Ferguson, M
1951	Vaughan, S		Johnson, J	Eckstine, B	Mills Brothers		Parker, C	Getz, S	Chaloff, S	Ferguson, M
1952	Vaughan, S		Mercer, T	Eckstine, B	Mills Brothers		Parker, C	Getz, S	Carney, H	Ferguson, M
1953	Fitzgerald, E		Mercer, T	Cole, N.K.	4 Freshman		Parker, C	Getz, S	Mulligan, G	Baker, C
1954	Fitzgerald, E		Mercer, T	Sinatra, F	4 Freshman		Parker, C	Getz, S	Mulligan, G	Baker, C
1955	Fitzgerald, E		Williams, J	Sinatra, F	4 Freshman		Desmond, P	Getz, S	Mulligan, G	Davis, M
1956	Fitzgerald, E		Williams, J	Sinatra, F	4 Freshman		Desmond, P	Getz, S	Mulligan, G	Gillespie, D
1957		Sinatra, F			Hi-Lo's		Desmond, P	Getz, S	Mulligan, G	Davis, M
1958		Sinatra, F			4 Freshman		Desmond, P	Getz, S	Mulligan, G	Davis, M
1959		Sinatra, F			Lambert, Hendricks & Ross		Desmond, P	Getz, S	Mulligan, G	Davis, M
1960		Sinatra, F			Lambert, Hendricks & Ross		Desmond, P	Getz, S	Mulligan, G	Davis, M
1961		Sinatra, F			Lambert, Hendricks & Ross	Coltrane, J	Adderley, C	Coltrane, J	Mulligan, G	Davis, M
1962		Sinatra, F			Lambert, Hendricks & Ross		Desmond, P	Getz, S	Mulligan, G	Davis, M
1963		Charles, R			Lambert, Hendricks & Ross		Desmond, P	Getz, S	Mulligan, G	Davis, M
1964		Charles, R			Double 6 of Paris	Coltrane, J	Desmond, P	Coltrane, J	Mulligan, G	Davis, M
1965		Sinatra, F			Double 6 of Paris		Desmond, P	Coltrane, J	Mulligan, G	Davis, M
1966		Sinatra, F			Double 6 of Paris		Desmond, P	Coltrane, J	Mulligan, G	Davis, M
1967		Rawls, L					Desmond, P	Getz, S	Mulligan, G	Davis, M
1968		Charles, R					Adderley, C	Getz, S	Mulligan, G	Davis, M
1969		Charles, R					Adderley, C	Getz, S	Mulligan, G	Davis, M

