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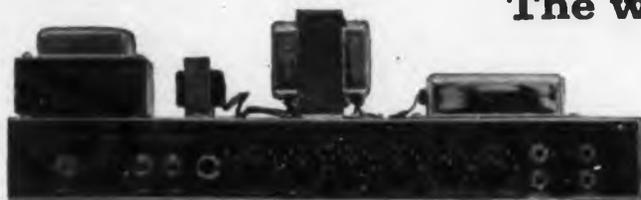
Joseph Fuchs • page 34

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COVER

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INTERNATIONAL MUSICIAN



Where they are playing



Lionel Hampton



Bob Centano

We welcome advance information for this column. Address: International Musician, 39 Division Street, Newark 2, New Jersey.

Above: LIONEL HAMPTON will appear for the first time at the Lawisohn Stadium, New York City, at its third annual Jazz Jamboree on July 5 . . . BOB CENTANO is conducting his orchestra in a series of jazz concerts around the Chicago area.

Below: LARRY LEVERENZ (organ and piano stylist) performs nightly, except Mondays, at the Tappan Hill Restaurant in Tarrytown, N. Y. . . . RAY STOLZENBERG and the Northern Playboys of Austin, Minn., are celebrating their twenty-fifth anniversary this year. Ray also operates an all modern orchestra known as the Ray Lewis Orchestra . . . Pianist-vocalist CAROL KANE is featured in the Porterhouse Room of the Hotel Sherman in Chicago for an indefinite period . . . PEDRO BERRIOS entertains at the Rutland Inn, Los Angeles.

CANADA

Scheduled to appear at the first annual Vancouver (B. C.) International Festival are the Jack Teagarden Sextet (July 25 and July 28), the Dizzy Gillespie Quintet (August 1 and August 4), and the Oscar Peterson Trio (August 8).

Jazz at Stratford, Ont., enters its third season with five concerts given in the air-conditioned Avon Theatre. Poet Langston Hughes will read to the music of Henry "Red" Allen and his All-Stars at

the opening jazz concert of the Stratford Music Festival on July 23. Appearing behind the trumpeter will be such jazz greats as Coleman Hawkins, tenor sax; William Buster Bailey, clarinet; J. C. Higginbotham, trombone; Claude Hopkins, piano; and Cozy Cole, drums. On August 2 Montreal-born Maynard Ferguson and his Orchestra will share the bandstand with Moe Koffman and his Quartet to make an all-Canadian program. The third concert will be given by Wilbur de Paris and his new New Orleans Orchestra on August 9. Wilhelmina Gray will be the featured vocalist. Carmen McCrae and her Trio and the Billy Taylor Trio are on the same program, August 13, and Dizzy Gillespie and his new Band will present the closing concert of the 1958 jazz season on August 15.

Billy Long and Pete Brady and his Playboys are based at the El Mocambo Tavern in Toronto, Ont., for the remainder of the year.

Hank Snow's "Grand Ole Opry" did a six weeks' Canadian tour that started in Edmonton, Alberta, on May 7 and ended in Yarmouth, Nova Scotia, on June 15. During August and October, the unit will travel in the United States.

(Continued on page sixteen)

Larry Leverenz

Ray Stolzenberg

Carol Kane

Pedro Berrios



JULY, 1958



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Keep Music Alive - Insist on Live Musicians



Herman D. Kenin is hailed as the winner by retiring President James C. Petrillo.

the **61**st convention of the American Federation of Musicians makes history...

What was without doubt one of the most exciting Conventions ever held by the American Federation of Musicians took place the first week in June, when 1215 delegates assembled at Convention Hall in Philadelphia. They sat at long tables stretched the length of the hall, converging on the platform which was filled with the officers of the Federation and the speakers of the day. Guests—some seven hundred of them—sat further back in the hall and in the galleries. From the moment James C. Petrillo sounded the gavel shortly after two o'clock, on June 2, verbal fireworks sounded through the hall as one momentous problem after another was argued out.

President Charles Musumeci, president of the host Local 77, in his welcoming speech sounded the note heard again and again during the Convention week as he addressed the delegates as "members of a democratic union having labor's most democratic leader." Host local 274's president, James Shorter, who followed as speaker, reminded the delegates that the Convention was fittingly meeting in a city where the Declaration of Independence—the United States' Bill of Rights—was born.

Following the invocation by Rev. Wilton D. Ernst, welcoming speeches of Mayor Dilworth and of the Hon. Herbert Levin who brought greetings from Governor George M.

Leader, and a word of welcome by Norman Blumberg, business manager of the Philadelphia Central Labor Union, A.F.L.-C.I.O., President Petrillo was introduced. The delegates and guests stood and cheered him.

The speech which President Petrillo gave at this time is described in the Proceedings of the Convention (page 12) and an article on his decision to step down from the presidency is printed on page 9. Let us only therefore state here that we never have heard a more explicit, a more straightforward discussion of the Los Angeles situation than he gave that day. He explained how he had begged the rebels in Local 47 to fight out their disputes

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within the union and not in the courts, but that they had refused. He said that they had presented sixty-five immediate demands to a "sick industry," demands which, if acceded to, would cost an additional thirteen million dollars over the current 2.7 million payroll of the Los Angeles musicians. These demands, Petrillo pointed out, were unrealistic. Everything the rebels suggested, in fact, was unrealistic. Because their demands could not be met, some of them turned against their own union and started one of their own. Such dual unionism, Petrillo emphasized, "is treason within the labor movement . . . They picket against their own members and the bosses sit back and watch them murder each other!"

Petrillo pointed out that picketing is not an adequate way to settle musicians' difficulties. No pickets were employed in the historic strike against the record companies. The Federation won through its economic power. He made the further point that, while European musicians and others all over the world were respecting the present film studio strike of musicians in Hollywood, those rebels out there were trying to scab against their own fellow musicians.

On the second day of the Convention, June 3, after a report on the committee on law and an address by Ephraim Evron, bringing the greetings of the General Confederation of Labor in Israel, the delegates and guests were again brought to the edge of their seats by an announcement by President Petrillo of the nomination of officers. When the question of the presidency came up an improvised band, made up of delegates, led hundreds of members down the aisles to the platform, carrying photographs of Petrillo and slogans begging him to remain as president. A chant rose among the delegates of "We want Jimmy!" But in spite of every possible form of persuasion Petrillo remained fixed in his determination to resign. On the house indicating it wanted him to name a successor, he gave the name of Herman D. Kenin, and it was, in fact, Mr. Kenin who the next day, at the balloting, won over the only other contestant, Al Manuti of Local 802, New York City.

Also on the second day nominations were made for the other officers of the Federation. Since Vice-President C. L. Bagley, Secretary Leo Cluesmann and Treasurer George V. Clancy, as well as the Canadian representative on the board, Walter M. Murdoch, had no opposition, it was a foregone conclusion that these candidates would be reelected to their respective offices.

In the afternoon of the second day a memorial service was held and a report made by Mr. Kenin on the twenty per cent tax. This is contained in its entirety in the Proceedings (page 40). The day closed with a spirited address by Henry Kaiser, attorney for the Federation. He dwelt on the recent ruling of the Internal Revenue Department affecting the operation of the local welfare and death benefit funds. He also gave brief but moving behind-the-scenes glimpses of the significant developments in the eighteen years in which Petrillo had been at the helm.

The third day of the Convention held as its highlight the election of Herman D. Kenin to the presidency. (A short biographical sketch of our new president, and his acceptance speech appear on page 10.) Saluted by an

Members of the International Executive Board are sworn in by Harry Chaman, Santa Barbara, chairman of the Convention's finance committee. Left to right: International Executive Board members E. E. "Joe" Stokes, Houston, Texas; Leo Repp, Cleveland, Ohio; William J. Harris, Dallas, Texas; and Stanley Ballard, Minneapolis, Minnesota; Treasurer George V. Clancy, Newark, New Jersey; Canadian representative Walter M. Murdoch, Toronto, Ontario, Canada; newly elected president, Herman D. Kenin, Portland, Oregon; Vice-President Charles I. Bagley, Los Angeles, California; Secretary Leo Cluesmann, Newark, New Jersey.



Herman D. Kenin is given a standing ovation by Convention delegates following his election as president of the Federation succeeding James C. Petrillo.



ovation as he appeared on the platform, he was embraced by retiring President Petrillo.

President Petrillo called on Al Manuti who congratulated "our new president, Herman Kenin," and thanked the delegates who supported him. He said that the year ahead would be a difficult one for the union and that complete unity was a vital need.

To Mr. Kenin's seat on the International Executive Board was elected E. E. "Joe" Stokes of Houston, Texas, who won over five other contestants.

The day also included an explanation (by President Petrillo) of the Code of Ethics; the reading (by Secretary Cluesmann) of a greeting from President George Meany of the A.F.L.-C.I.O.; advice that service bands complaints should be handled at top level; the passing of a resolution urging the Union Labor Life Insurance Company to take steps to enable it to operate in Canada; and a speech by Eliot Daniel of Local 47. "Our only strength out there" (in Los Angeles), he said "is to sell ourselves as an international union."

Such excitement was stirred up on the third day that delegates supposed the fourth day must be an anticlimax. What could happen after a president's resignation, the election of his successor, warnings about dual unionism, pointers re the twenty per cent tax repeal, and a frank discussion of the shrinking employment of musicians?

As it turned out, however, the fourth day was to many the most exciting of all. For it dealt with a matter that could hold the union together or cause it to disintegrate: the financial condition of the Federation.

The Committee on Finance had bad news. The Federation was about one-half a million dollars in the red. There were three means suggested by this committee of getting it back into a healthy financial state. One was to increase the per capita tax by 60 cents; a second was to hold conventions biennially instead of annually; a third was to decrease the number of delegates to conventions and to reduce the per diem allowances per delegate from seven to four days. The last suggestion got very little support. However, a tug-of-war developed between advocates of increased per capita tax and advocates of biennial conventions. Members rushed to the loud-speakers scattered all over the convention floor and poured their advice and their objections into the mikes. Petrillo did his best to let all be heard. All points of view were healthily aired. "My local won't stand for a rise in the per capita" . . . "We need conventions every year. They educate us." . . . "Raise the traveling band tax instead." These and dozens of other suggestions came from the floor, while the morning merged into the afternoon.

At one point it seemed that the rise in per capita tax might come to a voice vote. Then a Local 802 spokesman insisted on a roll call. This would have taken hours and was greeted with groans from the delegates. It was the means, none the less, of bringing to a voice vote the resolution regarding biennial

conventions. As President Petrillo led slowly up to it, not leaving any clause or contingency out, the suspense increased. Then he called, "All in favor, signify by saying 'aye'!" The response almost raised the roof. The "no's" were clearly outvoted. Thus, after hours of strenuous debate, the point that President Petrillo for one had espoused for years was won. The Federation delegates would convene in Seattle in 1959, but thereafter would come together every second year.

This fourth day also saw the freeing of the Federation from its ancient "thorn in the flesh," that is, the clause in its constitution,

granting large powers to the president, in case of emergency.

On this day also, the Kenin family was called to the center of the platform so that the delegates could be introduced to Mrs. Kenin and her two sons. "This one's named 'Jimmy,' too," said Petrillo grinning and throwing an arm over the younger boy's shoulder.

The officers now lined up on the platform and were sworn in. Then President Petrillo, making his last gesture as president, sounded the gavel. "The meeting is adjourned *sine die*," he said.

The demonstration rivaled those at national presidential conventions. Flanked by followers bearing huge pictures and placards urging him to "Stay Jimmie, Stay," President James C. Petrillo tearfully declined renomination as head of the American Federation of Musicians at the Sixty-first Convention in Philadelphia.



KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

INTERNATIONAL MUSICIAN

A Labor Leader Steps Down

Eighteen years — the length of President Petrillo's term of office—is a long time. A family is reared in eighteen years, a new generation started. A country can be born or lost to the enemy in that number of years. The Free State of Israel, so stable a part of our modern world, measures only a decade's duration, and the Republic of Ireland, now such a fixture in the pattern of nations, has been completely free of England for only half eighteen years. The vast legislative program of Franklin D. Roosevelt's administration comprised just twelve years.

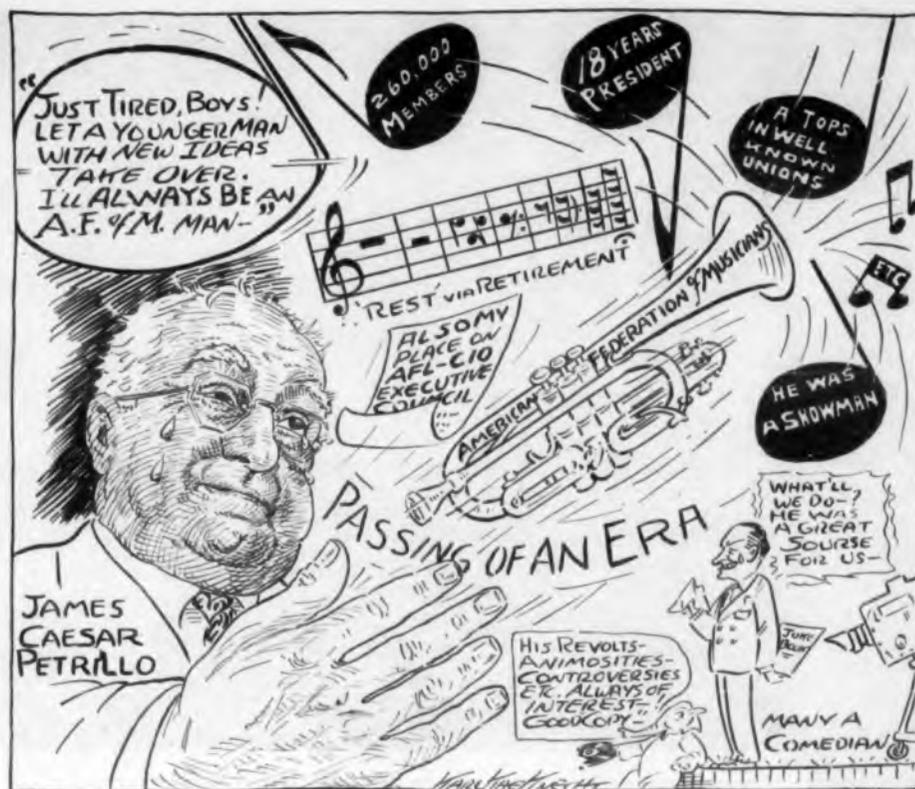
A whole world of art can flower in eighteen years. Mozart's entire adult life counted less time than this, and Schubert's whole musical output, in all its undying beauty, is contained in the span. In eighteen years Van Cliburn has risen to become a full-fledged artist from being a five-year-old child tinkering at the piano.

The eighteen-year span of President Petrillo's leadership, besides comprising drastic changes in the musicians' status, saw the settling of World War II, the onset of the atomic age, the airplane adopted as an ordinary mode of travel, and television accepted as a sitting room toy for the average citizen. It saw crooners come and go. It saw jazz kaleidoscope into swing, then into rock 'n' roll. Amid all these developments, the Federation itself by no means stood still.

It was understandable, therefore, that the sixty-first Convention of the A. F. of M., held in Philadelphia June 2 to 5, should have made a special thing of the farewell to the president who had led the Federation during its most crucial years. Quite apart from his executive status, he had become to our members a symbol of what they had striven for during those years.

Many of the younger delegates, among the 1,215 present in Philadelphia's Convention Hall, that first week in June, had in their whole professional lives known no other Federation leader. To them he had been as stable, as settled a thing as social security or old age pensions. These delegates to whom Pearl Harbor (1941), Yalta (1945) and the formation of the United Nations (1945) were alike far past events, must have been struck with bewilderment at this leader stepping down. He was their very background. He stood for a way of life.

Still, it was the older ones who must have felt it most. Those who had struggled through the bleak terrifying years when thousands of



EVANSVILLE, INDIANA, "COURIER," JUNE 5, 1958

A Sad Note!

musicians had been turned out on the streets from theatre pits; who had watched helplessly while frantic, fruitless protestations were made by their Federation officers against synchronized movie films; who had heard the hollow sound of their own heels clicking on mile after endless mile of pavement; who had all but decided, back there in the late thirties, that the fight was up, that there was nothing, absolutely nothing, the musicians could do—these were the ones who were most profoundly shaken at their leader's departure. For it was they who had helped choose this tough little fighter from Chicago, their Jimmy who was afraid neither of man nor of the Frankenstein man produced. These delegates—and there were hundreds of them at the Convention—were the ones who felt their throats tighten and their eyes grow misty.

For there were tears shed on both sides of the platform rim that first week in June. The newspapers took shots of President Petrillo wiping his eyes, surrounded by placard-bearers. ("We want Jimmy!" "Jimmy, We Need You!") But they did not think to train their cameras on the audience. That would have been a scoop for labor papers and management papers alike. That would have been something for executives to ponder, leaning over their glass-topped desks.

Nor was it gratitude alone that brought lumps into these men's throats and tears into their eyes. This leader who had come up through labor's ranks the hard way was their comrade. He had understood their troubles. He had made their troubles his. He had talked

straight to them, given them the facts. He talked straight to them now. "We made history," he said "and no rackets, no strong men!" He told about the long strike against the recording companies. He told how it was ended then reinstated for another eleven months when the first try proved inconclusive. He spoke about the rebels in Los Angeles. "They're destructive! Everything they do is destructive!" He told the delegates, "The branch of unionism they are now practicing is not the type we are practicing in America!" He called out, "Show me a union that's busted and I'll show you a union that's busted by its own members!" He shouted, "When you're right you can stand there and face the world—AND WE ARE RIGHT!"

It was a speech for the delegates to carry home and live over during the difficult days ahead. It was a speech musicians, as members of "a sick industry," could take courage from.

So Jimmy Petrillo stepped down, and an era passed. But, for all its vicissitudes, this era had been a good one. For it had taught the musician to respect his own identity and to hold out for his rights. It had showed him how to face the future with hopefulness. It had given him strength when he needed it most.

In Petrillo's successor, Herman D. Kenin, Federation members have found a leader who also believes and has courage. So the American Federation of Musicians still can look up and on. May it do so as long as music is played by living men with listening audiences responding to their performance.



Herman D. Kenin...

President of the American Federation of Musicians

Our new president, Herman D. Kenin, has the background to fit him for the duties he has entered on. He is a lawyer and a musician, and he has been a local official for twenty years (1936-56) and a Federation official for the past fifteen years.

President Kenin was born in Vineland, New Jersey, in 1902. He was one of the five children of Mr. and Mrs. Samuel Benjamin Kenin. His father was a truck farmer in New Jersey and active in local politics. Fifty years ago the family moved to Portland, Oregon, and it was there Herman Kenin grew up and was educated, first in the Portland public schools and then at Reed College. In 1930, following three years as a night student at the Northwestern College of Law, he passed the Oregon bar.

College Days

During his college and law school days President Kenin played as a violinist, first with the famous George Olsen orchestra and then with his own band. In the twenties and early thirties his orchestra played dates up and down the west coast.

After passing the bar examination, but before he began his law practice, Mr. Kenin and his orchestra made a three-month round-

the-world cruise as dance band on the S. S. President Fillmore, with stops at Hawaii, the Philippines, Japan, China, Singapore, India, Egypt, Italy and France. On his return, although he settled down to his general law practice, his musical interests led him to continue his membership in Portland's Local 99. Then in 1936 two events occurred that were to shape his further career. He was elected president of Local 99, Portland, and he married Maxine Bennett, a former dancer, who had appeared at the Capitol Theater in New York City and was planning to start a dance school in Portland.

In relation to this latter development, Phil Lampkin, an orchestra leader and a friend of both Miss Bennett and of Mr. Kenin, wrote a letter introducing the young lady to Mr. Kenin and asking him to give her counsel and advice on starting her school. Three months later, Lampkin received a letter from Mr. Kenin. "Dear Phil," it read, "You asked me to advise Miss Bennett. I have advised her to marry me, and she has accepted. Sincerely yours, Herman."

Seven years later, in 1943, James C. Petrillo called Mr. Kenin to New York and asked him to join the Executive Board. Petrillo went even further. He asked Mr. Kenin to give up his law practice and make a career

out of his future work for the Federation. Mr. Kenin agreed.

When he resigned the presidency of Local 99 in 1956, Mr. Kenin had completed twenty years in that post, during which the local's membership had grown from some five hundred members to 1300. Mr. Kenin declined to accept renomination in order to become the Federation's first West Coast representative, stationed in Los Angeles.

On-the-Spot Representation

This appointment had two distinct advantages for the Federation. It provided on-the-spot leadership and counsel from a member of the Federation's Executive Board—an arrangement especially felicitous because of the three-hour time difference between New York and Los Angeles tending to hold up communications, and it furnished guidance to Local 47 in its internal disputes.

Our president showed his positive attitude toward this situation when he was asked if, in his present capacity, he would be able to conciliate these disputes and settle the issues involved. "Of course," he exclaimed. "We've got to do it. It will be done!"

President Kenin's acceptance speech at the Convention was indicative both of his force of character and his modesty. "The honor

you have bestowed upon me," he told the delegates, "and the profound gratitude I feel, are equalled only by my deep sense of responsibility and obligation to meet the standard of performance you expect and—more important—deserve.

"I tell you no secret and indulge in no false modesty when I say that I cannot hope to fill the shoes of our beloved Jimmy. That's just another way of saying that mankind is only rarely blessed by giants of spirit and personality. Understandably, all of us are taken by the profoundest feelings of sorrow and inadequacy when such a leader is lost. But experience teaches that true leadership—such as we have gratefully enjoyed—builds enduringly, that it feeds and sustains long into the future.

"Experience teaches, too, that such great leadership cannot exist without great followers, that it reflects and pays tribute to the greatness of those led.

"These teachings give me heart and give me confidence. I have those two priceless assets. I have the shining example and guide of the greatest labor leader of our times, and I have you and the people you represent—the finest and most admirable men and women that may be found in any labor organization in the United States and Canada. With these assets, failure is unthinkable."

Tax Report

President Kenin's forthrightness was shown also in his report at the Convention on the 20 per cent tax. We give it here in part. It appears in the Proceedings of the Convention on page 40.

Said Kenin to the delegates, "I think you will agree that I bring you a progress report when I tell you that our tax matter is the only one of literally hundreds of tax relief measures pending in the Congress that has received favorable action by either chamber thus far. Since our last Convention the House has passed by overwhelming vote a measure known as H. R. 17 which cuts in half the 20 per cent tax. That relief bill now awaits action in the Senate Finance Committee. Within this powerful committee we have the unqualified support of well over a majority and on the floor of the Senate—vital roll call advantages which our locals have gained for us—is tantamount to immediate passage of our legislation . . .

"We believe and hope we can complete that job in the Senate and win a White House approval before the 85th Congress adjourns, probably some time in August.

"This may require a new approach. It is not unlikely that we shall have to begin again in the House and within the Ways and Means Committee where, thank Heaven, we have a solid majority of friends . . .

The Entering Wedge

"The fate of legislation does not always turn on its merits or demerits. We confront today the old, old problem of having a worthy cause, of having the votes to support it, but also of having legislative processes slowed by the fear in high places that to open the door to even a tiny and worthy tax correction such as ours might bring a flood of pent-up demands for tax relief that could hurt the

economy and the tax structure. That was our main problem in the House last fall. It continues to be our big problem in the Senate now."

