

international

# MUSICIAN



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**March, 1960**

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**Las Vegas — 1960  
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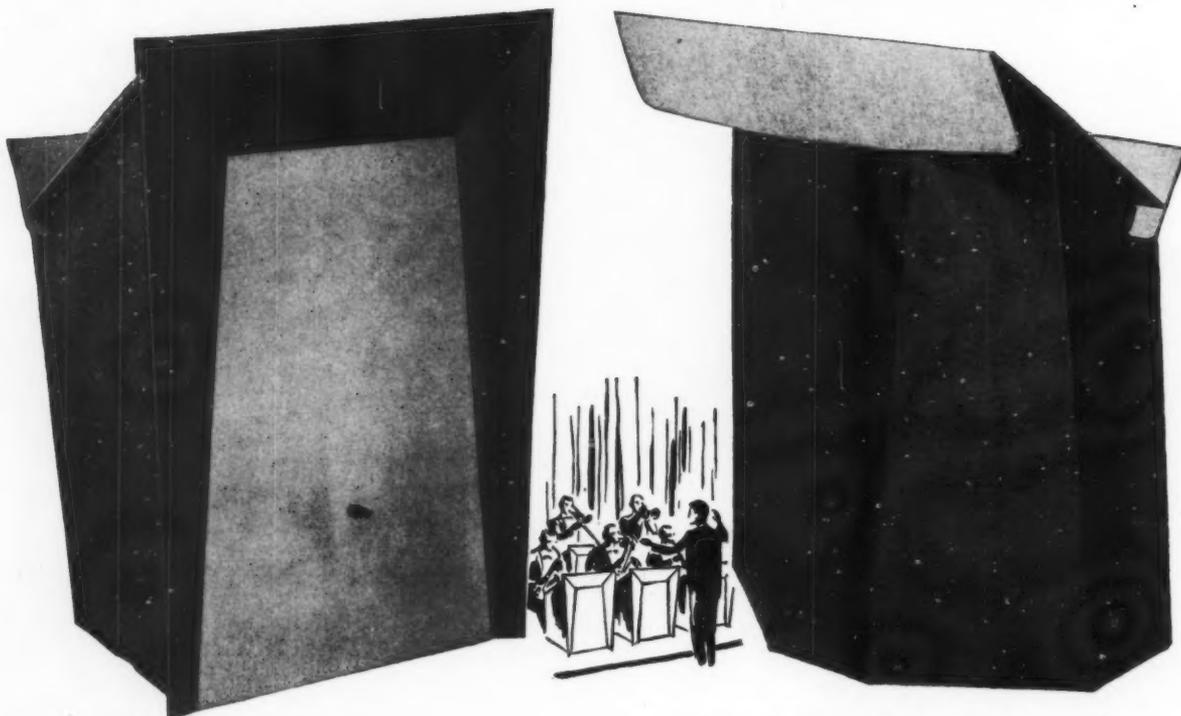
**Music Education,  
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OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
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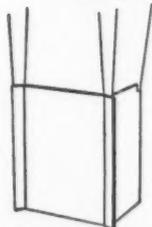
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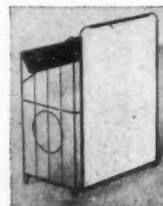
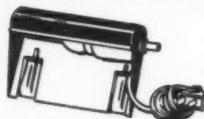
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MARCHING  
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# MUSICIAN

international



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION  
OF MUSICIANS OF THE UNITED STATES AND CANADA

Vol. LVIII — No. 9



MARCH, 1960

STANLEY BALLARD, Editor

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Published Monthly at 39 Division Street, Newark 2, New Jersey  
New York Phone: WOrth 2-5264 — Newark Phone: HUmboldt 4-6600  
Subscription Price: Member, 60 Cents a Year — Non-member, \$5.00 a Year  
Advertising Rates: Apply to STANLEY BALLARD, Publisher, 39 Division Street, Newark 2, N. J.

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Erroll Garner

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J. "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."



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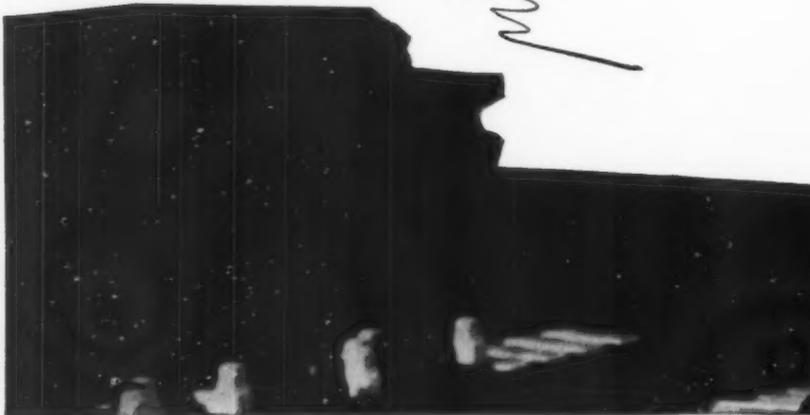
Dear Fellow Organist,

To me the Hammond Organ is the finest instrument ever to be made available to the musician.

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# KENIN POINTS OUT IMPORTANCE OF WEST-COAST VOTE

President Kenin, in a recent alert to all Federation members affected, stressed the vital importance of all qualified musicians casting their ballots in favor of the American Federation of Musicians representing them as bargaining agent in the upcoming NLRB television studio recording election closing March 7.

President Kenin strongly emphasized that all musicians who have done two days' work for CBS and/or ABC during the period December 29, 1958, to December 28, 1959, and who have worked two days or more for Revue-TV and/or the Alliance of TV Producers during the period January 9, 1958, to January 8, 1959, must mark and return their ballots on or before March 7 in order to assure AFM representation.

In his communication, President Kenin said, "It is my plain duty, as well as my privilege to urge you to vote AFM. Of the many duties I am sworn to perform for you and the quar-

ter million members of our old and respected union, none is so important as safeguarding our unity and preserving our trade union principles from sabotage by dual unionists."

President Kenin pointed out the following compelling reasons, aside from the pay scales involved, why every member affected should vote AFM:

Ours is a democratic union; we have no "second class" members.

AFM's guaranteed annual wage and staff minimums in network contracts are unique in the industry.

Vacations with pay, pensions and reuse payments have been won and retained through AFM's strong bargaining power.

Who but the Federation could conduct an effective nation-wide public protest against canned foreign music in TV shows? Who but the Federation could

*(Continued on page forty-four)*

## PASSAGE OF BILL WOULD AID RETIRED MUSICIANS

A very large number of retired citizens are rendered penniless by that grave hazard of old age—heavy medical costs. Private insurance plans cannot adequately protect this high-risk group.

Thus millions of citizens who have earned the right to honorable, independent retirement are forced either to seek public relief or to appeal for help to their children. This makes a mockery of the principle of earned retirement, so proudly enunciated in our social security system.

The Forand bill (HR 4700), one of the most essential measures pending before Congress, does not pretend to solve the whole problem of medical care for the aged. It does guard against total disaster.

The bill would:

- Pay in full for sixty days of hospital care for all persons eligible for old-age and survivors benefits. (Note that this would include the dependent children of widows.)

- Meet the costs of combined nursing-home and hospital care up to 120 days a year and cover certain surgical expenses.

Social security records would be used to establish the rights of applicants. The bill includes standard safeguards as to the quality of care, negotiation of rates and the freedom

of cooperating institutions from government interference.

The program would cost about one billion dollars a year at the start. This would be met by a rise of only a quarter of one per cent in social security taxes on employers and employees, and three-eighths of one per cent on the self-employed. The most any worker would pay (if he makes \$4,800 or more) would be \$12.00 a year.

The Forand bill puts this program where it belongs—in the social security system.

The Forand bill has been analyzed, examined and discussed over a period of several years.

Will Congress vote it into law?

Your letters to your Congressman and your two Senators may decide the issue.

## Twenty Per Cent Tax Relief in Sight

WASHINGTON, D. C.: The House-passed Forand Bill (H. R. 2164), to reduce by half the job-destroying Federal 20 Per Cent Tax on music and entertainment, was approved by the Senate Finance Committee here Wednesday, February 17. The relief legislation is now before the Senate as a whole and awaits

*(Continued on page thirty-four)*

## A. F. M. Gains Support in Foreign Tape Protest Campaign

Sponsors of television shows "who persist in trying to reap a commercial harvest at the expense of American musicians and other entertainers who are barred from legitimate work by the greed of 'fast buck' film producers, soon will recognize that organized labor comprises a huge block of the buying public," President Kenin predicts.

Basis for the warning to sponsors by President Kenin was the unanimous endorsement last week by the AFL-CIO Executive Council of Senator Wayne Morse's (D.-Wash.) Senate Resolution to investigate the practice of some TV film producers of substituting cut-rate foreign-made recordings for the services of American musicians.

"These avaricious producers," President Kenin said, "evade the spirit of a federal law that bars instrumental musicians from coming into this country to compete at sub-standard wage rates with American musicians. They import instead 'robot tapes' as substitutes for American working men. Sponsors who buy such shows condone evasion of the immigration laws in the hearty tones of cash on the barrel-head."

*(Continued on page forty-four)*

## Action on Runaway Sound Track Supported

A Resolution giving official support to use of live and domestic recorded music in U. S. TV films was adopted February 14 at the California Democratic Council Convention at Fresno. The Resolution also supported Senate Resolution 126, introduced by Senator Wayne Morse (D., Ore.) calling for a Congressional investigation of "runaway" music sound track.

The Resolution was introduced at the request of Local 47, Los Angeles. Leading a delegation of musicians to Fresno to support the Resolution was Local 47's Vice-President Max Herman.

Three thousand copies of President Kenin's testimony before the Federal Communications Commission urging action against foreign recorded sound track were distributed to delegates prior to their consideration of resolutions at the Convention.

## EMANUEL L. GORDON

Emanuel L. Gordon, General Counsel to the American Federation of Musicians, died January 25 at his home in New York City. He was thirty-nine years old.

He received a Bachelor of Laws Degree in 1942 at Columbia Law School, where he was an editor of the "Columbia Law Review." He received a master's degree in economics from the New School for Social Research.

In 1947 Mr. Gordon joined the law firm of Poletti and Freidin, New York City, and subsequently became a partner. He taught and lectured at the New York University Law School, City College, and at the New York Institute of Federal Taxation. He also wrote extensively for legal periodicals.

Mr. Gordon is survived by his parents, Mr. and Mrs. Alexander Gordon; a sister, Mrs. Barbara Herring, and a brother, Sidney Gordon.

## New Conductor Chosen for Minneapolis Symphony

The new Music Director of the Minneapolis Symphony, replacing Antal Dorati whose resignation will go into effect at the end of the current season, is Stanislaw Skrowaczewski (Stá-nis-wuv Skro-vah-chév-ski), thirty-six-year-old Polish conductor. Formerly the Music Director and Chief Conductor of the National Philharmonic of Poland, he has conducted extensively throughout his native land, as well as in France, Italy, Czechoslovakia, Denmark, Holland, Austria, Belgium, and Great Britain, and in the United States and South America.

He first came to the United States at the express invitation of George Szell, Music Director of the Cleveland Orchestra, and made his debut at the orchestra's concert of December 4, 1958. In January, 1960, he appeared as guest conductor of the Pittsburgh Symphony, and will appear in the same capacity with the Cincinnati Symphony on March 25 and 26.

Born in Lwow, Poland, Mr. Skrowaczewski received his early musical training in the Conservatory of the Lwow Music Society as a student of piano and violin. At the State Con-

servatory in the same city, he studied composition with A. Soltys and conducting with L. Braginski. He also studied philosophy at the University of Lwow, and in 1945 received his diploma from the Lwow Academy of Music.

In 1946 he completed work at the State Higher School of Music in Krakow, studying composition with Roman Palestar and conducting with Walerian Bierdajew. While in Krakow, he also took courses in philosophy at Jagellonian University. After a brief period as assistant in the Division of Conducting at the Krakow school, he left for Paris on a Fellowship provided by the Ministry of Culture and Art. There he became a pupil of Nadia Boulanger in composition and of Paul Kletzki in conducting. During his 1947 stay in Paris, he won his first international recognition as a composer when his "Prelude and Fugue" was performed over the Paris radio.

In the 1947-48 season Mr. Skrowaczewski was conductor of the Wroclow (Breslau) Philharmonic Orchestra and in 1948 he was appointed Music Director and Conductor of

*(Continued on page thirty-six)*



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PARIS  
TRIO**

### GUITARISTS!

Clarity of sound is a vital necessity in a trio such as ours. From the delicate nuances of a ballad to the roaring shouts of a swinging tune, the AMPEG GUITAR-AMP reproduces with unbelievable clarity and tonal balance. A worthwhile reply to the need for distortionless reproduction with amplification... the SOUND you have been waiting for.

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## CALENDAR OF MUSICAL EVENTS PUBLISHED

A "Calendar of Musical Activities in the United States of America" has been published by the President's Music Committee of the People to People Program. This includes in its 6,000 entries symphony, opera, recitals, jazz and dance festivals, and chamber music concerts. It covers 588 cities in every State of the Union, including Alaska and Hawaii. Each of the musical events (1959-60) is listed with the city in which the performance takes place, the organization presenting it, the type of event, the date, the conductor and the solo artists participating.

A most handy reference book.

Copies may be obtained at \$1.00 each by addressing the President's Music Committee of the People to People Program, 734 Jackson Place, N. W., Washington, D. C.

### IMPORTANT NOTICE TO LOCALS

By action of the International Executive Board at its Special Meeting held in Cleveland, Ohio, on October 14, 1959, it was decided that the following must be submitted to the International Secretary's office at the time the pink copy of the delegate's credential is forwarded:

- (1) The notice to the members of the date and place when election of the delegate(s) to the A. F. of M. Convention is held.
- (2) An official copy of the local's election results.

It is important that all local secretaries comply with the above directive.

STANLEY BALLARD, *Secretary, A. F. of M.*

**Keep Music Alive - Insist on Live Musicians**

INTERNATIONAL MUSICIAN



## *San Francisco Locals 6 and 669 Agree on Amalgamation . . .*

A. F. of M. Officers and those of amalgamating San Francisco locals: left to right—Al Arnold, Vice-President, Local 6; International Treasurer George V. Clancy; Charles H. "Pop" Kennedy, President, Local 6 and International Executive Board Member; International Secretary Stanley Ballard; Curtis Lowe, Secretary, Local 669; International Vice-President William J. Harris; Paul Rosen, Secretary, Local 6; S. J. Simpson, President, Local 669.

● The executive boards of Locals 6 and 669, San Francisco, announced today that the organizations will be amalgamated effective April 1.

An agreement was reached February 17 by joint action of the leadership of Local 6 (predominantly Caucasian) and Local 669 (predominantly Negro), following complete and friendly discussions. Detailed terms of the agreement will not be announced until the membership of the two locals is informed.

Present at the final meetings in San Francisco when the agreement was reached were three A. F. of M. International Officers: Vice-President William J. Harris, Secretary Stanley L. Ballard, and Treasurer George V. Clancy. They were invited into the meetings by the officers of both locals, when it was learned they would be in the west on Federation Convention business.

Formal discussions leading to the amalgamation were initiated jointly by the officers of the two locals in mid-1959, although exploratory conversations had begun informally at an earlier date. After both boards agreed in their first meeting together to the amalgamation principle, details were hammered out at a series of weekly joint meetings.

The amalgamation of the two locals brings them into compliance with the long-established policies of the Federation, calling for the elimination of duplication of territorial jurisdiction.

Under the agreement, the 450 members of Local 669 will become full members of Local 6 on March 31, 1960, making the total membership of that local in excess of 6,000. Local 669 will have representation both on the Executive Board and the operating staff of Local 6.

In a joint statement, the two boards said:

"We are pleased to announce that we have been able to resolve the complex mechanics of the amalgamation of Local 6 and Local 669 amicably and with a minimum of stress on either local. A complete understanding exists concerning the necessity for a minimum dislocation during any transition, and all members of the amalgamated local will benefit from expanded service as the result of the combined strength.

"We feel all Federation members in San Francisco will gain through the amalgamation, and that greater benefits and gains for working musicians will result.

"Vice-President Harris, Secretary Ballard, and Treasurer Clancy attended the final meetings, with the knowledge and consent of President Herman Kenin, and made available to us the experience of other locals which have taken similar steps."

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**1st prize .. \$300**

**2nd ... \$100**

**3rd ... \$50**

**4th to 8th prizes  
 \$25 each**

## **CONTEST for MUSICIANS!**

***"Say! A Strange Thing Happened to Me..."***

How many times have YOU made that same statement? Many times probably. Well, don't tell it now—Write it down . . . Because you can get paid for telling it to us.

These strange and curious experiences the musician has gone through are worth listening to . . . At least to us anyway . . .

We will pay \$300 for the best of the lot, \$100 for the second best, \$50 for the third best, and \$25 each the fourth to the eighth best stories submitted . . .

Make them sharp; make them flat; but above all don't belittle your profession and of course they must not be libelous.

If you can talk, you can write . . . They must be true experiences within your profession.

Play yourself a sweet tune by following these simple rules:

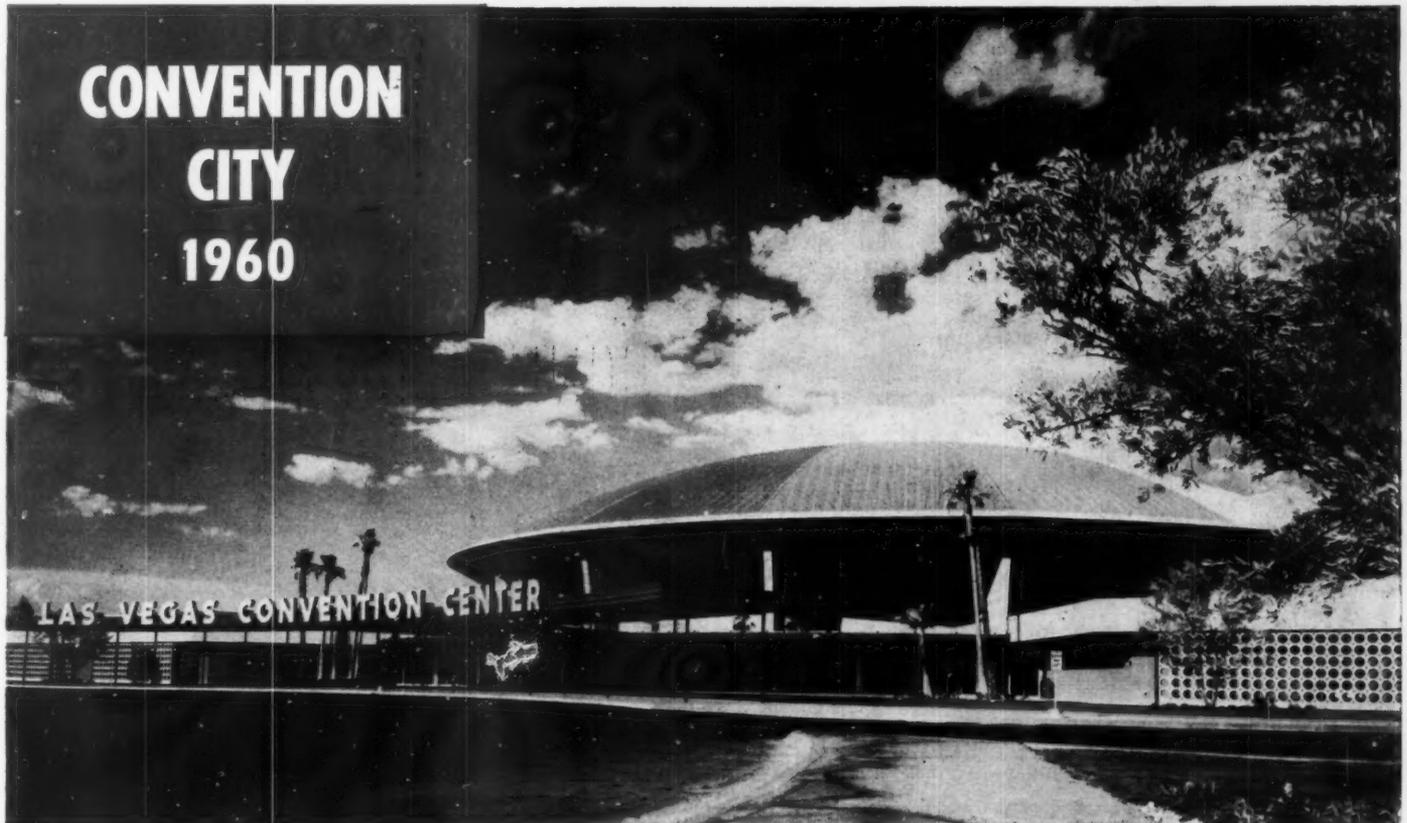
1. The manuscripts should not be over 1,400 words.
2. They should be typed, with name, address and local in the upper left-hand corner.
3. They must be original and must never have been published elsewhere.
4. A self-addressed and stamped envelope must be enclosed. Otherwise the manuscript will not be returned. We cannot acknowledge receipt of manuscripts.
5. The writer must be a member in good standing of the A. F. of M.
6. Manuscripts which are accepted become the property of the A. F. of M.
7. The decisions of the judges are final.