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

COLORED MUSICIANS CLUB

Name of Property
Erie County, New York
County and State

Section Appendix Page 185

Year	Trombone	Clarinet	Drums	Bass	Guitar	Vibes	Piano	Organ	Flute	Miscellaneous
1936	Dorsey, T	Goodman, B	Krupa, G	Foster, P	Lang, E		Wilson, T			
1937	Dorsey, T	Goodman, B	Krupa, G	Haggart, B	Mastren, C		Wilson, T			
1938	Dorsey, T	Goodman, B	Krupa, G	Haggart, B	Heller, B		Zurke, B			
1939										
1940	Jenney, J	Fazola, I	Bauduc, R	Haggart, B	Heller, B		Zurke, B			
1941	Higginbotham, J.C.	Fazola, I	Rich, B	Haggart, B	Christian, C		Stacy, J			
1942	Higginbotham, J.C.	Russell, P.W.	Rich, B	Haggart, B	Condon, E		Stacy, J			
1943	Higginbotham, J.C.	Russell, P.W.	Krupa, G	Bernstein, A	Condon, E		Powell, M			
1944	Higginbotham, J.C.	Russell, P.W.	Rich, B	Haggart, B	Reuss, A		Powell, M			
1945	Harris, B	DeFranco, B	Tough, D	Jackson, C	Moore, O		Powell, M			
1946	Harris, B	DeFranco, B	Tough, D	Safranski, E	Moore, O		Powell, M			
1947	Harris, B	DeFranco, B	Manne, S	Safranski, E	Moore, O		Powell, M			
1948	Harris, B	DeFranco, B	Manne, S	Safranski, E	Moore, O		Garner, E			
1949	Harris, B	DeFranco, B	Manne, S	Safranski, E	Bauer, B		Peterson, O			
1950	Harris, B	DeFranco, B	Manne, S	Safranski, E	Bauer, B		Peterson, O			
1951	Harris, B	DeFranco, B	Manne, S	Safranski, E	Paul, L		Peterson, O			
1952	Harris, B	DeFranco, B	Krupa, G	Safranski, E	Paul, L	Gibbs, T	Peterson, O			Van Damme, A
1953	Harris, B	DeFranco, B	Krupa, G	Brown, R	Paul, L	Gibbs, T	Peterson, O			Elliot, D
1954	Harris, B	DeFranco, B	Manne, S	Brown, R	Smith, J	Gibbs, T	Peterson, O			Elliot, D
1955	Johnson, J.J.	DeFranco, B	Roach, M	Brown, R	Smith, J	Jackson, M	Garner, E			Elliot, D
1956	Johnson, J.J.	Scott, T	Manne, S	Brown, R	Kessel, B	Jackson, M	Garner, E		Shank, B	Elliot, D
1957	Johnson, J.J.	Giuffre, J	Manne, S	Brown, R	Kessel, B	Jackson, M	Garner, E		Mann, H	Elliot, D
1958	Johnson, J.J.	Scott, T	Manne, S	Brown, R	Kessel, B	Jackson, M	Peterson, O		Mann, H	Elliot, D
1959	Johnson, J.J.	Scott, T	Manne, S	Brown, R	Kessel, B	Jackson, M	Peterson, O		Mann, H	Elliot, D
1960	Johnson, J.J.	DeFranco, B	Manne, S	Brown, R	Kessel, B	Jackson, M	Peterson, O		Mann, H	Elliot, D
1961	Johnson, J.J.	DeFranco, B	Roach, M	Brown, R	Montgomery, W	Jackson, M	Peterson, O		Mann, H	
1962	Johnson, J.J.	DeFranco, B	Morello, J	Brown, R	Montgomery, W	Jackson, M	Peterson, O	Smith, J	Mann, H	
1963	Johnson, J.J.	DeFranco, B	Morello, J	Brown, R	Byrd, C	Jackson, M	Peterson, O	Smith, J	Mann, H	Kirk, R
1964	Johnson, J.J.	Giuffre, J	Morello, J	Mingus, C	Hall, J	Jackson, M	Evans, B	Smith, J	Mann, H	Kirk, R
1965	Johnson, J.J.	Giuffre, J	Jones, E	Mingus, C	Hall, J	Jackson, M	Peterson, O	Smith, J	Mann, H	Kirk, R
1966	Davis, M	DeFranco, B	Jones, E	Brown, R	Montgomery, W	Jackson, M	Peterson, O	Smith, J	Mann, H	Kirk, R
1967	Johnson, J.J.	DeFranco, B	Rich, B	Brown, R	Montgomery, W	Jackson, M	Peterson, O	Smith, J	Mann, H	Kirk, R
1968	Johnson, J.J.	Russell, P.W.	Jones, E	Davis, R	Burrell, K	Burton, G	Hancock, H	Smith, J	Mann, H	Kirk, R
1969	Johnson, J.J.	Hamilton, J	Jones, E	Davis, R	Burrell, K	Burton, G	Hancock, H	Smith, J	Mann, H	Kirk, R



COLORED
MUSICIANS
CLUB




Dan
Complex
Austin



COLORED
MUSICIANS
CLUB



A photograph of a red brick wall. In the center, there is a rectangular stone plaque with the name 'ZIFLE'S' carved into it in a serif font. The wall is made of red bricks with dark mortar. Above the plaque, there is a decorative horizontal course of bricks. The background is a plain, light-colored wall.

ZIFLE'S





Welcome to the
Museum of the Colored Musicians
Club of Buffalo

...