Then President Kenin pointed out astutely that the concerted effort the Federation has put forth toward achieving the repeal of the 20 per cent tax law has had positive effects on the Federation membership even without the end having yet been attained.

"It is gratifying to reflect," he stated, "that in addition to scoring something of a legislative miracle to date by being the *only* group to get favorable action at even the half-way mark in Congress, our fight on this unconscionable tax has brought our organization internal benefits that will long be felt. I mean that by having a rallying point and a plan of action on which literally every member of the Federation could agree and lend wholehearted assistance we have learned better how to work together and how to achieve through a united front. We have learned bitterly what happens when we are divided. I invite you to consider how we achieve when we work unitedly and in common cause with no private axes to sharpen. Before we undertook this crusade against an unjust federal tax policy our locals—our rank and file—had been too seldom exercising one of the great privileges guaranteed by the Bill of Rights—the right of petition. We were spending much time talking to ourselves and too little time talking to the people who represent us at City Hall, at the Courthouse, in the Legislature and in the Congress.

"Scores of our people who didn't know the name of their own Congressman now know

his first name as well as his last; they know how to contact him and most important of all they know how to exercise their sacred right of petition. They also know, in most cases, exactly where their lawmakers stand on questions like the 20 per cent tax.

To Defend Our Rights

"This legitimate kind of political activity will stand us in good stead. The tax matter is not the only one we now have and will continue to have before the Congress. The complexities of keeping an organization such as ours alive, as President Petrillo has so often and so forcefully reminded you, will increase, not subside. We must defend our rights at all levels of government—the Congress included — and we must do it constantly.

"Great efforts, considerable money and no little skill has been invested in this tax reduction campaign. I am happy to tell you that in the last twelve months we have reduced expenditures by some \$20,000 while keeping activities at the peak. The battle has been waged from the grass roots of the nation to the White House and to Capitol Hill. We have achieved a notable victory at the half-way mark. The next two months will be crucial for us. Let me ask you to take back to your locals this message: The big drive is on. If a request comes to your local from our committee to perform a certain function in support of our activity in Washington, please act quickly, unstintingly and effectively. The support our locals give us or fail to give us at this juncture may spell the difference between success and failure."

President Herman D. Kenin, Mrs. Kenin, the former Maxine Bennett, his oldest son, David, sixteen, and his youngest son, Jimmy, fourteen, who was named for Jimmy Petrillo.



Official Proceedings

of the sixty-first annual convention of the AMERICAN FEDERATION OF MUSICIANS

OPENING SESSION

CONVENTION HALL, PHILADELPHIA, PENNSYLVANIA

June 2, 1958

President Petrillo called the Convention to order at 2:00 P. M.

For the first hour before the call to order by President James C. Petrillo over 1,200 delegates and their guests were entertained by the Philco Band of Philadelphia, conducted by Herbert N. Johnston.

He introduced Charles Musumeel, president of Philadelphia Local 77, A. F. of M. President Musumeel welcomed the 2,000 delegates and guests "as members of a democratic union fortunate in having labor's most democratic leader, James C. Petrillo." He introduced James Shorter, president of Local 274, co-hosts to the Convention, who in his welcoming remarks reminded the delegates that the Convention was meeting in a city where the Bill of Rights was born.

The band then played the American and Canadian National Anthems.

Following the invocation delivered by Reverend Wilton D. Ernst, S.T.M., Pastor, Reformation Evangelical Lutheran Church, Mayor Richardson Dilworth of Philadelphia addressed the Convention. Mayor Dilworth greeted President Petrillo and welcomed all delegates paying special tribute to Van Cliburn, "although not with us today is one of our greatest contributions to world peace." He outlined the progress and development being accomplished in Philadelphia. He thanked President Petrillo and the Federation for their assistance in making possible the many free concerts through the cooperation of the Music Performance Trust Funds. He called attention to the many cultural and musical treats afforded by the Music Performance Trust Funds in Philadelphia established by President Petrillo. Mayor Dilworth concluded his remarks by presenting Edwin A. Fleisher a bronze plaque from the American Federation of Musicians citing him for his "outstanding contribution to music and musicians."

Honorable Herbert Levin, Deputy State Attorney General brought the greetings of Governor George M. Leader, of Pennsylvania, who sent his deepest regrets at not being able to attend the Convention. Attorney General Levin praised the part being played by music in developing warmer and more cordial relations between the nations of the world. He said that the performances of Van Cliburn and the Philadelphia

Orchestra abroad had done more to promote peace than all the Sputniks, guided missiles and thermonuclear weapons put together. He welcomed the musicians as "princes and prophets of peace," and reminded his audience that Philadelphia was founded by a peace loving Quaker leader, William Penn.

A telegram was read from Joseph A. McDonough, president of the Pennsylvania Federation of Labor, welcoming the A. F. of M. and regretting his inability to attend the Convention.

Norman Blumberg, business manager of the Philadelphia Central Labor Union, A.F.L.-C.I.O., greeted the membership and saluted President Petrillo's great record over the past 18 years.

Mr. Musumeel then introduced President Petrillo, who was greeted by a standing ovation. He commented on the fact that the Convention has the largest attendance in the history of the Federation. Saying he "liked to give you good news as well as bad," Petrillo reported that the 1958 allocation of Music Performance Trust Funds was \$4,400,000 and that the 1959 allocation would be \$6,000,000. He noted that an additional million would be allocated were it not tied up in litigation in Los Angeles.

Referring to the strike against the motion picture studios in California which began February 20, President Petrillo called it "a very complicated situation." He said he would now report on these complexities to the membership.

To be democratic, he said, the Federation had allowed the Hollywood musicians to come to New York and make their own demands to the producers through a committee appointed by the Los Angeles musicians themselves. A committee of New York Musicians, acting in an advisory capacity, sat in on the negotiations as did the International Executive Board and President Petrillo.

Referring to "rebels" in Los Angeles as "enemies of labor," he asked why they had not withdrawn the suits brought against the Federation. Instead, the union had to go to the bargaining table as a divided union.

Saying the head of the Los Angeles union had been elected by men who would destroy organized labor, Petrillo said that he had asked him to fight out disputes within the union and not in the courts.

To make a long story short, he said, Elliot Daniel (Head of Local 47) is "one of us," who now was being attacked by the Los Angeles rebels.

President Petrillo then touched on other problems of the Federation and stated that the Federation would never be destroyed.

At the close of his address he was given a standing ovation.

Vice-President Bagley in the chair.

Announcements by the Local Convention Committee.

The following communications are read and ordered spread on the minutes:

To the Convention of the American Federation of Musicians:

As the officers and delegates of the American Federation of Musicians assemble in Convention I should like to extend my best wishes to them and through them to the membership of this fine organization.

It is the special privilege of members of the American Federation of Musicians to be able to provide entertainment and inspiration to their fellow countrymen. It is a tribute to them that they have developed and utilized the talents with which they were endowed.

The retirement of your President, James C. Petrillo, will be a great loss to your Federation. Under his leadership you have made a significant contribution to the welfare not only of your members but to the people of America as well.

JAMES T. MITCHELL,
Secretary of Labor.

Leo Cluesmann, Secretary
American Federation of Musicians
Convention Hall, Philadelphia

Was forced to leave train and enter hospital at Dayton. Will be unable to attend Convention. Best wishes.

DON CARADINE,
Secretary and Delegate,
Local 630, A. F. of M.,
Jackson, Tenn.

James C. Petrillo, President
American Federation of Musicians
Sheraton Hotel, Philadelphia

On behalf of the City of Seattle, may I extend a cordial welcome to the 1959 Convention of the American Federation of Musicians in this city. Seattle is looking forward to being your host and we will do all

we can to make your meeting pleasant and memorable.

MAYOR GORDON S. CLINTON,
Seattle.

James C. Petrillo, President
American Federation of Musicians
Convention Hall, Philadelphia

Greetings to the officers of the A. F. of M. and to the delegates of the Sixty-first National Convention. Sincere wishes for a successful Convention. Local 76 is looking forward to being host to the Sixty-second National Convention in Seattle, the Queen City of Pacific Northwest, June 14th through 18th, 1959. Sincerely and fraternally.

L. D. LARRY McDONNELL,
Secretary, Local 76, A. F. of M.

The following committee on credentials is appointed:

CREDENTIALS COMMITTEE

David Winstein (chairman), 174; Rollie F. Barton, 12; Reg. C. Light, 24; Jerome S. Edie, 26; Mike Isabella, 27; Harry W. Anderson, 41; A. F. Shanabrook, 49; Robert C. Wilkinson, 56; Ben Bullough, 104; James R. Hurley, 107; Madea Cetta, 120; Charles S. Keller, Jr., 135; Donald MacLuskie, 140; John J. Morrissey, 143; Jack Shapiro, 190; Ted Brooks, 256; Robert L. Foxen, 308; Mrs. Orion Sims, 369; Biagio Cascano, 466; Alvah E. Shirey, 472; Donald W. Fields, 543; William F. Sayre, 746; Dr. H. F. Carbaugh, 770.

The Committee on Credentials reports through Chairman David Winstein:

REPORT OF THE COMMITTEE ON CREDENTIALS

Mr. Chairman, Officers and Delegates of the Sixty-first Annual Convention of the American Federation of Musicians:

Your Committee on Credentials, having reviewed the credentials of accredited delegates, begs leave to report its findings.

Every local which sent in credentials for its delegates is completely paid up in per capita assessments.

Only one incident has risen this year to claim the attention of your committee. Robert J. Hutchings, Local 727, Bloomsburg, Pa., was duly elected delegate from his local. We are informed that the President of this local refused to sign the credentials. Secretary Cluesmann endeavored to resolve the

(Continued on page twenty-eight)

NEW LAWS AND CHANGES

The following actions were taken by the 1958 Convention in Philadelphia, Pennsylvania. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1958, unless otherwise specified. Members are directed to govern themselves accordingly.

Orchestras or members cannot take miscellaneous theatre engagements in the jurisdiction of another local.

Section 7 of Article 18 is amended by including after the word "situated" on the fourth line "Orchestras or members who are engaged to play a local theatre engagement for a traveling musical show in the jurisdiction of the local in which they hold membership are prohibited from accompanying such traveling musical show and playing for its engagement in the next succeeding local jurisdiction to which such musical show travels, unless engaged as a traveling theatrical orchestra for the full remaining tour of such traveling musical show."

The balance of this section remains as is.

Transportation must be paid in advance.

Section 1 of Article 19 is amended as follows: "Leaders, contractors and/or employers who engage traveling orchestras and bands must provide all *current transportation costs in advance.*"

The balance of this section remains as is.

Convention to be held every two years after 1959.

It was decided that the Convention of the American Federation of Musicians shall be held bi-ennially after 1959 so that the next Convention after that would be in 1961.

Amendments to Sections 1 and 4 of Article 6 of the Constitution were adopted which provide for the election of delegates and alternates to the Convention.

Section 1 is amended to read "Delegates to the Convention and alternates for those delegates who may be unable to attend the sessions shall be elected by the locals . . ."

The balance of this section to remain the same.

Section 4 is amended by deleting the first sentence.

The balance of this section to remain the same.

The President no longer has authority to annul and set aside any laws, regulations, and rules of the Federation.

At the request of President-Elect Kenin and in conformity with the request of President Petrillo last year, Section 1 of Article 1 is amended by deleting that portion of the Section which grants the President such authority.

(This to be effective immediately.)

President Petrillo to be advisor to future International Presidents and International Executive Boards.

It was decided President Petrillo be such an advisor for life at the same salary and perquisites he received while President. The Interna-

tional Executive Board is directed to formulate and adopt a plan whereby the payment of the salary and perquisites shall become effective upon his ceasing to hold paid office in Local 10, and any moneys he may receive from the Federation's Pension Plan shall be considered as part of such salary.

The codes of ethical practices of the A.F.L.-C.I.O. adopted.

The Convention approved as expressive of fundamental policies of the A.F.L.-C.I.O., The Codes of Ethical Practices heretofore adopted and approved by the A.F.L.-C.I.O. Executive Council and the Second Constitutional Convention of the A.F.L.-C.I.O.

A move against recorded music for floor shows.

The International Executive Board is asked to use its influence with AGVA and such other unions whose members may participate in floor shows to refrain from performance with recorded music.

The Convention authorized the International Executive Board to take whatever steps it deems necessary consistent with the interest of all members and locals of the Federation in an effort to resolve the difficulties in Los Angeles and thereby solidify and unify the Federation.

It was decided that the Federation make a donation as a tribute to the memory of William C. Handy in connection with the erection of a monument in Memphis, Tennessee as evidence of the esteem held for the "Father of the Blues."



Louis De Sio conducted the ensemble which played for the Memorial Service the second day of the Convention.

JULY, 1958

NOTICE

ENGAGEMENTS IN OTHER JURISDICTIONS

Whenever members of the Federation play miscellaneous or steady engagements in the jurisdiction of a local in which they do not hold membership, a contract must be filed with the secretary of that local and all other provisions of the By-laws must be complied with.



Congressional Record

United States
of America

PROCEEDINGS AND DEBATES OF THE 85th CONGRESS, SECOND SESSION

HIGHLIGHTS IN THE LIFE OF JIMMY PETRILLO

Remarks of

HON. ROLAND V. LIBONATI, of Illinois
in the House of Representatives

Monday, June 2, 1958

Mr. LIBONATI. Mr. Speaker, some say life is but a mad journey over a rocky road with pitfalls along the way. For most kids where Jimmy came from it was worse than that—he, too, was a kid with a rather dismal future as he now looks back over the years.

Taylor and Halsted on Chicago's West Side was teeming with immigrant populations—thousands of them, of all nationalities, a regular polyglot of humans—each group with its Old World customs trudging along the path of poverty. The same old prejudices, practiced against the new citizens. It was a tough and rough go. And Jimmy and his family were no exception. Yet there was an ambitious gleam for accomplishment in the eyes of the immigrants and the fire in their souls told them that destiny owed each one of them a better future. It only meant hard work and more work. It was a battle from the very start—those who survived would come through.

The teachers at the Dante School were of a fine breed—the future of each kid meant something to them—one could say honestly that a strong maternal interest was always the dominant factor in the handling of these youngsters. The teachers molded the lives of these boys to prepare them for the problems of manhood. With large families, the mothers were unable to guard with watchful eyes the antics of the male of the species, but the teachers moved in with hawklike celerity. As a lad Jimmy went through this metamorphosis unscathed completing fourth grade. He had to go to work to help the other eight. Having started flipping cars at an early age (5), his papers under his little arms selling, selling and selling. So he now went on full time, worked at his news stand for long hours then at night to the Hull House where the beloved Jane Addams reigned, and a kinder and more understanding person never lived. She was truly called the Angel of the Ghetto. It was there at the Hull House—joining the band and later at the Chicago Daily News, Mr. Lawson, the publisher appointed Jimmy as a member of the band under the celebrated band leader, Oscar Hand, that Jimmy as a young lad lipped his way through the musical instruction that was to lead him into his brilliant versatile career as a leader of men.

As a boy and as a man he was always a spirited “fire cracker”—and could he use his

“dukes,” fists. He traveled the same worthwhile labors as the others who fed by ambition struggled to better themselves—after school selling papers and Saturdays collecting old newspapers to sell to the grocery store owners—2 pounds for 1 cent—used to wrap vittles. At times smashing baggage—carrying for a dime heavy valises for older people who traveled from depot to depot on foot to change trains. Then again junking—collecting old papers, discarded bottles, old bones, and metals and all sorts of household articles, receiving a small pittance from the junkman. Those early years are precious experiences to the now distinguished president of the American Federation of Musicians.

No money—sparing meals was a familiar family routine. And so he entered the music world—playing his instrument in orchestras of others, and his own—doing odd jobs, dances, weddings, funerals, parades, and festivals.

Always preparing himself for his future work. It can be truly said that he was self-educated and developed the mental alertness that was to stand him in good stead in the years to come—his keen mind developed methods of teaching the public to appreciate and covet a sense of justice for the protection of a talented profession, and he learned well to use his broad knowledge of human understanding to create a real dignity on the part of the public to force employers to accept the demands of the union toward the betterment of their lot—to win public approval of the demands of the artists for better working conditions.

In the Chicago area he entered the political field and through his popularity and zeal was placed on the park board, and succeeded in promoting weekly concerts throughout the summer that are attended by thousands of music lovers. The band shell stands on the lake front in Grant Park downtown to this day.

He was elected president of the Chicago local about 26 years ago—musicians found work. He introduced the most modern and honest methods of conducting union business—his integrity is impeccable—and he stands out as a great labor leader and is loved and obeyed by every member of the union for his sincerity and loyalty and for the cause that he has so gallantly advanced successfully. He

was elected president of the American Federation of Musicians 18 successive years. James Petrillo is truly a great man and to his credit he has the sincere gratitude of his members. He believes in fair play and has moved swiftly and without equivocation in any matter or problem involving the welfare of his men. He does not hesitate to emphatically put over his point. He studies a situation and then moves upon it. There is no guessing with Mr. Petrillo. He knew what to do—whether it was before legislative bodies, city councils, at conventions, dance halls, movie, radio, or television, hotels, resorts, or restaurants, he never came out a loser—and after the rules were accepted—there were no exceptions, whether friend or foe.

Several years ago he was hauled up before a Federal judge who was also a positive character and strict on the side of enforcement. Petrillo informed the theater owners that the members voted that new terms must be negotiated—the old contract was unsatisfactory and upon its termination in a few weeks, it would not be renewed under the same terms.

An injunction was procured in the Federal court before a Federal judge who could have been a lion tamer.

Mr. Petrillo called his men together and they voted to strike—The judge cited Petrillo—The newspapers were having a jubilee, here was a contest between real battlers.

Mr. Petrillo appeared in court—told the judge that he had pleaded with the members to remain on the job but that they had cast almost a unanimous vote to call a strike. Judge Barnes glared at Mr. Petrillo—who, having an inherent respect for the Federal judiciary remained silent. During the lull the judge asked Mr. Petrillo if he wanted to say anything before he acted.

Mr. Petrillo, with a rather strong voiced intonation said, “Your Honor, the contract under which they worked has now been terminated. They have fulfilled its requirements as to the period it covered. Judge, I don't know what you or I can do if they will not go back to work. The Constitution forbids slavery, and so, what can we do? That's it, Judge.” And that was it.

So you see, Mr. Petrillo is a rare bird with a fine brain and a good sense of humor therein.

(Continued on page thirty-eight)

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Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician since June, 1954, contains the names of all companies up to and including June 10, 1958. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 1—Cincinnati, Ohio
Candee Records

Local 2—St. Louis, Mo.
Dept. of Music, Washington Univ.

Local 3—Indianapolis, Ind.
India Records
Kirk Record Co.
Nabor Recording Co.

Local 5—Detroit, Mich.
Ink Recording Co.
Pirin Records

Local 6—San Francisco, Calif.
Hawaii Taped
Hawaiian Textron, Inc.
Titanic Recording Co.

Local 8—Milwaukee, Wis.
Cinch Records
Erro Recording Co.

Local 9—Boston, Mass.
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Where they are playing

(Continued from page five)

NEW YORK CITY

The third annual Jazz Jamboree will be held at Lewisohn Stadium on July 5 as the climax of the second week of the 1958 outdoor series, which opened June 23 and extends through August 2. Louis Armstrong and his All-Stars will again be on hand, joined for the first time at the Stadium this year by Lionel Hampton and his Orchestra. Jazz vocalist Anita O'Day, accompanied by her trio, will complete the package.

Pianist-singer Joan Bishop has begun her second year at the Number One Bar . . . Johnny Dale and his Corsians (Joe Heitzman, drums; John Gregna, piano; Frank Salto, sax; and Johnny Dale, accordion, trumpet and leader) are in their third year at the "Corso."

EAST

The Leo Sunny Duo, featuring Stan Keller, returned to the Essex and Sussex Hotel in Spring Lake, N. J., on June 20 for the second summer. The boys are booked here through Labor Day . . . Accordionist Verna Lee plays the Boardwalk Lounge of the Shelburne Hotel in Atlantic City, N. J. . . . Smokey Warren and his Arizona Trail Blazers are holding forth at Charlie's in Oakhurst, N. J. The group consists of Smokey Warren, guitar; Billy Wilcox, bass; Pat Mazz, accordion; Dottie Mae, guitar; and Johnny Hens, guitar . . . The Pete Lane Duo (Peter Latore on piano and Carmine Tobia on bass) entertains at Geltzeiler's Circus Lounge in Newark, N. J., every Friday, Saturday and Sunday night.

After completing an eight weeks' engagement at the Country Squire in Wayne, N. J., Eddie Hazell has moved to the Whirlpool in Niagara Falls, N. Y., for an indefinite time . . . The Chautauqua (N. Y.) musical season includes a jazz concert presented by Wilbur de Paris and his new New Orleans Band on August 8.

The piano stylings and vocals of Charlie Carroll are featured at Dinty Moore's (formerly the Beacon) in Hyannis, Cape Cod, Mass., for the summer months.

The Cavaliers (Stan Jeiko on string bass, Vince Swider on Spanish guitar, Chet Mackowiak on piano and accordion, and Ray Druzbiicki on drums and vocals) recently completed their fifth consecutive year at the Arcadia Ballroom in Worcester, Mass. The band also appears on radio station WESO.

The Sammy Ferro Trio (Sammy Ferro, bass, vibes, trombone and drums; Kenny Rhodes, organ and piano; and Ralph Mola, guitar, bongos, Conga drums and Latin vocals) is in its sixth season at the Henlopen Hotel, Rehoboth Beach, Del. The group returns to Washington, D. C., after closing this spot on September 13.

The fifth annual Newport (R.I.) Jazz Festival will be held from July 3 through July 6 at Freebody Park, Newport. Plans are for four gala evening shows, each conceived around a single theme, three afternoon concerts and two morning symposiums.

CHICAGO

The Gene Esposito Rhythm Section (Gene Esposito, piano and trumpet; Leroy Jackson, bass; and Don Jaconetty, drums) and singer Lee Loving continue at the Jazz Scene on a Wednesday, Friday and Saturday night basis . . . The Al DeMarco Trio (Al DeMarco, bass; Greg Hussar, violin; and Cal Duda, piano) is currently performing at Joe Klay's Golden Oak . . . The Dukes of Dixieland return to the Blue Note on July 2 for a three-week stay. Count Basie and his Band arrive at the Note July 30, for a like period. . . . Artie Arnell and his Orchestra are booked at the Melody Mill Ballroom from July 9 to July 20. This is followed by engagements at Idora Park in Youngstown, Ohio, and the Centennial Terrace, Sylvania, Ohio.

MIDWEST

Buddy Laine and his Whispering Music of Tomorrow are doing a series of summer hops in the Midwest.

The Charlie Kehrer Orchestra appeared for its eighth consecutive year at Moonlite Gardens, Coney Island, Cincinnati, Ohio, on May 3 and the week of May 28. . . . Buddy Morrow brings his band to the Centennial Terrace, Sylvania, Ohio, on July 15 for a night of outdoor dancing. The Johnny Long Band has been booked for the weekend of July 24 to 26 and Ralph Marterie and his Orchestra for August 12.