**THE DEADLINE FOR SUBMITTING MANUSCRIPTS IS  
 MAY 1, 1960**

**INTERNATIONAL MUSICIAN**

# Las Vegas

**CONVENTION  
CITY  
1960**



● It is indeed highly appropriate that the 1960 A. F. of M. Convention is to be held in the city of Las Vegas, Nevada. There is probably more live music employed in this city than in any other city in the world per capita wise. Las Vegas has approximately 50,000 inhabitants and there are in excess of 500 musicians employed there on a steady basis. Live music can be heard almost any hour of the day or night.

In addition to the above, our delegates will find that the facilities of the Las Vegas Convention Center offer ideal working facilities for the business sessions. The large, commodious, and comfortable auditorium in the Convention Center has almost perfect acoustics. There are committee meeting rooms more than ample for our needs. Certainly this should be an ideal place for the delegates to work with utmost efficiency on the problems confronting our Federation.

Each night, after the business of the Convention is over, delegates will find ample entertainment facilities in any of the "bright

spots" in Las Vegas and on The Strip. In a typical week it is possible to hear Ray McKinley with the Glenn Miller Orchestra, Vido Musso and his Orchestra, Charlie Ventura, Red Norvo, Louis Armstrong and similar top musical attractions. Delegates should get many musical ideas with which to enhance their own musical units when they return to their respective homes. Each major hotel on The Strip presents an outstanding show at least twice each evening and the orchestras which play these shows are second to none throughout the world.

The following is a tourist's-eye view of Las Vegas:

We'll start at Main and Fremont Streets, crossroads of the Gem of the Desert. Begin with the Sal Sagev, site of one of the town's first hostleries, where eating and enjoyment are one and the same—pleasurable. Across the street to the Las Vegas Club, where one of the town's oldest establishments is located.

*(Continued on page twenty-six)*

The new \$5,000,000 Las Vegas Convention Center where the 1960 A. F. of M. Convention will be held beginning June 6, has 119,000 square feet of display space, all on one ground level, a total seating capacity of 18,756, and total parking capacity of 9,500 cars. The exhibit hall has 90,000 square feet, in addition to the 29,000 square feet in the lobby and floor of the main assembly hall, which has a twenty-foot clearance for truck drive-in. The lobby, stairways and halls are carpeted throughout.

There are seventeen meeting and committee rooms, which are divided by movable soundproof partitions to suit any size meeting, from thirty-five to one thousand persons.

The Convention Center boasts also the latest advances in air conditioning, heating, acoustical engineering, broadcasting, telephone systems and lighting. The air conditioning is such that the temperature of the hall can be made to maintain a forty degree temperature even when one hundred degrees is registered out-of-doors. Portable stages, completely equipped projection booth, storage and maintenance facilities adjacent to the exhibit hall, concessions in the concourse and exhibit hall, ample and well-appointed office space for convention staffs, complete news and photographic service facilities, and closed circuit TV and advanced electronic communication systems are other advantages.

The Center is located within ten minutes of the 10,241 hotel and motel rooms which are available to delegates at reasonable rates.



Roy Harris

The second annual International String Congress, to be held in San German, Puerto Rico, June 21 to August 15, is a continuing scholarship music program dedicated to the development of young string musicians in the United States and Canada. The American Federation of Musicians is indeed privileged to co-sponsor this outstanding program for the furtherance of good music in America.

# the 2<sup>nd</sup> Annual International String Congress



William Lincer



Teresa Harth

is Kra



Rafael Druian



Abraham Skernick



Warren A. Benfield

ana H

ney H



Jesús Maria Sanromá



Theodore Salzman



Frank Houser



Lorne Munroe

**T**HE A. F. of M., in cooperation with nationally-known leaders in music, education, entertainment, industry and government, is sponsoring its Second International String Congress at the Inter-American University, San German, Puerto Rico, June 21 to August 15. One hundred winners of community auditions in the United States and Canada will receive scholarships donated by Federation locals. Such scholarships will provide eight weeks of intensive instruction under noted teachers at the Inter-American University.

The String Congress itinerary calls for scholarship winners to assemble in Washington, D. C., from where they will depart by chartered airliner for Puerto Rico, arriving June 22 to attend the final day of the Pablo Casals Festival, with study beginning the following day at Inter-American University.

The University campus, nestled in the mountainous terrain of San German, offers modern dormitories for both men and women under chaperoned supervision. All facilities will be open to the scholarship students, including excellent study and rehearsal rooms and a recording studio. Other facilities include two modern hospitals, library, gymnasium, tennis courts, supervised swimming in the Caribbean, modern transportation and communication. According to Dr. Harris, San German provides opportunity for the students and faculty to absorb the life and culture of Puerto Rico, to develop new perspectives, keener insights and deeper understanding of our Southern neighbors.

Eighteen public programs are planned for the Congress during the summer course. Thirty-four broadcast concerts will be taped. During the last week of the Congress fifty of the most skilled students will be guests of the International Conference of Composers at Stratford, Ontario, Canada, where they will perform a program of contemporary music.

In last year's highly successful Congress at Greenleaf Lake, Oklahoma, eighty-three students from sixty-three cities in the United States and Canada participated. The goal this year is one hundred students. After this has been reached, no additional entrants will be accepted.

*(Continued on page thirty-seven)*



Jascha Krasner



Mariana Harris



Sidney Harth

The String Congress is the most important single public service contribution of the Federation for several reasons: it is a fine example of constructive alliance on the part of business, cultural and trade union interests; it provides direct assistance to talented youths who desire to make serious music their life work; it is an affirmative, effective demonstration of the Federation's recognition of its public responsibility to music and musicians.

*Herbert D. Rubin*

# Over Federation Field...

Locals have been staging a massed protest, calling on their memberships and others to form a block demanding an end to "phony" broadcasting practices. Local 8, Milwaukee, to take just one instance, has started a "membership to work" letter-writing campaign. Members and their wives are writing producers and sponsors of the shows which use foreign film track, protesting the use of music which deprives musicians of both the United States and Canada of the opportunity to make a living.

"Does the new 'morality' include music?" ask musicians of Local 47, Los Angeles, in a paid newspaper ad.

This all-out effort by hundreds of thousands of musicians and their friends all over the country is bound to have a sweeping effect.

Add your voice to the protest!

We get two reactions to the record player, from two different countries in different parts of the world. Howard Taubman in *The New York Times* (January 31, 1960) has this to say, in an editorial on "Overexposure to Risks": "There is no substitute for a live performance. A work may assume fresh values with each hearing as it flows past, breathing, sighing and laughing. A great interpretation on disks is an invaluable im-

prisonment of a precious achievement. But it is no more than a record. It is frozen. It is not life. The artist reacting to the audience and the other special conditions that turn every performance into a unique event can convey a sense of spontaneity forever barred to the stylus, which must follow the foreordained grooves."

The item in *Punch*, the British humor magazine, puts it a little differently, but the same point is emphasized, namely, the inferiority of the imitation as against the original.

"Unquestionably thousands of people have got untold delight from the gramophone. Only recently, however, has the machine taken on airs and graces of a serious contender to the real thing. As long as a gramophone record was a pallid imitation, we were artistically secure: we used it to familiarize ourselves with a work; we never questioned that it was by a long way second-best to a performance. Now things are different and we are faced with a situation that is unique to our time. We have become supreme imitators: we photograph, we record, we produce artificial fibres and materials. The more perfect the imitation, the louder we applaud it, till the day will come when no home will be complete without a Stradivarius, a First Folio, a Rubens, and George Washington's axe, all perfectly simulated and all totally valueless."

Local 108, Dunkirk, New York, will hold a banquet the latter part of April to celebrate its sixtieth milestone.

Members of Local 104, Salt Lake City, recently formed their own credit union. There are now some seventeen credit unions owned by members of A. F. of M. locals.

Credit unions are financial self-help groups whose members save their money together and make loans to each other at low cost. Local 104, for instance, deals only with its members, who must share the common bond of association under which the credit union was organized.

We get word from Nicholas J. Hagarty, Secretary of the Penn-Del-Mar Conference of Locals,

that this conference will hold its Forty-sixth Annual Meeting in Norristown, Pennsylvania, Saturday and Sunday, May 14 and 15. All locals in the states of Pennsylvania, Delaware and Maryland, as well as in the District of Columbia, are invited and urged to send delegates.



Joseph Izzo

On April 6, when Joseph Izzo will observe his sixty-fifth birthday, he will also celebrate his fiftieth year with Local 10, Chicago, and be given a life membership card. Mr. Izzo explains that his father, who was a member of Local 10, got his son in just as he turned fifteen. Izzo's instruments are the flute and piccolo.

Local 537, Boise, Idaho, has just passed its Golden Anniversary (March 1). However, it has postponed the celebration until Labor Day, when it stands host to the annual conference of the Mountain States. "Plans have already been drawn and wheels are in motion to make that conference the greatest in our history," writes James C. Johnson, the local's President.

We have received two notices of long-time service to the Federation, one from Local 144, Holyoke, Massachusetts, and one from Local 610, Wisconsin Rapids, Wisconsin. Emil Beck and Martin Lipke were elected respectively President and Secretary-Treasurer of Local 610 for the forty-second consecutive year, and William M. Wied was elected Financial Secre-

(Continued on page forty-five)

INTERNATIONAL MUSICIAN

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# Outline of Income Tax Highlights for Musicians...

Income taxes, as everyone knows, are very high and taxpayers should take advantage of every exemption, credit, deduction or benefit permitted by law. This brief outline, prepared pursuant to a Convention Resolution, cannot, of course, serve as *personal* advice to any individual, nor can it even pretend to cover every situation common to all or most Federation members. It can only seek to cover those highlights of the income tax laws that affect most professional musicians. Needless to say, any member with a substantial or complicated tax liability would be ill-advised not to obtain the personalized advice of a tax specialist, be he accountant or attorney. Answers to relatively simple questions can, of course, be obtained from any Internal Revenue office.

## I. GENERAL PRELIMINARY INFORMATION

### A. What form to use:

1. Form 1040A. This is a form for employees earning less than \$5,000, entirely from wages on which tax was withheld and not more than \$100 from all other sources. The advantage of this form is its simplicity and the advantage of a somewhat larger automatic deduction. If you are likely to have sizable deductions amounting to more than 10% of total income, do not use this form.

2. Form 1040W. This form can be used for any taxpayer earning wages and salary income of any amount and not more than \$200 of interest and dividends. The taxpayer has the option of either itemizing his deductions, as is normally done on Form 1040, or using the optional standard deduction of 10% of the adjusted gross income but not more than \$1,000 in the case of a joint return. This is a new simplified edition of Form 1040. It fills the need of those taxpayers who could not use the old short Form 1040 because their income was more than \$5,000 in wages or salary or itemization of deductions. It is easier to fill out than Form 1040 (long form) but not as simple as Form 1040A, described above.

3. Form 1040 (long form). This form includes all pages of Form 1040 and is to be used where the standard deduction is not taken.

### 4. Estimated Tax, Form 1040 ES.

a. Those who must file an estimated tax must do so before April 15th. Payment is due either at the time the estimate is filed or in four equal installments.

b. Who must file estimated returns:

i. If you have no income, or less than \$100, from any sources not subject to withholding tax, and are single and earn \$5,000 or more from all sources; or \$10,000 if you file a joint return or as head of household; you must file an estimated return.

ii. If you earn more than \$100 from sources on which tax is not withheld and your total income is more than the number of your exemptions, times \$600, plus \$400, you must file an estimated return.

iii. The estimate may be based on:

- (a) Your last year's earnings or
- (b) Anticipated earnings.

### B. Should you itemize non-business deductions or take the standard deduction:

1. It is simply a question of whether or not non-business deductions total more than 10% of adjusted gross income, because:

2. Even though you use the standard deduction, you can still take the following deductions on page 1 to arrive at adjusted gross income:

#### a. As an employee:

- (1) expenses incurred while traveling for business
- (2) expenses for which you were reimbursed by your employer
- (3) transportation expenses (for example, carting instruments)

#### b. As a self-employed professional or businessman, or employer;

- (1) May deduct ordinary and necessary business costs.

### C. When to file:

1. Anytime from now until April 15.

2. To comply literally with the law, your return should be in the District Director's office by April 15.

3. To get an extension of time you must

write to the District Director and state your reasons. Even if he grants the extension, you will have to pay interest on unpaid tax at 6% per year.

### D. Exemptions:

1. If you file a 1040A or Short Form 1040, you do not figure dollar value of exemptions, but merely list them, as they are figured in the tax table by the government.

2. If you are single or married and file a separate return, you get one exemption of \$600.

3. If you are married and file a joint return you get two exemptions, totalling \$1200.

4. If you are 65 or blind you get an extra exemption of an additional \$600.

5. You take a \$600 exemption for each dependent child.

### E. Income:

1. Income may be either all from salaries or wages, for which tax was withheld by employers, or it may fall into the various special categories such as income from rent, interest, dividends, sale of property, etc., and most im-

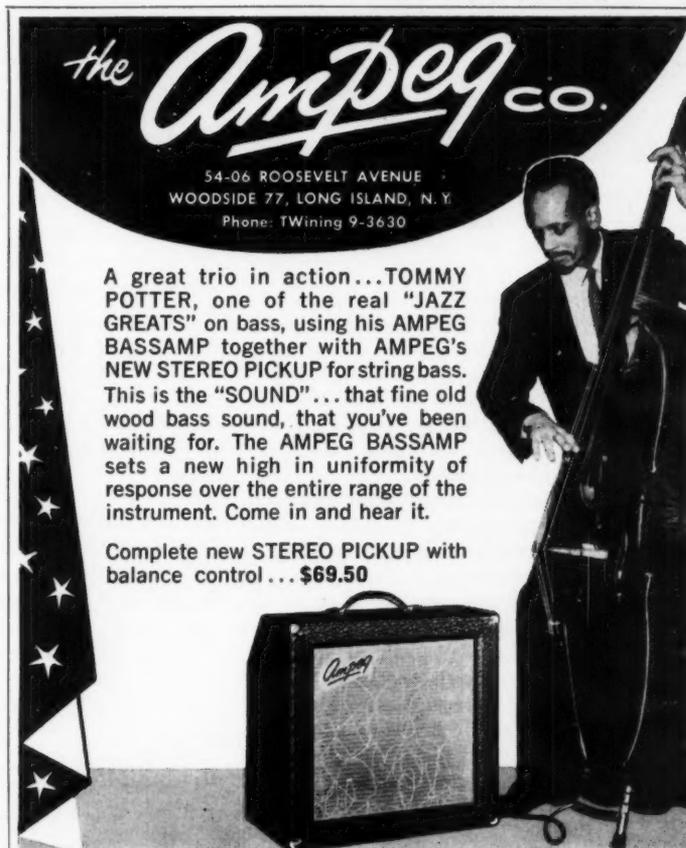
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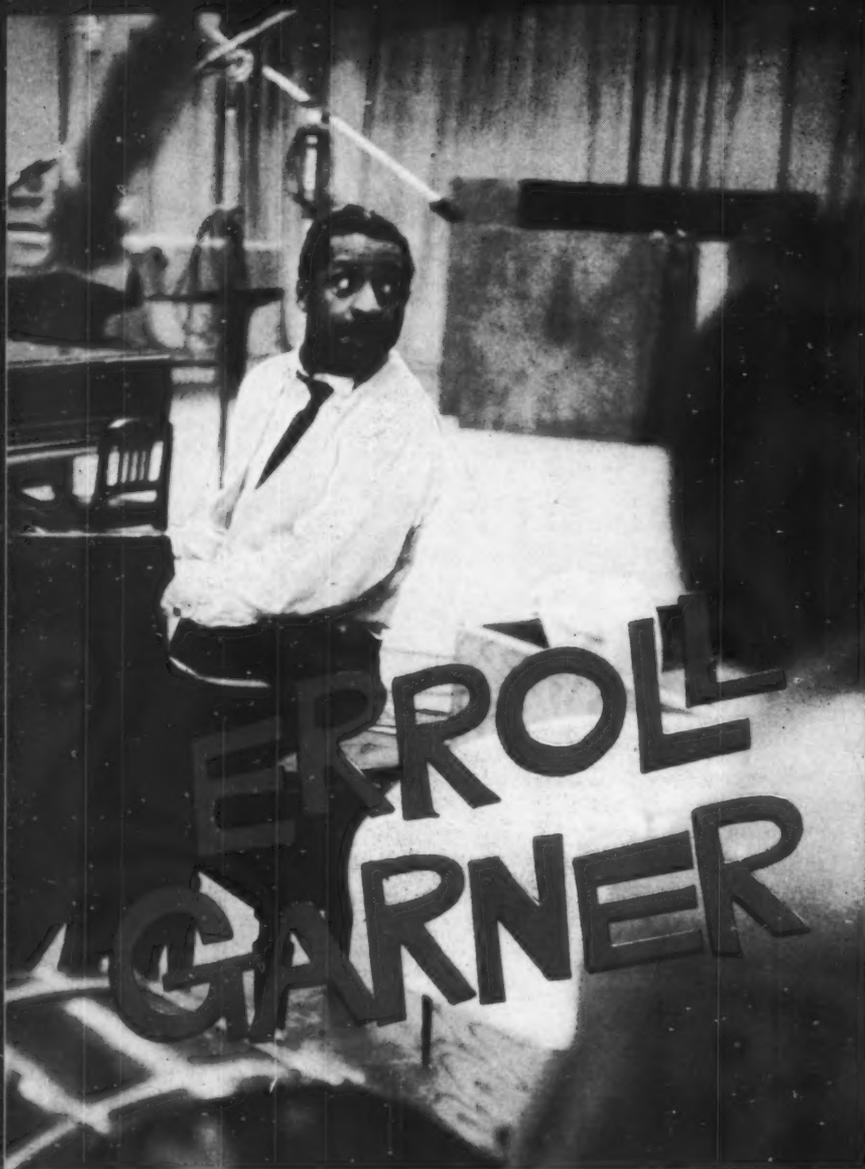
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● Relaxation, informality and the endless search for perfection characterize this master of the art of jazz improvisation.

by Dom Cerulli

"He's the last of the great individualists," stated British jazz critic Albert McCarthy.

"He was born with more than most musicians could accomplish in a lifetime," declared pianist Mary Lou Williams, herself a jazz artist of stature.

But perhaps the highest tribute has come from concert musician Isaac Stern who said, "I truly envy Garner . . . mine is the art of interpretation or re-creation. Garner's is the art of improvisation."

#### Precocious Improviser

Garner, at thirty-six (he will be thirty-seven this June) can look back on more than thirty years of improvisation. For he began playing the piano almost as soon as he was able to reach the keys. Erroll was born into a richly musical family in Pittsburgh, Pennsylvania, and at the age of three was precociously picking out popular tunes on the family piano. By the time he was seven years old, he was appearing with the Candy Kids on Pittsburgh's station KDKA and making in-person appearances at local theaters. At Warner's Stanley Theater, the bandleader-emcee took such a shine to the talented youngster that, when he was given a chance to crack Hollywood, he wanted to take Garner along with him. But Erroll's parents decided the lad had better remain at home. So the bandleader went on to stardom alone.