NO SMOKING

MUSICALS CLUB INC
PRIVATE CLUB





CMC

Mc

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 7/11/2018 Date of Pending List: 8/13/2018 Date of 16th Day: 8/28/2018 Date of 45th Day: 8/27/2018 Date of Weekly List: 8/31/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 8/28/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



5 July 2018

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following four nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Taylor Flatts, Jefferson County
First Congregational Church of Fairport, Monroe County
Camillus Cutlery Company Headquarters, Onondaga County
Colored Musicians Club, Erie County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office

BRIAN HIGGINS
26TH DISTRICT, NEW YORK

COMMITTEE ON WAYS AND MEANS
VICE RANKING MEMBER
SUBCOMMITTEE ON HEALTH
SUBCOMMITTEE ON TRADE

COMMITTEE ON THE BUDGET

CO-CHAIR, CANCER CAUCUS

CO-CHAIR, NORTHERN BORDER CAUCUS

CO-CHAIR, REVITALIZING OLDER CITIES
TASK FORCE

July 27, 2018

Joy Beasley
National Park Service - National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

Dear Keeper Beasley,

It has been conveyed to me that Buffalo's Colored Musicians Club has been nominated to the National Register of Historic Places, and I write today to express my strongest support of its nomination.

For over a century, the Colored Musicians Club has been an anchor of the City of Buffalo's Michigan Street African American Heritage Corridor and I am proud to note that this historic building is in my district. Not only is it where Buffalo's African-American musicians and generations of music fans have come to play and hear great jazz, it has been a center for community and solidarity. Local 533 of the American Federation of Musicians, an alternative for black musicians to the whites-only Local 43, was the organization that founded the Club in 1917 and in 1934, moved to this historic location at Broadway and Michigan.

Along with local musicians who joined the union and the Club, artists such as Count Basie, Dizzy Gillespie, Ella Fitzgerald, Nat "King" Cole and Lena Horne played there, forever linking the Colored Musicians Club and Buffalo's African-American community to some of the most legendary figures in American jazz history. The Club remains a destination today as musicians gather at 145 Broadway day and night to rehearse, perform and teach the next generation of musical talent. A museum on the first floor opened to the public in 2012 to further the education, promotion and understanding of the historic significance and preservation of jazz in Buffalo and its influence and impact around the world.

Through the years the Club has contributed greatly to the vitality of the City of Buffalo and looms large in our "Queen City" history as its building still stands as an unbending reminder of the sizable role it played as home to quality jazz, labor organization, the fight for fairness and unity in the face of hardship. Although the Colored Musicians Club's more-than-worthy nomination speaks for itself, I would like to add my voice in support of this historic center of culture, community, and music.

Thank you very much for your time and your consideration of the Colored Musicians Club, a most outstanding nomination.

Sincerely,



Brian Higgins
Member of Congress

2459 RAYBURN HOUSE OFFICE BUILDING
WASHINGTON, DC 20515
(202) 225-3306
(202) 226-0347 (FAX)

726 EXCHANGE STREET
SUITE 601
BUFFALO, NY 14210
(716) 852-3501
(716) 852-3929 (FAX)

800 MAIN STREET
SUITE 3C
NIAGARA FALLS, NY 14301
(716) 282-1274
(716) 282-2479 (FAX)
higgins.house.gov

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AUG 21 2018

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

SEP 07 2018

Johanna Santini
8/6/18
8/7/18
JDB
MRK 8/9/18
Tanner
8/20/18

H32(2280)

The Honorable Brian Higgins
U.S. House of Representatives
Washington, DC 20515-3221

Dear Representative Higgins:

Thank you for your letter of July 27, 2018, supporting the nomination of Buffalo's Colored Musicians Club, in Buffalo, New York, to the National Register of Historic Places (National Register).

The National Park Service, which administers the National Register Program, received the nomination for Buffalo's Colored Musicians Club on July 11, 2018. Our regulations require that we take action within 45 days of receipt of a complete and fully documented nomination. Therefore, an action will be taken by August 27, 2018.

If we can provide further information or assistance, please feel free to contact Alexis Abernathy of the National Register staff at 202-354-2236 or alexis_abernathy@nps.gov. We appreciate your interest in the historic preservation programs of the National Park Service.

Sincerely,

/s/ Joy Beasley

Joy Beasley
Acting Associate Director, Cultural Resources,
Partnerships, and Science
Keeper of the National Register

cc: New York SHPO

bcc: 7228 Ernstein
Basic File Retained In 7228
FNP:AAbernathy:OP:08/03/2018:S:NR/Alexis/Letters/Buffalos Colored Musician Club
Congressman Higgins Letter NY