Erroll Garner will be the solo attraction in two concerts at the Ravinia Festival, Highland Park, Ill., on July 2 and 4.

George Rose and Wayne Herdell have been at Peter Angel's in Detroit, Mich., for the past eight years.

Russ Roland and his Band have been favorites at the Milwaukee

(Wis.) Elk's Club for fourteen years. Besides their many appearances at George Devine's Ballroom in the past, the group is well established in the Milwaukee area . . . The Harry Ranch Orchestra is due at the Dutch Mill Ballroom in Lake Delavan, Wis., for six weeks this summer . . . The H & H Duo (Harriett Keliin on accordion and Howard Pokorney on drums) is employed at the Ranch-house at Honey Lake, Wis., for Friday and Saturday nights . . . Organist Sharon Lee Kirk is booked at the Cove Supper Club in Racine, Wis., for an indefinite period.

SOUTH

The Alvina Benson Trio is in its second season at the Promenade Hotel in Miami Beach, Fla. . . . Smiling Jack Collins has been held over at the Galt Ocean Mile Hotel in Fort Lauderdale, Fla., through July . . . Don Baker and his Music Makers are appearing nightly at the Key Colony Beach Hotel in Marathon, Fla. Vocals are done by Lynn Carole.

Jimmy Mack, "master of the keyboards," is at Dunes Golf and Beach Club, Myrtle Beach, S. C.

WEST

The O'Brien and Evans Duo opened May 30 at Navajo Lodge, Ruidoso, N. M.

Sal Carson and his Swinging Band settled at Hobergs, Lake County, Calif., for their thirteenth summer season . . . Accordionist Frank Judnick and his Trio entertain at the Forest Lake Resort, Lake County, from July 1 through September . . . Anson Weeks and his Orchestra are located at the Sheraton Palace Hotel in San Francisco, Calif., through September . . . Ernie Heckshire and his Orchestra continue at the Fairmont Hotel in San Francisco. They're in their tenth year . . . Accordionist Eddie Stariha and the Eastman Trio complete their stay at San Francisco's Canterbury Hotel this month.

ALL OVER

The Ted Forrest Four (Ted Forrest, sax and clarinet; Ken Adams, accordion; Arnold Dee, bass; and Ray Schubert, drums) finish up their tour in England at the London Palladium this month.

Pianist-song stylist Sir Judson Smith has been held over at the Grand Bahama Club, West End, Grand Bahama, Bahamas.

Woody Herman and his fifteen-piece band will tour South America from twelve to sixteen weeks this summer for the U. S. State Department in an effort to strengthen Western Hemisphere friendships. The first stop will be Panama City, July 31.

INTERNATIONAL MUSICIAN

over
FEDERATION
 field

What a convention for sensations! From the booming band begging "Jimmy" to stay with us, to the long, long session fighting out the question whether we were to have an annual or a biennial convention, it was fireworks from beginning to end.

My favorite highlight — aside from the electric speech of President Petrillo *re* the situation in Los Angeles—was the voice vote taken at the end *re* the convention spacing. The "ayes" not only had it—they just about carried off the Convention Hall roof.

Memorable also was the argument, skilled and forceful on both sides, on whether or not to raise the per capita tax; the finely-wrought and provocative speech of Attorney Kaiser; the sober and constructive words of Al Manuti, and the introduction of President

Kenin and his family—two fine boys and one of them's named "Jimmy!" — to the Convention delegates.

It was thrilling to see delegates race to the microphones and pour their requests and ideas into them; it was stirring to see the response to appeals from the platform; it was fine to witness the earnestness of all the speakers whether on platform or floor.

A democratic convention, if ever there was one!

Young Stephen Mills who was selected by Local 284, Waukegan, Illinois, as the outstanding musician of the year, wrote the local's president, Don Jacoby, "I want to express my gratitude to you and the Waukegan Federation of Musicians for presenting me your award. This plaque will always

serve as a symbol of inspiration to me. As you already know, I hope to become a music teacher in some university or college. Through your dynamic musicianship and sincere encouragement, you have thoroughly convinced me that no other field offers the opportunities and rewards of a musical career. May the blessings of the Lord be with you and your Federation of Musicians in all your endeavors. With heartfelt thanks, Stephen Mills."

Local 8's (Milwaukee) annual honorary party again came off with a bang. Over 125 attended and everyone had a wonderful time. But let the folks out there tell it:

"There was no music—in fact, music was taboo, and that is the way the old-timers wanted it. The only tuneful melodies sounded was "chin music" from eight P. M. till late . . . Getting together reliving over the past—stories are told, incidents relived and many a laugh revived from the heyday of their youth. The boys in the silent picture theater days had their inning. The vaudeville musicians, who played the great stars of their day, talked of the coming of the "talkies." The boys came from far and near. John Zweifel who seldom misses came up from Miami, Florida; Al Affeld from McHenry, Illinois. Besides kerchief presents

with the wording "Live Music Is Best" printed thereon, prizes were given Rudy Werner for being the oldest member (91 years) and Arnold Rudolph for being the youngest (50 years) in attendance. Between sips of beer, a swell array of lunch, card playing and chatter, the evening was enjoyable."

Professor Cavaliere-Loreto Marsella received a plaque and honorary life membership in Local 341, Norristown, Pennsylvania, at the local's annual banquet held in the Moose Auditorium on May 15. The plaque was presented to Mr. Marsella by William S. March, president of the local, "in recognition of exemplary service and superior attainments in the art of music."

Hopeful sign on the horizon of LIVE MUSIC:

The City of Pittsburgh has made an appropriation of \$50,000 to its symphony orchestra for the presentation of a series of free concerts.

Local 60, Pittsburgh, held an "Old-Timers' Picnic" on June 22 from 2 to 7 P.M. at LoVuola's Farm. Members with twenty years' continuous membership and members fifty years of age or over attended, and had a good talk and sing fest over the excellent food and drinks served them.

(Continued on page thirty-six)



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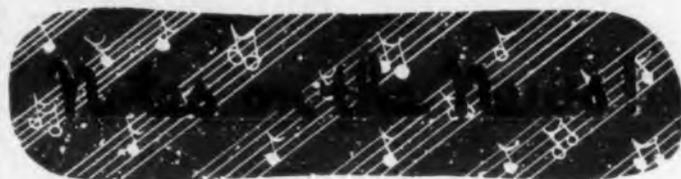
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OILS



★★ Much praise has rightly been accorded Van Cliburn for his winning of the International Tchaikovsky Music Competition in piano, but the fact that there have been



Joyce Fliessler

other winners has gone practically without notice. Joyce Fliessler, for instance though she did not come out first as did Cliburn, was the only violinist outside the iron curtain countries to place. While in Moscow, she played with the Leningrad Symphony and gave a solo recital in Leningrad.

★★ Two awards have been granted for original works by contemporary composers played by the Philadelphia Orchestra during the 1957-58 season. One of \$3,000 has been made to Samuel Barber for his Violin Concerto, and one of 630,000 francs (\$1,500) has been made to Mrs. Arthur Honegger, widow of the late Swiss composer, for his Symphony No. 2.

★★ Eight composers have accepted commissions from the Serge Koussevitzky Music Foundation in the Library of Congress and now have in progress works for symphony orchestra and chamber groups as well as an orchestral work for theater and a composition for chorus and strings. The composers are Ingolf Dahl, Karl Amadeus Hartmann, Alan Hovhaness, Salvatore Martirano, Julian Orbon, Melvyn Powell, George Rochberg and Michael Tippett.

Dahl is at the University of Southern California. Hovhaness in New York City, Powell in New Canaan, Connecticut, and Mr. Rochberg in Newtown Square, Pennsylvania. Mr. Martirano, of New Rochelle, New York, is now at the American Academy in Rome. Hartmann, Orbon, and Tippett are respectively of Munich (Germany), Havana (Cuba), and Wadhurst (Sussex, England).

★★ Hans W. Heinsheimer has been appointed director of publications for G. Schirmer, Inc., New York music publishing firm. He joined the firm in 1947 as director of their symphonic and operatic department, a position he will continue to hold in addition to his present one. He is the author of two books, "Menagerie in F Sharp," and "Fanfare for Two Pigeons."

★★ Gettysburg, Pennsylvania, has a new symphony orchestra. It gave its first concert May 28 under the leadership of William Sebastian Hart.

★★ H. Arthur Brown has been appointed resident director of the Los Angeles Philharmonic Orchestra. Edouard Van Beinum will continue as musical and artistic director of the orchestra.

★★ Elkhart, Indiana—"The Band Instrument Capital of the World"—will celebrate its one hundredth anniversary the week of September 12 to 19 with bands, parades and pageants in which the town will take part.

★★ Jack Hamilton Beeson, Ezra Laderman, Attilio Joseph Macero and Jan Meyerowitz have received 1958 Guggenheim Fellowship Awards for musical composition. The awards are made annually to persons who have demonstrated the highest capacity for original research and artistic creation. Mr. Beeson is an associate professor at Columbia University. Mr. Laderman has studied with Otto Luening and Douglas Moore. Mr. Macero received a master's degree at Juilliard School of Music in 1953. Mr. Meyerowitz is now lecturing in music at Brooklyn College.

★★ Henry Cowell, Samuel R. Rosenbaum, Mrs. Helen M. Thompson and Roy Harris were among the speakers at the American Symphony Orchestra League National Convention held June 12 to 14 in Nashville, Tennessee.

★★ Mischa Elman, currently celebrating his fiftieth anniversary year as a violin virtuoso on the American concert stage, received an honorary doctor of music degree from Philadelphia's Combs College of Music at its commencement exercises June 11.

★★ A bronze plaque commemorating the visit of Dimitri Mitropoulos and the New York Philharmonic to Porto Alegre, Brazil, was unveiled during the intermission of the Philharmonic concert in Porto Alegre on June 4.

★★ During the third annual Western States Accordion Festival in Long Beach, August 9 and 10, many different categories of contests will be held. Over 3,500 young contestants are expected.

★★ Twenty-eight-year-old Elliot Borishansky of Far Rockaway, New York, has been announced winner of the thirteenth annual George Gershwin Memorial Award (\$1,000) for the best orchestral composition by a young American composer.

★★ The contest held by the Recording Guarantee Project of the American International Music Fund—wherein judges Nadia Boulanger, Carlos Chavez and Alfred Frankenstein listened to tape-recordings that twenty-nine North American orchestras made this season of new works—was won by Alexei Haieff (his Second Symphony) and by Easley Blackwood (his First Symphony). Mrs. Serge Koussevitzky, president of the fund, announced the jury's choice.

★★ Rose Bampton, soprano, will be the soloist July 1 at the opening of the Evenings-by-the-River summer concert series in New York. Wilfred Pelletier will conduct.

★★ Composer Serge Hovey is completing a musical tribute to Robert Burns whose bi-centennial will be celebrated in 1959. It is in five movements and is called *A Robert Burns Rhapsody*.

★★ Joseph Eger, French hornist, was joined by Jan Peerce in a performance of Benjamin Britten's *Serenade for Tenor, Horn and Orchestra* at the Caramoor Festival at Katonah, New York, June 21.

INTERNATIONAL MUSICIAN

SPEAKING of MUSIC

A New Era In Musicianship

At intermission time at Carnegie Hall on May 26, I stayed in my seat, reluctant to hear audience members making what must perforce be unsuccessful tries at giving vent to their enthusiasm. But if to describe that evening's performance adequately was patently impossible, to recognize it as marking another era in music making in America was inevitable. As the Symphony of the Air men—members of Toscanini's one-time orchestra which in itself constituted an epoch—left the platform, the rightness of their being in on the birth of this new era was evident.

For Van Cliburn, the twenty-three-year-old Texan who brought home the first prize of the Moscow International Tchaikovsky Piano Competition, will be, make no mistake about it, far more than a concert-stage flare-up. He is a phenomenal artist, whether measured by technical skill, sense for music or human magnetism.

The panel of those sixteen jurors in Moscow, all of them famous musicians, who judged his prize-winning performance, must have had categories by which to rate him. Some such item, as "rhythmic sense" must, for instance, have been somewhere on the list. If so, every one of them must have marked beside it an "A." For the rhythmic interplay that was evidenced between him and the orchestra in this Carnegie Hall recital, the split-second interactions, the echoings and anticipations, the breathless answerings, were of such calibre as to reduce to kindergarten status the rhythmic tricks of most of today's jazzists or modernists. The Tchaikovsky Concerto for Piano and Orchestra No. 1, played as Cliburn's first offering, will never be the same again—not for this or any other of the listeners in the hall that evening.

As for Cliburn's dynamics, the Moscow jurors must have poised pencil tips at this item only long enough to write down some equivalent of the word "superlative." Cliburn encompasses the whole range of the piano—notes as quiet as thought, thunder tones, and the whole gamut between. Moreover he achieves absolutely smooth gradations. The Symphony of the Air, in its own

right famous for its fortissimos and pianissimos, could give as much or as little power as it liked this evening. In the former, Cliburn easily overtopped it and in the latter so dealt with it that it could be heard to sing, however softly it played, through his melody part. Conductor Kiril P. Kondrashin, who is accompanying Cliburn on his present tour, proved adept in rhythmic and dynamic interplay, and could use percussion to spine-tingling effect. But Cliburn easily complemented this with his own percussion, relayed by hands that seemingly could manipulate the whole piano at once. Powerful phrases were interspersed with rivulets of sound cascading in the most delightful way possible. Then would come a roar of sound, orchestra and soloist rising and falling together.

At "phrasing," though, those Moscow judges must have found it impossible to confine themselves to mere marks, even those of the highest category. The things Cliburn can do with five or six simple tones play hob with the imagination: the seemingly inconsequent afterthought that flooded the whole piece with



Van Cliburn

meaning; the slight twist that brought new dimensions to a progression; the straight-forward line unblurred by cross-currents. The young man, moreover, was able to give these wonder phrases appropriate place in the whole, interweaving them deftly with the orchestral fabric.

Also in estimating the young man's "artistry," the Moscow judges for all their conscientiousness, must have come up only with a blank space. It will forever remain a mystery how all Cliburn's qualities can be so integrated as to produce one overpowering impression, an impression greater and finer than any one of the isolated phenomena or even than the sum of them all. This was the great surprise of the evening.

After intermission, what might have seemed an extraneous note at many concerts—the introduction of the "goodwill" element—proved to be not out of order here. Young Cliburn in a boyishly enthusiastic speech pre-

sented Mayor Wagner who gave a word of welcome to all, including guests from the Russian embassy. He explained humorously that he was himself a frustrated violinist who had taken lessons until he had been advised to give them up for politics. Suddenly becoming serious, he said he was glad that the young man had been a means of increasing international good will. He shook hands with conductor Kondrashin (who came down from the podium to respond) and with Cliburn, the audience applauding heartily.

Then again was heard music (the Rachmaninoff Concerto for Piano and Orchestra No. 3) that obliterates national lines and gives life's important elements—such as music and youthful genius—their rightful place in the scheme of things.—H.E.S.

Violinist As Winner

We were not among the audience members when Shmuel Ashkenasi, seventeen-year-old violinist of Israel and Philadelphia, won the \$2,000 first prize in the third annual Merriweather Post Contest sponsored by the National Symphony Orchestra of Washington, D. C., but reports coming to us indicate that here is another young man to watch closely. A student of Efrem Zimbalist of the Curtis Institute of Music, young Ashkenasi also won his way to victory with a Tchaikovsky work—the Violin Concerto in D Major. The setting was the "Music for Young America Concert," held late in May, one of the series of concerts of the National Symphony, conducted by Howard Mitchell, for visiting high school students in the Nation's capital.

Born in Tel-Aviv, Shmuel started studying violin when he was eight at the Academy of Music in that city. When he was fifteen he came to this country to study at the Curtis Institute of Music. His attitude toward his art is encouraging. "I want to play well," he says. "I don't care whether I win, but I care that I play well."



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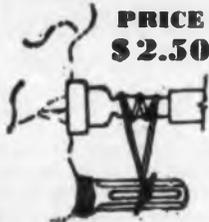
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The twelve-measure blues chord progression has always been a preferred background of improvising jazz musicians. Whether it be the traditional blues style, swing, rock 'n' roll or progressive jazz, the improvising musicians always fall back on this same harmony because it offers such great possibilities to musical invention in the jazz style.

Following is the basic chord progression for a Blues in Bb (twelve measures):

Bb — Bb — Bb — Bb7 — Eb — Eb7 — Bb — Bb — F7 — F7 — Bb — Bb.

This harmonic background will remain identical while the soloist ad-libs his own variations in whatever style he chooses. When the blues is fully arranged for a group of musicians, it becomes possible to use many additional chord changes without giving up the spirit and mood of the blues style.

Following is a modern variation on a twelve-measure piano "Blues in Bb." Analysis of the harmony used:

Bb Ab Gb Ab — Bb Ab Gb Ab — Bb Ab Gb Ab — Bb13 — Eb7 Db — Eb Db B A — BbM7 Cm7 Dm7 EbM7 — F Am7 G#m7 — Cm9 — Eb Gb F B13 — Bb6-9 Ab9 Gb9 — BbM7.

MODERN PIANO BLUES PATTERNS IN B FLAT



This example used as many as four chord changes per measure which would be effective, especially at a slow tempo. The next "Blues in Bb" illustrates chord substitutions applied to a faster theme. Complete chord analysis of the next example:

Dm7 Db7 — Cm7 B7 — Bb A Ab6 — Bb13 Db9 A13 — Cm Dm7 EbM7 — Ab Bbm7 CbM7 — Bb9 — Eb11 Eb11 Db11 D11 — Eb F7 — Eb F7 — Bbm7 Cm Bm Ab — Bb.

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The performing jazz musician will probably find the musical illustrations of greater interest than the theoretic analysis. Inasmuch as jazz has always been developed by ear rather than by academic rules and regulations, the author hopes that the examples shown here will serve as an inspiration to the modern musician rather than an attempt to teach any modern techniques, which, obviously, can only be accomplished through years of intensive study.

The next blues example in the Key of F shows additional harmonic variations applied to a twelve-measure blues theme:

BLUES IN F



Although the blues is most often played in major keys, the minor key version also offers great opportunities to experiment with modern harmonies. The final musical illustration is a "Blues in A Minor." Again there is a maximum of harmonic changes attempting to go "way out" in illustrating new harmonic devices as applied to jazz.

Slowly

WALTER STUART



The musical examples from this column were taken from Walter Stuart's book, "Innovations in Modern Harmony" (Piano Perspectives), published by New Sounds in Modern Music, 1225 Sixth Avenue, New York City. Used by permission of publisher.

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VIEWS AND REVIEWS

By SOL BABITZ

THE FIRST-THIRD POSITION FORMULA

Every violinist learns early in his studies that the third position is a very useful thing for simplifying violin playing. Tonally it has the advantage of eliminating the sound of raw open strings without the necessity for using the weak fourth finger; it also helps avoid the raw sounding notes on the E string in the first position. Its technical advantages are many. Because its intervals are closer than those of the first position, it is easier to play and also easier to play in tune. Vibrato is also easier in the third position. As a matter of fact vibrato is often taught there first.

The third position also fits in nicely with scales in sharp keys which sound more brilliant on the violin than those with flats. (See "Why Violinists Favor Sharp Keys" in *Violin Views and Reviews* by Sol Babitz, published by the American String Teachers Association Music Department, University of Illinois, Urbana, Ill.)

Because of these advantages most violinists have become so accustomed to using the third position that they go there constantly and have become accustomed to jumping to the third position and back again as a matter of course in performance and particularly in reading music at sight. Not until a second or third reading does the perceptive violinist realize that some of these third position jumps are not really necessary technically and that some are actually harmful tonally.

In the following examples from the "Dounis Edition of the Bach Solo Sonatas" we see in the upper fingering typical "force of habit" third position jumps. Obviously the lower fingering is simpler.

The habitual use of the third position not only creates unnecessary work but can also interfere with tone production especially when a strong *forte* in a low position is required. The following scale shows how the first position produces a better *forte* than the third on most of the notes.

Orchestral Disadvantages of the Third Position

The orchestra violinist is anonymous. Thus there is a strong temptation to work as little as possible. This means staying in the easy third position as long as possible without shifting. This procedure

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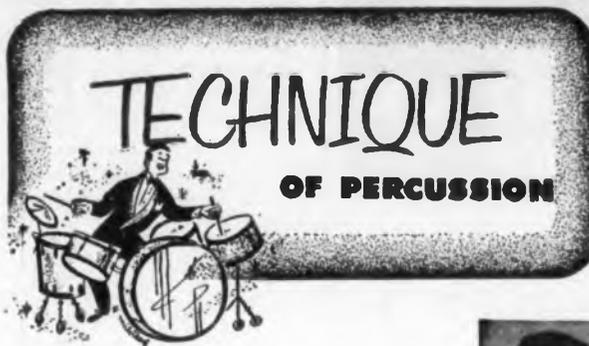


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by George Lawrence Stone



Benny Goodman

The Boston University School of Music has really gone jazz in a big way by the acquisition, this last school year, of the great and only Benny Goodman, as guest clinician. We all know that a college degree is a MUST in many lines of endeavor today. Can it be that in some future day the jazz drummer, in addition to his present equipment of calfskins, must also possess a sheepskin to make the grade?

Pique-Dame

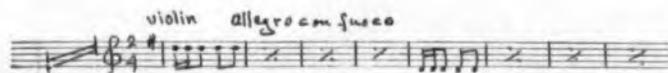
W. R. W., West Virginia, among others, has asked how that little drum solo and the following ensemble figure in Franz von Suppé's overture *Pique-Dame* should be played. This question stems from the fact that there are several versions in music literature.

There are several arranged editions of this number and it may be that some arrangers either have endeavored to improve on the work of the master or were careless in transcription.

The confusion in *Pique-Dame* is due to an unfortunate lack of standardization in notating drum rolls, particularly whether or not to prolong their duration into a following note. Articles on this subject have appeared from time to time in this column, bawailing the fact that we still have this problem today.

It is difficult to resurrect the drummistic intentions of a composer long since passed on, but a study of the following excerpt from the earliest available score of the overture (Leipzig, 186?) gives us an inkling.

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violin

tamburo (snare drum) solo



A further study of the scores of Suppé and his contemporaries verifies the fact that roll-over marks (ties as well as trills) were used sparingly when used at all. The roll-overs were assumed in almost every instance. A look at the rhythmic pattern of the melodic line (shown in the violin part above) will show that the rolls here must be tied over to mesh, synchronize, with the instrumental figures. Hence we follow custom in this instance in the belief we are right.

Following is the solo written out more precisely, in the way we believe it should be played.

As Played



The tempo, *allegro con fuoco*, indicates five-stroke rolls and, by the way, calls for a well-trained pair of hands. The sticking for the first four measures is suggestive: some prefer hand-to-hand technique here. To the well-schooled rudimentalist, the flam tap sticking appearing in measures five, six and on, comes naturally. Back to the score, the final roll in the fourth measure is continued into the first roll of the fifth. This seems to have been overlooked in all arrangements. A slight stress, not an accent nor a detachment, but just enough to maintain the natural accent belonging to the down beat of the fifth measure seems to be in order.