Erroll, meanwhile, continued his own musical education by playing every chance he got—on riverboats on the Allegheny, in high school bands, in restaurants, clubs, at parties—anywhere people gathered to hear music or to have fun. He absorbed music as a sponge absorbs liquid. And he gushed forth melody as fiercely and steadily as a ruptured water main. Although much has been made of the fact that Garner doesn't read music, his gift for creating melody overshadows by far this inability to follow the dotted line. He is drawn to the piano, an instrument he plays as if it were a full orchestra. The years of absorbing have left their mark on his playing. He is an incomparable stride pianist, and can bring the largest audience to its feet screaming approval (as he proved in his Carnegie Hall concert and at the Newport Jazz Festival last year) when he swings into a stride chorus

INTERNATIONAL MUSICIAN

Erroll Garner, five feet two, is a giant among jazz musicians.

He is the first jazz artist to be presented in concert by Sol Hurok, noted impresario of the classical concert stage.

He is the first jazz artist to sell out Carnegie Hall as a solo attraction.

He is the first jazz artist to play the summer theater tents, thereby opening a whole new area of summer work for jazz musicians.

He is the first jazz composer to have a song on top of the nation's hit parade since the heyday of swing bands.

He is the first jazz artist to have received an award from the French Academy of Arts: the Grand Prix du Disque.

Boston Red Sox star Ted Williams takes his collection of Garner records on the road when the ball team travels.

Garner's records are used in hospitals in

St. Louis and in Canada for their buoyant therapeutic value on patients.

Rev. John Crowley drove five hundred miles to attend a rehearsal of Garner with the Cleveland Symphony Orchestra because he would be unable to attend the actual performance.

#### Three Years the Winner

The Garner album, *Concert by the Sea* (Columbia), has sold more than 500,000 copies, and is still going strong. It was on the nation's best-seller charts for three years!

"How do you explain the guy?" Erroll's manager, diminutive Martha Glaser, was asked recently. Miss Glaser fixed the questioner with her steeliest glare, but replied patiently, "How do you explain Mozart?"

There is, it seems, just no explaining Mr. Garner.

and begins to draw steadily ahead of his rhythm section. He brings tonal colors and contrasts to the most banal of popular melodies, and turns them into pieces of real worth and beauty.

### Unbelievable Speed

Jack Tracy, during his tenure as managing editor of *Down Beat*, once attended a Garner recording session and staggered into the office the following morning. "I just did not believe my eyes," he told his colleagues. "Garner sat down and played take after take without blowing one. He must have put three albums into the can. I still can't believe it."

Of course Garner's standard recording fee is sufficient to pay many times over the union scale applicable to this amount of recording.

Recording executive George Avakian, who supervised many Garner sessions at Columbia, puts it this way:

"In a business where the hoped-for standard in recording is to complete four three-minute sides in three hours (with innumerable re-takes), Erroll smashed precedents with a performance that can be compared only to running a hundred yards in eight seconds, and in perfect form. In other words, something that just can't happen. But this time it did. Erroll came into the studio, sat down at the piano and noodled a bit. 'Ready,' he called. 'Fine,' I said. 'What's it going to be?' 'I don't know yet,' said Erroll. 'Just start that tape going.' We didn't even have to play it back to know that it was perfect. That's how the session went; with complete relaxation and informality. We were finished twenty-seven minutes ahead of time, even with a half-hour break for sandwiches, but Erroll had recorded over eighty minutes of music instead of the usual ten or twelve, and with no re-takes or breakdowns. And every minute of his performance was not only usable, but could not have been improved upon . . ."

### Three Sided Personality

Avakian's account touches upon several important factors in Garner's personality: relaxation, informality and perfection. Garner at the keyboard is relaxed, and his music shows it. He allows his impish sense of humor to come bubbling out at his fingertips in a variety of ways. Often, he will start a number with a series of preposterous musical figures, all out of time and out of relationship to each other; then he will start to juggle them deftly, working them into a definite harmonic and rhythmic pattern (his accompanists, bassist Ed Calhoun and drummer Kelly Martin are usually as glassy-eyed with wonder as the audience at this point), and finally, after performing the impossible by making order out of chaos, he will *press out* a familiar melody with his right hand and bring chuckles and applause rippling out of his audience. This is the living demonstration of the tension-and-release which is so vital a part of jazz. It is also indicative of the constant challenge his instrument is to him.

Garner's informality is of manner rather than in dress or in attitude toward his work. For concerts, he dresses formally, and he bows deeply and severely to his audience after each piece. (He has quite probably heard more *volume* of applause than any of his contemporaries.) The informality that is characteristic of his offstage life is, onstage, present in his big, warm smile and in the Manhattan Yellow Pages telephone directory on which he sits as he plays. He uses the same book all the time ("Because it's broken in," he explains), and he prefers it to the rigidity of a bench because the book allows him to rock as he plays.

### Never-Ending Search

Garner's quest for perfection, one instance of which has been related by Avakian, is one that never ends. It goes hand in hand with his quest for wider fields in which to work. He has written more than 200 songs, and many are in the process of being transcribed off tapes and onto the scoring paper. His composition, *Misty*, which was written at the keyboard and which fellow jazz pianist Nat Pierce transcribed and orchestrated, was performed by Garner with the Cleveland Symphony Orchestra in concert, and was recorded for the album, *Other Voices*. Words were put to the melody, and several recordings of it were cut, the most popular by singer Johnny Mathis, whose version topped the Hit Parade for months last year.

Every time Garner sits down at the piano, it's an exercise in composition. Pianist Pierce reports that Garner "does things a lot of piano players just couldn't do. Another guy who would try these things would find himself all thumbs."

Garner himself will explain, "I just play what I feel. At a record session, I shut my eyes and I *feel* an audience. People want to feel that what you're playing is *for me*. You have to play with that attitude."

Garner's quest for perfection has led him into places where other jazzmen have, or may soon, follow. His Hurok tours, for example, were remarkable for the area of the music-loving world they opened to jazz. Scheduled among concerts by opera singers and concert virtuosi, Garner proved that the audiences which enjoyed the formal classical repertoire could, and would, appreciate and enjoy his music. Garner first went out on the Hurok circuit in the Spring of 1958, and has since become a regular. He is now booked solidly through the Spring concert season of 1961. Only *four* of his Hurok concerts have not been sell-outs.

### Between Concerts

Garner, between concert tours, enjoys working in jazz clubs because they are intimate and do not have the formal barrier of the stage between him and his listeners. "You can play a club," he notes, "And if it's set up right, it's like an indoor concert."

In addition, clubs give him the audience stimulation and immediate reaction he needs to keep his music alive and vibrant.

When he's not working, he's out digging the other musicians. Although he often hears his ideas and his style bouncing at him off the bandstand, he is never critical or cutting. "Young musicians have to go through a lot of things to find themselves," he reasons.

Erroll has always been helpful to young musicians seeking a place in the jazz firmament. He covers as many clubs in one night as most music reporters can manage in a week. And everywhere he goes, he cocks an ear to the bandstand and gives his encouragement.

Essentially a bit shy, Garner often prefers to be the good listener. But when he speaks, he makes sense. And when he speaks on a subject in which he's deeply interested, such as sports or cooking or the piano, he swings with as much power as his piano playing.

### Ballet in the Offing

He is currently working on a ballet in which Tod Bolland has expressed interest. He is preparing for another tour somewhere in the world, but just where hasn't been decided yet. He'd like to compose for TV and the movies, but not if jazz is going to be used exclusively as a background to violence, as it has become too often lately. He has been featured on such radio shows as Arthur Godfrey's programs, and on such TV programs as the Perry Como show.

He is honest to a fault, as demonstrated at the rehearsal for a recent Como show appearance. When asked what song he was most identified with, Garner thought a moment, then replied, "*Laura*." He had to be reminded that his own song, *Misty*, had far overshadowed *Laura* in popularity and identification.

He can sketch with either hand, and likes to design his own furniture. He enjoys cooking, and brings the same sense of improvisation to this art that he brings to his music. He would love to write a Broadway show. (He recently invested in a small share of the musical, *Greenwillow*, because "I've always wanted to have a writer like Frank Loesser working for me.") He wears out left shoes with regularity that should make the shoe manufacturer's institute of America happy. He has a clause in his contract which allows him to be the sole judge of the piano at a location. He has turned down, without fanfare, a considerable portion of income annually because he will not play before segregated audiences. He and his manager have struggled for and won better working conditions (choice of piano, proper lighting, decent backstage accommodations) which have been offered from that point on to musicians following him into the location.

He has a credo which, deep in his heart, even Beethoven must have had: "If I write something, I want it to be shared all over the world. That's what I'd like."

How *can* you explain a man like that?



## Music Education as a Profession

An authority in the field of music education explains the interrelationships among the branches of the profession.

By **Vanett Lawler**, Executive Secretary, Music Educators National Conference

● The rather rigid compartmentalization in the field of music in the United States is a situation which presents an opportunity for some interesting and pertinent analogies. We speak of the professional musician, the composer, the musicologist, the conductor, the music educator, and probably others. To be sure, these persons represent various areas of specialization within the whole field of music. But are not most composers involved in teaching? Does not the conductor have one of the most responsible of teaching assignments? Is it not a fact that most musicologists are engaged in the education or teaching of the scholar? It is this writer's opinion that most

performing or professional (and this word could stand some sharp scrutiny) musicians devote a good portion of their time to private studio, and in many, many instances, to class work in schools. Then there is the large group known as music educators, whose time is devoted almost exclusively to music education in public and private schools, at all levels, from pre-school through elementary school, junior and senior high school and college and university. All of this activity in the field of music in the United States is known as music education.

However, it is a false assumption if we relegate the music educator to a compartment in

the field of music which does not include performance ability of a high order, conducting ability at a professional level (students in the schools deserve and can measure up to the best conductor), knowledge of and about music with which the musicologist is concerned, closest possible, and when possible, personal contact with contemporary composers.

### Every Musician a Teacher

So the juxtaposition of the various fields of music indicates an inter-relation and interdependence of primary importance to the vitality of all music in the United States. There is also indicated clearly that the common denominator of all fields of music is teaching. In one way or another nearly every musician, whatever field of music he is in, is directly involved in education, whether he be a symphony orchestra conductor, an artist teacher in a studio, an opera coach, a music teacher in an elementary school, the musicologist in charge of a college seminar, the music teacher in a general music class and the same music teacher or another music teacher as conductor of a high school or college chorus, band or orchestra, or a beginning or advanced composition class under tutelage of a distinguished composer. It seems important to emphasize this universality, so to speak, among all fields of music, and to mention, even at the risk of inviting dissenting opinions, that *the same guiding principles of good teaching and basic concepts of education apply to all fields.*

What about the field of music education in the schools—its opportunities, rewards, challenges? What special training is required by the professional musician going into the teaching field?

It is doubtful that anyone would argue in favor of the point that all musicians be teachers. *But* some very persuasive debate could take place favoring the point that all good musicians, as they begin and pursue their education, have some technical training in the methodology of teaching. This should definitely cease for many musicians at the point where understanding of problems in music education is reached. These are the musicians who by temperament and inclination will not and should not pursue careers as music educators in the schools. Neither the teachers of these musicians, their friends or advisors should persuade them to devote their lives to teaching. Nothing is more unsatisfactory for the "teacher" or more detrimental to the music education of students than for a musician to try to qualify as a teacher in the schools for monetary reasons, or financial security, or permanence of employment when his heart and soul are elsewhere.

The music education field can be defined as a composite of two arts, the art of music, and the art of teaching; for indeed, good teaching is an art. Knowledge of music, knowledge of conducting techniques, knowledge of performance techniques are not sufficient for a qualified music educator who must

also have technical training as a teacher, adequate background in general education, and, most of all, dedication as a teacher, and the "calling" to the profession of education as well as music.

In many thousands of communities all over the United States the music educators in the schools are the leaders of the professional music life of the communities. This is particularly true in less populated areas. In these areas will be found the music educators in the schools as performing artists with local symphony orchestras or bands, as conductors of professional symphony orchestras and bands. Many music teachers in the schools are members of dance bands which are engaged in hotels and night clubs all over the country. To lend credence to this statement is the well known fact that well over twelve thousand music educators in the schools are members of the American Federation of Musicians. So, it would seem that a music teaching career and an active professional career are being successfully carried on simultaneously in many places.

Which level offers most opportunity to the professional musician—elementary school, secondary school, college or university? The answer to such a question cannot be included in one package! If the question refers to the professional musician who has been away from his own formal education setting for a number of years and who is eyeing the music

education field as a source of employment, some very cautious advice should be given for the musician's sake, and for the welfare of potential classes of students. While no arbitrary advice can or should be given on this point, conversations with many music educators on the point lead this writer to the observation that this particular type of musician should probably think twice before becoming involved in the general education and methods courses necessary for qualification as a music educator. On the other hand, a fine artist performer in a professional symphony orchestra recently qualified as a music educator and is having the time of his life as a teacher of *string classes* in a fourth grade.

If the last question relative to opportunities refers to the young professional musicians now in college, who want to pursue music as a career, the sky is the limit as far as opportunities are concerned at all levels of education—elementary, secondary, higher education. If the monetary aspect is regarded as a primary consideration, then concern on this score can be dispelled as more and more school systems have adopted the single salary schedule which applies to elementary and secondary schools as well. This also probably accounts for the increased number of men as teachers in elementary schools. As to other opportunities and their relative merits, much depends on the individual young musicians. The elementary school level is an enormously

interesting one, the junior and senior high school levels present challenges, musical and otherwise, and, of course, the college level is that which will attract musicians who are interested in working with mature students.

In the United States we have as one of the most unique facets of music life, our music instruction program in the schools. No other country in the world has as extensive a program. This program, over one hundred years old, was begun in seriousness after the turn of the century and has been accelerated with each decade, until now it is an accepted part of the instruction program in schools. Over 60,000 music teachers are at work at all levels of education for the purpose of educating students in music—some of whom will be musicians, but most of whom will be in other professions. This then is the object of the music instruction program in the schools and the mission of the music education profession is the attainment of this objective in cooperation with all other fields of music.

Note: "Careers in Music" is a pamphlet published jointly by the Music Educators National Conference, the Music Teachers National Association and the National Association of Schools of Music. It contains useful information concerning careers in various fields of music. Price \$1.00. Address: Music Educators National Conference, 1201 Sixteenth Street, N. W., Washington 6, D. C.

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by **Sam Ulano**

### Let Sam Ulano introduce himself:

"Because of the interest it held for me, I began studying drumming at the age of sixteen, with Jules Wishick, a neighborhood drummer in the Bronx (New York), where I then lived. He headed me toward the right road to percussionism. Then I had a succession of teachers—Aubry Books, Al Brommel (teacher of many great drummers), Irving Torgman and Dave Gusikoff. At this point, I began a four-year booking with Uncle Sam's 98th Division Band. My return to civilian life in 1946 saw the reopening of my drum studio.

"The desire to help drummers gain an up-to-date approach to percussion drove me to writing about drums, at the age of eighteen. This urge has proved fruitful, with the publication of over fifty drum books, recordings and my own monthly drum publication, "Drum Files."

"Like most other drummers, I have gained experience from school bands, show work and such, and acquired general knowledge during five years of study at the Manhattan School of Music and through constant development of my tympani work under the supervision of Alfred Friese. All this while I was playing the club date field, concert bands and orchestral work.

"I have always adhered to, and plan to continue to adhere to teaching, playing and writing in and about the field of drumming."

### Those Rudiments!

Why have the rudiments of drumming, as we know them, been considered the basis of drumming, when they have never had anything to do with practical drumming?

How long will drummers be tied down to tradition? When will the study work become current as study has in almost every other field of endeavor?

Why are most drummers under the impression that they must warm up their hands before they can play the drums?

Why do drummers put such stress on hand work and fail to realize that reading is the entire key to drumming?

These are questions which percussionists must answer.

About those rudiments:

We are still being taught that the famous twenty-six rudiments are the key to drumming. But these are now used almost exclusively for military purposes, street beats and parade drumming.

But drummers, when they have first gone out to play with a dance band or on a club date, haven't been able to keep time. They have hampered the work of the melody man, quickened or slowed his tempo. In their effort to use flams, drags, and so forth. They have sounded corny and have held back the swinging of the band. While they have been busy concentrating on the rudiments they have lost the musical

(Continued on page twenty-three)

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JAZZ

where JAZZ was born . . .



● Jazz continues as an exciting and progressive art because it has the power to absorb change and to reflect what is new in human experience. No one knows this better than Herbie Mann. He has even put it all down in his *Evolution Suite* which portrays pre-history jazz, when a flute—a hollowed out tree limb or length of cane—and drums were the chief musical instruments of man. In this Suite the sounds of tree log drums and the African cane flute are interpreted against the developments of modern times.

Mann, when he took off December 28 for a sixteen-week tour of Africa under the State Department's cultural exchange and American Theatre of the Arts program, hoped, in playing this work with the Afro-Cuban drummers providing Conga and Bongo effects, to merge two cultures. He took with him ten flutes, several of which are handmade wooden instruments culled from various parts of the world.

However, the early part of Herbie's trip has been disappointing. He realizes now there are a lot of lines to cut across before his goal can be reached.

#### First Impressions

"We are in Port Harcourt," Herbie writes, in a letter dated January 19. "This is in Eastern Nigeria. We have just finished a seven-day bus tour of Nigeria from Lagos to Port

Harcourt, playing concerts and dances. Tomorrow we fly back to Lagos, then to the North, and in two days to Luanda, Angola.

"So far the trip has been successful, but only to a point. We played at the Inauguration Ball of President William V. S. Tubman of Liberia and the people loved us. Our drummers, 'Rudy' Collins, Jose Manguel and Carlos 'Potato' Valdez, were the stars.

"There were four other bands at the ball and they never left the stand while we were on.

"But most of our appreciation has come from the listeners and not the dancers. The majority of the Africans dance the High Life, which is a slow type of Meringue-Calypso, and that's all they want to hear. So when we play for dances they just listen to our jazz (we play Dixie, swing, and modern Afro-Cuban) and dance only when we play our slow Calypso tunes. The Europeans and Americans love our jazz, the Africans our drummers. So we get to most of the people some of the time.

#### Covering a Continent

"This is only the fourth country on our tour. Before we finish on April 7, we shall have been to Senegal, Sierra Leone, Liberia, Nigeria, Angola, Mozambique, Southern and Northern Rhodesia, Nyasaland, Kenya, Uganda, Tanganyika, Ethiopia, Sudan, Morocco and Tunisia.

"So far we have heard very little music indigenous to Africa, with the exception of the High Life. We have heard only a few drummers and most of them are professionals. I guess we shall have to wait until we return to New York and listen to some 'folkways' recordings.

"Africa is not what we expected it to be. We knew it couldn't be the way Hollywood pictures it, but we had no idea what to expect. There is a lot of building going on, but most of the people who have moved to the cities still live pretty badly—houses made of corrugated cardboard and grass—makes our slums

look like Westchester. But buildings don't last very long and everything gets a decayed look in a few years, due to the humidity. Everything in Nigeria has the red clay from the roads on it—buildings, trees, cars and people.

"Let me know if you want any more information.

"Until then,

"(Signed) Herbie Mann."

We've written Herbie that we sure do want more information, particularly on how he comes out in his quest for the real African music. You'll probably be hearing from him via these pages, in a later issue.

For his tour Herbie augmented his Sextette (himself, three drummers, a bassist and vibraphonist) by a trumpeter and a trombonist.

Follows a brief bit about each of the members of his present Octet:

**Carlos "Potato" Valdez**, one of Cuba's greatest drummers, was little heard outside that country until the Latin bandleader Machito brought him to the United States in the late '50's. When Herbie formed his Sextette in 1959, with Valdez one of the drummers, both Sextette and drummer (Conga) were on their way.