Try This

One final word: an added refinement could be achieved by stretching out the notated five-stroke rolls in measures five, seven, eight and so on, by an ever-so-slightly slower hand action, so that the release of these rolls would exactly coincide with the last note of the figured triplets in the melody, thus:

(measures 4 - 5 - 6 - 7 - 8)

violin

drum



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LESSON XIII

Harmonization of Melody

Part I

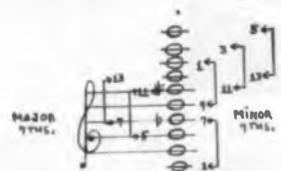
(Continued from the May issue)

Sample Harmonization



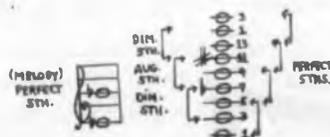
Important! Cancellations show where pairs of tones do *not* form intervals.

Proof: The first two tones of the previous melody, E and D form minor sevenths (ten semitones). Minor sevenths are located by measuring upward from each successive Σ function.



It is evident that the tones E and D occur in some, *not all* Σ transpositions. Cancellations occur where E and D are functions 11/5 and 13/7 (major sevenths). As the tones to be harmonized are E and D (not E and D \sharp), *this* Σ can not provide harmonizing chords when transposed to A and F \sharp roots.

All other cancellations listed in the Table of Harmonizations can be checked the same way.



Σ harmonizations can only be obtained from chords with roots on Eb, Ab, Db, and Gb.

INTERNATIONAL MUSICIAN

Official Proceedings

(Continued from page twelve)

situation to no avail. Subsequently, the Vice-President also refused to sign the credentials. The signed minutes of the election meeting were presented for the scrutiny of the committee. Secretary Cluesmann verified the facts of the case. Your committee has voted unanimously to seat Delegate Hutchings of Local 727. We also respectfully recommend that the International Executive Board take proper and prompt action against the President and Vice-President of Local 727 for being derelict in their duties.

There were 1,247 credentials presented, representing 655 locals, the largest number as yet on record.

Your committee extends a sincere vote of thanks to Treasurer George Clancy and his staff, with a further deep bow to Secretary Leo Cluesmann and his assistants for the major portion of the detail work attendant to the handling of the credentials again this year.

Signed:

David Winsteln (chairman), 174; Rollie F. Barton, 12; Reg. C. Light, 24; Jerome D. Edie, 26; Mike Isabella, 27; Harry W. Anderson, 41; A. F. Shanabrook, 49; Robert C. Wilkinson, 56; Ben Bullough, 104; James R. Hurley, 107; Madea Cetta, 120; Charles S. Keller, Jr., 135; Donald MacLuskie, 140; John J. Morrissey, 143; Jack Shapira, 190; Ted Brooks, 256; Robert L. Foxen, 308; Mrs. Orion Sims, 369; Biagio Casciano, 466; Alvah E. Shirey, 472; Donald W. Fields, 543; William F. Sayre, 746; Dr. H. F. Carbaugh, 770.

The report of the Credentials Committee is adopted.

After the adoption of the report, the chairman asked leave to introduce a resolution regarding Paula Day who had been chairman of the committee for many years.

We, the Committee on Credentials for the 61st Annual Convention of the American Federation of Musicians, duly assembled in Philadelphia, Pennsylvania, do herewith go on record as being profoundly shocked on regretfully learning of the incapacitation of our beloved long-time chairman, Paula Day.

We wish to extend our heart-felt sympathy to our distressed colleague in the present plight, knowing that with her usual vitality she will presently best the condition which has come upon her.

Our prayers go with her for a speedy and complete recovery. If a cure can possibly be effected by good wishes and fraternal affection, then the warm and sincere feelings of this group will overcome any illness known to science.

We ask the concurrence of all Executive Officers, assistants and the entire convention in this tribute to a valiant, veteran delegate. We respectfully ask unanimous consent that a suitable copy of this motion be sent to our old friend and co-delegate, Paula Day.

Signed:

David Winsteln (chairman), 174; Rollie F. Barton, 12; Reg. C. Light, 24; Jerome D. Edie, 26; Mike Isabella, 27; Harry W. Anderson, 41; A. F. Shanabrook, 49; Robert C. Wilkinson, 56; Ben Bullough, 104; James R. Hurley, 107; Madea Cetta, 120; Charles S. Keller, Jr., 135; Donald MacLuskie, 140; John J. Morrissey, 143; Jack Shapira, 190;

Ted Brooks, 256; Robert L. Foxen, 308; Mrs. Orion Sims, 369; Biagio Casciano, 466; Alvah E. Shirey, 472; Donald W. Fields, 543; William F. Sayre, 746; Dr. H. F. Carbaugh, 770.

The resolution was adopted.

The new delegates are now introduced by Vice-President Bagley and are welcomed by the other delegates with applause.

A resolution is introduced by Delegate Stokes, Local 65, that the President appoint the following committees:

	Members
Law	23
Measures and Benefits	23
Good and Welfare	23
Organization and Legislation	23
International Musician	23
President's Report	23
Secretary's Report	23
Finance	23
Location	23

The resolution is adopted.

The following committees were appointed:

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relli, 40; John H. McClure, 63; Carl S. Dispensa, 108; Sam Simmons, 125; C. L. Sneed, 148; Russ R. Printy, 162; Clyde A. Hartung, 188; Donald T. Tepper, Sr., 220; Robert C. Canute, 228; Matt Callen, 269; James W. Whittaker, 375; Walter B. Timerman, 387; Louis J. Zebedeo, 400; Joseph Friedman, 402; Charles L. C. Hatch, 427; Henry Rossion, 446; Enrico Serra, 595; Dr. William S. Mason, 596; Artie Jones, 637; Terry Ferrell, 644; Mrs. Peggy Joseph, 809.

LOCATION COMMITTEE

Herb MacPherson (chairman), 86; Walter B. Connor, 13; Sigurd Erickson, 18; V. E. Dean, 25; Earl W. Lorenz, 29; Raymond F. Frish, 48; Anton Fassero, 88; Paul J. Cumisky, 94; George T. Davis, 105; Forest R. Muhleman, 122; M. C. Tomasulo, 151; Allan J. Saunders, 180; George L. Smith, 197; Ray E. Smith, 201; Mrs. Ethel Blöse Barr, 277; Raymond P. Brock, 337; Edmond McGoldrick, 368; S. L. Hornbuckle, 444; Mark Pierce, 463; William Hermon Gulle, 516; Mrs. Blanche A. Matthews, 652; Ray N. Tanaka, 677; Philip H. Young, 770.

A motion is made by Delegate Stokes, Local 65, that the Convention reconvene on Tuesday, June 3rd, at 10:00 A. M. and recess at 12:30 P. M., and reconvene at 2:00 P. M. to 5:00 P. M., and that these hours prevail during the Convention which is to be in session every day until adjournment.

The motion is carried.

On motion made and passed, it is decided that nominations of officers be held on Tuesday, June 3rd, at the discretion of the chair, and the election be held at the close of the Wednesday session.

On motion made by Delegate Stokes of Local 65, and passed, it is decided that resolutions may be introduced up to one-half hour after adjournment on June 3rd.

Delegate Stokes makes a motion that the memorial services be held at the close of the morning session on Tuesday, June 3rd.

Motion is carried.

Announcements.

The session adjourned at 5:15 P. M.

SECOND DAY

MORNING SESSION

June 3, 1958

Vice-President Bagley calls the session to order at 10:00 A. M.

The Committee on Law reports through Chairman Stokes.

RECOMMENDATIONS OF THE INTERNATIONAL EXECUTIVE BOARD

RECOMMENDATION No. 1

LAW

WHEREAS, Some ambiguity exists in Article 6 of the Constitution of the A. F. of M. relating to the election of Alternate Delegates to the Convention by locals, and

WHEREAS, Compliance with the A.F.L.-C.I.O. Code of Ethical Practices in regards to applying democratic procedures in any and all

elections is desirable and necessary, and further in order to clarify the law and to insure that Alternates be elected by the same due processes now specified in the Constitution for choosing Delegates, the International Executive Board recommends that the following changes be made in Article 6 of the Constitution:

1. Section 1 be amended to read as follows: Delegates to the Convention, and Alternates for those Delegates who may be unable to attend the sessions, shall be elected by the locals, either at annual regular or special meetings, or at regular or special elections. If elected at annual meetings or regular elections, the usual notice to members, in vogue for such meetings or elections, shall be sufficient.

INTERNATIONAL MUSICIAN

If elected at regular or special meetings or special elections, every member of the local must be duly notified of such meeting or election. Elections held in violation of this law are null and void.

2. Section 4 be amended by deleting the first sentence as follows: "Alternates may be elected for those Delegates who may be unable to attend the sessions." The balance of Section 4 to remain as presently constituted.

Submitted by
International Executive Board.
LEO CLUESMANN, Secretary.
The report of the committee is favorable.

The committee report is adopted.

RESOLUTION No. 1 LAW

WHEREAS, Many of the smaller locals have members who can fulfill the qualifications as required by a sponsor for a Television performance and sometimes better than the members of larger locals, and

WHEREAS, Most of the Television Stations are located in the jurisdiction of the larger locals, who can, under Article 23, Section 1, Page 149 of the Constitution, prohibit anyone from performing on local programs, regardless of their ability, therefore,

BE IT RESOLVED, That the following wording be added to this section of the Constitution: "Any member of locals within 50 miles of a Television Station be allowed to perform subject to the 15% tax."

NICK VANDENBROCK,
Local 668.

The committee report is unfavorable.

Discussed by Delegate Vandenberg, of Local 668.

The unfavorable report of the committee is adopted.

Vice-President Bagley introduced Ephraim Evron, Representative of Histadrut, the General Confederation of Labor in Israel.

He brought the greetings of the Israeli labor organization and wished the Federation "all good success in their endeavors."

He said Israel had fought and suffered bitterly to create a nation of labor people and would continue to work for the improvement of labor conditions in Israel.

He spoke of the Israel Philharmonic Orchestra which was created 22 years ago and emphasized that music was of as much importance to the cultural development of Israel as it is to the United States and other countries.

He thanked the people of the American labor movement for their generous contributions to Israel's growth.

A recess is declared for 30 minutes.

The session resumes.

Delegate Stokes, Local 65, Houston, Texas, makes a motion that an Election Committee of 30 be appointed.

Motion passed.

The following committee is appointed:

ELECTION COMMITTEE

Andy Tipaldi (Chairman), 406; John E. Cooper, 5; Harold C. Olsen, 8; Dewey Blane, 19; Thomas

Minichino, 38; W. Clayton Dow, 42; Stewart J. Wagner, 51; Ralph H. Shellhouse, 101; Grady Morehead, 117; Jack W. Russell, 147; A. E. Bauer, 153; Chip Essley, 210; Eddie Texel, 255; Ben F. Thompson, 266; Frank Nagele, 289; C. V. "Bud" Tooley, 303; Nicholas A. Narducci, 319; N. A. Roy, 339; Victor P. Ricci, 373; Paul T. M. Hahn, 379; Joseph Dorenbaum, 400; Richard M. Sigley, 411; Guillermo Pomares, 468; Joseph P. Rose, 510; Gilbert Snowden, 518; Ray M. Dawson, 594; Frank LiVolsi, 626; John E. K. Akaka, 677; George F. Allen, 708; Thomas R. Nicastro, 16.

President Petrillo took up the gavel and asked for nomination of officers of the Federation.

He recognized Harry Chanson of Santa Barbara who paid great tribute to the present leader and placed in nomination the name of James C. Petrillo, "the greatest labor leader of them all."

To a tumultuous standing ovation an improvised band led hundreds of members carrying huge photos of Petrillo and hundreds of banners bearing such slogans as: "We Want Jimmy," "Stay Jimmy," "Jimmy We Need You," "Jimmy You're the Most."

The delegates started a chant of "We Want Jimmy," which grew into a roar.

Petrillo, visibly shaken and wiping the tears from his eyes, waited for quiet to descend on the hall.

Sensing a dramatic moment in the annals of the Federation the Convention suddenly quieted while Petrillo gathered control of himself.

He asked the Convention to be patient with him.

He said he had been known as a tough guy but this morning in front of so many friends "I'm just a little guy."

"I'll shed a few tears and in a moment I'll be all right."

He said his decision not to be a candidate "at this time is a terrible one to make."

He said he hoped the delegates would realize he was not leaving but would still be with them (as president of the Chicago local). He added that this was the first time he had ever refused the nomination for president.

He said, "I want to give you a few reasons why I cannot remain as your president."

He said he had had his thrills, knowing and becoming friends of such men as President Roosevelt.

He reminded the delegates that he had sat on the "hot seat" in three Congressional investigations.

"But," he continued, "I have never had the thrill of this demonstration this morning by you, my good friends."

He said the demonstration was entirely spontaneous and "I was unaware of it until it happened. That's why I am so affected."

He said the press of the world would probably say "Little Caesar is bowing out—good bye little Caesar."

He recounted his rank as Vice-President of the A.F.L. and later of the A.F.L.-C.I.O. and his support of the Ethical Practices Code adopted by the A.F.L.-C.I.O. "The Federation has been practicing these same principles for 30 years of decency and honesty in the labor movement."

President Petrillo asked the Convention not to insist on his nomination and he was permitted to decline.

He stated that when he became President of the Federation he was recommended by his predecessor, Joe N. Weber. He also has in mind a successor and stated that if the Convention so desires, he will give the name.

On motion, the Convention expressed its desire to know the name of the man.

In compliance with the motion, President Petrillo named Herman D. Kenin.

NOMINATION OF OFFICERS

For President:

Herman D. Kenin, Local 99,
Portland, Oregon
Al Manuti, Local 802,
New York, N. Y.

For Vice-President:

Charles L. Bagley, Local 47,
Los Angeles, Calif.

For Secretary:

Leo Cluesmann, Local 16,
Newark, N. J.

For Treasurer:

George V. Clancy, Local 5,
Detroit, Mich.

For Members of the International Executive Committee from the United States:

Stanley Ballard, Local 73,
Minneapolis, Minn.

Robert L. Sidell, Local 1,
Cincinnati, Ohio

William J. Harris, Local 147,
Dallas, Texas

Andrew E. Thompson, Local 198,
Providence, R. I.

E. E. "Joe" Stokes, Local 65,
Houston, Texas

Lee Repp, Local 4,
Cleveland, Ohio

F. R. "Dick" Kadrie, Local 30,
St. Paul, Minn.

David Weinstein, Local 174,
New Orleans, La.

J. Martin Emerson, Local 161,
Washington, D. C.

For Member of the International Executive Committee from Canada:

Walter M. Murdoch, Local 149,
Toronto, Ontario, Canada

Announcements.

The session recesses at 1:15 P. M.

AFTERNOON SESSION

The session reconvenes at 3:00 P. M.

Vice-President Bagley in the chair.

MEMORIAL SERVICE

The service is conducted by Vice-President Bagley.

PROGRAM

Memorial Service

The ensemble playing consists of the following personnel, all members of Local No. 77, except Josh Saddler, who belongs to Local 274; Leon Zeitzev, Efreim Birch, Anthony Sinagoga, Bernie Berle, Tevia Gorodetsky, Raymond Smith, violins; Leonard Epstein, Josh Saddler, violas; Joseph G. DiMalo, cello; Paul Patton, bass; Jay Pomerantz, piano; Louis De Slo, conductor.

- (1) "Meditation" from Thais, Leon Zeitzev. Maassenet Eulogies of Clarence G. Treisbach and Romeo Cella.
- (2) Intermesso from L'Arlesienne Suite No. 2. Bisset Thoughts on Eternity.
- (3) Lead Kindly Light. Dyke

FOREWORD

In this quiet hour, taken from Convention business to memorialize those former officers and delegates who have died since the Denver Convention in 1957, I am presenting the lives of two former delegates, both of whom lived in this southeastern part of Pennsylvania, as symbols for the others who have gone into the shadows:

TREISBACH

Clarence G. Treisbach was born in Perkiomenville, Pennsylvania, June 12, 1889, and died in Norristown, August 28, 1957, at the age of 68. Descended from those sturdy religionists who, avoiding oppression in Europe, emigrated to America centuries ago, he was one of that numerous group of fine American citizens known as "Pennsylvania Dutch."

I know little about his early life. He became a member of the Norristown Musicians' Association, Local No. 341 of the Federation, December 6, 1908. The members liked him—made him Chairman of the Executive Board from 1917 to 1947 (30 years)—then elected him President from that year until 1951—when he was chosen Secretary continuing as such until he passed away. He was elected as Delegate to Conventions since 1938, 18 times—and served on various Convention Committees.

As a musician he was an excellent tubist. Among his activities came first, the Germania Band—then the Norristown Band since 1912—and was business manager of the latter 35 years. In fraternal circles he appeared with the bands of "The Tall Cedars" and "Knights Templar" and was also a member of the William Penn Inn orchestra, known widely in Delaware Valley for early American "foik" music. He was largely responsible for originating band concerts at Elmwood Park, Norristown. Incidentally, he paraded with the first "Miss America Beauty Pageant" in Atlantic City and marched in many "Mummers" parades in Philadelphia.

His friends and associates called him "Pop." I know his kind and have seen not a few of them. They are devoted to their organization and its members—holding that the honest performance of duty is their highest reward—and serving faithfully to the best of their ability. So it was with Brother Treisbach. Brother William S. March, President of Local No. 341, made it plain when he said to me, "It was a pleasure to know him, a privilege to serve with him, and an honor to share his friendship."

CELLA

Romeo Cella, for many years a distinguished figure in the musical life of Philadelphia and Local No. 77, entered into rest at St. Joseph's Hospital in that city, September 29, 1957. He was born in Philadelphia, November 3, 1893.

Brother Cella was a cellist and is said to have begun playing in

(Continued on page forty)



The Allegros (Carl Paradiso, guitar, banjo and vocals; George DiPaolo, bass, violin and vocals; and Joe Liuzzo, accordion and vocals) are in their second year at Al Flagel's Encore Room in Shaker Heights, Ohio. The boys hail from Local 4, Cleveland, Ohio.

TRAVELERS' GUIDE TO LIVE MUSIC

We welcome photographs for the "Travelers' Guide" department. They should be sent to the International Musician, 39 Division Street, Newark 2, New Jersey, with names of players and their instruments indicated from left to right. Include biographical information and the name of the spot where the orchestra is currently playing. Also state to which locals the members of the group belong.

Paul Dalamas and his Band, all members of Local 89, Decatur, Illinois, are at the Lakeside Supper Club in Decatur. Left to right: Larry Dickerson, trumpet, trombone, vocals and arranger; Jerry Bayless, sax and clarinet; Gordon Mitchell, piano and celeste; Paul Dalamas, trombone, drums, vocals and leader; Wally Cusick, drums and vocals; and Carl Jobe, bass. Cusick is secretary of Local 89 and Mitchell and Dalamas are on its board.

Joe Petrie's "Orleanians" Orchestra, members of Local 174, New Orleans, Louisiana, opened the summer season on the Steamer President, New Orleans, on June 1. Left to right: Joe Petrie, drums and leader; Audrey Charves, vocals; Bobby Genero, guitar and vocals; Don Breitenmoser, piano; Earl Christian, Joe Azzarello and Louis Berndt, clarinets and saxes; Charles Fischer, trombone; Al Hessemer, bass; and John Hildebrand, trumpet.



The Matronomes, members of Local 526, Jersey City, New Jersey, perform at the Wishing Well in Woodridge, New Jersey, every Friday and Saturday. On Sundays they are featured exclusively at the Eclipse Cocktail Lounge in Hasbrouck Heights, New Jersey. Left to right: Connie LaGuardia, accordion; Don LaGuardia, bass; Benny Diamante, drums; and Frank Cucci, guitar.

The Don Broder Orchestra is currently appearing at leading society affairs, weddings and dances throughout New York City and Long Island. The personnel, members of Local 802, New York City, includes left to right: Paul Golden, electric accordion; Marvin Hartenstein, saxophone and clarinet; Don Broder, drums and leader; Fran Verne, vocals; and Saul Gladstone, trumpet.





The Stylists Trio, organized in 1956, began its second summer season at the Gables Bar and Restaurant in Margate, New Jersey, on May 29. The boys, all members of Local 661, Atlantic City, New Jersey, include left to right: Al Porcelli, bass; Ed Gore, accordion and vocals; Carman Grove, guitar.



The Ray Rich Combo, all members of Local 54, Zanesville, Ohio, is presently on location at the Casino Restaurant and Night Club in Zanesville. Left to right: Ray Richardson, guitar and leader; Dave Osborne, piano and trumpet; Tom Ruff, alto and tenor saxophone; and Jerry Gamble, drums.

The Romandini Three, all of whom are members of Local 406, Montreal, Quebec, Canada, are currently featured at Dagwood's in St. Laurent, Quebec. The personnel includes left to right: Richard Romandini, guitar and leader; Emmett McGoogan, drums and vocals; and Paul Baraniwk, accordion.



The Jimmie Dodd Trio, all members of Local 369, Las Vegas, Nevada, is currently at the San Souci Hotel in Las Vegas. Left to right: George Crosby, accordion; Kathi Lynn, drums and vocals; and Jimmie Dodd, bass, vocals and leader. Dodd is a member of the executive board of Local 369.



The Emitt Slay Quintet, all members of Local 5, Detroit, Michigan, has been appearing at the Pullman Lounge in Dearborn, Michigan, for over a year and a half. The personnel includes Emitt Slay, guitar and vocals; Robert Smith, drums; Dolores McKee, bongo drums and vocals; Frank Taylor, saxophone and vocals; and Oliver Wilson, organ and piano.

The Joe Rinaldi Quintet has signed a long-term contract at The Flame Jazz Center in Washington, D. C. They are also booked to do a number of university dates. Members include left to right: Joe Rinaldi, clarinet and leader; Johnny Payne, trumpet; Jim Lucht, drums; Eddie Diamond, piano; and Herbie Powell, bass. The boys are all members of Local 161, Washington, D. C.





★ Martial Singher will be artist-in-residence at the Texas Christian University School of Fine Arts in Fort Worth, beginning this Fall.

★ Dr. G. Welton Marquis, Dean of the Faculty of Music at the Women's College of the University of North Carolina, has been appointed Professor in the Department of Music at the University of British Columbia.

★ Carlisle Floyd, whose opera *Susannah* won the New York Music Critics' Award last season, will return to teaching at Florida State University this Fall. He will offer seminars in composition of libretti and music for operas, available to both undergraduate and graduate students. During his two-year leave from Florida State, he has been composing. During the past year, it has been an operatic version of "Wuthering Heights" commissioned by the Santa Fe Opera Company.

★ Dr. Walter H. Hodgson, dean of the School of Music at North Texas State College, will become head of the department of music at Michigan State University August 1.

★ The Mannes College of Music will institute new courses emphasizing the humanities and social sciences this fall. The basic idea behind the revisions, according to President Leopold Mannes, is "to force the students into an understanding of how they can best serve music and at the same time make a living."

★ Elliot Forbes is relinquishing his post as conductor of the Princeton University Glee Club to succeed G. Wallace Woodworth as leader of the Harvard Glee Club.

★ David Ward-Steinman, composer, of Alexandria, Louisiana, has been awarded the twenty-seventh Kate Neal Kinley Memorial Fellowship in fine arts at the University of Illinois. He will use his \$1,300 grant to study in Europe.

★ The first complete, staged performance of *A Mirror for the Sky* by Gail Kubik and Jessamyn West took place on May 23 and 24 at the University of Oregon. This is a folk opera built around the life of John Audubon. It enlisted the joint efforts of the University's Drama and Music Departments and the Eugene-Springfield (Oregon) Symphony.

★ Janos Starker has been appointed resident cellist at the Indiana University School of Music.

★ The twentieth Summer School of the Royal Conservatory of the University of Toronto will be held July 7 to 25. Instruction will include all musical subjects, master classes, teachers courses, and workshops in opera and wind instruments.

★ During the sixth summer session of the Chautauqua Center of Syracuse University at Chautauqua Institution, June 30 through August 8, Ozan Marsh will give instruction on the piano, Julius Huehn in voice, Mischa Mischakoff in violin, and Henry Janiec in orchestra participation.

★ At the summer music session of the Colorado College, June 16 to August 8, Sidney and Teresa Harth, violinists, Paul Doktor, violist, and Aldo Parisot, cellist, will be the visiting artist-teachers of the string department. Max Lanner, chairman of the music department, will teach piano.

★ At its Festival of Contemporary Music, May 24, Hofstra College, Hempstead, Long Island, presented a program of chamber music, symphony, jazz, modern dance and opera. Elie Siegmeister conducted the Hofstra Symphony in a premiere performance of Albert Tepper's *What Is Man?* The New York premiere of Siegmeister's one-act comic opera, *Miranda and the Dark Young Man*, with libretto by Edward Eager, climaxed the festival. This was staged and performed by the Opera Workshop of the Hartt Foundation, Hartford, Connecticut, and Dr. Moshe Paranov was guest conductor.

★ *Draagenfoot Girl*, a two-act opera for children by Meyer Kupferman, which gives new version of the Cinderella story, was presented by Sarah Lawrence College, May 8. It was commissioned by the Sarah Lawrence Children's Theatre, and was made possible through a grant from the Mona B. Sheckman Foundation.

Music was provided by a twenty-seven-piece student orchestra. The composer who is a member of the College's music faculty conducted.

★ The Yale Glee Club will fly across the Atlantic on June 10 and for the next six weeks will give concerts in England, Holland, Germany, Denmark, Norway, Sweden, Austria and Belgium. The Glee Club director is Fenno Heath.

★ Barnard College, New York City, via its Gilbert and Sullivan Society, presented *Iolanthe* at the Minor Latham Playhouse in Manhattan, March 26-29. On April 18, it was performed, with an enlarged orchestra, at the Oceanside High School Auditorium on Long Island.

★ The Danish singer, Aksel Schiøtz, has joined the faculty of the Royal Conservatory of Toronto University.

VIOLIN—views and reviews

(Continued from page twenty-three)



Much of the avoidance of open E strings is due to the bad sound of the steel strings now in use. However in recent years there have appeared soft-core aluminum wound E strings which do not have the worst qualities of the wire E. The use of these should be helpful particularly in solo work.

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JULY, 1953

Doings of the Younger Generation

The careers of brother and sister Rolfe and Carole Dawn Reinhart of Roselle, New Jersey, although entirely individualistic, have been amazingly similar. They should serve as an inspiration for other young musicians making their way in the field of music.

Rolfe, now twenty-two, started playing the slide cornet when he was three and a half years old. He gained national recognition for his talent with the cornet and trumpet and set a record in 1950 as being the youngest graduate bandmaster in the country. However, after several years, his sister, Carole Dawn—six years younger than Rolfe—came in for her share of the spotlight.

Carole began learning to play the slide cornet at the age of three, emulating her brother. She was first cornetist in the grammar school band, solo cornetist with the high school band and solo trumpeter with the high school orchestra. She received a Juilliard scholarship (as did her brother) and is now in her fifth year. Recently she was selected for the dual honors of solo trumpeter in the New Jersey All-State Orchestra and solo cornetist in the New Jersey All-State Band. (Her brother gained both these honors also.)

Both Rolfe and Carole attended the Salvation Army's Star Lake Camp at Butler, New Jersey. Here they were taught conducting and received instrument instruction. Rolfe graduated with the Salvation Army's Band Conductors' Class of 1950, making him at fourteen the nation's youngest bandmaster. His sister graduated with the Class of 1956.

Rolfe has received his B. S. degree from the University of Miami in Coral Gables, Florida. He became cornet soloist in the university band in his freshman year and is student conductor of the University of Miami Symphonic Band. Carole has the intention of majoring in music in college. She has been offered a scholarship at the University of Miami.

Dance Band Experiment

An interesting experiment in the field of dance band education was conducted recently at the Highland Park (New Jersey) High School by Connie Atkinson, Jr., Director of Instrumental Music at the school. This experiment was in the form of a clinic in which five high schools in the central Jersey region participated. It gave students an opportunity to come in contact with the top musicians of the area.

The clinic was divided into two sessions. In the morning the students learned by hearing. Several selections in various styles were played by a combo, made up of members supplied by Local 204, New Brunswick, and Local 746, Plainfield: Don Anghelone, sax and clarinet; Frank Wrobel, drums; Jack Honywill, trumpet; Irving Fenner, vibes and trombone; Joseph Checchio, piano; Connie Atkinson, Sr., guitar; and Connie Atkinson, Jr., bass. After the demonstration by this group, the students were divided according to their instrumentation. In these small groups they received from the pros many tips on tone control, styles of solo playing and precision section work. Later the best musicians from the various schools were selected and given a chance to practice what they had learned. The afternoon sessions provided an opportunity for each school to show its wares as far as dance music was concerned.

Mr. Atkinson plans to make this clinic an annual affair and hopes that other areas will see the value of this type of program and will give it a try—A. F. W.



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JOSEPH FUCHS ... *The Artist's Role*

● Joseph Fuchs holds that the artist performer is the re-creator—the composer, the creator. The part the artist plays in interpretation, he points out, has a parallel in the drama. “Take the Shakespeare soliloquy, ‘To be or not to be.’ If it doesn’t get across at a performance, the audience doesn’t say, ‘That’s bad Shakespeare!’ They say, ‘That’s a poor actor!’ They realize the actor’s importance—that it is what is read into the role that counts. So in music it’s the artist that gives the touch that makes it a great performance.”

Composers, Fuchs believes, back this opinion of artist re-creation. As he puts it, “The tradition of an important musical work is set by the first few performances. Brahms’ Violin Concerto was introduced by Joachim. Joachim helped make a few minor changes, did not play it exactly as Brahms had written the violin part; but Brahms liked the way the violinist performed it. The composer welcomes anything which the performer may contribute in the way of nuance, dynamics and an occasional change in a technical passage to render his work more effective. He relies on the performer who is trained to bridge the gap between the initial idea and the performance—that is, to give the final touch. Concerned with the black and white of the thing, the composer needs interpreters to bring out the rainbow of colors. In other words, he sets the swing of the pendulum, and the artist

utilizes the space within the swing for his own re-creative work.”

Mr. Fuchs’s experiences with composers has substantiated this opinion. “Artur Balsam and I had made a record of Walter Piston’s Sonata before I ever met Piston,” Fuchs illustrates. “We had taken up the piece from scratch. In the meantime we had heard a performance of this sonata quite different from ours, given by other artists who had just played it for Piston and won his approval. I decided to have the recording company send our record to the composer anyway. He wrote, ‘I’m delighted with the performance. This is the definitive way my piece should be played.’”

Interpretation Approved

“When Leo Smit and I were about to record the *Duo Concertante* of Stravinsky, we discovered that the composer had just recorded it with Szigeti. When we heard their recording, we realized the interpretation was quite different from the one we had decided upon. Shortly afterward we made an appointment to go over it with Stravinsky. He placed himself between Leo and me and started to conduct. He didn’t allow for the slightest deviation from his own ideas. After Stravinsky was gone Smit and I talked it over. We were to make the recording the next day. Could our whole approach be changed at so late a date? Finally I said, ‘We must play

the piece the way we know it since it is too late for any major changes!’ After some months the recording company sent our disk to Stravinsky. He wrote back, ‘It is splendid—just as I want it!’”

Mr. Fuchs sums it up: “An artist playing a work must give it his own stamp of authority. If one piece were to be played exactly the same way by everyone, there would be no need for artists of varying styles.”

This by no means indicates to Fuchs, however, that tradition should go by the boards. On the contrary, when one is an artist one respects tradition. Fuchs counts his years under the tutelage of Franz Kneisel invaluable because this great violinist and musician knew many composers personally, and in his youthful days, no less a master than Brahms. Kneisel played many of the first performances of that composer. “I know from him how Brahms should go,” says Fuchs.

It is natural that Mr. Fuchs should have crystal clear ideas about the artist’s place in the musical world. In his career he has again and again met with obstacles which required keen speculation and deep discernment to be overcome.

His was a well-rounded family life. He was the eldest of five children. His sister, Lillian, is the well-known violist and his brother, Harry, is one of the principal cellists of the Cleveland Symphony. Young Joseph gave

INTERNATIONAL MUSICIAN

early signs of being highly gifted. Even at the age of two he was able to sing the songs he heard members of his family sing.

A tragic happening brought him to the study of the violin at an extremely early age. When he was three he had a bad fall and fractured his left elbow. When the cast was taken off, the doctor pointed out to his father, "The arm has become so thin! The boy can sing anything and he is obviously musical. Why don't you get him a little fiddle and let him try to play? It will give his arm exercise, help get it back into shape." So at the age of four Joseph Fuchs was already playing the violin. Thus the childhood accident which was to cause him much trouble later was also to be counted on the credit side.

Scholarship at Six

The young violinist progressed so fast that he obtained a scholarship at the Institute of Musical Art (now the Juilliard School of Music) at the age of six, and graduated at seventeen with two prizes awarded him—the Morris Loeb Memorial and the Isaac Newton Seligman. On the money accruing from these he made a trip to Europe. On his return, he was offered the concertmastership of the Cleveland Orchestra, and, much to the disappointment of Kneisel who wanted a solo career for his pupil, accepted it. However, once Kneisel had thought the matter over, he decided it might be a good thing after all. "Learn what you can from your work in the orchestra," he said. "But don't stay too long. I stayed too long in the Boston Symphony—twenty years!"

So Fuchs went to the Cleveland Symphony. After several years there, the strenuous routine brought out a defect in the setting of his left elbow. He began to feel a burning sensation in his arm. He went to a doctor who diagnosed the pains as occupational, and said Fuchs needed a rest. But Fuchs himself was convinced something was organically wrong. He kept on playing, however. Before long his little finger became useless. He had to play the difficult repertoire with three fingers. Worse still, he realized the condition was becoming aggravated. In desperation, he went to the famous Dr. Israel Wechsler of New York City. After making a thorough examination, this great nerve specialist explained that the arm had been set in childhood in such a way that the nerve was being strangled by extraneous bones. However, if it could be successfully transplanted—to an inner portion of the arm—the nerve might recover. If no operation were performed and he continued his orchestral work, complete paralysis of the hand would set in.

The brain surgeon who was later to perform the operation asked, "If the operation is not successful, are you prepared to give up your profession?" Telling about it, Mr. Fuchs shakes his head. "I said to him, 'I'm finished now! What have I to lose?'"

Fuchs's ability to inspire friendship and trust—a quality anyone meeting him becomes immediately aware of—came particularly into play in this situation. He was kept on the roster of the Cleveland Orchestra, and throughout the ordeal, Rodzinski, who was then its conductor, proved a faithful friend.

The nerve was successfully transplanted. On doctor's orders, Mr. Fuchs did not touch his

violin from July to October. "For a while my arm felt as though it wasn't mine at all. When I took the violin in my hand I could not get my elbow into playing position."

From October to Christmas Fuchs practiced at first a short time each day to train his arm and his hand, then for longer periods. When he went to New York for an examination he had his reward. The doctor was in ecstasies. "You'll play better than ever before. Your bull-dog courage will see you through!"

Fuchs still had occasional arm nerve spasms. His little finger was as yet not nearly strong enough, and he hadn't the courage to return to his orchestral post. Then one day in January Rodzinski appeared at his home. He told him the Clevelanders were going to play *The Divine Poem* of Scriabin. "You played this before," he said. "I remember your tone, and we need you. Just play the *Poem* and then you can leave the stage." Fuchs said he would.

"I'll remember that return concert forever," the violinist exclaims feelingly. "I played the Scriabin with three fingers, but nobody could tell this. At the end the audience rose in respect, for by that time they all knew what I had gone through. It brought tears to my eyes."

Little by little Fuchs got back his full finger strength. Then he told Rodzinski, "I'm going to attempt a concerto." He decided on Lalo's *Symphonie espagnole*. He played two performances of it, and knew then he would be able to play better than ever before. "Those were wonderful people in Cleveland," he says reminiscently, "but I had a yearning to do something further. I remembered Kneisel's words."

He left the orchestra in 1941. However, he has never ceased to count his ten years with the Cleveland Orchestra a great asset to his career. He points out that Eugène Ysaÿe, Adolph Busch, Franz Kneisel, Tossy Spivakovsky, Gregor Piatigorsky and Leonard Rose were all first desk men in orchestras.

Then, just after relinquishing his position, came Pearl Harbor. He was one of the first to be called. But the army authorities took one look at the scar on his arm and said, "We can't use you!" And that was that!

The Turning Point

In 1943 Fuchs gave a highly successful recital in Town Hall. Rodzinski, who had become conductor of the New York Philharmonic, gave him a chance to play with that orchestra for two years in succession, and that he considers the turning point in his career.

Concert tours of this country and of Europe have filled his schedule ever since. After he gave a performance at the Rome International Festival in 1954 as soloist with the Orchestra Sinfonica de Roma della Radiotelevisione Italiana, Virgil Thomson, who was in that country at the time, wrote back to the *New York Herald-Tribune*, "The most remarkable execution yet heard for tone, technique and musical authority."

Pablo Casals, playing with him the same year at the Prades Festival, said, "His performance will always remain for me a memory of great music making."

In 1957, Fuchs went on a seven-week tour of South America, in cooperation with the International Exchange Program of the American National Theater and Academy.

This past season after a performance with the New York Philharmonic Orchestra when Mr. Fuchs played Mozart's "Sinfonia Concertante" with his sister, Lillian, Louis Biancolli of the *New York World-Telegram* wrote, "Considered as technician or interpreter, Mr. Fuchs is one of the world's finest fiddlers."

A life of severe tests and hard-earned triumphs has developed in Fuchs not only artistic poise but musical responsibility. He feels that the artist has a definite task to perform for the modern composer and that he should increase his knowledge in this regard through both personal contact and intensive study. His years as concertmaster aided him in this.

Fuchs believes that universities are "the balance wheel of our musical future." He points out that "Our music schools are most important but there are not enough of them. They can't do enough for the myriad of talent we have. However, the universities can do it, and they are doing it, with their artists and composers in residence, their quarters in residence, with their campus concerts and other musical interests and activities." He believes there will be more and more of this.

In view of this belief, it was with great satisfaction that Fuchs accepted, in 1957, an invitation from Boston University to play two sonata recitals on that campus with Artur Balsam. When one of these was televised over WBGH (Boston) the response was such that Boston University arranged for a series of televised programs. They have already presented ten, and twenty more are on the agenda for the next two years. The program, called "Sonata," is now being aided by a grant from the Ford Foundation. It features, besides Fuchs and Balsam, musician and critic Jules Wolfers who does the commentaries. These recitals in their full scope will encompass all outstanding examples of violin-piano literature. This is believed to be the first time that a series of this nature, length and scope has been televised.

The response has proved their popularity already. A teacher in a rural community in Connecticut wrote, "I never dreamed I'd have the opportunity of seeing and having sonatas played in my own living room . . . Last night's camera work was outstanding. In particular, the shot over Mr. Fuchs's shoulder catching his fingering with the score as background was comparable to some of the best I've seen in the photographer's competitive shows." Wrote an executive of a large corporation, "This recent program proved inspiring. The voices were clear and well-balanced. Even the moods were positively projected and stimulating."

With the world of television another outlet for his genius, Joseph Fuchs feels his usefulness is expanded, and he continues to listen, to interpret—to strive to be such an artist in short, as to fill the role of devoted re-creator in the world of music.—H. E. S.

Over Federation Field

(Continued from page seventeen)

For its fiftieth anniversary, Local 485, Grand Forks, North Dakota, plans a picnic, August 3. The Mayor will address the party. After the dinner is served, there will be games. The local's secretary, A. J. Bentley, has held this job for thirty-eight years.



Local 485, Grand Forks, North Dakota, will have a picnic celebrating its fiftieth anniversary in August. Left to right: William Leo, Vice-President; Jimmy Dunn, Executive; William Pond, President; A. J. Bentley, Secretary-Treasurer; and Jack Hannah, Sergeant-at-Arms.

The eventual result of having piped-in music everywhere we go will be that we will not hear any music, just as the lighthousekeeper does not hear the machinery whirring around; this relentless exposure to sound is the most paralyzing enemy of musical development. —Sydney J. Harris, *Chicago News*.

The Lansdowne Symphony Orchestra, conducted by Henri Elkan, and the Harold Barber Band are two of the outstanding bands that performed for the Sixty-first Convention, June 2 to 5, in Philadelphia. The other orchestras which performed during the Convention were led by Lou DiSio, Victor Hugo, Herbert N. Johnston, Tony DeSimone, Buddy Williams, Danny McCune, Marty Portnoy, Benny Fields, Dr. Louis G. Wersen, Gus

Johnson and Joe Frasetto. Larry Ferrari played selections on the organ.

"The test of our progress is not whether we add more to the abundance of those who have much; it is whether we provide enough for those who have too little."—Franklin D. Roosevelt.

For a number of years Local 770, Hagerstown, Maryland, engaged a name band to play for their annual dinner-dance. Last year the thought occurred to them that by combining their appearance with other groups the same band could play for several days in the area without heavy travel expense and expose the younger generation of its community to "live" music.

Buddy Morrow agreed to play gratis afternoon concerts in the schools in conjunction with evening engagements. In April arrangements were made with the Band Boosters (a parent's band promotion group) to sponsor concerts in the two Hagerstown high schools in the afternoon with a combined dance in the evening. Similar arrangements were made in Chambersburg, Pennsylvania—seventeen miles distant—with the local VFW engaging the band for an evening dance there. The Band Boosters arranged with the school authorities to present the concerts during school hours charging a small admission. Audience reaction was tremendous. Because of their exposure to Buddy Morrow's music, a large number of the school children turned out for the evening dance at \$3.00 per couple.

Local 770 served in the capacity of a general sponsor of this three-day engagement, guaranteeing to the participating school groups that it would absorb band costs not covered by the receipts. How-

ever, the combined concerts and dances more than paid for the band. Neighboring locals have expressed keen interest in this experiment and it is hoped that they may cooperate in the next project.

A member of Local 16, "H. M.," writes us that, on recently visiting the Bonnie Brae Farm for Boys in Millington, New Jersey, he happened to hear a twelve-year-old lad play the trumpet with considerable skill. The boy now uses a trumpet loaned him by a teacher. He wants his own instrument—and, according to H. M., deserves it. Anyone with a trumpet in fairly good condition is requested to get in touch with the Director, Fred Persiko, Bonnie Brae Farm for Boys, Millington, New Jersey.

"There has never been but one question in all civilization—how to keep a few men from saying to many men: 'You work and earn bread and we will eat it.'"—Abraham Lincoln.

At least one of the publications of the locals of the A. F. of M. appears as two magazines bound together in a Siamese twin arrangement, but each entirely complete in itself: "Entr'acte" of Local 406, Montreal, half of which is published in English and half in French. There are two "first pages," according to which way you hold the magazine. The complete lists of officers, the president's message, announcements and minutes appear in both sections. The department of doings of the local, called "We Hear That . . ." appears in the French section as "On nous dit que . . ." Here's one of the items: "Le premier accident de l'association en travaillant à l'hôtel R E . . . Robert Roby a trébuché sur des instruments et s'est blessé à la colonne vertébrale . . . rien de sérieux, mais plutôt ennuyeux . . ." Here it is in English: "First casualty among our members at the Q. E. Hotel . . . Robert

Roby tripped over some instruments and injured his spine . . . not serious but very uncomfortable . . ." Wouldn't you like to read about "Mandats approuvés, Nouveaux membres, Paiement des jours de congé, or Faisant Bleu?" We would!

"Hiring artists to entertain at your parties is one thing. Inviting them on a purely social basis and then expecting them to exhibit their talent is unpardonable. Musical artists are peculiarly vulnerable to this sort of advantage-taking. No one, after all, would dream of asking Picasso to run up a little still-life, or Willie Maugham to dash off a little essay, but singers and musicians are all too often bidden to go through their paces like so many trained dogs. I make it a rule never to ask a distinguished artist to perform at my parties unless it has been specifically arranged for beforehand. Naturally, if such an artist elects voluntarily to sing or play I am enchanted, but that seldom happens."

From "How To Do It, or The Lively Art of Entertaining" by Elsa Maxwell (Little, Brown and Company, Boston).

Just a reminder. Prizes have been won by Americans at important European events previous to the spectacular one bestowed on Van Cliburn in April of this year. At the Concours International Pablo Casals, held in Paris in October, 1957, the Premiere Grand Prix went to the American, Leslie Parnas, solo cellist of the St. Louis Symphony.

Local 30, St. Paul, Minnesota, honored Peter Lisowsky, conductor of the Center Symphony Orchestra at its twenty-fifth annual concert. The local presented Mr. Lisowsky with a scroll, praising his contribution to the cultural development of St. Paul.

—Ad Libitum.



The Harold Barber Band



Lansdowne Symphony Orchestra, Henri Elkan, conductor, Margaret Prior, soprano.



Dr. Leonard G. Stanley

DR. LEONARD G. STANLEY

Dr. Leonard G. Stanley, a member of Local 14, Albany, New York, passed away recently at his home following a brief illness. He was eighty-seven.

Born in Watervliet, New York, he had resided in Albany for the past fifty-eight years. Dr. Stanley founded the Empire Orchestra in 1903 and for fifty-five years (till just before his death) directed the group of professional instrumentalists which met at his home each Thursday night during the winter for a musical program. His musical library contains over 10,000 complete orchestral scores.

Dr. Stanley accomplished more for the advancement of good music in Albany than its citizens will ever know. He sowed the seeds of culture, gave encouragement to many of its young artists. He was a man of many charitable attributes which brought him the love and admiration of a host of admirers.

HENRY J. FALKENHAINER

Henry J. Falkenhainer, a long-time member of Local 2, St. Louis, Missouri, passed away November 1, 1957, at the age of eighty-four.

CLOSING CHORD

Born February 1, 1873, he joined Local 2 in January, 1891, and was active in the city's musical activities for more than sixty-five years. He served the local as vice-president (1910, 1913-1915), treasurer (1916-1929, 1932-1933), paymaster (1916), and as delegate to the Conventions of the Federation (1917-1922, 1924-1929, 1932-1933). He was a member of the viola section in the St. Louis Symphony Orchestra for fifty years, retiring in 1941. His other instruments were the saxophone, trumpet, violin and piano. He was a member of the Municipal Opera Orchestra for about twenty-five years and its conductor for five years. For many years he conducted his own band in summer concerts in the city parks. He also organized the Shriners' band and orchestra and was its conductor until 1940. At the time of his death he was director of Agoga, the men's Sunday school orchestra of Third Baptist Church and the St. Marcus Church Orchestra.