**Jose Manguel**, another great Cuban drummer who was with Machito for many years, is Bongo expert. He, as well as "Potato," is featured prominently in Mann's *African Suite*.

**Johnny Rae**, vibist, was born in Saugus, Massachusetts, in 1934. He has worked with George Shearing, Johnny Smith, Herb Pomeroy, Ralph Sharon, and Johnny Eaton. It was in the latter group he was first heard by Mann who was playing the same date. Johnny was at New York's Dixieland Emporium with Cozy Cole and Sol Yaged and for four years worked regularly with Rod Alexander and Bambi Lynn, dancer-choreographers on the show "Dance Jubilee."

(Continued on page thirty-four)



Eva and Anthony Jahn, both members of Local 149, Toronto, Ontario, Canada, have been appearing at Toronto's Walker House Hotel, Rathskeller, every night since its opening on September 3, 1959.

## Travelers' Guide to Live Music



Pictures for this department should be sent to the International Musician, 39 Division Street, Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the spot where the orchestra is playing at present time.

The Peter Mangone Trio, members of Local 440, New Britain, Connecticut, has been working at the Lido Club in New Britain, Connecticut, for the last eight years. The threesome includes left to right: Peter Mangone on drums, Louis Frugale on sax and clarinet, and Del Angeli on accordion.



Andy Hartmann and his Orchestra, members of Local 144, Holyoke, Massachusetts, play dates in western Massachusetts. Left to right: Ed Mari, accordion; Ray Dretvich, trumpet; Cliff Carr, trombone; Howie La Roche, drums; Andy Hartmann, sax; Roman Bolicki, bass; and Joe Borek, piano.



The Art Henry Orchestra, members of Local 447, Savannah, Georgia, appears at leading society affairs, weddings and dances in and around this area. Left to right: Bill Cannon, trumpet; Dick Thomas, clarinet; Ned Greene, drums; Art Henry, saxophone and leader; and Jessie Greene, piano.



Johnnie Barrett and his Orchestra, members of Local 294, Lancaster, and Local 296, Columbia, Pennsylvania, are doing a four-night-a-week stand at Pushnik's Cocktail Lounge in Lebanon, Pennsylvania. Left to right: Charles Miller, Johnnie Barrett, Larry Dixon, Bobby Darra, Jo Tretter.



Harold Erickson and his Band, members of Local 73, Minneapolis, Minnesota, are currently performing at the Minneapolis Coliseum under the management of Ernest Bjorklund. Left to right: Henry Anderson, Bill Berg, Harvey Erickson, Harold Erickson, Doc Aamodi, and Wally Bramberg.



The Mel-O-De Aces, members of Local 569, Quakertown, Pennsylvania, have been doing club dates in Pennsylvania for the past four years. Left to right: Chet Mientus, sax, clarinet and vocals; Bill Cooney, drums; Dale Sine, accordion, trombone, vocals and leader; and Ted Bozarth, guitar.



## PRACTICAL APPROACH TO DRUMMING

(Continued from page twenty)

structure of the tune or failed to concentrate on swinging the band with proper taste and good melodic sounds.

Then for that question, "How long will drummers be tied down to tradition?"

For instance that theory that the roll is developed from the MA MA DA DA. This is true for the military roll and drums that have gut snares on the bottom. But today's drums respond so rapidly at the slightest touch that the MA MA DA DA roll does not hold water any longer. The closed roll is produced from a press. This is why many young drummers spend hours, weeks and sometimes years, before they can roll on the snare drum. Actually within a period of two months a drummer can do a closed roll by practicing presses one on each hand playing a fast tempo. Thus they can do a roll that can be applied instantly to reading or playing on the set. Try it yourself. Start press rolls, one with each hand. Play this as fast as you can and you will see that your roll will improve. Do this five or ten minutes daily and the results will come quickly. I have seen beginner students, after a period of one month, develop a roll and apply it to the snare drum while reading. They are already way ahead of the young drummer who is still working on the traditional MA MA DA DA.

### Ready Without Warm-up

Then that idea of the warm-up!

Do you fellows mean to tell me that because you do not warm up, you cannot play the job? What would you do if you had to start playing with a band at nine P. M. and somehow you were unable to warm up? Would you come to the job and hinder the band because you didn't warm up? Nonsense! You would begin to play automatically. (You had better, or you would not be working too often!)

Then that last question about such stress on hand work.

Why do so many drummers stress hand study when, with a good reading background, their minds and their hands are trained at the same time? If your hands execute what you are reading, then you have accomplished the dual purpose of good hand work and good reading. By practicing reading, with ten to twenty drum books in your two hours or more practice routine, you can develop your mind and your hands. Your mind directs you. Your hands cannot play by themselves. So, the better reader you are, the better your hands develop.

### The Work-Through

Try this idea: take all of your study books, no matter how many or which ones they are. Place them one on top of another. Number the books. Now begin to practice, not with the literary explanation pages but right with the practice stuff. Practice through all the books. As you follow the schedule day in and day out, you will find at the end of a month, at the end of six months, or a year, you have become not only a better reader but have acquired better, stronger, faster hands. And your work is controlled by your hands, not by the physical part of your body.

No doubt of it, rudiments are fun. But they play a very small part in drumming development. Warm-ups are fun, but they present a mental block which keeps many from playing relaxed and musically.

In my next column, I shall discuss the commercial field of drumming and shall try to show the importance of being up to date in the club date field.

Any suggestions which are of value to all drummers will be greatly appreciated. For by keeping our minds open to many opinions we can gain a better perspective of the field in general.

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Harold Thorp writes from Steinkjer, Norway

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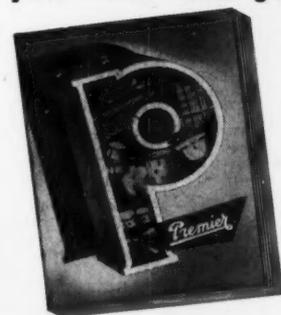
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# LAS VEGAS...

## CONVENTION CITY

(Continued from page eleven)

Down the vista of Glitter Gulch you'll see Vegas' Vic, the tall, caricatured cowboy in neon that stands like a sentinel over the fabulous rialto. It's the Pioneer Club, once a trading post and now a national symbol blazoned across the highways of the country in Howdy Podner signs.

Walk to the California Club—the sign of the golden bear—for more of the same friendly atmosphere, and then step out on Fremont Street for the *pièce de résistance* of the foremost desert oasis in the world. The Mint, its beckoning roller-coaster sign blinking in pink and white, attracts those who would gamble in the surroundings of plush carpets and friendly hostesses. There's the Lucky Strike and bingo for the ladies who would woo chance with the bean-counters.

There's no question that you have arrived at the corner of Second and Fremont Streets in Las Vegas. Showered by the light of more concentrated brilliance than Broadway could ever produce, you take stock. At one corner there's the Golden Nugget, without doubt the world's busiest casino. Over your shoulder the most publicized sign in the hemisphere flickers its golden message—"Here you'll find fun and frolic of every sort"—and you take it from there, including music of every nature, the best of fine foods, a snack bar, and the latest tabulations of sporting results. A diagonal walk across Fremont Street carries you to the Fremont Hotel, a thirteen-story structure that is the tallest in the state of Nevada. A flood of tourists throngs the restaurant and the Fremont's Carnival Room where some of the nation's highest-priced lounge performers vie for bookings. Taking a step backwards, to the Horseshoe Club, you will be surrounded by the pleasant atmosphere of the Nevada Bar lounge, with its audience-participation piano bar.

On the same side of Fremont Street you'll find the Boulder Club, first casino in Las Vegas, and the Bird Cage, one of the newest, offering games of every nature. Across the way is the Nevada Club, second largest slot machine arcade in the world.

From Second and Fremont Street on, Las Vegas is like any other community in the United States. It is composed of small retail stores, department stores, and other business houses that furnish the needs of a community of this size. There is only one exception: the El Cortez Hotel at Sixth and Fremont Streets.

This is one of the city's first hotel establishments, growing from a modest one-story structure to a full-size operation which includes a showroom and all the attributes of a Strip hostelry.

Turning back to Fifth Street—the highway that slashes Fremont Street from Los Angeles—let's head south, toward the Strip.

First stop, the Sahara Hotel, gateway to the most fabled playland in the world. This is the establishment where during a holiday weekend guards were needed to *keep people out of the place*, because it was too crowded. The Sahara exudes pleasure from its lounge and intimate surroundings without detracting from the lustre of top showroom attractions such as Marlene Dietrich, Dan Dailey and others. Then comes the El Rancho Vegas, Beldon Kattelman's exclusive property, a maze of desert-fashioned bungalows and Western hospitality.

Under hand-carved Spanish arches and make-believe roulette wheels the El Rancho offers a petite showroom attraction and lounge facilities that beckon to the enticing chuckwagon synonymous with this hotel.

The recently remodeled Thunderbird Hotel—longtime stalwart of the Strip—is one of the favorite haunts of the local residents, with lively lounge and showroom entertainment.

The Riviera Hotel, once the tallest structure in Nevada, still stands tall on the Strip with a variety of inducements to lure the populace into seeing the likes of Harry Belafonte, Liberace, and other top-name stars signed to Riviera contracts.

Across the Strip from the Riviera is the latest and most glamorous addition to Las Vegas—the Stardust. The 1,300-room resort features a show-room where "rain" will fall and sound is stereophonic. It is the most ambitious hotel project ever attempted in Nevada.

The Desert Inn maintains its reputation as one of the swankiest resort hotels in the nation. Wilbur Clark's hostelry is a "must" on the sight-seeing itinerary of any tourist. Here you'll see the fabulous Dancing Waters, a nocturnal outdoor adventure in water-set-to-music at the DI pool. Also available is the eighteen-hole championship golf course where annually the country's top golf professionals contend in the West's biggest links extravaganza—the Tournament of Champions.

Fun and frolic is the by-word of the Silver Slipper. The antics of Hank Henry and his

crew of funnymen are to be enjoyed four times nightly in the friendly Gay Nineties Room. A twenty-four-hour restaurant also is available. The Slipper is situated next to the Little Chapel of the West where marriages are performed day and night the year around.

The sprawling New Frontier boasts an "out of this world" motif designed for modern living—and for comfort. Adjacent to it is the Little Chapel of the West where marriages are performed day and night the year around.

The Sands, the place in the sun, is a by-word of famous visitors to this desert mecca. In its Copa Room the biggest names in show business hold forth—such as Nat "King" Cole, Danny Thomas, Frank Sinatra, Jerry Lewis, and a long line of top entertainers.

A giant white pillar stands sentinel at the Flamingo, one of the Strip's first resort hotels. It's the entertainment home of Pearl Bailey and Tony Martin, the Ritz Brothers, and Jack Benny.

Turning the corner on the Strip, headed for Los Angeles on Highway 91, the tourist's next stop is the Dunes Hotel, where a monstrous replica of a sultan stands astride the entrance. Here the longest single night club engagement in the history of the Strip was held—the girl-filled, eye-filling Minsky's Follies. Highlighting the top names in exotic dancing, and displaying the most exciting chorus line in the business, Minsky's is a repeat performer in the Arabian Room.

The eleven-million-dollar Tropicana Hotel is the plushiest resort in Western United States. The V-shaped structure houses the most luxurious accommodations to be had in Las Vegas—which is quite a feat. Tropicana Revues are written expressly for the Theater Restaurant audiences. Each production is an original and written around the talents of such stars as Eddie Fisher, Dorothy Kirsten and Ernie Kovacs.

Jumping off place on a tour of the Strip is the Hacienda Hotel where nightly entertainment can be witnessed by lounge customers through a unique staging arrangement. An eighteen-hole "pitch and putt" golf course is available to visitors—and it's lighted, too, for the convenience of night-time players.

The swath of neon lighting that decks the Strip can be seen from McCarran Field, located on Highway 91 on the outskirts of the famous entertainment capital. Here thousands of tourists, attracted by world-renowned glitter of Las Vegas, daily embark and disembark on flights destined for almost every point on the globe.

For daytime fun and frolic, there are probably more swimming pools in Las Vegas than in any other city of its size. There are two eighteen-hole golf courses, including the Desert Inn Country Club, and a variety of guest ranches such as Twin Lakes Lodge, which features horseback riding, boating, fishing and facilities for family relaxation.

There's plenty doing in Las Vegas to keep our delegates happy and busy!

INTERNATIONAL MUSICIAN

# Awards, Commissions and Celebrations

Ten major symphony orchestras have been awarded grants of five hundred dollars each by the American Society of Composers, Authors and Publishers: Dallas, Detroit, Cleveland, San Antonio, Boston, St. Louis, Denver, Buffalo, Cincinnati, Kansas City. The projects must relate directly to the presentations of contemporary music and composers.

On his eighty-fifth birthday, February 2, Fritz Kreisler was presented with a scroll by the city of New York, in which he was cited as a "consummate artist and devoted citizen of whom New York City, his adopted home, is highly proud."

Mr. Kreisler, who has not played in public for many years, is board chairman of the Musicians Emergency Fund.

The United Temple Chorus announces its Twelfth Ernest Bloch Award Competition, for a work for mixed chorus, the text to be taken from or related to the Old Testament, with or without incidental solo. The Award offers a cash prize of \$350.00, publication by the Mercury Music Corporation, and a premiere performance of the winning work by the United Temple Chorus. Deadline for all entries is November 15, 1960. For further information, write: United Temple Chorus, Box 73, Cedarhurst, L. I., N. Y.

The National School Orchestra Association is administering the Fawick Orchestra Composition Contest, for an original work written for the average high school orchestra, not beyond difficulty III, and not over seven minutes'

duration. A first prize of \$300 is offered, a second of \$200. Deadline, May 1, 1960. For complete details write to The National School Orchestra Association, Business Office, 1418 Lake Street, Evanston, Illinois.

Alexander Hilsberg, Director of the New Orleans Philharmonic Symphony, has announced that "From the Cajun Land," composed by Romeo Cascarino, will have its world premiere when the orchestra performs it in New Orleans on March 15. The work was commissioned by the orchestra under the Benjamin Award grant. Composers previously so commissioned have been Paul Nordoff, Paul Creston, Virgil Thomson and Howard Hanson.

Entries—short musical compositions—for the Montalvo (California) Music Award must be postmarked on or before April 1. The prize-winning composition

will be performed and a trophy will be awarded. For information regarding the contest rules, write Chairman of the California Olympiad, Mrs. Gwendolen B. Penniman, 22100 Mount Eden Road, Saratoga, California.

Martin Canin, New York pianist, has received the 1959 Henry H. Bellamann Foundation award of \$500 for meritorious achievement in music. Canin has studied with Robert Scholz, Olga Samaroff and Rosina Lhévinne. He made his debut in Carnegie Recital Hall in October, 1958, and will appear on March 10 of the present season at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, New York.

Composer Paul Creston will act as moderator for the panel of judges in the 1960 Merriweather Post Contest finals. Judges will be National Symphony Music Director Howard Mitchell, Concertmaster Werner Lywen, Assistant Conductor and first trumpet Lloyd Geisler, and first flutist Wallace Mann.

Now in its fifth year, the Merriweather Post Contest is open to all violinists, pianists and cellists under nineteen. To be eligible contestants must be able to play a complete concerto of standard symphonic repertoire from memory and be recommended by a teacher, conductor or school principal.

This year regionals will be held in mid-April in the Chicago area, Cincinnati, Dallas, New York, Los Angeles, Boston, Washington, Atlanta and Seattle. Finals in Washington, D. C., are set to begin May 7. First prize is \$2,000 and



National Symphony Conductor Howard Mitchell and sixteen-year-old Paul Rosenthal of Madison, Connecticut, examine Paul's newly acquired Guarnerius violin before a recent youth concert in Constitution Hall. As winner of the 1959 Merriweather Post Contest, Paul is making five guest solo appearances with the orchestra in this season's youth concerts. Last spring, having won out over more than five hundred applicants from all over the country, Paul received the fourth annual \$2,000 Merriweather Post Award. It was with this prize money that he purchased the valuable violin.

guest appearances with the National Symphony. Second and third place win \$500 and \$100 respectively.

Young musicians interested should write to Mr. Raymond F. Kohn, Manager, National Symphony, Hotel Roosevelt, 2101 16th Street, N. W., Washington 9, D. C.

The National Federation of Music Clubs Young Composers Contest is for chamber music and choral compositions. It is open to citizens of the United States who have reached their eighteenth birthday, but have not passed their twenty-sixth by April 1, 1960. The prizes will be \$175 and \$125. Deadline, April 1, 1960. For further information write to Hattie Butterfield, 445 West 23rd Street, New York 11, New York.

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

Above: Pianist-singer AUDRINE HANDA is appearing at Piluso's Theatre Restaurant in Portland, Ore. . . . ROGER ELLSWORTH is in his fourth year as pianist and organist at Tony and Luigi's Supper Club in Lincoln, Neb.

. . . Eddie Hazell is at Billy Williams' newly decorated lounge in Paterson, N. J. . . . The Modern Jazz Trio is in its fourth month at the Joy Maker Club in Paterson . . . Charles Carroll's Novelty Two Tones are bringing in new faces with their comedy antics and parodies at Club 75, Highlands, N. J., weekly.

**EAST**

Gil Murray, at the piano and organo, has started his seventh year of playing nightly at Jackson's Steak House in the Bronx, N. Y. . . . The Lee County Ramblers perform at the Hideout Club in New Hyde Park, Long Island, N. Y., on weekends, where country and western music is featured exclusively. Roy Hoback is the group's leader and does the vocalizing chores; Ray Gunn plays the electric guitar; and Chuck Burke handles the electric bass . . . Steel guitarist Jody Carver is in his second year at Jack Sullivan's Starlit Lounge, West Hempstead, Long Island. His father, Zeb Carver, is working at the Village Barn in New York City . . . The Jerry Jaye Trio (Gene Newman on drums, Jeff Kujawa on guitar and organo, and Jerry Jaye on electric bass and vocals) is currently appearing at Sparky's Avenue Restaurant in Rochester, N. Y.

**MIDWEST**

Ossie Walen and his Continental Orchestra have begun their twelfth consecutive year at the Schwabisches Alb in Warrenville, Waukegan Mountains, N. J. The personnel includes Eddie Pochinski, drums; Harry Wallman, piano; Bernie Siegel, clarinet and sax; Stewart Austin, trumpet; Ossie Walen, violin and leader. Walen is Secretary of Local 204, New Brunswick, N. J.

Fred Shimmin started a ten-weeker at the Warwick Hotel in Philadelphia, Pa., on February 1 . . . On February 21 pianist Bernard Peiffer and his Trio performed several of Peiffer's own compositions as part of the musical contribution to the "Festival of France," held from January 16 through March 11 in Philadelphia's Trade and Convention Center.

The Larry Ward Quartet is currently appearing at the Hotel Van Orman in Fort Wayne, Ind. . . . Bobby Christian is set to perform at the St. Pat's Ball at the University of Illinois, Urbana, on March 12.

Ray Soave has been featured at the organ at Merichka's Restaurant and Piano Bar in Joliet, Ill., nightly since September. Soave, who is sixteen years old and blind, also plays the accordion strolling with bassist Louie Smith Berger.

Ernest Swan is pianoing at the Blue Note Cocktail Lounge in Detroit, Mich., for his eighth year . . . Cliff Banks and his Sunset Ramblers from Plainfield, Wis., are playing engagements throughout Central Wisconsin . . . Jake Paulick, commonly called "Paddlewheel Paulick," has ended his association with the Riverboat Ramblers and has

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taken up residence in San Diego, Calif. The band will go on playing at the Roxy Bar in Oshkosh, Wis., every Monday night under the direction of **John Nugent**. In addition to this group, the Roxy employs another local band as well as traveling bands for continuous entertainment every night of the week.

Drummer **Frank Schalk** and his Band have signed a contract to remain at the Covered Wagon Club in Minot, N. D., six nights a week during 1960. This is their fifth year at this locale.