FRED A. WENDLAND

Fred A. Wendland, a life member of Local 95, Sheboygan, Wisconsin, died May 6 following a brief illness. He was seventy-nine.

Born June 23, 1878, in Waltersdorf, Germany, he came to this country with his parents when he was twelve years old, settling in Sheboygan.

He served as president of Local 95 for nineteen years and at one time as treasurer of the Wisconsin State Musicians' Association.

Mr. Wendland attended the Chicago Convention in 1918.

He was president of the Sheboygan Symphony Orchestra for many years and played solo cornet with the orchestra. He also played solo cornet with the former City Line Band, Schmidt's Military Band, Johnson's Concert Band, Wuerl's Concert Band and the Maas Band. He was associated with the Sheboygan Municipal Band prior to his death.

PERCY F. BELYEA

Percy F. Belyea, a charter member of Local 571, Halifax, Nova Scotia, Canada, passed away on May 1. He had been president of the local from 1953 until 1957, when illness forced him to retire. He was instrumental in bringing the radio musicians into that local during its organizing period. He was also a delegate to Federation's Convention in Cleveland and annual representative of Local 571 at the Conference of Eastern Canadian Locals for many years.

A well-known bandmaster in Eastern Canada, his instruments were the saxophone, bassoon and oboe.

OTTO A. CONRAD

Otto A. Conrad, a member of Local 56, Grand Rapids, Michigan, died at his home in Lowell, Michigan, on May 10.

A native of Germany, he began to play the clarinet at the age of fourteen. After an apprenticeship of four years, he entered the army as a bandsman. When he was twenty, after a period in Switzerland when he played at the Opera Basel-Zurich, he was engaged by the Berlin Philharmonic, remaining with that orchestra until he

was thirty-nine, when he came to America to teach clarinet at the Eastman School of Music. He was a member of the New York Philharmonic-Symphony for twenty-three years, at the same time operating a shop for the manufacture of clarinet and saxophone reeds. At sixty-five, he moved to Lowell, Michigan, where he continued his business and teaching. At the time of his death, at the age of seventy-four, he was a clarinetist with the Grand Rapids Symphony.

EDWARD C. BREITH

Edward C. Breith, a charter member of Local 153, San Jose, California, was killed in an automobile accident on March 9. He was seventy-nine years of age.

Born in Santa Clara, California, he lived his entire life in that city. He started his musical career at an early age, playing violin and trombone. He had worked in practically every branch of the music business when he retired in 1956.

H. O. CARCIOFINI

H. O. Carciofini, a member of Local 73, Minneapolis, Minnesota, suffered a heart attack and died on April 23. He had just attended the Midwest Conference of Musicians meetings which were held in St. Paul on April 19, 20 and 21.

Born in Barga, Italy, on February 11, 1887, he came to Richmond, Virginia, in 1904, lived there three years, returned to Italy, then, in 1911 made the United States his permanent home, moving to Minneapolis. He joined Local 73 and from 1926 held some office in the local. In 1939 he became a member of the Board of Directors, a position he retained until his death. From 1942 to 1957 he was a delegate to the Conventions of the Federation. He also represented Local 73 at many of the Midwest Conferences of Musicians and at several of the Minnesota State Federation of Labor Conventions. His instrument was the trumpet.

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CHANGES OF OFFICERS

Local 501, Walls Walla, Wash.—President, Vern I. Carrier, 1804 Melrose Ave. Secretary, Carl B. Brittain, Room 27, Book Nook Bldg. Phone: JA 9-1843.

CHANGES IN ADDRESSES OF OFFICERS

Local 365, Great Falls, Mont.—President, Louis R. Scharrer, 3400 Eighth Ave. North. Phone: GLendale 2-8920.
Local 539, Roseburg, Ore.—Secretary, Wayne Wagner, 1692 N. W. Lynwood Drive.

PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:

Club Tjuana and Joshua Reynolds, owner, Montgomery, Ala., \$250.00.
Hula Hut, The, and Anthony Marcione, employer, Tucson, Ariz., \$85.68.

Sparky's Drive Inn, Manhattan Room and Chas. Piccolo, Chula Vista, Calif., \$69.75.

The Cove, and Bronko Gegiel, owner, Oxnard, Calif., \$130.00.

Blue Note Bar, and William C. Hayes, San Jose, Calif., \$1,437.50.

Chez Ami, Mayflower, Inc., Peter Arnold, Ollie Arnold and Sam Cohen, Miami Beach, Fla., \$985.20.

Swain, Hamp, Macon, Ga., \$250.00.

Casino Modern Ballroom, and Butler Adams, owner, Chicago, Ill. (also miscellaneous), \$1,640.00.

Club 29, and Louise Jones, Creve Coeur, Ill., \$404.80.

Club Casino, and Guy Nesbitt, South Bend, Ind., \$137.50.

Faggs, Jim, Covington, La., \$314.00.

Yeskey, Robert and Helen, Hagerstown, Md., \$120.00.

New Lakeview Club, and Ralph Maw, Spring Park, Minn., \$551.00.

Peacock Alley, and Al Fein, St. Louis, Mo., \$2,500.00.

Doc's Club, and James L. (Jim) Board, W. Yellowstone, Mont., \$152.00.

Kit Kat Club, and John Brancate, Moonachie, N. J., \$196.50.

Nitecap Club, and Donald J. Cocuzza, Newark, N. J., \$1,400.00.

Johnson, Floyd, Albany, New York, \$362.87.

Artistry in Promotion, Cleveland, Ohio, \$650.00.

Candlelite Ballroom, and Tom McCullough, Toledo, Ohio, \$600.00.

Consumer's Comfort Corp., and Yale Club, Tulsa, Okla., \$1,535.00.

Shamrock Supper Club, and C. Donald Adams, Medford, Ore., \$200.00.

Pep's Musical Bar, and Bill Gerson, Philadelphia, Pa., \$250.00.

Omar Supper Club, and Tom Hasham, Scranton, Pa., \$175.00.

Palace Pier, and Bill Lynch, Toronto, Ont., Canada.

Casino Modern Ballroom, and Butler Adams, Miscellaneous (also Chicago, Ill.)

DEATH ROLL

Chicago, Ill., Local 10—Charles Cadda, Theodore Huber, George Hawker, Melville Rosenberg, Albert Soszynski, Gus Cole Colditz.

Boston, Mass., Local 9—John E. Colbert, Michael S. Ross.

Cleveland, Ohio, Local 4—Ben F. Avellone.

Detroit, Mich., Local 5—Abraham Gruskoff, N. Howard Hall, Martin Monroy, Philip Wolff.

Eric, Pa., Local 17—Horace G. Simon, Galveston, Texas, Local 74—Earl E. Haughton.

Grand Rapids, Mich., Local 56—Otto A. Conrad.

Halifax, N. S., Can., Local 571—Percy F. Belyea.

Madison, Wis., Local 166—Ramsay Eversoll Richard, William Keyes.

Miami, Fla., Local 655—Adolph Reiser, Thomas Welker.

Milwaukee, Wis., Local 8—Arthur Vierthaler, Marie Ann Meyer, John O'Connor, Harold O. Pfau.

Newark, N. J., Local 16—Matt Dzien, Joseph Ruvalo, Sam Amosato.

Peoria, Ill., Local 26—Dewey Holtzman.

Peterborough, Ont., Can., Local 191—Eric Gardner.

Pittsburgh, Pa., Local 60—Clarence E. Loy, Bella C. Sheppard.

San Francisco, Calif., Local 6—Rose Newman, Rex Glissman, Henry Akana.

Sheboygan, Wis., Local 95—Fred A. Wendland.

Toronto, Ont., Can., Local 149—Fred Simpson, Frank Perri.

Wilkes-Barre, Pa., Local 140—Morgan Rees.

Highlights in the Life of Jimmy Petrillo

(Continued from page fourteen)

A large orchestra obeys the rules just like a small orchestra. Big names or influence mean nothing to Mr. Petrillo. Everyone follows the rules.

You must hire so many musicians to play in a certain class of hotel no matter whose affair it may be. Yes, Mr. Petrillo, for charity, has furnished many an orchestra out of his own pocket—but the men are paid. If a troupe comes into town—Mr. Petrillo's men may stand around with their instruments but they must eat and you must pay—using your own out-of-towners doesn't make any difference.

Performances and broadcasting stations have tested his ire on the same basis—but they lost—and if one did not accede to his demands—not even piped-in-music could come in—or the orchestra in distant parts would walk out of the studio or the union.

The rule on the records was a pippin—but Mr. Petrillo won. The recording of the peculiar talents of any musician were controllable by his rule—and so disks came under his heavy hammer. He sat with experts and high-priced lawyers for the theater owners, yet Mr. Petrillo had an answer—and he won.

Honesty is his watchword; and, when a man is not for sale, then whatever he wants that is reasonable or just from his point of view, in the protection of his interests and those that he represents, he gets. Everyone respects him. President Truman is his friend. His men have traveled a long way by his side. He is one of the greatest generals in the labor movement, and it is too bad that he has declared himself to go the rest of the way sitting on the bench. After 42 years of back-breaking assignments, he deserves to retire and enjoy reminiscing with his old cronies back in Chicago's West Side, where

he feels they know him best—in the old neighborhood ready to welcome the man who like many others made names for themselves in their chosen fields. Yes, the Honorable James C. Petrillo at the age of 66 years can well say this is the land of opportunity and, to the great honor of his name, he made us all proud of his worldwide accomplishments, and we are happy that he returns to his family and friends. Even to the last he is considerate of his interest in the great movement that he spearheaded for so many years. When he announced his retirement by saying, I quote:

"Now," says the Petrillo statement, "I feel the time has come when I must decline to accept the nomination as president of the American Federation of Musicians at the 61st annual convention in Philadelphia. I hope and pray the delegates to this convention will respect my wishes by not nominating me for the presidency of our great organization and if nominated by permitting me to withdraw."

Having been advised by his physician that he should take things easy, Petrillo said, "to continue just to hold the position of president would make me a traitor to the cause that I have been fighting so hard for."

Labor was wise in accepting, trusting, and advancing through the years a capable, understanding, loyal, sagacious, and honorable man.

The AFL-CIO News carried the first official notice:

PETRILLO TO RETIRE AS HEAD OF MUSICIANS NEXT JUNE

James C. Petrillo, president of the American Federation of Musicians, will not accept renomination to succeed himself at the 61st annual convention of the union which opens in Philadelphia on June 2.

His decision to retire from the presidency, to which he has been elected 18 successive years, was revealed in a personal communication to the membership appearing in the current issue of union's official publication, The International Musician.

In the published announcement Petrillo notes that he has served as a labor leader for 42 of his 66 years and that he has been an officer of the musicians for the last 26 years. He is also a vice-president of the AFL-CIO and is president of his home musicians' local in Chicago.

CONVENTION TO NAME SUCCESSOR

Petrillo's announced determination to retire as president of the musicians means that his successor

will be elected during the June 2 convention and will assume office immediately. The federation will also elect a vice-president, secretary-treasurer and five members of its international executive board.

The Musicians Union convention comprises about 1,200 delegates representing some 700 local unions in the United States and Canada. Petrillo's announcement, coming well in advance, makes for a wide-open convention. The musicians elect their officers each year by secret ballot.

The Washington Daily News puts the entire matter cryptically and to the point:

MUSICIANS WANT PETRILLO TO STAY ON

(By Fred W. Perkins)

Controversial Jimmy Petrillo is facing his first big "revolt" among members of the American Federation of Musicians—most of them don't want him to quit as president.

That is the conclusion from a survey by Scripps-Howard newspapers from coast to coast among delegates to the union's 61st annual convention, opening June 2 in Philadelphia.

Judging from this, Mr. Petrillo may be "drafted" to continue wielding the baton over his union—unless he becomes much more emphatic in his expressed desire to retire.

TIRED

Mr. Petrillo is telling the union's 260,000 members that he is not exactly sick or superannuated at 66, but he is "tired." And he thinks his job needs a "vigorous young man with bright new ideas."

Only in New York and Pittsburgh does the survey show a somewhat muted desire among convention delegates and other union spokesmen for more of Petrillo. Local 802 in New York is reported undecided at present because its president, Al Manuti, is a potential candidate for the top job in the international—particularly if Mr. Petrillo does retire.

Delegates from Cleveland, Indianapolis, and Washington are recorded as favoring a Petrillo draft, and the same thing with qualifications is backed from San Francisco, Memphis, Houston, Fort Worth, Cincinnati, El Paso, Albuquerque, and Evansville, Ind. The qualifications are "if he wants re-election" and "if his health permits."

The three Washington delegates say they simply can't imagine the union without Petrillo, and as for a successor—they decline to risk a guess because they say it would be highly premature. They think there will be a draft movement which Mr. Petrillo cannot resist, and they say they will support it.

The Washington delegates are Sam Jack Kaufman, president; J. Martin Emerson, treasurer, and Robert Doran, business agent of Local 161.

OFFICIAL BUSINESS

AMERICAN FEDERATION OF MUSICIANS

Statement of All Receipts and Disbursements for the Fiscal Year Beginning April 1, 1957, and Ending March 31, 1958

(Pennies Omitted Throughout)

Line		
1.	CASH BALANCE AT THE BEGINNING OF THE FISCAL YEAR	\$ 590,241
	<i>Add:</i>	
	CASH RECEIPTS	
2.	Dues (or per capita tax from affiliates)	\$ 360,228
3.	Fees excluding work permits	—
4.	Surcharges and membership taxes	1,221,287
5.	Fines	36,151
6.	Assessments	—
7.	Income from investments (Dividends, Interest, etc.)	145,001
8.	Receipts from sale of assets (Itemize in Sched. A)†	747,922
9.	Receipts from sale of supplies (labels, buttons, printing, etc.), other receipts	476,858
10.	From members	—
11.	From affiliated organizations	—
12.	From repayment of advances or loans (itemize in Schedule B advances or loans to officers or staff)	—
13.	From other sources (Itemize in Schedule D)	—
14.	TOTAL CASH RECEIPTS (Sum of Lines 2 through 13)	2,987,447
15.	TOTAL CASH ACCOUNTABILITY (Sum of Lines 1 and 14)	\$3,577,688
	<i>Deduct:</i>	
	CASH DISBURSEMENTS	
16.	Per capita tax and assessments	\$ 161,284
17.	Other payments to affiliated organizations Salaries	—
18.	Officers (No. of Persons, 10)	100,300
19.	Staff (131, including printing plant)	678,631
	<i>Allowances:</i>	
20.	Travel and related expenses	57,753
21.	Other (Itemize in Schedule E)	—
22.	Advances or loans (Itemize in Schedule C advances or loans to officers or staff)	—
23.	Taxes	29,802
24.	Fees for legal services	78,785
25.	Fees for other professional services	71,792
26.	Office and administrative expenses	153,625
27.	Benefit payments to or for members or dependents	96,314
28.	Contributions, gifts, grants, etc. (Itemize in Sched- ule F contributions, gifts, grants, etc. to officers or staff not reported as salaries or allowances)	26,271
29.	Publications, publicity, and educational expenses	315,486
30.	Purchase of assets	415,567
31.	Other disbursements (Itemize in Schedule G)	501,570
32.	TOTAL CASH DISBURSEMENTS (Sum of Lines 16 through 31)	2,687,180
33.	CASH BALANCE AT THE END OF THE FISCAL YEAR (Line 15 less line 32)	\$ 903,037*

* Difference between \$903,037 and \$890,508 accounted for by changes in liabilities and deferred assets. Accounting records of A. F. M. are kept on accrual basis.

† Consists entirely of Securities.

Statement of Assets and Liabilities

ASSETS		
<i>Cash:</i>		
1.	Petty Cash	\$ 350
2.	Revolving Funds	—
3.	Checking Accounts	884,752
4.	Savings Accounts	17,924
5.	Cash on Hand	\$ 903,026
<i>Securities:</i>		
6.	Government Bonds	\$3,141,200
7.	Non-government Bonds	300,368
8.	Corporate Stock	25,010
	Fixed Assets (Net of Reserves)	3,466,578
9.	Land and Buildings (Itemize in Schedule H)	115,708
10.	Furniture and Fixtures	177,763
11.	Notes and Accounts Receivable (see Schedule J)	36,519
12.	Other Assets (Itemize in Schedule K)	508,141
13.	Total Assets	\$5,207,735
LIABILITIES AND NET WORTH		
14.	Accounts Payable	\$ 23,038
15.	Notes Payable	—
16.	Mortgages Payable	—
17.	Other Liabilities (Itemize in Schedule L)	63,263
18.	Total Liabilities	\$ 86,301
19.	Net Worth—(excess of Assets over Liabilities) (line 13 less line 18)	5,121,434
20.	Total Liabilities and Net Worth	\$5,207,735

SCHEDULE G—Other Disbursements

<i>Item:</i>	
Retirement Fund Contributions	\$ 25,510
Local 47 controversy	45,686
Convention expenses	375,147
Building maintenance	15,533
Rent	39,694
Total	\$ 501,570

SCHEDULE H—Land and Buildings

1.	Kind and location of property Office building, 220 Mt. Pleasant Avenue	
2.	Year Acquired (1949)	
3.	Cost or other basis of valuation	\$ 136,209
4.	Total depreciation charged, if any, on buildings since acquisition	20,501
5.	Net value as shown on the books	\$ 115,708

SCHEDULE K—Other Assets

<i>Item:</i>	
Inventories	\$ 45,158
Mortgage receivable	200,000
Trust fund investment	250,000
Prepaid expense	12,983
Total	\$ 508,141

SCHEDULE L—Other Liabilities

<i>Item:</i>	
Claim collections	\$ 31,214
10% surcharge refunds payable	25,255
Accrued taxes and expenses	6,794
Total	\$ 63,263

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The Woodwind Company

Official Proceedings

(Continued from page twenty-nine)

theaters and other business at the age of 14. In the early 1920's he was in Berlin, Germany, for two years, a pupil of the noted virtuoso of the cello and teacher, Dr. Hugo Becker. Returning home he began again his career in music and was long known for his talent in Philadelphia. He became a member of the Philadelphia Musical Society, Local No. 77 of the Federation on January 10, 1913—and later, about 1935, acquired membership in Local No. 484 of Chester, Pennsylvania.

I first met Brother Cella at the Convention held in Boston in June of 1930. That, I think, was his first appearance as a Delegate. He attended many more Conventions in the intervening years and had a wide acquaintance in the Federation. I am informed that he served as Vice-President and was also on the Executive Board of Local 77. He was President of that local 1934-1935 and from 1954 to the time of his death.

I knew Romeo very well, and I remember one occasion when I visited his home and his very amiable family. He was a man of culture and refinement—just and always considerate. An energetic, forceful and continual proponent of better conditions for musicians—he was instrumental in obtaining many wage increases for his members. He was prominent in a number of affiliated labor bodies. A very useful man—devoted to the interests of those he represented.

Brothers Treisbach and Cella have gone on before us into Eternity. Both are outstanding examples of those who serve the Federation. When such men disappear we all lose. To their families we extend sincere sympathy.

ETERNITY

Eternity is said to be endless time, infinite future existence; unending existence beyond the present life; time without beginning or end; timelessness. All this is difficult for the finite mind to grasp.

We are all interested in Eternity. Most of us believe that life does not end with what we call death, and that our souls or consciousness in some manner live on forever.

Let us hear some ideas concerning Eternity, which have come down to us with the years:

ETERNITY

"Eternity, Thou pleasing, dreadful Thought"—Addison.

"Eternity forbids Thee to forget"—Byron.

"All that live must die, passing through nature to eternity"—Shakespeare.

"This narrow isthmus 'twixt two boundless seas"—Moore.

"If we stretch our thoughts as far as they can reach, eternity is still before us"—J. Edmontson.

"The thought of eternity consoles for the shortness of life"—Melantherbes.

"Beyond is all abyss, eternity whose end no eye can reach"—Milton.

"All great men find eternity affirmed in the very promise of their faculties"—Emerson.

"The youth of the soul is everlasting, and eternity is youth"—Richter.

"In time there is no present, in eternity no future, in eternity no past."—Tennyson.

"What is eternity? was a question once asked at the Deaf and Dumb Institution at Paris, and the beautiful and striking answer was given by one of the pupils, 'The Lifetime of the Almighty'—John Bate.

"Eternity has no gray hairs! The flowers fade, the heart withers, man grows old and dies, the world lies down in the sepulchre of ages, but time writes no wrinkles on the brow of eternity"—Bishop Heber.

"The wealth of the world is transitory. The powers of the senses will come to an end. Even the longest life is but a moment in eternity"—Katha Upanishad.

And Mary Carr Moore, a Los Angeles musician, a very lovely lady now deceased, wrote this:

LIFE

"From vast, unending silences, Untroubled and untouched by strife,

Into this turbulence I came And called it Life.

"Into this life, with yearning deep, The thought of other souls I wove,

With mighty pangs of bliss and pain, And called it Love.

"Now I approach the Wondrous Light Merged in the Everlasting Breath,

Surrounded by Eternal Love— Why call it Death?"

And the late Arthur Brisbane has added:

"Belief in immortality of the soul is reasonable, because as Charles Fourier points out 'God would not deceive His creatures.'

"The belief in immortality, the inspiration of the human race, will last forever, and it will prove to be a belief justified. Eternal Power would not mystify, delude and cheat millions of beings by planting in them a longing never to be realized."

The Brothers who have departed from us since the last Convention now know the nature and quality of Eternity.

I will read their names:

MEMORIAL LIST

Name	Local
Henry ("Hy") Falkenhainer	2
A. Jack Haywood	6
Charles C. Keys	20
Otto L. Rahn	36
Robert H. Pierce	37
Frank Elias	70
H. O. Carciofini	73
John Coloprete	77
Romeo Cella	77-484
Fred A. Wendland	95
Alphonse Cincione	103
John B. Briola	125
N. H. Von Berg	142
Ray Tyldesley	145
Volney C. Shrader	147
Alfred E. Wood	149
Bert Knapp	151
Coy Miller	157
Carl S. Schnipp	163
George P. Peters	173
E. L. Wilson	199
Lloyd A. Lafferty	211
Charles S. Exum	242

Dio W. Topping	266
Lewis W. Cohan	269
R. Bruce Satterla	303
Clarence G. Treisbach	341
John C. Neyland	343
W. D. Thorne	350
Forest E. Dickson	362
Joseph Venker	366
John P. Stohrer	374
William H. Seibel	379
Lew L. Barrett	409
William R. Williams	436
Percy F. Belyea	571
Joseph I. Paxson	596
William Kurz	599
Douglas K. Fickling	710
D. Filizola	755
Edward Canavan	802

At the close of the service the Delegates stand in silence for one minute.

Secretary Cluesmann reads the list of nominees for election.

Chairman, Executive Officer Kenin now reports on the progress of the 20% Tax Repeal Campaign. First he reads a letter from Secretary of Labor James P. Mitchell. The letter follows:

U. S. DEPARTMENT OF LABOR
Office of the Secretary
Washington

May 31, 1958

Mr. Herman D. Kenin, Chairman
The Twenty Per Cent Tax Relief Committee, American Federation of Musicians of the United States and Canada
Atlantic City, New Jersey

Dear Mr. Kenin:

The efforts of the Twenty Per Cent Tax Relief Committee in seeking the elimination of the so-called cabaret tax are to be commended.