#### CHICAGO

The **Teddy Wilson Trio** pencilled into the London House on March 1. . . . **Dave Remington** entertains at Jazz Ltd. on Sunday evenings; **Franz Jackson** and the Original Jass All-Stars play there on Thursday nights; and **Bill Reinhart's** Band is featured the other nights. Jackson is still pulling the crowds on weekends at the Red Arrow in Stickney, Ill. . . . **Al DeMarco** on bass and **Billy Lesko** on piano are booked at the Club Pigalle for an indefinite time.

#### SOUTH

**Vi Burnside** and her All-Stars (Attrus Fleming on piano, Calvin Jackson on drums, James Montgomery on bass, and Vi Burnside on sax) are in their third year at the Club Metepole in Washington, D. C. . . . After completing a three-month stay at the General Oglethorpe Hotel in Savannah, Ga., on February 13, **Dick Wolever** and his Orchestra opened at the Pines Supper Club in Hot Springs, Ark., for their tenth straight season. Following this engagement they are booked for a five-weeker at the Heidelberg Hotel in Jackson, Miss., beginning April 16, and then back to Hot Springs for the Miss Arkansas Pageant. The next stop on the itinerary is the Kansas City (Mo.) Club.

**Reg Makins** and the Rock-about (Dick Muro on sax, clarinet and flute, Scotty Ellis on drums, and Reg Makins on organ) are in their tenth month at Bea Morley's Four o'Clock Club in Fort Lauderdale, Fla. . . . **Don Sway**, former Xavier Cugat arranger, is residing at the Colony House at Key Colony Beach, Marathon Shores, Fla. . . . **Don Baker** and his Orchestra are doing a short stint at the Thunderbird Motel in Jacksonville, Fla. Members include Don Baker, sax, clarinet, flute, bass and vocals; Al Breeze, organ, celeste and piano; Chick Butler, drums and bass; and Lynn Carole, vocals. . . .

Piano stylist **Sir Judson Smith** is booked at the Club Labistro in Houston, Texas, for a three-week run beginning March 21. Presently he is keyboarding at the Smart Set in Miami, Fla.

The **Chuck Foster Orchestra** opened at the Hotel Peabody in Memphis, Tenn., for its twenty-eighth time on February 29. This engagement will be followed by a stay at the Aragon Ballroom in Chicago, Ill., starting March 31.

#### WEST

**Chuck George's** Group has been the house band at Piluso's Theatre Restaurant in Portland, Ore., for the past three years.

The **Bob Scalia Quartet** entertains nightly at the Seven Pleasures in Monterey, Calif., for dancing and shows. Scalia's tenor sax is supported by Don Haas on piano, Mel Patterson on drums, and Ernie Diodoni on bass.

**Harry James** has signed a contract to play the Flamingo's Driftwood Lounge in Las Vegas, Nev., for twenty-three weeks during 1960.

. . . The **Ernie Stewart Trio** (Don Armando on drums and bongos, Les Little on bass, and Ernie Stewart on the keyboard) has begun its eighth consecutive year at the Sands Hotel in Las Vegas. . . . Pianist **Ran Bishop** has returned to the Liberty Bell in Reno, Nev., for an indefinite engagement. He was employed for thirty-four weeks at this spot last year.

#### CANADA

**Lloyd Burry** is performing on the organ at the Tropical Room of the Ford Hotel in Toronto, Ont. . . . Pianist **Jackie Lee** is touring the Providence of Quebec, and is currently playing at the Casa Loma in Montreal. Other upcoming dates include St. Maurice Hotel, Three Rivers, March 7 to March 13; Club Social, Shawinigan Falls, March 14 to March 20; Hotel Larry Moquin, St. Anne de Bellevue, March 25 to March 31; Bal Tabouin, Quebec City, April 4 to April 10. . . . **Stan Wood** and his twelve-piece Orchestra are providing the musical entertainment at the Stadium Ballroom in Montreal for the tenth season.

#### ALL OVER

Pianist **Larry Leverenz** is filling the four-month season at Courtleigh Manor in Kingston, Jamaica. . . . **Bob Bellows** is booked at the Grand Bahama Club, Grand Bahama Island, for an indefinite stay.

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**MINUTES OF THE MID-WINTER MEETING OF THE  
INTERNATIONAL EXECUTIVE BOARD  
OF THE AMERICAN FEDERATION OF MUSICIANS**

**Miami Beach, Florida**

**January 19 through January 30, 1960**

Fontainebleau Hotel  
Miami Beach, Fla.  
January 19, 1960

President Kenin calls the meeting  
to order at 7:00 P. M.

Present: Kenin, Harris, Ballard,  
Clancy, Repp, Stokes, Manuti, Ken-  
nedy and Murdoch.

Also present: Henry Kaiser, Fed-  
eration Counsel, and Hal Leyshon,  
Federation Public Relations Direc-  
tor.

Matters of general interest to the  
Federation are discussed.

The Board discusses the matter  
involving the laxity of Local 444,  
Jacksonville, Fla., in remitting the  
10 per cent surcharges due the Fed-  
eration.

On motion made and passed, it is  
decided that the Secretary of Local  
444 be instructed to appear before  
this Board for the purpose of show-  
ing cause why he should not be re-  
moved from office.

Henry Kaiser, Federation Coun-  
sel, brings the Board up to date on  
the status of the litigations in Los  
Angeles.

Jackie Bright, Executive Secre-  
tary, and Joey Adams, President of  
the American Guild of Variety Art-  
ists (AGVA), who have been in-  
vited by President Kenin, are pre-  
sented to the Board.

They comment on the harmonious  
relationship that has existed be-  
tween the A. F. of M. and the AGVA  
for many years and again reaffirm  
that "AGVA would consider any  
hostile and unfriendly act against  
the A. F. of M. as simultaneously a  
hostile and unfriendly act against  
AGVA."

President Kenin responds by  
thanking the AGVA officers for the  
cooperation which they have evi-  
denced over the past several years  
and cites the need for continued  
harmonious relationships among  
the unions in the entertainment in-  
dustry.

Mr. Bright cites specific problems  
which now confront AGVA and  
which he thinks should be of inter-  
est to the A. F. of M.

Mr. Adams outlines plans which  
he has formulated and which he  
hopes will result in the return of  
more and more live entertainment.

The session adjourns at 11:10  
P. M.

Fontainebleau Hotel  
Miami Beach, Fla.  
January 20, 1960

The session is called to order by  
President Kenin at 7:00 P. M.

All members present, including  
Henry Kaiser, Federation Counsel,  
and Hal Leyshon, Public Relations  
Director for the Federation.

Discussion is held regarding the  
A. F. of M. Defaulters listing, and  
the advisability of requiring pro-  
spective purchasers of music on a

steady basis to submit a bond  
covering at least one week's wages.

At his request, Samuel R. Rosen-  
baum, Trustee of the Music Per-  
formance Trust Funds, is granted  
an opportunity to appear before the  
Board. He discusses several mat-  
ters and presents his views concern-  
ing the Trust Funds and his interest  
as Trustee, particularly as af-  
fected by current litigation.

Other matters of interest to the  
Federation are discussed.

The session adjourns at 10:45  
P. M.

Fontainebleau Hotel  
Miami Beach, Fla.  
January 21, 1960

President Kenin calls the session  
to order at 7:00 P. M.

All members present, including  
Hal Leyshon, Director of Public  
Relations.

Prior to the regular business on  
the agenda, the members of the  
Board were shown a film titled  
"Americans at Work" sponsored by  
the AFL-CIO, in which the value of  
live music is portrayed. This film  
is to be released to TV stations  
shortly as one of 52 Labor film  
shorts now in the process of being  
shown to the public.

The Board also viewed a film  
short of Puerto Rico, where the  
1960 International String Congress  
will take place.

Hal Leyshon, Executive Director  
of the 20% Tax Relief Committee,  
submits a detailed report on the  
progress to date of the Federation's  
campaign for the elimination of the  
tax.

A full discussion is held on the  
Federation's protest campaign, fol-  
lowing a report from President  
Kenin on the status of the cam-  
paign to date.

Hal Leyshon submits figures on  
costs of advertising in various  
papers throughout the country.

The Board reaffirms its determi-  
nation to eliminate this unfair use  
of foreign sound tracks, and, on  
motion made and passed, it is de-  
cided to expand and enlarge its  
campaign to include the use of  
Women's Auxiliaries in our various  
locals.

Other matters of interest to the  
Federation are discussed.

The session adjourns at 11:30  
P. M.

Fontainebleau Hotel  
Miami Beach, Fla.  
January 22, 1960

The session is called to order by  
President Kenin at 7:00 P. M.  
All members present.

Henry Kaiser, having been asked  
to analyze our procedure regarding

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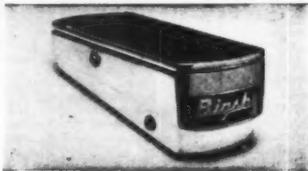
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MARCH, 1960

the reopening of cases, gives the Board his analysis of the matter.

It is decided that a recommendation pertaining to the subject matter will be introduced at the next Convention by the International Executive Board.

President Kenin reads a proposed letter he is sending out to all the members who recently participated and voted in the NLRB election in the Recording Industry, thanking them, and citing the benefits which could accrue to musicians only through a strong unified organization.

Henry Kaiser reports on the disposition of the five NLRB cases which were pending in the Los Angeles area.

Frank Casciola, President of Local 655, Miami, Fla., appears and welcomes the members of the International Executive Board to Miami and expresses the thanks of his local to the International Executive Board for having accepted their invitation to call the mid-winter meeting in Miami to coincide with the dedication services of the opening of the local's new headquarters.

President Kenin responds on behalf of the Board and states that the Board was happy to be able to call the meeting in Miami in cooperation with the request of Local 655.

The Board discusses Resolution No. 17 which was adopted by the 1959 Convention. Subsequent to the Convention, the Treasurer contacted the members of the International Executive Board and pointed out some practical difficulties in trying to enforce the intent of the resolution, and was authorized by the Board to stay the enforcement thereof until the Board's mid-winter meeting.

On motion made and passed, it is decided to ratify this action subject to the action of the next Convention.

The session adjourns at 10:00 P. M.

Fontainebleau Hotel  
Miami Beach, Fla.  
January 25, 1960

Vice-President Harris calls the session to order at 7:00 P. M. President Kenin excused. All other members present.

The following cases are considered:

Case 667, 1959-60: Claim of member Russell S. Chapman of Local 274, Philadelphia, Pa., against member Eddie Allen of Local 574, Boone, Iowa, for \$170.00 alleged salary due him covering two weeks' notice; and counterclaim of member Allen vs. member Chapman for \$31.82 alleged expenses due him.

On motion made and passed, it is decided that the claim be denied, and that the counterclaim be allowed.

Case 694, 1959-60: Claim of member Edward Rio, Jr., of Local 47, Los Angeles, Calif., against member Billy Dare (Wm. J. Sedares) of Local 47, also, for \$380.00 alleged salary and transportation due him.

On motion made and passed, it is decided that the claim be allowed and that Sedares be notified that if he wishes, he may proceed against

the booking agency by filing a claim with the International Executive Board.

Case 1218, 1958-59: Charges preferred by member Eddie Ramos of Local 325, San Diego, Calif., against Local 672, Juneau, Alaska, and Anita G. Kodzoff, Secretary, for alleged violation of Article 6, Section 2 of the A. F. of M. By-laws; and claim against Local 672 and Anita G. Kodzoff, Secretary, for a sum commensurate with the damages sustained.

On motion made and passed, it is decided that the claim be denied; and that Anita G. Kodzoff be found guilty as charged and she be reprimanded.

The Board considers the charges against Anita G. Kodzoff in which she was directed to show cause why she should not be removed from the office of Secretary of Local 672, Juneau, Alaska, for failure to adequately perform Federation duties.

On motion made and passed, it is decided that the charges be dismissed.

The following additional cases are considered:

Case 647, 1959-60: Charges preferred by Local 276, Sault Ste. Marie, Ont., Canada, against member Hal Saunders of Local 802, New York, N. Y., for alleged violation of Article 16, Section 1a of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that Saunders be found guilty and fined \$50.00.

Case 102, 1959-60: Charges preferred by Local 174, New Orleans, La., against Philip Ingalls of Local 802, New York, N. Y., for alleged violation of Article 12, Section 18 of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that Philip Ingalls be found guilty, but because of the extenuating circumstances, he be reprimanded.

L. F. Langford, Secretary, and Dan Bohman, Vice-President, of Local 444, Jacksonville, Fla., appear in connection with the summons of the Board to Secretary Langford, to show cause why he should not be removed from office in that local for repeatedly and negligently failing to properly handle Local 444 10 per cent surcharge remittances.

Traveling Representative Herman Steinichen also present.

Treasurer Clancy makes a report of his investigation of the subject matter. Langford, in reply, admits his negligence.

Langford, Bohman and Steinichen are excused.

On motion made and passed, it is decided that the matter be left in the hands of the President, Secretary and Treasurer.

The Board continues consideration of cases:

Case 454, 1959-60: Charges preferred by member Phil Fischer, International Motion Picture Studio Representative, against members Albert Glasser and Katherine Glasser of Local 47, Los Angeles, Calif., for alleged violation of Article 24, Section 5, and Article 13, Section 1, of the A. F. of M. By-laws; and Article 13, Section 1, and Article 4,

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Section 5B, and Article 5, Section 2 of the By-laws of Local 47, A. F. of M.

On motion made and passed, it is decided to postpone action.

Case 738, 1959-60: Charges preferred by member Joe Rossi of Local 306, Waco, Texas, against members Bob Hughey of Local 694, Greenville, S. C., and Kenneth Field, of Local 163, Gloversville, N. Y., for leaving engagement without tendering proper notice; and request for return of show uniform from member Field.

On motion made and passed, it is decided that the charges be dismissed.

Case 603, 1959-60: Claim of member Arnold Berle of Local 802, New York, N. Y., against member Emil Schulman of Local 802 also, for \$120.00 alleged salary due him, covering two weeks' notice.

On motion made and passed, it is decided that the claim be allowed in the amount of \$60.00.

Case 628, 1959-60: Claim of George M. Furr, Carolina Beach, N. C., against member Larry Williams of Local 208, Chicago, Ill., for \$987.00 alleged expenses sustained through Williams' failure to appear for engagement.

On motion made and passed, it is decided to allow the claim in the amount of \$250.00.

Case 928, 1959-60: Charges preferred by Local 10, Chicago, Ill., against members George Shearing, Lennie Tristano and Thelonious Monk of Local 802, New York, N. Y., for alleged violation of Article 16, Section 1A of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that the defendants be found guilty as charged and each be fined \$50.00. However, the defendants be directed to withhold this amount from their commissions on future engagements booked by the agents involved in this case.

Case 38, 1959-60: Claim of Entertainment Bureau of America, New York, N. Y., bookers' license No. 388, against member Steve Gibson of Local 802, New York, N. Y., and Local 47, Los Angeles, Calif., for \$2,500.00 alleged damages sustained through his failure to appear on engagement.

On motion made and passed, it is decided to allow the claim in the amount of \$500.00.

Case 842, 1959-60: Claim of Ten Cavaliers Social Club, San Francisco, Calif., against Associated Booking Corporation, New York, N. Y., for \$993.28 alleged expenses sustained through breach of contract.

On motion made and passed, it is decided that the claim be allowed.

Case 733, 1959-60: Claim of member Winthrop F. Davison of Local 138, Brockton, Mass., against The Terrace Gables Hotel, Falmouth Heights, Mass., and Michael A. Ames, owner and manager, for \$1,200.00 alleged balance of salary due him and his trio.

On motion made and passed, it is decided that the claim be allowed.

Case 879, 1959-60: Reopening of Case 1356, 1958-59: Claim of mem-

ber Johnny Barr of Local 10, Chicago, Ill., against Mercury Records Corporation, and Record Attractions, Inc., Chicago, Ill., for \$1,459.20 due covering alleged overpayment of commissions.

On motion made and passed it is decided to allow the claim against Record Attractions, Inc., only.

Case 235, 1959-60: Claim of member Liberace of Local 47, Los Angeles, Calif., against the Bellevue Casino, Montreal, Quebec, Canada, and Jack Edward Suz, employer, for \$2,350.00 alleged balance of salary due him covering services rendered.

On motion made and passed, it is decided that the claim be allowed.

The session adjourns at 10:30 P. M.

Fontainebleau Hotel  
 Miami Beach, Fla.  
 January 26, 1960

Prior to the opening of the session President Kenin asks to be excused until 4:00 P. M. He informs the Board that he has just received a telephone call telling him of the sudden death of New York Federation Counsel Emanuel Gordon.

On motion made and passed, it is decided that, when this meeting adjourns today, it adjourn out of respect to Mr. Gordon.

President Kenin is excused.

Vice-President Harris calls the meeting to order at 2:00 P. M.

All other members present.

The Board considers the following cases:

Cases 530, 1959-60, and 531, 1959-60 are considered together:

Case 530, 1959-60: Claim of member Jimmy Salonia of Local 499, Middletown, Conn., against Clarence Drum and Drum Enterprises, Inc., Wallingford, Conn., and/or The Arnold Agency, New York, N. Y., Personal Managers' License No. 4571, for \$3,825.00 alleged salary due him and his orchestra.

Case 531, 1959-60: Claims of members Francis (Bobby) Buster and LeRoy Simmons of Local 549, Bridgeport, Conn., against member Jimmy Salonia of Local 499, Middletown, Conn., for \$525.00 alleged salary due each.

On motion made and passed, it is decided that the claim be allowed against both defendants, in Case 530, 1959-60; and in Case 531, 1959-60, the claims be allowed but that payment be held in abeyance pending collection by the leader, Jimmy Salonia, of his claim against Clarence Drum and Drum Enterprises, Inc., and The Arnold Agency.

Case 532, 1959-60: Claim of member John M. Santini of Local 248, Paterson, N. J., against Mountain Lakes Inn, Greenwood Lake, N. Y., and Charles Fatigati, employer, for \$2,200.00 alleged salary due him and his orchestra, through breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$440.00, representing two weeks' salary.

Case 395, 1959-60: Claim of member Carmen Cavallaro of Local 47, Los Angeles, Calif., against the Riviera Hotel, Las Vegas, Nev., and Sammy Lewis, employer, for \$8,000.00 alleged salary due him and

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his orchestra through cancellation of engagement.

On motion made and passed, it is decided that the claim be denied.

Case 402, 1959-60: Reopening of Case 1321, 1958-59: Claim of Mercury Artists Corporation, New York, N. Y., Bookers' License No. 4803, against member Tito Puentes of Local 802, New York, N. Y., for \$6,567.61 alleged commissions due, plus accruing commissions due under management contract, and request for an accounting.

On motion made and passed, it is decided that this case be referred to the office of the President with power to act.

Case 583, 1959-60: Claim of member Charles Palmieri of Local 802, New York, N. Y., against The Monterey Lounge of Monterey Hotel, Asbury Park, N. J., and Irving Kolker, employer, for \$7,450.00 alleged salary due him and his orchestra.

On motion made and passed, it is decided to allow the claim against Irving Kolker only, less any earnings during the claim period.

Case 496, 1959-60: Claim of member Brad Taber of Locals 802, New York, N. Y., and 214, New Bedford, Mass., and Antone DeMello, employer, for \$1,125.00 alleged balance salary due him; and charges preferred against members John Darnardo and Lew Nadien of Local 216, Fall River, Mass., for alleged unfair dealings.

On motion made and passed, it is decided to deny the claim and that the charges be dismissed.

Case 477, 1959-60: Claim of member George Herman of Local 802, New York, N. Y., against Klein's Hillside, Parksville, N. Y., and Ben Fishman, owner, for \$3,600.00 alleged salary due him and his orchestra.

On motion made and passed, it is decided to allow the claim less earnings.

Case 399, 1959-60: Claim of member Johnny Cash of Local 257, Nashville, Tenn., against A. V. Bamford, Van Nuys, Calif., for \$7,770.00 alleged balance salary due him per contract.

On motion made and passed, it is decided to deny the claim.

Case 661, 1959-60: Claim of Raymond Overton Attractions, Wichita, Kansas, against member Jimmy Beck of Local 168, Dallas, Texas, for \$502.50 alleged expenses sustained through failure to appear for engagement, plus a \$500.00 damage fee.

On motion made and passed, it is decided to allow \$502.50 only.

Case 764, 1959-60: Claim of the Mardi Gras, Wildwood, N. J., and Joseph Martin, owner, against former member Jerry Lee Lewis of Local 425, Monroe, La., for \$6,000.00 alleged expenses sustained through breach of contract, and counter-claim of Jerry Lee Lewis against the Mardi Gras and Joseph Martin for \$714.00 alleged to be due him.

On motion made and passed, it is decided to deny the claim and counter-claim.

Discussion is held regarding the jurisdiction dispute existing between Locals 238, Poughkeepsie, N. Y., and 559, Beacon, N. Y., concerning the Town of Wappingers.

On motion made and passed, it is decided that the sub-committee on jurisdiction be authorized to investigate this matter with power to act.

A progress report concerning the arrangements for the 1960 A. F. of M. Convention is made by Secretary Ballard.

Consideration is given to the communication received from President Haidlinger of Local 46, Oshkosh, Wis., regarding the advisability of having additional exhibits at the forthcoming Convention of the A. F. of M.

On motion made and passed, it is decided that it is inadvisable to permit commercial exhibits at the Las Vegas Convention Center, the site of the 1960 Convention.

Discussion is held in connection with case 211, 1959-60, in which an award was allowed by default in favor of member Jack McVea of Local 47, Los Angeles, Calif., against the Town Tavern, Ltd., Las Vegas, Nev., and Earl Turmon, Lorenzo V. Spencer and John B. Winters, employers, for \$10,190.00 and which resulted in the names of the respondents being placed on the National Defaulters List of the Federation, for non-payment thereof.

Local 369, Las Vegas, Nevada, has submitted a copy of communication from their local attorney in which he advises that the establishment has been taken over by a new corporation and advises that the local would place itself in jeopardy if the musicians now rendering services in this establishment were to be withdrawn.

On motion made and passed, it is decided that the new operators of this establishment be required to submit an affidavit to the Secretary's office to the effect that they are not associated, directly or indirectly, with the former operators. Further, the officers of Local 369 be requested to appear before the International Executive Board when it meets in Las Vegas, Nev., concerning this matter.

A recess is declared at 3:45 P. M.

The session reconvenes at 4:00 P. M., with President Kenin in the chair.

All members present.

Matters of interest to the Federation are discussed. President Kenin announces that an injunction has been denied in the Atkinson case in Los Angeles.

David Winstein, President of Local 174, New Orleans, La., appears and a full discussion is held regarding the practices of the Federal Communications Commission renewing the licenses of radio and television stations who have failed to live up to their commitments for live entertainment as projected in their applications for their licenses.

The session adjourns at 5:30 P. M.

Fontainebleau Hotel  
Miami Beach, Fla.  
January 27, 1960

President Kenin calls the session to order at 7:00 P. M.  
All members present.

(Continued on page forty)

MARCH, 1960

Games/Johnson/audit

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# Twenty Per Cent Tax Relief in Sight

(Continued from page seven)

a place on the calendar and action on the floor.

The Committee's action, on motion of Senator Clinton Anderson (D., N. M.), increases immeasurably the legislation's chances for adoption at this Session. The A. F. of M., which has led the fight on the tax in three Congresses, noted that the hurdle which had balked previous efforts, mainly the approval by the Finance Committee whose recommendation on tax matters generally is followed by the Senate, had been the principal aim of President Kenin and the Federation's Tax Relief Committee since the House adopted the legislation, 209-4, last August.

## Reasons for Improved Outlook

Twenty Per Cent Tax relief legislation was enjoying for the first time a significantly improved status in the Senate as the second session got down to business in February for what appeared to be a quick, sustained drive for early adjournment, perhaps by the end of June.

The reasons for its improved outlook:

1. The 209-4 House vote that had sent the Forand H. R. 2164 to the Senate, backed by strong appeals by House leaders for long overdue concurrence by the Senate, seemed to defy pigeon-hole treatment.
2. The significant accruals of Senate support won by the State Directors who led the Federation's grass roots campaign in forty-three states during the recess.
3. Assurance that we shall have, for the first time, a majority of the fifteen members of the Senate Finance Committee committed to support our legislation at that all-important starting point.
4. The availability of vocal leadership in Committee and expert management of any legislation brought to the floor.
5. The certainty that a strong "insurance policy" can be issued in the form of a Senate companion bill, adequately co-sponsored if undue delay is encountered in Committee handling of our bill.

The intensive grass roots campaign waged during the recess accomplished a complete updating of our legislation with most of the Senate membership at a time too close to the resumption of their Senate duties to permit much forgetfulness. President Kenin's plan of appointing State Directors to assume single responsibility for organizing the plea with all groups of supporters was eminently successful.

By Christmas more than fifty renewed, unequivocal pledges for repeal or substantial reduction of the tax had been won; more than a score of Senators had returned favorable replies, but without flatly committing themselves to action in this session, and about a score had indicated their interest, but had refused to state a position. Only a dozen Senators were missed in the updating crusade, a remarkable record in view of the fact that many of the legislators were traveling and spent little time at home during the recess.

A decisive turning point in the priority effort directed toward the Finance Committee came when President Kenin, accompanied by Executive Director Hal Leyshon, flew to Albuquerque in mid-winter to visit with Veteran Finance Committeeman Clinton Anderson. Subsequently our State Directors won unequivocal commitments from two other members of the Senate Finance Committee previously who had been carried on the uncommitted list—Senator Curtiss of Nebraska and Senator Bennett of Utah.

Within days after the Second Session commenced in January personal contacts with Senators who were willing to talk with their colleagues about the tax bill resulted in cloak-

room discussions. This effort served to generate prestige and importance for our cause.

Thus, while the signs are favorable the problem remains essentially the same. The Treasury has made known that it will continue its opposition, a position it has consistently asserted with respect to all tax reduction measures, large and small. The Finance Committee is a fiscally conscious group, as it must be. Therefore, it hesitates to send to the floor any piece of legislation, however justifiable on its own merits, that might attract tax cutting amendments of a serious nature. An additional, and not insignificant hurdle, is that the statute describes the 20 per cent excise as "the cabaret tax," a politically offensive misnomer that has denied us much support in the past.

Meanwhile, perhaps because the prospects are brighter, various employer groups are becoming more active and working more closely and effectively with the Federation's Relief Committee. The musicians' leadership in the tax fight was applauded publicly by Senator Alan Bible at a speech before the Coordinating Committee of the Beverage Industries in Washington in late January. Executive Director Leyshon was warmly received when he took the musicians' story before the directors of the Licensed Beverage Institute in New York City on January 28.

## HERBIE MANN TOURS AFRICA

(Continued from page twenty-one)

**Adolphus "Doc" Cheatham**, trumpet, is a native of Nashville, Tennessee. In 1926 he joined John Williams' band, then worked in Chicago with Albert Wynn, in Philadelphia with Bobby Lee. Next came jobs with Wilbur De Paris and Chick Webb. Then a year of touring in Europe with Sam Wooding, after which he signed up successively with Cab Calloway, Kinney's Cotton Pickers, Teddy Wilson, Benny Carter, Teddy Hill, and Eddie Heywood. More recently he has worked with Cuban bands.

**James Knepper**, trombone, born in Los Angeles, in 1927, studied alto horn, baritone horn and trombone in school. He started playing professionally in 1943, first with many California units, then, in New York from 1948 with Gene Williams and Sam Donahue. From 1950 to 1956 he played with Charlie Parker, Charlie Barnet and Charlie Spivak. Returning to Los Angeles in 1956, he attended City College and Los Angeles State College, and between classes worked with Dan Terry, Dorothy Lamour and Maynard Ferguson. He left Los Angeles with Ralph Marterie and the following winter joined Claude Thornhill on a European tour. In 1957 and 1959 he was successively with the bands of Charlie Mingus, Tony Scott, and Stan Kenton. He joined Herbie Mann for his African tour.

**Donald Payne**, bassist, twenty-four years old, hails from Texas. Despite his youth, he

has had wide experience in jazz, having played with Kai Winding, Ornette Coleman and the Jazz Pickers. He was touring with singer Tony Bennett when Mann spotted him.

**Rudy Collins**, drummer, is twenty-three, a native New Yorker. He has played with Eddie Bonnemere and Kai Winding, and has recorded with Cecil Taylor.

**Herbie Mann**, born in Brooklyn, New York, April 16, 1930, began piano at six, added clarinet at nine, tenor sax at ten, and flute at fifteen.

His induction into the Army in 1948 may be said to have set the course of his life, since he was assigned to the 98th Army Band in Trieste. Here he made his decision to play jazz flute. On his Army release, he joined Mat Mathews, as flute, then in 1954, replaced Bud Shank in the Pete Rugolo band. Before the year was out he had made the flute an established jazz instrument and had become one of the first to record it. When he left Rugolo in 1955, he formed his own group and, with the exception of recordings with the Machito band, has been on his own ever since.

In 1956 he went to Europe, played in Sweden, Denmark, Holland; wrote the score for two NBC-TV dramas for the series "Playwrights, '56." He won the *Downbeat Magazine* Award for flute for 1957 and 1958.

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# CLOSING CHORD

## DAVID THOMAS

David Thomas, Vice-President of Local 170, Mahanoy City, Pennsylvania, passed away recently at the age of seventy-two.

A bass and tuba player most of his life, he was a past President of Local 170, an Executive Board member for eighteen years, and a Life Member of the local.

He was a founder and organizer of the American Legion Band, Post 74, Mahanoy City, and served as its President for thirty years.

## CLARENCE E. SMITH

Clarence E. Smith, Secretary-Treasurer of Local 646, Burlington, Iowa, for nearly twenty-eight years, died January 13 after a long illness. He was seventy-two years old.

Born September 24, 1887, he was a life resident of Burlington and had played with the town's municipal band for many years. He joined Local 646 August, 1913, and was elected its Secretary-Treasurer on June 30, 1932, a position he held up to his passing. Mr. Smith had attended the Conventions of the Federation as a delegate since 1949.

## JACK S. GOODMAN

Jack S. Goodman, a member of Local 132, Ithaca, New York, since 1944, died of a coronary attack on February 1. He was forty-eight years of age.

A native of Philadelphia, Pennsylvania, he had a wide background in the musical and theatrical

business. During his high school and college days—he graduated from the University of Pennsylvania with a bachelor of arts degree in 1931—he was a featured organist in the Warner Brothers chain of theaters.

After completing his college education, he joined Paul Whiteman's Orchestra as a pianist for four years. He also played in the orchestras of Ted Weems and Johnny Green and was an accompanist for Ethel Merman, Tony Martin and Judy Garland.

His radio work included the direction of "In a Modern Manner" on CBS. He was conductor of George Gershwin's Broadway production, "Girl Crazy," and toured this country and abroad with various other shows. Mr. Goodman was also featured as a pianist in several New York night clubs.

For the past few years he was co-director with his wife—a Broadway dancer before she married—of the Goodman Dance Workshop.

## PAUL D. KIRBY

Paul D. Kirby, a life member of Local 130, Carbondale, Pennsylvania, died on January 12 after a long illness.

Born in Alba, Pennsylvania, he lived in Jermyn, Pennsylvania, for the past twenty-nine years. Mr. Kirby was a member of Local 130 for forty-six years and a member of Local 120, Scranton, Pennsylvania, and Local 5, Detroit, Michigan. He played bass viol and cello.

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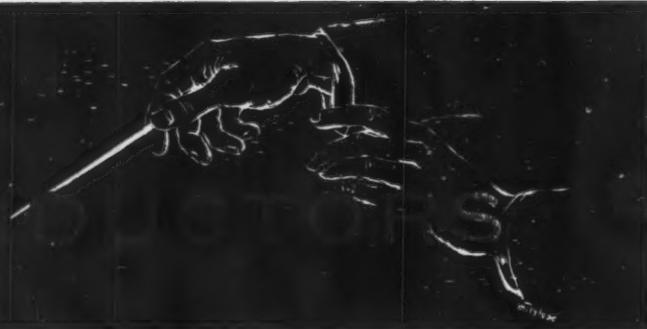
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● **William R. Smith:** Assistant Conductor of the Philadelphia Orchestra since 1956, Mr. Smith came to that position through acting as assistant to Eugene Ormandy from the beginning of the 1952-53 season. In this capacity he understudied Ormandy, prepared scores, led rehearsals of new compositions and assisted in the preparation of new works.

Born in Haddon Heights, New Jersey, in 1924, Mr. Smith was educated in the Philadelphia schools and graduated *cum laude* from the University of Pennsylvania in 1945, with the degree of Bachelor of Music. He received his Master's Degree the following year, while working as an assistant to the late Harl McDonald, former manager of the Philadelphia Orchestra, who was then Director of the Department of Music at Pennsylvania.



William Smith

Mr. Smith is to be credited with the establishment of the Philadelphia Orchestra Chorus, a group of ninety mixed voices, and is responsible for the preparation of the vocal soloists and the casts of any operatic or dramatic works which are presented. He is Conductor of the Orchestra at the Curtis Institute of Music and Director of the Youth Orchestra of Philadelphia. He has appeared with the Philadelphia Orchestra as organist and pianist, in addition to conducting its children and student concerts since 1953.

He is a composer of several important works. His composition, *Overture for Orchestra*, was given at a Student Concert in March, 1954, with the composer on the podium.

He has been guest conductor of the Philadelphia Orchestra in its regular seasons since 1956-57.

● **Karl Kritz:** Having this season added the conductorship of the Altoona (Pennsylvania) Symphony Orchestra to his other musical posts, Mr. Kritz, who is also Associate Conductor of the Pittsburgh Symphony as well as Musical Director of the Pittsburgh Civic Light Opera, may be said to be one of the most thoroughly occupied conductors in the field.

His whole career shows an intensive involvement both in symphonic and operatic enterprise. Born in Vienna, he studied at the Vienna State Academy of Music, and then began his active life in music, following the European pattern step by step toward a conductor's career: vocal coach, assistant conductor, chorus master and, finally, chief conductor of opera and philharmonic concerts in Fuerth-Nuremberg. From 1935 to 1937 he was Associate Conductor at the Berlin State Opera, where he conducted mostly Italian repertoire.

On coming to America in 1937, Mr. Kritz served for many years as accompanist of operatic and radio stars on concert tours throughout the United States. Fausto Cleva of the Metropolitan Opera engaged him as his assistant and conductor for the Cincinnati Summer Zoo Opera for seven seasons. The late Gaetano Merola took him to San Francisco for sixteen seasons. And for five years he served at the Metropolitan Opera (debut, *Figaro*). These assignments naturally overlapped, making him one of the most preoccupied of opera conductors.

From 1949 to 1953 he was General Director of the Civic Opera Association of Fort Worth, Texas, where he also directed the Opera Workshop of Texas Christian University. In the summers of 1941, 1946, 1947, and 1948, he was Conductor with the Central City (Colorado) Opera.

Mr. Kritz assumed his post as Musical Director of the Pittsburgh Civic Light Opera Company in 1949, of Associate Conductor of the Pittsburgh Symphony in 1953, and of Conductor of the Altoona Symphony in the Fall of 1959.

● **Rudolf Kruger:** On March 4 and 5 when the opera *Manon* is presented by the Fort Worth (Texas) Opera Association, Rudolf Kruger will be in charge, as he has been in charge at all this company's performances

since his appointment as Musical Director and General Manager in September, 1958.

Born in Berlin, Germany, of Austrian parents, Mr. Kruger graduated from the humanistic gymnasium in Berlin. Later, at the State Academy of Music in Vienna, from which he graduated in 1938, he studied conducting with Felix Weingartner and Josef Krips.

Mr. Kruger came to the United States in 1939 and was appointed Assistant Conductor of the Southern Symphony and the Columbia (South Carolina) Choral Society under Hans Schwieger. In 1942 he became Assistant Conductor of the New Orleans Symphony and Conductor of the Young People's concerts, as well as Assistant Conductor of the New Orleans Opera House Association and Conductor of its Light Opera division. While in New Orleans, he conducted a weekly program of light orchestral music over the American and Mutual Networks.

After three seasons in New Orleans, he joined the United States Army, then, on his discharge in 1946, conducted a mid-western tour of the Chicago Light Opera Company. He was Musical Director of the Jackson (Mississippi) Opera Guild (1948-51) and Musical Director of the Mobile (Alabama) Opera Guild (1949-55). In 1950 he became Musical Director of the City of New Orleans Light Opera Company, and, in 1954, when the Crescent City Concerts Association was organized, became its Conductor, elected by the members of the orchestra themselves.

In 1955 he was appointed Musical Director of the Fort Worth Opera Association and Director of the Opera Workshop at Texas Christian University, and in September, 1958, assumed the management of the Fort Worth Opera Association.

## MINNEAPOLIS SYMPHONY CONDUCTOR

(Continued from page eight)

the National Philharmonic in Katowice, a post he held until 1954. During 1948-49 he also toured Europe as a conductor and composer. In 1955 he became Conductor of the Krakow Philharmonic. At a conductors' competition held at the St. Cecilia Academy in Rome in 1956, he was awarded the first prize. Between 1957 and 1959 he was Conductor of the Warsaw Philharmonic Orchestra. Mr. Skrowaczewski won first prize in 1947 for his entry in the Karol Szymanowski Competition, "Concert Overture," and a Polish State Prize in 1953 for his musical activities. In the same year his Fourth String Quartet placed second in the International Chamber Music Competition at Liège, Belgium. His other works include four symphonies, several symphonic suites, sonata for violin and piano, four string quartets, six piano sonatas, one ballet, several vocal works, and music for stage and screen.

INTERNATIONAL MUSICIAN

# the 2nd Annual International String Congress

(Continued from page thirteen)

## CONDITIONS FOR ENTRANTS

String players of either sex, 15 to 21 years, may enter community auditions provided application is accepted. Make application to the A. F. of M. local in your community.

Winner will receive scholarship entitling him or her to eight weeks of string instruction by noted teachers at Inter-American University, San German, Puerto Rico.

Travel expenses to and from the String Congress will be provided, including meals, housing and recreation at no cost to the scholarship students.

Entrants agree, if selected by the String Congress faculty, to comprise a string ensemble, to play one or more public performances either in Puerto Rico or elsewhere in furtherance of the String Congress project.

Decisions made by judges at community auditions will be final.

Here follow brief biographical sketches of Director Roy Harris and the twelve faculty members engaged for the 1960 International String Congress:

**Roy Harris**, distinguished American composer, a member of the faculty of Indiana University School of Music and Director of the International Congress of Strings, was born February 12, 1898, in a log cabin in Lincoln County, Oklahoma. When he was five his family moved to California, where he studied with Arthur Farwell and Modeste Altschuler. Later, in Paris, Nadia Boulanger was his teacher. His Third Symphony, completed in 1938, and his Seventh Symphony, completed in 1952, are among the compositions which have established him as one of our foremost composers.

From 1949 to 1951 Dr. Harris was composer-in-residence and teacher at the George Peabody College for Teachers in Nashville, Tennessee, and from 1951 to 1957 at the Pennsylvania College of Music in Pittsburgh. Since 1957 he has been resident composer and teacher at the Indiana University School of Music.

In 1958 Dr. Harris was sent to the U.S.S.R. by the State Department as a cultural ambassador of the United States.

**Warren A. Benfield**, double bass (first desk) of the Chicago Symphony Orchestra and a teacher associate at Northwestern University (Evanston, Illinois), studied at Curtis Institute of Music in Phila-

delphia under Anton Torello. He played three years with the Minneapolis Symphony, four years as principal bass with the St. Louis Symphony and seven years with the Philadelphia Orchestra (co-principal in 1949). While in Philadelphia he was also a member of the faculty of the Curtis Institute.

**Rafael Druian**, Concertmaster of the Cleveland Orchestra, was born in Russia but spent his early years in Cuba. He studied at the Curtis Institute of Music where his teachers were Lea Luboshutz and Efreim Zimbalist. In 1938 he appeared with the Philadelphia Orchestra as winner of the year's Youth Contest. He became Concertmaster of the Dallas Symphony in 1945, of the Minneapolis Symphony in 1949.