If the Congress this year considers any form of general tax revision, I join with you in the hope that action will be taken to repeal this tax. Such action would, I am certain, open up job opportunities for thousands of workers whose employment is now limited.

Sincerely yours,

JAMES P. MITCHELL,
Secretary of Labor.

REPORT OF 20% TAX RELIEF COMMITTEE

By Herman D. Kenin, Chairman

I bring you a report from your Twenty Per Cent Tax Relief Committee, of which I am privileged to be chairman. It is a progress report—one that reflects great credit upon those chiefly responsible for that progress, the hundreds of local officers and members who worked so effectively in every state and congressional district in the nation to give voice and stature to our cause in Washington. I make this report on behalf of my associates on the Tax Relief Committee who are also your Executive Board Committeemen. They have particularly directed me to say that the task of your Tax Committee has been made more effective and satisfying by the sage counsel and freedom of action afforded us by our ex-officio chairman, President Petrillo. Our Committee also wishes you to know that it is pleased with the services rendered by Hal Leyshon and his associates at the Washington level and in coordinating our field activities.

I think you will agree that I bring you a progress report when I tell you that our tax matter is the

only one of literally hundreds of tax relief measures pending in the Congress that has received favorable action by either chamber thus far. Since our last Convention the House has passed by overwhelming vote a measure known as H. R. 17 which cuts in half the 20 per cent tax. That relief bill now awaits action in the Senate Finance Committee. Within this powerful committee we have the unqualified support of well over a majority in the Finance Committee and on the floor of the Senate—vital roll call advantages which our locals have gained for us—is tantamount to immediate passage of our legislation.

Two months ago I would have made you the flat prediction that public and congressional demand for federal tax relief had so changed the Washington climate in our favor that we would now be operating easily and confidently—for the first time since we began this fight—in an atmosphere suddenly made to order for our cause. But just as suddenly—within recent days, as you have all read—those who make policy at opposite ends of Pennsylvania Avenue have decreed a return to the slogans of last year and the year before—"no tax cuts—hold the line all down the line!"

But we are not discouraged. To face up to that kind of opposition in high places is an old, old story to your Tax Relief Committee. In this same kind of unfavorable climate we succeeded, as I told you, in passing through the House of Representatives the only tax reduction bill of the First Session last August. We believe and hope we can complete that job in the Senate and win a White House approval before the 85th Congress adjourns, probably some time in August.

This may require a new approach. It is not unlikely that we shall have to begin again in the House and within the Ways and Means Committee where, thank Heaven, we have a solid majority of friends. To explore these means and to get advice in high administration sources I visited with Secretary of Labor James Mitchell in Washington only last Thursday. You already know that he is your friend in this matter. Moreover, he is one of many responsible people in Washington who recognizes this cabaret tax for what it is—a direct tax on music employment. Jim Mitchell is interested in jobs, just as we are so vitally concerned with jobs for musicians. His counsel to our Committee will, I am sure, prove invaluable, but this is not the time or place to go into that in detail.

Our Tax Relief Committee wants you to know that the records of the 84th and the 85th Congress are completely documented on the evil effects of this tax; how it has survived the years as the most discriminatory of all of the federal excises; how it accounts for fully half of all the lost job opportunities for musicians, how its repeal or even substantial reduction would bring the government many more than the \$40-odd-millions it now dribbles into the Treasury each year, is well known to most of the 500-odd members of Congress.

I make to you the unequivocal statement that there is no tax matter, great or small, that has had the thorough explanation to Washing-

ton lawmakers that we have been able, through the help of our locals, to give them on the cabaret tax. To say this to the uninitiated immediately invites the question: "If so many members of Congress are agreed that this is an unjust tax why hasn't it been corrected?" To most of this audience I need not explain that the fate of legislation does not always turn on its merits or demerits. We confront today the old, old problem of having a worthy cause, of having the votes to support it, but also of having legislative processes slowed by the fear in high places that to open the door to even a tiny and worthy tax correction such as ours might bring a flood of pent-up demands for tax relief that could hurt the economy and the tax structure. That was our main problem in the House last fall. It continues to be our big problem in the Senate now.

It is gratifying to reflect that in addition to scoring something of a legislative miracle to date by being the only group to get favorable action at even the half-way mark in Congress, our fight on this unconscionable tax has brought our organization internal benefits that will long be felt. I mean that by having a rallying point and a plan of action on which literally every member of the Federation could agree and lend wholehearted assistance we have learned better how to work together and how to achieve through a united front. We have learned bitterly what happens when we are divided. I invite you to consider how we achieve when we work unitedly and in common cause with no private axes to sharpen. Before we undertook this crusade against an unjust federal tax policy our locals—our rank and file—has been too seldom exercising one of the great privileges guaranteed by the Bill of Rights—the right of petition. We were spending much time talking to ourselves and too little time talking to the people who represent us at City Hall, at the Courthouse, in the Legislature and in the Congress.

Scores of our people who didn't know the name of their own Congressman now know his first name as well as his last; they know how to contact him and most important of all they know how to exercise their sacred right of petition. They also know, in most cases, exactly where their lawmakers stand on questions like the 20 per cent tax.

This legitimate kind of political activity will stand us in good stead. The tax matter is not the only one we now have and will continue to have before the Congress. The complexities of keeping an organization such as ours alive, as President Petrillo has so often and so forcefully reminded you, will increase, not subside. We must defend our rights at all levels of government—the Congress included—and we must do it constantly.

Great efforts, considerable money and no little skill has been invested in this tax reduction campaign. I am happy to tell you that in the last 12 months we have reduced expenditures by some \$20,000 while keeping activities at the peak. The battle has been waged from the grass roots of the nation to the White House and to Capitol Hill. We have achieved a notable victory at the half way mark. The next two months will be crucial for us. Let me ask you to take back

to your locals this message: The big drive is on. If a request comes to your local from our Committee to perform a certain function in support of our activity in Washington, please act quickly, unstintingly and effectively. The support our locals give us or fail to give us at this juncture may spell the difference between success and failure.

And finally may I ask that you take back to your locals the warm thanks and appreciation of our Tax Relief Committee for an important job well done by them. To our local officers, and to our ex-officio chairman, President Petrillo, who has guided our strategy and opened many doors for us, goes the full credit for the accomplishment to date.

I thank you.

The Committee on Good and Welfare reports through Chairman Sidel.

RECOMMENDATION No. 2 GOOD AND WELFARE

Upon motion made and passed, the Executive Board of the American Federation of Musicians, at its meeting held in New York City, New York, on February 25, 1958, hereby approves as expressive of fundamental policy of the American Federation of Musicians, the Codes of Ethical Practices heretofore adopted and approved by the A.F.L.-C.I.O. Executive Council and the Second Constitutional Convention of the A.F.L.-C.I.O. and recommends to the next Convention of the American Federation of Musicians that it adopt these Codes as essential elements of American Federation of Musicians policy.

Submitted by
International Executive Board,
LEO CLUESMANN, Secretary.
The report of the Committee is favorable.
The report is adopted.

The chairman now reports on resolutions No. 2 and No. 12 together as they refer to the same subject matter.

RESOLUTION No. 2 GOOD AND WELFARE

WHEREAS, Certain locals of the American Federation of Musicians have been known to create ill feeling with regional labor councils and have not strived to maintain the best interests of the Federation, and

WHEREAS, The President of the American Federation of Musicians is authorized to delegate state representatives to visit jurisdictions to perform such duties as provided for by the laws of the Federation, and

WHEREAS, There is a definite need for state representatives to act in the capacity of a liaison between the American Federation of Musicians and labor in general, and

WHEREAS, Existing state representatives are not active in certain states, now, therefore,

BE IT RESOLVED, That present designated state representatives, or newly appointed ones, be activated to perform as per Article 1, Section 1-J of the Constitution of the American Federation of Musicians, and

BE IT FURTHER RESOLVED, That the President of the American Federation of Musicians, or any person or body within said organization vested with proper authority,

activate existing state representatives and/or newly appointed State Representatives, to give special attention and effort toward securing more advantageous relations, all in accordance with Article 1, Section 1-J of the Federation By-laws.

RESOLUTION No. 12 GOOD AND WELFARE

WHEREAS, Section 7, Article I, is now dormant and not being utilized, and it is doubtful if a single state or province has an active representative, and

WHEREAS, Locals could find the services of these representatives invaluable at times in settling controversies with employers and other problems, and

WHEREAS, While the traveling representatives could at times assist in these matters, their route and schedule usually would find them too far distant, and

WHEREAS, The duties and per diem set-up for such service would not entail too great an expense, therefore,

BE IT RESOLVED, That inasmuch as this is a part of our Constitution and By-laws, that it be reactivated for those states or provinces who feel that this service is worthwhile.

The report of the committee is to refer them to the President.

The report of the committee is adopted.

Delegate Isabella, Local 27, makes a motion that in reading the resolutions the chairmen of the committees skip the "whereases," and merely read the "resolves."

Discussed by Delegates Metzger, Local 561; Werner, Local 5; and Winstein, Local 174.

The motion is carried.

RESOLUTION No. 11 GOOD AND WELFARE

WHEREAS, There is a growing trend to anti-unionism and a misunderstanding of music and musicians on the part of the general public, because in many cases individual musicians or certain types of music are shown in unfavorable light or blamed for inciting disturbances or the forerunner of evil on TV or movie dramas, and

WHEREAS, The vast majority of the Federation are good solid citizens, family men, participants in community affairs and successes in other endeavors, we must continue to enlighten and educate the public. This can be done on a national and local level by a series of radio, TV announcements and newspaper ads. For example . . . "the professional musicians in your community, your friend and neighbor, a member of the American Federation of Musicians urges you to encourage, support and insist on live music.

" . . . or urges you to support your Red Cross . . . or give to your Community Chest . . . or take active interest in your schools, etc.," therefore,

BE IT RESOLVED, That the above program or some facsimile be given immediate consideration and put into action.

The report of the committee is unfavorable to the Resolution.
The unfavorable report is adopted.

Birthday greetings were extended to Delegate Jack McClure of Local 63, Bridgeport, Conn., who celebrated his 84th birthday.

Delegate Anderson of Local 420, made a motion that Delegate Don Caradine, Local 639, who was forced to leave the train and enter a hospital in Dayton, Ohio, while on his way to attend the Convention, be paid the regular per diem allowance for delegates.

Motion carried.

Announcements.

Henry Kaiser, General Counsel for the Federation is now introduced. He addresses the delegates and briefly touches on the recent ruling of the Internal Revenue Department affecting the operation of local welfare and death benefit funds. He suggests that he will prepare an article for publication in the IM, explaining the ramifications of this ruling. He reports on the four Trust Funds suits instituted by dissident members of Local 47. Pays emotional tribute to President James C. Petrillo, stating that he was the personification of the American Federation of Musicians. His address was received with great applause.

The following communication is read and ordered spread on the minutes:

Leo Cluesmann
A. F. of M. Convention
Sheraton Hotel, Philadelphia
Sorry, Health forbids my Convention trip this year. First since 1940. Best wishes for successful Convention and good success for James C. Petrillo.

LEWIS WINTERS,
Beardstown, Ill.

Delegate Kennedy, Local 6, asks for special privilege and touches on coming election in California for Governor and Senator and mentions the importance it has to the entire country.

Announcements.

The session adjourned at 5:00 P. M.

THIRD DAY

MORNING SESSION

June 4, 1958

The session is called to order by President Petrillo at 10:15 A. M.

President Petrillo suggests that the time of election which had been decided upon at the opening session be changed from the end of today's session, to 12:30 P. M. and explains the reasons therefor.

On motion made by Delegate Kennedy, of Local 6, it was decided

to reconsider the previous action. The motion is passed.

Motion was then made that the time of election be changed to 12:30 P. M. Motion carried.

The Committee on Law continues its report.

RESOLUTION No. 3

LAW

WHEREAS, Section 5-R, Article I, of By-laws reading "The Board

shall have full power to allocate, expend and disburse all monies now in Recording and Transcription Fund," etc.—is no longer in effect, and

WHEREAS, a Government agency has been set up to allocate and disburse these funds, therefore,

BE IT RESOLVED, That Section 5-R, Article I, be deleted from the By-laws and if a new By-law is required, that the proper agency use Performance Funds of Recording Industries, Samuel Rosenbaum, Trustee, be inserted in place thereof.

The committee recommends that the resolution be referred to the International Executive Board.

The report of the committee is adopted.

Resolutions No. 4 and No. 5 refer to the same subject matter and are presented together.

RESOLUTION No. 4

LAW

WHEREAS, Monthly meetings of most member locals of the Federation are held during the first week of each month, and

WHEREAS, Delegates to the National Convention are mostly officers of the member locals, with important duties to perform at these monthly meetings, and

WHEREAS, Many delegates must necessarily make their trip to the Convention a combined vacation and business journey, bringing their families with them (or leave them home without any vacation for said families), and

WHEREAS, Many delegates have children of school age, who are involved in graduation exercises, most of which take place the last week in May and the first week in June, and which parents should rightfully attend, therefore,

BE IT RESOLVED, That the National Conventions in the future be held no earlier than the second week of June.

RESOLUTION No. 5

LAW

WHEREAS, A Convention early in June, such as the one being held this year, makes for less confliction with school events such as graduations, and

WHEREAS, Later in June there are more engagements, such as Summer business and commencement dances, etc., which require some supervision by the delegates, therefore,

BE IT RESOLVED, That the International Executive Board attempt to schedule all future Conventions beginning on the Monday of the first week in June. Such action to begin with the first Convention for which no commitments have been made.

The committee reports both resolutions unfavorably.

The report of the committee is adopted.

RESOLUTION No. 6

LAW

WHEREAS, Article 12, Section 15, was enacted prior to passage of "right to work" legislation, and

WHEREAS, Said section as now stands in some States has caused a source of embarrassment to locals and also subjects the officers to possible criminal liability, and

WHEREAS, Article 12, Section 15, should be amended to take into account this change in State legislation, now, therefore,

BE IT RESOLVED, That Article 12, Section 15, be amended by the addition prior to said section: "Except where prohibited by applicable State laws," (rest of Section as is).

The report of the committee is to refer the resolution to the International Executive Board.

The report of the committee is adopted.

RESOLUTION No. 7

LAW

WHEREAS, It is the desire of all Federation members to have equal rights in employment opportunities, and

WHEREAS, Under the present law this is not possible because in many instances the Hotel, Cafe, Inn, Club, Dancehall, etc., scales of small local adjacent to a large local are much lower than the miscellaneous scale of the large local, now, therefore,

BE IT RESOLVED, That Article 15, Section 14, of the International By-laws be deleted and the following substituted:

"An orchestra playing engagements in Hotels, Cafes, Inns, Clubs, Dancehalls, etc., for a purchaser of music who customarily engages musicians on one or more nights per week for continuous weeks in the jurisdiction of a local other than their own, must charge the price of the local in whose jurisdiction they are playing, plus 10% surcharge, plus transportation."

The report of the committee is unfavorable.

The committee report is adopted. Delegate Murk of Local 73 asks several questions which are answered by Chairman Stokes of the Committee.

The Committee on Measures and Benefits reports through Chairman Ringius.

RESOLUTION No. 10

MEASURES AND BENEFITS

WHEREAS, Tax Consultants, Accountants, and Internal Revenue employees alike, have registered complaints to our local union office protesting the inconveniences suffered in having to contend with the numerous W-2 Federal Tax Statements issued to individual recipients of the Music Performance Trust Funds within any one year, and

WHEREAS, Such complaints have likewise been registered by musicians, recipients of these engagements, who in many instances, have had difficulty in keeping up with such tax statements as have been issued them throughout any one year, and

WHEREAS, It would seem to this observer that the bookkeeping and filing structure of the Trust Funds offices could be much more simplified by setting up ledger sheets for each individual performer, sending him a total earnings W-2 Federal Tax Statement at the end of the year as is done in other similar business operations, and

WHEREAS, It would seem that any reductions in operating expense would create more income to be distributed among those deserved of receiving same as actual performers, now, therefore,

BE IT RESOLVED, That the Federation advocate that the Music Performance Trust Funds investigate, and if possible, put into operation a more simplified method of issuing W-2 Federal Tax Statements to recipients of income from

the resources of the Music Performance Trust Funds.

The introducer asks leave to withdraw the resolution. Permission is granted by the Convention.

RESOLUTION No. 9

MEASURES AND BENEFITS

WHEREAS, Various national organizations are now offering Group Life Insurance to members in good standing in their local organizations at low cost premium rates, and

WHEREAS, The American Federation of Musicians could strengthen all locals in the Federation if locals were able to participate in such a plan, therefore,

BE IT RESOLVED, That the Executive Board investigate the possibility of contracting a National Life Insurance Plan that would provide low cost Group Life Insurance to any member in good standing in any local affiliated with the American Federation of Musicians.

The introducer asks permission to withdraw the resolution.

The Convention grants the request.

The chairman of the committee thanks the committee for its cooperation.

The following communications are read and ordered spread on the minutes.

James C. Petrillo, President
American Federation of Musicians
Convention Headquarters
Sheraton Hotel, Philadelphia

The A.F.L.-C.I.O. Union Label and Service Trades Department extends its very best wishes to the officers and delegates of the American Federation of Musicians on this occasion of your Convention. We commend you and your associates for the splendid job being done in promoting not only your emblem but the union labels, shop cards and service buttons of other segments of the trade union movement. We appreciate the fine support we have received from the American Federation of Musicians in connection with all our promotional activities. We trust that you will use the facilities of this department to the fullest extent whenever we can be of service to you. With warm good wishes, I am, fraternally and sincerely yours,

JOSEPH LEWIS,
Secretary-Treasurer

Union Label and Service Trades
Department, A.F.L.-C.I.O.

James C. Petrillo, President
American Federation of Musicians
Sheraton Hotel, Philadelphia

Please extend to delegates in attendance my sincere good wishes for most successful Convention and continued benefits to your membership in the days ahead. I regret to read of your reported retirement and personally hope this isn't true. Kindest regards and all good wishes.

GEORGE MEANY,
President, A.F.L.-C.I.O.

Edward P. Springman, Chairman
Sixty-first Annual Convention
American Federation of Musicians
Sheraton Hotel, Philadelphia

Sincerely regret pressure here and unforeseen developments prevent my attending your Convention. Sincere good wishes for a highly successful Convention. I am sure that as a result of your deliberations the social and economic well

being of the membership will be enhanced and made more secure.

HARRY BOYER, President,
Pennsylvania C.I.O. Council.

Delegate Kennedy, Local 6, reports on the progress in the primary elections in California up to this moment.

Delegate Rotella, Local 123, suggests that President Petrillo give a resume on progress in the workings of the Code of Ethics in connection with school bands and also the status of competition of service bands.

President Petrillo gives a brief report on both these items and also discusses the situation in the hotels in Miami, Fla., where he supported the local in its employment situation and pointed out how he was afterwards condemned by a meeting of the local after having taken action in another situation to which the local objected. He mentioned that in human relations it is necessary that good judgment be exercised by both sides which will always result in a better understanding.

The Committee on Good and Welfare continues its report.

RESOLUTION No. 13

GOOD AND WELFARE

WHEREAS, The present policy of the Federation authorizing the Assistants to the President, to render decisions and orders affecting locals, and

WHEREAS, These decisions and orders are a direct violation and infringement of the locals' autonomy, and

WHEREAS, These Assistants in many cases have and do exceed this authority, and

WHEREAS, A local has no immediate recourse other than to abide and obey such decisions, therefore,

BE IT RESOLVED, That the President be instructed to take ways and means to correct this unfair and partial method that is now in practice by the Assistants to the President.

The introducers request permission to withdraw the resolution.

The request is granted.

RESOLUTION No. 37

GOOD AND WELFARE

WHEREAS, The present policy of the Federation authorizing the assistants to the President to render decisions and orders affecting locals, and

WHEREAS, Such decisions are presumably made by the assistants in accordance with prescribed law, and

WHEREAS, In some instances locals seeking rulings feel that they have been discriminated against, now, therefore,

BE IT RESOLVED, That such decisions be made only upon the assistant having received information from both sides of a controversial issue.

The report of the committee is favorable to the resolution.

The committee report is adopted.

RESOLUTION No. 38

GOOD AND WELFARE

WHEREAS, The music by band and/or orchestras to be played at these Conventions was supplied at about 1941 mainly for the public relations purpose of supplying enter-

tainment and publicity for public citizens as well as our delegates, therefore.

BE IT RESOLVED, That said music be continued only if same is produced in the town central where the public can hear and enjoy it and not in the confines of the auditoriums where said public is not admitted.

The report of the committee is to refer the resolution to the International Executive Board.

The report of the committee is adopted.

RESOLUTION No. 39 GOOD AND WELFARE

WHEREAS, At each Convention there is a growing desire expressed by many locals for the institution of group insurance plans, and

WHEREAS, The Union Labor Life Insurance Company is growing stronger every day and many unions are participating in the benefits of this growth, and

WHEREAS, Up to the present time the company has not yet seen fit to incorporate under the Federal Insurance Laws of the Dominion of Canada, now, therefore,

BE IT RESOLVED, That The Union Labor Life Insurance Company be urged to take the necessary steps to enable it to operate in Canada, in order that the Canadian locals of the Federation could receive the benefits now enjoyed by their American brothers.

The report of the committee is favorable to the resolution.

The committee report is adopted. The chairman thanks the committee.

Announcements.

Special Order of Business, Election of Officers at 12:30 P. M., after which the session adjourns until 3:00 P. M.

AFTERNOON SESSION

The session was called to order at 3:00 P. M. with Vice-President Bagley in the chair.

The Committee on Organization and Legislation reports through Chairman Arthur.

RESOLUTION No. 14 ORGANIZATION AND LEGISLATION

WHEREAS, In order for a bill before a Congressional Committee to receive proper attention it should have a sponsor, and

WHEREAS, Hon. Senator Russel Long of Louisiana has agreed to sponsor the 20 Per Cent Cabaret Tax Repeal Bill now before the Senate Finance Committee, therefore,

BE IT RESOLVED, That a letter be written to Hon. Senator Russel Long of Louisiana expressing unanimous appreciation from the entire delegation assembled at the Sixty-first Annual Convention in Philadelphia, Pa., and the 260,000 members that we represent.

The report of the committee is favorable.

The committee report is adopted.

RESOLUTION No. 25 ORGANIZATION AND LEGISLATION

WHEREAS, Local business agents who make personal contacts in collecting the 10% sur-

charges are often confronted with many confusing situations, and

WHEREAS, There is no official identification card other than his membership card or one that he has had printed, and these are of varied sorts, therefore,

BE IT RESOLVED, That a standard card of identification be printed and made available to all locals. The presentation of this card to a leader or manager will establish identity and mission.

The report of the committee is that the resolution be referred to the International Secretary for study, and inserting the words **THE OFFICIALS** of all locals in the third line of the "Resolve."

The report of the committee is adopted.

RESOLUTION No. 26 ORGANIZATION AND LEGISLATION

WHEREAS, At most Conventions complaints have been made to the Chair that seated at the tables are those who do not possess Delegates' badges, and

WHEREAS, Seats are only for Delegates,

BE IT RESOLVED, That at future Conventions a sergeant-at-arms be appointed by the Chair to see that those not having proper badges be removed.

The report of the committee is to refer the resolution to the International Executive Board, and also recommends that large signs reading "For Delegates Only" be placed at all tables at which delegates are seated.

The report of the committee is adopted.

RESOLUTION No. 28 ORGANIZATION AND LEGISLATION

WHEREAS, The Federation has continually strived to create employment for its members and interest in live music we believe it to be of the best interest to further these efforts with continued advertising, and

WHEREAS, This may be brought before the public eye with bumper strips with the wording "Live Music Is Best" (sample attached) the Federation is to make these available to its members at a cost to be borne in part or in its entirety by the Federation.

P. S.: Recommended by the Wisconsin State Conference.

The committee recommends that this resolution be referred to the International Secretary and that he consult with Hal Leyshon Associates regarding the matter.

The committee report is adopted.

RESOLUTION No. 29 ORGANIZATION AND LEGISLATION

WHEREAS, We believe the present method or system of handling charges and claims by members, employers, etc., is antiquated and a handed down system of many years ago when the Federation was much smaller and the number of cases much smaller in volume,

WHEREAS, The Board read and voted on 1,558 cases out of 2,012 and there are till 454 cases as of March 31, 1958, not completed, and

WHEREAS, This is a better percentage of cases finished than has been the custom of past years, we still feel that the system could be much improved because our local had two cases which took six or seven months until they were acted upon and final decision made, therefore,

BE IT RESOLVED, That this resolution be referred to the International President's Office for further thought and action.

The report of the committee is favorable.

The committee report is adopted.

RESOLUTION No. 30 ORGANIZATION AND LEGISLATION

WHEREAS, Disc jockeys are taking over in many territories upplanting dance bands with their platter turners, and

WHEREAS, Their activities are assuming larger and larger proportions, and

WHEREAS, This means less work for active musicians engaged in live music, therefore,

BE IT RESOLVED, That the Executive Board of the American Federation of Musicians study this matter for the purpose of enacting proper legislation to successfully combat this part of the activities of the disc jockey all over the nation.

The report of the committee is favorable.

The committee report is adopted.

Resolutions No. 15 and No. 27 are considered together due to referring to same subject matter.

RESOLUTION No. 15 ORGANIZATION AND LEGISLATION

WHEREAS, Employment opportunities for live musicians are quite limited, and in many instances the juke box is a competitor of live musicians, and

WHEREAS, The O'Mahoney (D. Wyo.) Copyright Subcommittee of Congress has been conducting hearings concerning proposed changes in the "Copyright Law," at which hearings the representatives of the juke box industry have expressed the desire to "legalize" the currently accepted juke box exemption from performance royalty payments, and

WHEREAS, In the past, employment opportunities have been lost to musicians because the place of employment has been sued in court by a copyright society, such as ASCAP, and the employer has been forced to pay heavy monetary damages for so-called "non-authorized" performance of copyrighted songs, while at the same time the employer could make use of the same copyrighted songs played on a juke box and not be liable for damage suits from the copyright society, a most unfavorable atmosphere for employment of live musicians, and

WHEREAS, It is of utmost importance that the live musician receive equitable consideration in any proposed revision of the Copyright Law, therefore,

BE IT RESOLVED, That the President of the A. F. of M. use the full influence of his office to safeguard the interest of the live musicians during any hearings of the O'Mahoney Subcommittee on Copyrights, to the end that any revision of the Copyright Law in the future will not allow performance royalty payments to be larger, in the case of live music, than in the case of mechanized rendition of the same

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music. Under the currently accepted situation, the juke box is exempt from performance royalty payments, but if live music is employed, exorbitant fees may be assessed against the employer.

**RESOLUTION No. 27
ORGANIZATION AND
LEGISLATION**

WHEREAS, Our employment is steadily decreasing, due mainly to the juke box and other forms of canned music, and

WHEREAS, Employers do not have to pay ASCAP a royalty on juke boxes or canned music but have to pay a royalty to ASCAP if they employ live musicians, which practice causes us a great loss in employment, especially in small places where one or two musicians are frequently employed. But along comes the ASCAP man and demands payment of royalty if the live musicians continue to play and usually the employer fires the musician since he can have his juke box royalty free, therefore,

BE IT RESOLVED, That the Executive Board investigate thoroughly the merits of S1870, known as the Juke Box Bill, and if it is found to be of value to us in evening up the competition, as the employer would have to pay royalty on the juke box, thus not penalizing the live musician, that the board make every effort to help in its passage, making every effort to have it amended to make it more favorable to us. Since this bill is before Senator Joseph C. O'Mahoney, Chairman, Subcommittee on Patents, Trademarks and Copyrights, there might be a good possibility of getting some other changes in copyright laws which we have wanted for years.

The committee recommends that these resolutions be referred to the President.

The report of the Committee is adopted.

**RESOLUTION No. 40
ORGANIZATION AND
LEGISLATION**

WHEREAS, The practice of supplying music for entire floor shows through recorded sound has gained a foothold in some of the locals of the Federation, and

WHEREAS, In these cases there is a serious loss of employment by our members, and

WHEREAS, The success of these floor shows will cause other employers to use recorded sounds to the detriment of our members, therefore,

BE IT RESOLVED, That the International Executive Board be instructed to use its good means to influence the American Guild of Variety Artists, and such other unions whose members may participate in such floor shows, to refrain from performance with recorded music.

The committee report is favorable by changing the word "instructed" in the second line of the resolve, to "requested."

The report of the committee is adopted.

**RESOLUTION No. 41
ORGANIZATION AND
LEGISLATION**

BE IT RESOLVED, That the President appoint a permanent committee from this Convention to work for the repeal of the Lea Bill.

This Committee to be chosen from delegates who reside in six different sections of the United States. The Committee to report directly to President Petrillo.

The committee report is favorable by substituting the words "Of the American Federation of Musicians" for the name "Petrillo" on the last line.

The report of the committee is adopted.

The chairman thanks the committee.

President Petrillo in the chair.

**ELECTION COMMITTEE
REPORT**

Chairman Tipaldi reports for the Election Committee:

Philadelphia, Pa.
June 4, 1958

To the Officers and Delegates of the Sixty-first Convention of the American Federation of Musicians:

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

Total number of delegates 1215
Total number of locals 642
Total number of votes eligible 1808
Total number of votes cast 1806
Void ballots 31

President

Herman D. Kenin 1195
Al Manuti 608

Vice-President

Charles L. Bagley 1806

Secretary

Leo Cluesmann 1806

Treasurer

George V. Clancy 1806

For Members of the International Executive Committee from the United States

Stanley Ballard 1569
Robert L. Sidell 819
William J. Harris 1376
Andrew E. Thompson 286
E. E. (Joe) Stokes 881
Lee Repp 1517
F. R. (Dick) Kadrie 201
David Winstein 142
J. Martin Emerson 312

For Member of the International Executive Committee from Canada

Walter M. Murdoch 1806

The following are declared elected:

President—Herman D. Kenin.

Vice-president—Charles L. Bagley.

Secretary—Leo Cluesmann.

Treasurer—George V. Clancy.

Members of the International Executive Committee from the United States: Stanley Ballard, William J. Harris, E. E. (Joe) Stokes, Lee Repp.

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

Signed:
ANDY TIPALDI,
Chairman, Local 406.

JOHN E. COOPER, Local 5.
HAROLD C. OLSEN, Local 8.
DEWEY BLANE, Local 19.
THOMAS MINICHINO, Local 38.
W. CLAYTON DOW, Local 42.
STEWART J. WAGNER, Local 51.
RALPH H. SHELLHOUSE, Local 101.
GRADY MOREHEAD, Local 117.
JACK W. RUSSELL, Local 147.
A. E. BAUER, Local 153.
CHIP ESSLEY, Local 210.
EDDIE TEXEL, Local 255.
BEN F. THOMPSON, Local 266.
FRANK NAGELE, Local 289.
C. V. (BUD) TOOHEY, Local 303.
NICHOLAS A. NARDUCCI, Local 319.
N. A. ROY, Local 339.
VICTOR P. RICCI, Local 373.
PAUL T. M. HAHN, Local 379.
JOSEPH DORENBAUM, Local 400.
RICHARD M. SIGLEY, Local 411.
GUILLERMO POMARES, Local 468.
JOSEPH P. ROSE, Local 510.
GILBERT SNOWDEN, Local 518.
RAY M. DAWSON, Local 594.
FRANK LI VOLSI, Local 626.
JOHN E. K. AKAKA, Local 677.
GEORGE F. ALLEN, Local 708.
THOMAS R. NICASTRO, Local 16.

The chairman thanks the committee.

Acceptance Remarks by President-Elect Herman D. Kenin

The honor you have bestowed upon me and the profound gratitude I feel are equalled only by my deep sense of responsibility and obligation to meet the standard of performance you expect and—more importantly—deserve.

I tell you no secret—and indulge in no false modesty—when I say that I cannot hope to fill the shoes of our beloved Jimmy. That's just another way of saying that mankind is only rarely blessed by giants of spirit and personality.

Understandably, all of us are taken by the profoundest feelings of sorrow and inadequacy when such a leader is lost. But experience teaches that true leadership—such as we have gratefully enjoyed—builds enduringly, that it feeds and sustains long into the future.

Experience teaches, too, that such great leadership cannot exist without great followers, that it reflects and pays tribute to the greatness of those lead.

These teachings give me heart and give me confidence. I have those two priceless assets. I have the shining example and guide of the greatest labor leader of our times, and I have you and the people you

represent—the finest and most admirable men and women that may be found in any labor organization in the United States and Canada. With these assets, failure is unthinkable.

President-elect Herman Kenin is given a standing ovation by the Convention.

President Petrillo now calls upon Al Manuti of Local 802 to come to the rostrum and address the delegates. Delegate Manuti extends his congratulations to President-elect Kenin and states that he will always be available to assist him in any way for the good of the Federation. He thanks all the delegates who supported him. He pays tribute to President Petrillo as a great labor leader.

President-elect Kenin shakes hands with Delegate Manuti and said, "We stand today a United Movement," and he extends his appreciation to Delegate Manuti for his offer of support and assistance.

The Convention applauds.

Announcements

Delegate Daniel of Local 47 comes on the platform and addresses the Convention. He states he is ready to help President-elect Kenin in every manner possible. He then discusses the situation in Los Angeles covering the various ramifications that have developed in the controversy started by some members of that local. He states that he intends to expend whatever efforts he uses within the framework of the Federation.

The Committee on Finance reports through Chairman Chanson.

**RESOLUTION No. 32
FINANCE**

WHEREAS, James C. Petrillo has retired from the office of International President of the American Federation of Musicians after a lifetime of service to the musicians of the United States and Canada, and

WHEREAS, We, the musicians of the American Federation of Musicians, consider him to be not only our greatest International President, but one of the outstanding labor leaders in the history of the United States, and

WHEREAS, James C. Petrillo is a self-educated man who in the finest American tradition overcame the obstacles of early poverty and little formal education to become the top man in his field of labor, and has been able to deal with top employer management on a better-than-equal basis, and

WHEREAS, James C. Petrillo has given America a lasting cultural contribution through his starting a movement for free, live music in public parks, institutions, schools, and community functions, and

WHEREAS, James C. Petrillo has shown ingenuity and foresight in starting the Music Performance Trust Funds which has created employment for musicians, and which has benefited the sick in hospitals, worthy charity functions, and public events by providing free music, and

WHEREAS, James C. Petrillo has shown labor statesmanship in recognizing the damaging effect upon labor of such labor legislation as the Taft-Hartley Act, and in warning all the delegates at Conventions year after year that there is no

alternative but to accept the law of the land, and to conduct operations lawfully so as to stay out of the courts as nearly as possible, and

WHEREAS, These warnings have been very helpful in placing the American Federation of Musicians ahead of other unions by enabling it to continue operations largely unmolested by suits and penalties, and

WHEREAS, James C. Petrillo has retired as International President of the American Federation of Musicians upon the advice of his doctors, because of a decline in health which is in a large measure due to the strain of the untiring effort which James C. Petrillo has put into his job of serving the musicians of the American Federation of Musicians, and

WHEREAS, The advice and experience of James C. Petrillo is invaluable to the American Federation of Musicians, now, therefore,

BE IT HEREBY RESOLVED, That the advice and experience of James C. Petrillo being invaluable to the American Federation of Musicians, he be made an advisor to the future International Presidents and International Executive Boards of the American Federation of Musicians, and

BE IT FURTHER RESOLVED, That as a part of his retirement he be continued for his lifetime in his present salary and other prerequisites of office which he has enjoyed while on active duty as President of the American Federation of Musicians.

BE IT FURTHER RESOLVED, That the American Federation of Musicians express its appreciation to their devoted President, James C. Petrillo, for his many years of untiring effort in fighting for their welfare by continuing to fight for the principles of the American Federation of Musicians.

The committee reports the resolution favorably.

Discussed by Delegates Tranchitella, Local 47; Marchuk, Local 215. The committee report is adopted. President Petrillo makes a long statement in which he says that he would not accept the salary as long as he was receiving a salary as President of the Chicago Federation of Musicians. He is sorry that some delegates feel that he would accept it immediately. He suggests that the effective date be made to read "after he no longer holds the office of President of the Chicago Local."

Delegate Burns, Local 6, makes a motion to reconsider the resolution in order that the Convention may comply with the request of President Petrillo.

Discussed by Peterson, Local 677; De Simone, Local 630; Recano, Local 440; Boudreaux, Local 538; Hardy, Local 179; Cusick, Local 89, and Manuti, Local 802.

Secretary Cluesmann explains that it is not necessary to reconsider the resolution in order to carry out the intent of the Convention. He states that the resolution was adopted and now the Convention has the right to set the date when it shall become effective.

It is now moved and passed that the resolution take effect when President Petrillo is no longer President of the Chicago Federation of Musicians.

Announcements.

The session adjourns at 5:15 P. M.

(To be continued in the August issue)

TRADE TALKS

The first clarinet ever sold in the United States by H. & A. SELMER, INC., Elkhart, Indiana, turned up unexpectedly at the recent convention of the American School Band Director's Association in St. Petersburg, Florida. It was still in the possession of the original owner, William O'Dwyer, and still in playing condition. Selmer instruments were first exhibited at the St. Louis World's Fair in 1904 and it was there that Mr. O'Dwyer bought the clarinet. Selmer has purchased the fifty-four-year-old instrument from him, and it will be displayed in Selmer dealers' show windows.



William O'Dwyer

THE BALDWIN PIANO has been selected as the official piano in the U. S. Pavilion at the Brussels World's Fair. As such it will be used by a succession of America's most famous artists during the Brussels Fair season.

G. LEBLANC CORPORATION, Kenosha, Wisconsin, is introducing its two new Bb Symphonic 3 and Dynamic 2. Vito Pascucci, president of Leblanc-Kenosha, in presenting these models said, "Both models are the result of years of research and incorporate important acoustical advancements — new acoustical structure and taper of the bore, and new tone hole size and undercutting. The result is more amplification and beauty of sound, a wider range of dynamics, and greater sensi-



Vito Pascucci



This Scottish Pipe Band will add to the attraction of the World Music Festival to be held in Kerkrode, Holland, in August.

tivity." Both new Leblanc clarinets have the Leblanc artist-quality features: jump keys, compression-forged nickel-silver keys, anchored posts, integral-raised flare-cut tone holes and "action-poised" touch.

Senior Series is the group name of CONN's (Elkhart, Indiana) student clarinets to be introduced at the dealer trade show in Chicago and publicly announced in September. Said to be "the clarinets you can't outgrow," Senior Series models feature special tuning ring compensators for use after the student's embouchure develops.

Harry James took time out from his band's recent tour through the Midwest to pick up his new King Super-20 Silver-sonic Trumpet at the H. N. WHITE COMPANY factory in Cleveland, Ohio. The trumpet is the same model he has been playing for many years. The accompanying photograph shows James in full band regalia when at the age of fourteen he won first prize—a new King Trumpet—in the Texas State Band Festival more than thirty years ago.



Harry James

A solid-body guitar is being introduced at the N.A.M.M. Convention by FENDER SALES, INC., Santa Ana, California. This instrument, named the Jazzmaster, incorporates many new patented Fender design and playing features for tone and string response and playing action. In addition the Jazzmaster is extremely lightweight, contributing to playing comfort.

Fender Sales, Inc., also has available its new Foot Pedal Volume and Tone Control, an essential for every guitarist desiring faster playing technique and special playing effects, according to Donald D. Randall, president of the firm.

FOR SALE or EXCHANGE

FOR SALE—Pre-war French Besson trumpet: Valves perfect, gold lacquer finish; Serial No. 8405; in first class shape; \$150.00. Also, Benge trumpet, \$125.00, in very good shape; both M. L. boxes. L. Laumier, 4746 1/2 No. Sacramento, Chicago, Ill. Phone: IRving 8-9448.

FOR SALE—Slingerland (dual) three drum grey outfit; bass viol, 7/8 King; pro guitar and amplifier; cello; custom valve trombone; violin and banjo; all used, A-1 outfits. J. Jenkins, 4810 O'Connell Ct., Elmhurst, L. I. IL 6-3386.

FOR SALE—Tenor sax, good condition, \$90.00. Baritone sax, newly overhauled, Fr. Pierret, \$120.00, gold lacquer. Wm. Buelles, 28-09 38th St., Astoria 3, N. Y. YE 2-3236.

FOR SALE—Excelsior white symphony model A (\$1,700), 120 bass accordion: 17 shifts, specially made; 1 1/2 years old, in excellent condition. Asking \$850.00. Roni Corbett, 731 Milmont Ave., Swarthmore, Pa.

FOR SALE—Fine Robert "A" clarinet, ordinary Boehm, serial No. 1924; instrument built for Grisez, in wonderful condition; sell for \$150.00. Julius Baglini, 6206 Antioch St., Oakland 11, Calif.

FOR SALE—lorio (Candido) Accordion: 120 bass, seven shifts right hand, three left; year old, ladies model; perfect for strolling work; \$225.00. Bernie Stone, 3030 Ocean Ave., Brooklyn 35, N. Y. Nighthale 6-8013.

FOR SALE—Boehm flute, silver plated, A-440 CG closed, by Otto Hein. Wm. Palmer, 505 West 112th St., New York 25, N. Y.

FOR SALE—Gibson guitar, Super "400," electric, dual pick-up, blonde, cutaway; like new, with case and zipper cover. Retail about \$800.00, asking \$400.00. Bob Berger, 164 Broad St., Meriden, Conn. BEverly 7-3181.

FOR SALE—Three used alto sax mouthpieces: Buescher rubber med. \$3.00; Link gold metal, model C52, 4 star, \$10.00; Link gold metal, L44, 4 star, \$7.00. Excellent condition. C. J. Denbard, 7924 Karlov Ave., Skokie, Ill.

FOR SALE—Two Leedy hand tuned tympanes with trunks, \$150.00; excellent condition. Jas. R. Cowdrey, 1225 West 17th, Topeka, Kansas.

FOR SALE—Paris Selmer tenor sax, No. 16387, in Trappas combination case. One owner, not "prety," one small dent, needs overhaul and lacquer. Perfect intonation. (Strobicon tested.) What will you offer? Lowell Steinert, R. D. 3, Tamaqua, Pa.

FOR SALE—Slingerland double tenor, 30 x 28, base drum; walnut finish, chrome trim, zipper cover; this drum is just like new. The first \$50.00 gets it, you pay shipping cost. W. S. Gardner, 835 Chipeta Ave., Grand Junction, Col.

FOR SALE—Selmer A clarinet, full Boehm; selected by V. Deteluse; excellent condition, \$195.00. W. H. Duckhorn, 94 Perry St., Brookline, Mass.

FOR SALE—Henri Genet bassoon, full Heckle system; one year old, good condition, case and two locals, \$350.00 or best offer. A. A. Tamonias, 33 High St., Hudson, Mass.

FOR SALE—Peter Guarnerius violin, about 1720, with papers from well-known appraiser; also insured. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928.

FOR SALE—Three superb concert violins: Antonio Stradavari, J. B. Guadagnini, J. B. Vuillaume. Owner must sell at once; consider trade. Ted Marchetti, 1275 Westwood Ave., Columbus, Ohio.

FOR SALE—Bb soprano, C-melody, and Eb baritone saxes; Bb clarinet, Bb bass clarinet, and Eb Altoophone. Al Williams, 122 Wendell St., Providence, R. I. 6-7

FOR SALE—Armstrong piccolo (C), cylindrical bore; new in 1954; just overhauled, like new \$75.00 (15-day money-back trial). Don Zwicky, School Office, 305 Michigan Ave., Detroit 26, Mich.

FOR SALE—Used Benge Bb trumpet in good condition, \$135.00. Also new Fender bass, \$140.00. Vern Cressler, 6639 North Greenview, Chicago 26, Ill. SH 3-3145.

FOR SALE—Dance library consisting of 125 standard alto orchestrations. All complete and numbered, \$30.00, shipped prepaid to you. Write: Dance Orchestra, P. O. Box 182, Pekin, Ill.

FOR SALE—Orchestra coats, used, eight white and one blue shawl collar. Sizes 36 to 46, cleaned and in good shape, \$30.00 for set. Write: Dance Orchestra, P. O. Box 182, Pekin, Ill.

FOR SALE—Gretsch Jet guitar; dual-pick-up, solid body, with hard case. List \$350.00, sell for \$135.00. Also Dan-Electro custom 50 watt amplifier, list \$375.00, sell for \$125.00. Frank Martorella, 45-41 Utopia Parkway, Flushing, L. I., N. Y. HI 5-0215.

FOR SALE—One Buescher alto saxophone; one Martin tenor saxophone; both one-year-old, including zipper case covers for both. Must sell both. Sacrifice, \$400.00 for both. Bob Voss, 5817 Avenue "M," Brooklyn, N. Y. DEwey 8-3590. 7-8

FOR SALE—King Super 20 tenor; combination case (clarinet and flute), case cover; only six months old, excellent condition; \$350.00. Mike McCormick, 676 East Fourth St., Winona, Minn.

FOR SALE—Used blonde Chubby Jackson five-string bass. Extra set new steel strings; Neurenberger bow; new case; excellent condition, \$300. D. Norman, 603 13th Ave. North, East Grand Forks, Minn. 7-8

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WANTED—Musicians of all types: pianists, singers or groups. Contact American Artists Association, 940 West Belmont, Chicago, Ill.

WANTED—Experienced female vocalist, white, about 23 years of age. Necessary to travel in mid-west area. Enclose small picture. Martin Killen, 503 East Seville St., Philadelphia 28, Pa.

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DO YOU WANNA DANCE	Clockus	SUGAR MOON	Galatin
ENDLESS SLEEP	Johnston-Montel-Elizabeth	TRY THE IMPOSSIBLE	Spinmill & G. & H.
FOR YOUR PRECIOUS LOVE	Gladstone	TWILIGHT TIME	Porgie
HIGH SCHOOL CONFIDENTIAL	Penron	Wear My Ring Around Your Neck	Rush & Presley
I LOVE YOU SO	Chappel	WHEN	Sounds-Michele
JENNIE LEE	Daywin	WITCH DOCTOR	Monarch
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