**Johana Harris**, a native of Canada, made her debut as a child prodigy at the age of six. At ten, she graduated from the Canadian Conservatory, and at twelve was admitted to Juilliard Graduate School. She became a faculty member of the Juilliard School of Music when she was fifteen, the youngest teacher in the history of the institution. She has taught at Chatham College (Pittsburgh) and has appeared as soloist both in concert and on a series of weekly radio programs over WQED, Pittsburgh's educational television station. Dr. and Mrs. Harris have five children.

**Sidney Harth**, a native of Cleveland, attended the Cleveland Institute of Music, then studied in New York with Joseph Knitzer, Mishel Piastro and Georges Enesco. After playing in the NBC Symphony under Toscanini, he became (in 1953) Concertmaster and, a few years later, Assistant Conductor of the Louisville (Kentucky) Orchestra, as well as Chairman of the Department of Strings of the University of Louisville School of Music. He held these posts until 1959 when he became Concertmaster of the Chicago Symphony and instructor in violin at DePaul

University's School of Music. In 1958 he was finalist at the International Wieniawski Competition at Warsaw.

**Teresa Harth**, born in Cleveland, studied at the Cleveland Institute of Music, then in New York under Joseph Knitzer and Louis Persinger. After her marriage to Sidney Harth in 1949 the couple toured the Southern States. In 1953 she became Assistant Concertmaster of the Louisville Orchestra and teacher of violin at the University of Louisville School of Music. Since 1959 she has been a member of the Chicago Opera Orchestra.

**Frank Houser**, Concertmaster since 1958 of the San Francisco Symphony, was born in that city. He has been a member of the symphony for twenty-four years, during eleven of which he has served as Assistant Concertmaster. He is also violin instructor at San Francisco State College and Concertmaster of the San Francisco Opera and Summer "Pops" orchestras.

**Louis Krasner** left his native Russia at the age of five to come to the United States. After graduating from the Boston Conservatory of Music, he studied in Berlin under Carl Flesch and in Paris under Lucien Capet. Then for several years he appeared as soloist with symphony orchestras in Europe and America. In 1944 he became Concertmaster of the Minneapolis Symphony, a position he relinquished in 1949 to become professor of violin and chamber music at Syracuse University. Since 1950 he has headed the Krasner Chamber Music Ensemble and has conducted the University Orchestra.

**William Lincer**, born in Brooklyn, New York, studied violin from his fifth year, changing to the viola on entering the Institute of Musical Art, New York. He took summer courses at Harvard, played viola with the Gordon Quartet (1935-42), then became solo viola with the Cleveland Orchestra. Since 1943 he has headed the New York Philharmonic's viola section and has frequently appeared with it as soloist.

**Lorne Munroe** became first cellist of the Philadelphia Orchestra in 1951 when he was only twenty-six. Born in Winnipeg, Canada, he

made his first appearance there at five, toured Europe at ten, and then studied successively at the Royal College of Music (London) under Ivor James, and at the Curtis Institute of Music (Philadelphia) under Felix Salmond and Gregor Piatigorsky. During the 1949-50 season he was a member of the Cleveland Orchestra and the following season principal cellist with the Minneapolis Symphony.

**Theodore Salzman**, after study at the Conservatory of Music in his native Vienna, was selected as solo cellist of the Vienna Philharmonic at the age of eighteen. Later he held the same position with the Palestine Philharmonic, meanwhile teaching at the Jerusalem Conservatory. Then came several years of musical activities in Sydney, Australia. Since 1952 he has been principal cellist of the Pittsburgh Symphony.

**Jesus Maria Sanroma** as a child proved so musically gifted that the government of his native Puerto Rico sent him at the age of thirteen to the New England Conservatory in Boston. At sixteen he was graduated with honors, winning the Mason and Hamlin prize of a grand piano. Later he studied in Boston with Antoinette Szumowska, one of Paderewski's pupils; in Paris with Alfred Cortot; and in Berlin with Artur Schnabel.

In 1926 he made his orchestral debut, as soloist with the Boston Symphony, and was appointed official pianist of that orchestra in the same year. From 1930 to 1940 he taught at the New England Conservatory of Music. He is head of the Piano Faculty at the newly-formed Puerto Rico Conservatory of Music at San Juan.

**Abraham Skernick**, born in New York City, studied music there (viola teachers, Emanuel Vardi and Nicolas Moldovan) and, while in the Army, attended Ohio State University and the American University at Shrivenham, England. He joined the St. Louis Symphony in 1946, became principal violist of the Baltimore Symphony in 1948, and, since 1949, has been first violist of the Cleveland Orchestra. He has taught viola and chamber music at the Peabody Conservatory in Baltimore, the Oberlin Conservatory and the Cleveland Music School Settlement.



# OFFICIAL BUSINESS

## COMPILED TO DATE

### NEW ENGLAND CONFERENCE OF MUSICIANS

The Annual Meeting of the New England Conference of Musicians has been set for Saturday and Sunday, April 23 and 24, 1960, in the City of Waterbury, Connecticut, with Local 186 of that city as host local. Headquarters will be established and all business and social affairs will take place in the Roger Smith Hotel. International Executive Officer Al Manuti will be present representing President Kenin and the Federation.

Fraternally yours,  
**FRANK B. FIELD,**  
Secretary-Treasurer,  
New England Conference.

### MICHIGAN STATE CONFERENCE

The Michigan State Conference will be held April 28-29 at the Hotel Hayes, Jackson, Michigan. The Conference will convene at 10:00 A. M. on Thursday, April 28.

Fraternally yours,  
**EDUARD WERNER, President,**  
7451 Third Street,  
Detroit 2, Michigan.  
**E. D. LUPIEN, Secretary,**  
2715 Peck Street,  
Muskegon Heights, Michigan.

### CHANGES OF OFFICERS

Local 63, Bridgeport, Conn.—President, Matthew DelPercio, 114 Maple St., Bridgeport 8, Conn. Phone: EDison 5-4316—EDison 8-9847.

Local 73, Minneapolis, Minn.—President, Robert Biglow, 32 Glenwood Ave., Minneapolis 3, Minn. Phone: FEderal 3-8205.

Local 81, Anaconda, Mont.—President, Robert Mickelson, 305 West Commercial, Anaconda, Mont. Phone: LO 3-2655.

Local 96, North Adams, Mass.—President, Gordon L. Benoit.

Local 99, Portland, Ore.—President, Joe Dardis, 359 S. W. Morrison St., Portland 4, Ore. Phone: CApitol 8-2309.

Local 111, Canton-Massillon, Ohio—President, Fred M. Siegfried, 2100 St. Elmo N. E., Canton 4, Ohio. Phone: GL 4-4096.

Local 117, Tacoma, Wash.—President, George Doll, 715 North K St., Tacoma 3, Wash. Phone: BR 2-5436. Secretary, James S. Porter, 905 Fawcett Ave., Tacoma 2, Wash. Phone: MA 7-3062.

Local 134, Jamestown, N. Y.—President, Allan K. Swanson, 403 Fenton Bldg., Jamestown, N. Y. Phone: 45-951.

Local 143, Worcester, Mass.—President, Albert A. Yodzonis, 18 Crane St., Worcester 4, Mass. Phone: PLeasant 4-0726.

Local 164, Grand Junction, Colo.—President, Darrell C. Blackburn, 457 North 19th St., Grand Junction, Colo.

Local 168, Dallas, Texas—Secretary, Grady Jones, 1732 Stoneman St., Dallas 15, Texas.

Local 200, Paducah, Ky.—Secretary, Oliver Hill, P. O. Box 165, Paducah, Ky.

Local 207, Salina, Kan.—President, Earl Van Cleef, 217 South Wisconsin, Salina, Kan. Secretary, Randy Kuhn, 2086 Norton, Salina, Kan.

Local 228, Kalamazoo, Mich.—President, Don Brocato.

Local 229, Bismarck, N. D.—President, Estel Poppe, 609 Sixth Ave., N. W., Mandan, N. D. Phone: 3757. Secretary, Sammy Berg, 623 South First St., Bismarck, N. D. Phone: BL 5-0056.

Local 233, Wenatchee, Wash.—President, Dr. Louis Collard, 1305 Poe St., Wenatchee, Wash.

Local 236, Aberdeen, Wash.—Secretary, Lauri V. Rimpila, 402 West Anderson, Elma, Wash.

Local 242, Youngstown, Ohio—President, Ray Fullum, 3107 McGuffey, Youngstown, Ohio. Phone: RIVERSide 7-2750.

Local 252, Muskegon, Mich.—President, Joseph Adams, 1770 Columbus Ave., Muskegon, Mich.

Local 279, London, Ont., Canada—President, Glen Bricklin, 682 Grosvenor St., London, Ont., Canada.

Local 304, Canton, Ill.—President, Albert Sanford, Canton Township, Canton, Ill. Phone: 2963.

Local 324, Gloucester-Manchester, Mass.—Secretary, Alfred M. Tebo, Jr., Fernwood Lake Ave., Gloucester, Mass.

Local 334, Waterloo, Iowa—President, Harold Day, 811 Riehl St., Waterloo, Iowa.

Local 338, Mt. Vernon, Ohio—President, Paul E. Allarding, Route 3, Mt. Vernon, Ohio.

Local 342, Charlotte, N. C.—President, Zalkind (Ziggy) Hurwitz, 3501 Highview Road, Charlotte 9, N. C. Phone: EM 6-2372.

Local 349, Manchester, N. H.—President, Roger Carrier, 539 Rimmon St., Manchester, N. H. Phone: NA 3-2778.

Local 351, Burlington, Vt.—President, Al Avakian.

Local 382, Fargo, N. D.—Acting President, John Smaby, 1738-14½ St. South, Fargo, N. D. Phone: AD 5-6232.

Local 384, Brockville, Ont., Canada—President, D. Bruce Ker, 17 Pine St., Brockville, Ont., Canada. Secretary, C. Stuart Paterson, 10 Crawford St., Brockville, Ont., Canada.

Local 393, Natick-Framingham, Mass.—Secretary, Coz Sincere, 50 Felch Road, Natick, Mass. Phone: OLYmpic 3-3670.

Local 408, Biddeford, Maine—Secretary, Adelard J. Gendron, 40 Emery St., Biddeford, Maine. Phone: AT 3-3079.

Local 429, Miles City, Mont.—Secretary, Thelma Kellum, 718 North Ouster, Miles City, Mont. Phone: CE 2-3270.

Local 444, Jacksonville, Fla.—Secretary, D. W. Bohman, 226 East Adams St., Jacksonville, Fla. Phone: ELgin 3-0400.

Local 449, Coffeyville, Kan.—President, Charles Loffer, 7 East Fifth St., Coffeyville, Kan. Phone: CLinton 1-6513.

Local 463, Lincoln, Neb.—President, Eugene K. Stoll, 1813 Morningside Drive, Lincoln, Neb. Phone: IV 8-7691.

Local 479, Montgomery, Ala.—President, Robert R. Chambers, Jr., 952 Hanover Ave., Montgomery 9, Ala.

Local 485, Grand Forks, N. D.—President, William E. Pond, 630 Belmont Road, P. O. Box 671, Grand Forks, N. D.

Local 487, Brainerd, Minn.—President, Arthur Schwendeman, 1601 Emma St., Brainerd, Minn. Secretary, Mrs. Maude Stanley, 714 Fifth Ave., Brainerd, Minn.

Local 560, Pendleton, Ore.—President, Lester H. Desler, 3017 S. W. Kirk Ave., Pendleton, Ore. Phone: CRestview 6-5379.

Local 570, Geneva, N. Y.—President, George J. Telarico, 187 Genesee St., Geneva, N. Y. Phone: Geneva 6559.

Local 615, Port Arthur, Texas—President, Floyd J. Begnaud, 3031 13th St., Port Arthur, Texas.

Local 628, Sarnia, Ont., Canada—President, Charles Harrison, 349 Brock St., South.

Local 639, Jackson, Tenn.—President, Lamar Davis. Secretary, Charles W. McMillin, 450 East Lafayette St., Jackson, Tenn. Phone: 7-0255.

Local 646, Burlington, Iowa—Secretary, Sidney A. Ekdale, 2101 West Ave., Burlington, Iowa. Phone: PLaza 4-8124.

Local 689, Eugene, Ore.—President, Paul Patone, 2552 Alder St., Eugene, Ore. Phone: DIamond 5-3608.

Local 696, Glen Lyon, Pa.—President, George Grevera, 66 West Ridge St., Nanticoke, Pa. Phone: REgent 5-5431. Secretary, Sylvester Czyzyk, 153 South Market St., Nanticoke, Pa. Phone: REgent 5-4730.

Local 730, Fort Myers, Fla.—President, Eddie Kaye, P. O. Box 2308, Fort Myers Beach, Fla.

Local 734, Watertown, N. Y.—Secretary, Patsey N. Brindesi, 11 Unity Bldg., Watertown, N. Y. Phone: SUNset 2-5470.

Local 764, Vincennes, Ind.—Acting Secretary, John R. Jordan, P. O. Box 535, Vincennes, Ind.

Local 765, Beardstown, Ill.—Secretary, Robert L. Boyd, Box 67, Rushville, Ill.

Local 800, Cornwall, Ont., Canada—President, Bradley Lewis, 2004 Pitt St., Cornwall, Ont., Canada. Phone: WE 3-3277.

Mountain States Conference of Musicians—President, Bill Jameson, 1318 South Owyhee, Boise, Idaho. Secretary, Louis R. Scharrer, 3400 Eighth Ave., North, Great Falls, Mont.

### DEATH ROLL

Akron, Ohio, Local 24—Alvin C. (Whitey) Henry.

Baraboo, Wis., Local 327—Roger Ableman (Tommy Rogers).

Battle Creek, Mich., Local 594—William Johnson.

Belleville, Ill., Local 29—Fred Frick. Biddeford, Maine, Local 408—Leopold F. Spenard.

Boston, Mass., Local 9—Myer Harris. Burlington, Iowa, Local 646—Clarence E. Smith.

Carbondale, Pa., Local 130—Paul D. Kirby.

Chester, Pa., Local 484—Elmer Thompson.

Chicago, Ill., Local 10—Robert J. Micnerski, Charles McKelvey, Frank Dean, Carles Montelbano, Joseph Giusti, Albert Tedeschi.

Cleveland, Ohio, Local 4—Frank Chamberlanin.

Detroit, Mich., Local 5—George Apolski, Eugene W. Braunsdorf, Francis A. (Frank) Hussey, Paul D. Kirby, Daniel T. Patterson, Thomas V. Purcell.

Denver, Colo., Local 20—Ted Fiske, Martin F. Burg, George V. Roy, Max W. Tiff, Winn Wolters, Charles F. Wullen, John E. Kirtland, Rollin F. Street.

Dubuque, Iowa, Local 289—Chas. E. Bertsch.

Fall River, Mass., Local 216—Richard E. Fogwell.

Great Falls, Mont., Local 365—Robert B. Fletcher.

Hazleton, Pa., Local 139—Adam Subinsky.

Indianapolis, Ind., Local 3—Reiff Stuart.

Kansas City, Mo., Local 34—A. C. (Andy) Miller.

Miami, Fla., Local 655—Don Doray, George L. Wolf, Carl Purkall, Emanuel Goldstein, Willard B. Zadach.

Middletown, N. Y., Local 809—Edward C. Vollmer.

Minneapolis, Minn., Local 73—Ulyses Sheridan Felton.

Newark, N. J., Local 16—Otto K. Schill.

New Orleans, La., Local 174—Joseph G. Mandry, Jr.

New York, N. Y., Local 802—William R. Barnes, Sam Cotler, Moritz Fiedler, Adam Hartman, Frank W. Hennings, George Meyers, Sidney Mindell, J. Oscar Moynihan, Jacques F. Renard, Nathan Rosen, Walter M. Stanley, Karl Andrist, Fred DeAngelis, Bell Flynn (Isaacs), Samuel Goldstein, Harry Levine, Edward McGill, Carey Morgan, Carl Purkall, Michal Trehy, Earl L. Willmott, Eugene F. W. Braunsdorf, Pietro Cammarata, Frederick F. P. Daab, Philip Gerber, Joseph Kessler, Jacques Kinsbergen, Joseph Pulver.

Peoria, Ill., Local 26—Cary L. Roberts, Sr.

Pittsburgh, Pa., Local 60—Anthony R. Caputo.

Pittsfield, Mass., Local 109—Hazel Zimmerman (Andrews).

Sacramento, Calif., Local 12—Rollie E. Barton.

St. Paul, Minn., Local 30—Charles Ebert.

San Francisco, Calif., Local 6—Fred A. (Friday) Smith, George A. Gillmor, Charles Russell.

Sayre, Pa., Local 645—E. M. Alliger. Vallejo, Calif., Local 367—Harvey Diehl.

Washington, D. C., Local 161—Lee Barton (Leo A. Bryer), Charles R. Test. Wheeling, W. Va., Local 142—Vera Jeanette Welker.

### CHANGES IN ADDRESSES OF OFFICERS

Local 19, Springfield, Ill.—President, Lou Hahn, 314½ South Fourth St., Sangamon Bldg., Springfield, Ill.

Local 142, Wheeling, W. Va.—Secretary, L. F. Meyers, R. D. 1, Box 104, Triadelphia, W. Va. Phones: CE 3-0620—LI 7-0779.

Local 150, Springfield, Mo.—Secretary, Willard Shunk, 1468 East Portland, Springfield, Mo.

Local 216, Fall River, Mass.—President, Alcide H. Breault, 1161 Stafford Road, 322 Academy Bldg., Fall River, Mass. Phone: OSborne 2-0391.

Local 262, Woonsocket, R. I.—President, Rene Hogue, 181 Harrison Ave., Woonsocket, R. I. Phone: POplar 2-1777.

Local 311, Wilmington, Del.—President, W. Lewis Knowles, 1698 Shadybrook Road, Green Meadows, Del.

Local 315, Salem, Ore.—Secretary, Glen Williams, 255 37th Ave., S. E., Salem, Ore.

### INTERNATIONAL MUSICIAN

Local 326, Pana, Ill.—Secretary, Joe Zaharadka, 106 South Spruce St., Pana, Ill.

Local 389, Orlando, Fla.—Secretary, William A. Vater, Jr., 2609 Jamie Crescent, Orlando, Fla.

Local 406, Montreal, P. Q., Canada—President, Andy Tipaldi, Apt. 4, 6961 Monkland Ave., Montreal, P. Q., Canada. Phone: HU 8-0208.

Local 549, Bridgeport, Conn.—President, Haywood D. Clarke, 163 Jones Ave., Bridgeport 4, Conn. Phone: Forest 7-3508.

Local 550, Cleveland, Ohio—Secretary, Hezekiah Oldwine, 6932 Carnegie Ave., Cleveland 3, Ohio.—Phone: ENdri-cott 1-5754.

Penn-Del-Mar Conference of Locals—Secretary, Nicholas J. Hagarty, 709 Forbes Ave., Pittsburgh 19, Pa.

### WANTED TO LOCATE

Anyone knowing the whereabouts of Elaine M. Hotchkiss please wire or write Max Lewis, Secretary, Local 453, 105 East King St., Winona, Minnesota.

### PLACED ON NATIONAL DEFAULTERS LIST

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

#### ALABAMA

*Enterprise:*  
The Sessions Company, Inc., and Clarence Weeks, \$3,500.00.

#### CALIFORNIA

*Los Angeles:*  
The Benevolent Variety Artists, Inc., and Juanita Burreis and Suzette Bailey, \$1,125.00.

*Palm Springs:*  
LaPaz Hotel and George Wesson, \$1,935.00.

*San Francisco:*  
Kit Kat Club and John Finetti, \$149.76.

#### FLORIDA

*Miami:*  
Kolker, Irving (also listed under Asbury Park, N. J., and Misc.), \$1,027.75.

*Panama City:*  
Holiday by the Sea Restaurant and W. S. Garfield, \$115.50.

#### GEORGIA

*Atlanta:*  
Montgomery, J. Neal, \$150.00 (restored).

#### ILLINOIS

*Chicago:*  
Magnum Talent Corporation and Greg Harris, \$4,119.75.

#### MARYLAND

*Baltimore:*  
Las Vegas Club and John B. Lucido and Joe Morea, \$350.00 (restored).

#### MONTANA

*Bozeman:*  
Hotel Bozeman, Stagecoach Inn and Dr. R. G. Bayles, \$122.55.

#### NEW JERSEY

*Asbury Park:*  
Kolker, Irving (also listed under Miami, Florida, and Misc.), \$1,027.75.

*Newark:*  
Le Jeune Club, \$129.00.

*North Bergen:*  
Tourso, Juanita, \$767.65.

*West New York:*  
The Black Poodle and Frank Trugano (restored), \$159.60.

### NEW YORK

*Albany:*  
Howie's Restaurant and Bar and John Burke and Howard Pastor, \$500.00.

*Brooklyn:*  
Cheek, Clyde (added), \$1,025.00.

*Syracuse:*  
Volpert, Howard, \$1,500.00.

### OHIO

*Cincinnati:*  
Ohio Theater Corp. and Douglas Crawford and William Brennan, \$231.05.

*Dayton:*  
The Ranch House and E. M. Son and P. E. McMurray (restored), \$854.16.

*Mansfield:*  
The Mural Lounge and Norma Yochem, \$150.00.

### PENNSYLVANIA

*Bethlehem:*  
Salvaggio, John R. (Carlo, Johnny), \$142.50.

*Dawson:*  
St. James Country Club and Joe Bracco (restored), \$200.00.

*Philadelphia:*  
Vincent Enterprises, Inc., and Solomon Burke and Margaret White, \$439.38.  
Goldberg, Sam, \$75.00.  
London, Bob, \$61.87.

### TEXAS

*Austin:*  
Wimberly, Billy, \$250.00.

*Dallas:*  
David, Tony, \$1,467.00 (added).

### WASHINGTON, D. C.

The Village Note and Avatus Stone, \$372.83.

### MISCELLANEOUS

Kolker, Irving, \$1,027.75 (also listed under Asbury Park, N. J., and Miami, Fla.).

### REMOVED FROM NATIONAL DEFAULTERS LIST

#### CALIFORNIA

*Burbank:*  
The Merry Macs and Ted and Carolyn McMichael.

*Martinez:*  
Venetian Club and Dominick Lupu.

*San Jose:*  
Brooks, Vernon.

#### ILLINOIS

*Peoria:*  
Donato, Frank, and Mildred (Renee).

#### INDIANA

*Gary:*  
Ambridge Inn and Frank Sternovich.

#### MASSACHUSETTS

*Boston:*  
Mayfair Music Bar, Inc., and Izadore Ort, Mgr.

*Lawrence:*  
Club Amahn and Martin Kentigian.

#### NEW JERSEY

*Camden:*  
The Village Club and Solomon Burke.

*Scotch Plains:*  
Collora Restaurant.

#### NEW YORK

*Syracuse:*  
Leo Ferris and Ronald Cascianno.

#### OHIO

*Dayton:*  
Johnny K's Reef (Esquire Red Room, Inc.), and John Kokenakis.

### PENNSYLVANIA

*Shenandoah:*  
John Mikita.

### RHODE ISLAND

*Providence:*  
The Safari Lounge and John S. Pascaldes.

### WISCONSIN

*Green Bay:*  
The Colony Club and Norden DeWitt.

### CANADA

*Toronto, Ontario:*  
The Stage Door and James Karfilis and M. Stanfield.

### PLACED ON NATIONAL UNFAIR LIST CALIFORNIA

*San Diego:*  
Mickey's and Ina Copeland.

### OHIO

*Elyria:*  
Charles (Chuck) Heck and his Band.

### PENNSYLVANIA

*Ellwood City:*  
V. F. W.

### WEST VIRGINIA

*Berkeley Spring:*  
Moose Club.

### CANADA

*Montreal, P. Q.:*  
Dis-Q-Ton.  
Valfort Recording Company.

### REMOVED FROM NATIONAL UNFAIR LIST

#### ILLINOIS

*Calumet City:*  
Paradise Club and Ray Julian, Mgr.

#### INDIANA

*Gary:*  
Small Farms Drive Inn, The

#### MASSACHUSETTS

*Everett:*  
Parkway Club, The

#### NEW JERSEY

*Clifton:*  
Clifton Casino.

#### PENNSYLVANIA

*Ashtand:*  
Eagles Club.  
*Freemansburg:*  
Freemansburg Democratic Club.

### BOOKERS' LICENSES TERMINATED

Grable, Joe, Theatrical Productions, Coleston, Norristown, Pa. .... 4505

Complete listings of the Defaulters List and the Unfair List are published in the January, April, July and October issues of the *International Musician*.



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MINUTES OF THE MID-WINTER MEETING OF THE  
INTERNATIONAL EXECUTIVE BOARD  
OF THE AMERICAN FEDERATION OF MUSICIANS  
January 19 through January 30, 1960

(Continued from page thirty-three)

A communication is received from the Union Label and Service Trades Department, AFL-CIO, calling attention to certain resolutions and recommendations which were adopted at their 49th Convention, held in San Francisco, Calif., on September 15 and 16, 1959.

On motion made and passed, it is decided that we concur with these resolutions and that they be reprinted in the *International Musician* for the information of our membership.

Consideration is given to Resolutions 12, 31 and 34, which were referred to the Board by the Convention in 1959:

RESOLUTION 12

WHEREAS, Disk jockeys and radio stations receive millions of dollars by exploiting the records made by musicians who were originally paid very little for their efforts;

WHEREAS, The commercial use of records has destroyed employment opportunities for musicians in radio stations, night clubs, dance halls and many other places;

WHEREAS, The situation will become more intolerable in the future unless some remedy is found to control or prohibit such exploitation;

BE IT RESOLVED, That the President and the Executive Board of the American Federation of Musicians be authorized to do everything possible to correct the situation by seeking amendment to the copyright law, by the introduction of other federal legislation, by direct negotiation with the recording companies or by any other means which they think might prove effective.

RESOLUTION 31

WHEREAS, "Record Hops" (so-called) are fast forcing "live musicians" out of business, and

WHEREAS, They have, up to now, been servicing both public and parochial schools. Now they not only sell their services to sponsors—but take over at public halls—renting them on Saturday nights, to the exclusion of live musicians and also depriving the Federation of the 10% surcharge tax, and

WHEREAS, It has come to our attention that the disc jockeys have not only the approval of the radio station, but the station furnishes the equipment, therefore,

BE IT RESOLVED, That the National Executive Board be asked to once more attempt to find a solution—either by conferring with radio broadcasters or AGVA to curb this competition.

RESOLUTION 34

WHEREAS, The citizens of the United States of America and Canada have evidenced their whole-hearted interest in music through liberal support of music education in both the private and public schools, colleges, and universities as well as by the private music teacher, and

WHEREAS, The conditions which make possible the realization of a

career in the music profession by those whose aptitudes and abilities have been superlatively trained have deteriorated to such a degree that the general employment of creative and performing musicians has virtually ceased, and

WHEREAS, The continued cultivation of music as one of the important creative and recreative arts is dependent upon a favorable climate for the exercise of the skills and abilities of the creative and performing musicians, therefore,

BE IT RESOLVED, That the American Federation of Musicians make every effort to combine with other interested music groups such as the Music Educators National Conference; the American Society of Composers, Authors, and Publishers; the National Music Teachers Association; the National Music Council; and any other interested groups in planning a program of tax legislation on the federal, state, and local levels which would promote the hiring of professional musicians both creative and performing in the many possible outlets for musical production such as television, radio, concert hall, and theater can provide.

*The International Executive Board has undertaken to, and is continuing its efforts, to carry out the intent of these resolutions. An appearance has been made before the FCC and written protests have been registered with that body. It has been deemed inadvisable to attempt a legislative approach in this matter until we are successful in our 20% cabaret tax campaign. The Federation, through its officers, is already cooperating with various National and International organizations who have common goals directed towards the furtherance of musicians.*

Discussion is held regarding the possibility of merging existing colored locals with other locals.

A discussion is held regarding the general aspects and interpretation of the minimum number of men law which various locals have adopted.

The matter is laid over.

A request is received from Local 691, Ashland, Ky., for permission to reduce their local initiation fee.

On motion made and passed, it is decided that the request be denied.

A request is received from Local 450, Iowa City, Iowa, for permission to reduce their local initiation fee.

On motion made and passed, it is decided that the request be denied.

A request is received from Local 122, Newark, Ohio, for permission to reduce their local initiation fee.

On motion made and passed, it is decided that the request be denied.

Discussion is held regarding the advisability of enacting a statute of limitations on claims which the Federation processes.

On motion made and passed, it is decided that a recommendation to

this effect be drafted for submission to the forthcoming Convention of the A. F. of M.

Request is received from member James William McGary (white musician) for permission to enroll in Local 814, Cincinnati, Ohio, instead of Local 1, Cincinnati, Ohio.

Member McGary has been a member of Local 24, Akron, Ohio, for many years and has now been a resident of Cincinnati, Ohio, for over a year, during which time he has been employed in a colored band. He has not played with a white orchestra for the past five years.

On motion made and passed, it is decided that we will interpose no objections to the request.

The Board considers the request of Local 697, Murphysboro, Ill., for permission to accept Robert S. Resnick into membership. Resnick, who was formerly a member of Local 10, Chicago, Ill., was expelled by the Federation on February 16, 1955, for performing at the National Music Camp, Interlochen, Mich., after due process of law.

On motion made and passed, it is decided that the request be granted, and imposes, in addition to proper local fees, and moneys due Local 10 for clearance, a National Initiation Fee of \$250.00, payment of said fee to be held in abeyance pending his future department as a member of the Federation.

The Board considers the request again of Jane Goodpaster Tombach for membership in Local 10, Chicago, Ill.

Tombach was erased from Local 1, Cincinnati, Ohio, in July, 1951, for non-payment of dues and later went to work as a regular pianist at Station WCPO, which was on the Unfair List of Local 1. She worked there for approximately four years, playing two shows daily.

Her application was considered by the Board on November 10, 1958, and on June 11, 1959, at which times it was decided not to entertain her application. She has now again requested reinstatement.

On motion made and passed, it is decided that we defer action on this matter indefinitely.

The Board considers the requests of Clyde Arnold and Larry L. McGill for permission to reinstate in Local 510, San Leandro, Calif. Applicants were suspended from membership in Local 510 on February 4, 1959, for failure to pay balance due on their initiation fees. They subsequently performed in the jurisdiction of Local 368, Reno, Nev., on a non-union basis. On October 5, 1959, they applied for membership in Local 6, San Francisco, Calif., and falsified their applications. Arnold was formerly a member of Local 147, Dallas, Texas, and owes that local \$45.00 for clearance; and McGill owes Local 153, San Jose, Calif., \$46.50 for clearance.

On motion made and passed, it is decided that Clyde Arnold and Larry L. McGill may be reinstated in Local 510 upon payment, in addition to local fees of a National Reinstatement Fee of \$500.00 each.

The Board considers the following cases:

Case 466, 1959-60: Claim of member Charles C. Dennis of Local 70, Omaha, Neb., against the Ice Capades International, Hollywood,

Calif., and John H. Harris, owner, for \$2,450.91 alleged salary due him.

On motion made and passed, it is decided to allow the claim in the amount of \$349.40.

Case 668, 1959-60: Claim of member Turk Murphy of Local 6, San Francisco, Calif., against Mrs. Jay's Circus Room, Asbury Park, N. J., and Tony Dell, manager, for \$4,000.00 alleged salary due him and his orchestra.

On motion made and passed, it is decided to postpone action, pending the receipt of further information.

The Board considers the application of Wolfrin David (Wolf) Mann for permission to enroll in Local 149, Toronto, Canada. It is noted that Mr. Mann has charges pending against him in the Canadian courts for possession of narcotics.

On motion made and passed, it is decided that action be deferred.

The Board considers the advisability of purchasing the IBM equipment which is being operated at our printing plant and which we have been renting heretofore. This equipment consists of nine machines as follows: two key punchers, one verifier, one sorter, two alphabetical collators, one alphabetical accounting machine, one reproducing puncher, and one alphabetical interpreter. Our monthly rental costs for these machines amounts to \$1,165.00, and the purchase price new of equivalent machines amounts to \$68,175.00. By purchasing these used machines, the cost to the Federation would be \$29,448.72.

On motion made and passed, it is decided that the Federation purchase these machines.

Secretary Ballard reads the minutes of the sub-committee of the International Executive Board, held in New York, N. Y., on October 29, 1959:

The meeting is called to order by President Kenin at 11:00 A. M.

Present: Ballard, Clancy and Mautl.

The sub-committee considers Case 390, 1959-60: Charges preferred by Local 146, Lorain and Elyria, Ohio, against member Vern Terry of Local 159, Mansfield, Ohio, for alleged violation of Article 17, Section 2; Article 13, Section 7; and Article 23, Sections 1, 2 and 10 of the A. F. of M. By-laws.

The Board had disposed of this case at its special meeting in Cleveland, Ohio, on October 13, 1959. However, a request has been received from Local 146, the plaintiff in the case, for permission to withdraw their charges.

On motion made and passed, it is decided the request be denied, but the fine previously imposed of \$100.00 be held in abeyance.

Michael Marchuk, Secretary of Local 215, Kingston, N. Y., appears. He explains in detail the reason why he felt it was necessary for him to permit members of the Federation to go to work at an establishment on the National Defaulters List in his jurisdiction. He explains what he feels are extenuating circumstances in connection therewith, and that he misunderstood the proper procedure to follow in the situation. He gives his definite assurance that there will be no recurrence of same.

Brother Marchuk is excused.

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On motion made and passed, it is decided that Marchuk be reprimanded for his actions.

A recess is declared at 12:45 P. M.

The session reconvenes at 2:30 P. M.

The members of the committee are: Kenin, Ballard, and Clancy.

Messrs. Kenneth Moore and Otto Weber, President and Secretary, respectively, of the National Ballroom Operators Association, are admitted. They discuss in detail with the committee the plans which they have for embarking upon a nationwide publicity and public relations program with the Lesly Company, as a result of which they hope for a decided improvement in the ballroom business. They state that the annual budget for this proposed project is \$50,000.00 and that they propose collecting \$25,000.00 of this amount from members of their organization; \$10,000.00 from ASCAP; \$2,500.00 from DOLA. They request that we contribute \$12,500.00 toward their proposed program.

A detailed discussion is held regarding the program and the ballroom business in general.

Messrs. Moore and Weber are excused.

On motion made and passed, it is decided that the request be granted under the following conditions:

1. Co-sponsors of the program, as indicated above, must be definitely committed in the amounts stipulated.
2. We will make our contribution in payments of \$2,500.00 every sixty days.
3. In the event the program is started and subsequently cancelled, we will be relieved from making any further payment.
4. This pledge is for one year only.

Discussion is held regarding the "Best New Dance Band" program of 1960.

Discussion is held regarding the "Congress of Strings" program of 1960.

The sub-committee further considers Case 1237, 1958-59, and the

status of the Club Riviera, Lodi, N. J.

On motion made and passed, it is decided that the Club Riviera be restored to the National Defaulters List of the Federation for non-payment of the claim of \$220.00 as allowed by the International Executive Board.

The session adjourns at 4:30 P. M.

On motion made and passed, it is decided that the actions of the sub-committee be ratified.

The Board considers the matter of Local 335, Hartford, Conn., having been instructed to show cause why its charter should not be revoked in connection with the evidence submitted in Case 481, 1959-60 (charges of Local 400, Hartford, Conn., vs. members Morris Cloud and Stanley Woodson, and James Bacote, President of Local 335), which resulted in the Board finding each guilty and imposing fines of \$100.00 each upon Woodson and Cloud and \$150.00 upon Bacote.

A communication is received from the local explaining the situation in this matter.

On motion made and passed, it is decided that this matter be left in the hands of a sub-committee consisting of the President, Secretary, and Treasurer, with power to act.

Secretary Ballard reports on the action of the sub-committee on jurisdiction in recommending that the township of Mendham, N. J., remain in the jurisdiction of Local 237, Dover, N. J. Local 177, Morristown, N. J., had requested this jurisdiction.

On motion made and passed, it is decided that the recommendation of the sub-committee on jurisdiction be concurred in.

Treasurer Clancy makes a report concerning the matter of handling reimbursement to delegates at our forthcoming Convention.

On motion made and passed, it is decided that the Treasurer be authorized to take such steps which he thinks necessary to carry out this duty.

The Board considers Case 881, 1959-60: Charges preferred by Local 174, New Orleans, La., against member Scotty McKay (Max Lipscomb) of Local 147, Dallas, Texas, for alleged violation of Article 16, Section 1A, and Article 17, Section 20, of the A. F. of M. By-laws in the former local's jurisdiction.

It is pointed out that the defendant was not a member of the Federation at the time the engagement

took place and that he became a member of the Federation subsequent thereto.

It is on motion made and passed, decided that the charges must be dismissed for the above reasons. However, Local 174, New Orleans, La., is to be advised that they may prefer charges against the sidemen in the orchestra who were members of the Federation, for having rendered services with a non-member.

Other matters of interest to the Federation are discussed.

The session adjourns at 10:30 P. M.

(To be continued in the April issue)

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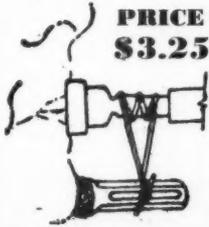
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# Income Tax Highlights

(Continued from page fifteen)

portant to members of the AFM, Schedule C, income from professional or business services, such as an employing leader, an arranger, or a music teacher; income may even be a combination of wages and other income.

2. Where no income is salary or wages and all income is from self-employment, obviously Schedule C, Income from Business or Profession, becomes the crucial reporting part of the taxpayer's return. This is a separate schedule of Form 1040.

## II. DEDUCTIONS

1. Non-business deductions, not connected with your work, and to be taken only if the Standard Deduction is not used. The deductions are taken on page 2 of Form 1040.

### a. Contributions:

- (1) Examples of allowable contributions—those to: Churches, including assessments; Salvation Army; Red Cross; community chests; non-profit schools and hospitals; Veterans' organizations; Boy Scouts, Girl Scouts, and other similar organizations.

Non-profit organizations primarily engaged in conducting research or education for the alleviation and cure of diseases such as tuberculosis, cancer, multiple sclerosis, muscular dystrophy, cerebral palsy, poliomyelitis, diabètes, and diseases of the heart, etc.

- (2) Examples of non-deductible voluntary contributions—those to: Relatives, friends, other individuals; political organizations or candidates; social clubs; COPE gifts; Chambers of Commerce; propaganda organizations.

### b. Interest paid on personal debts.

### c. Most state and local taxes paid by you.

d. Medical expenses exceeding 3% of your income up to \$2,500, unless covered by insurance.

### e. Other expenses:

- (1) Expenses for child care, not to exceed \$600, where such care of a dependent child is necessary for a woman or a widower in order to seek or retain gainful employment.
- (2) Casualty losses and thefts where not due to your own willful negligence.

2. Deductions which may properly be taken as business expenses—especially applicable to musicians:

### a. Deductions for sidemen and leaders:

- (1) *Travel expenses* away from home when paid by you and essential to your employment. Transportation, tips, meals, hotel bills, telephone and telegraph expenses, baggage charges

and insurance, are examples. This deduction may be taken even though a home is maintained in a single city.

There is no problem where the out-of-town engagement is a one night stand or for a brief period. However, when the engagement becomes long standing, or semi-permanent, the deduction may not be allowed, as the government takes the position that home should be where the job is located. Determinations will be made in individual cases on the basis of the particular facts involved. Where an automobile is used for such travel, actual expenses plus depreciation may be taken.

- (2) Publicity, advertising, photographs, etc., are deductible.
- (3) Costumes or uniforms which are not suitable for general wear but restricted to performance use may be deducted.
- (4) Cleaning, repairs, and other upkeep expenses on the above type uniforms.
- (5) Depreciation of musical instruments may be taken, provided they have a useful life of over a year. This includes not only an allowance for wear and tear, but a reasonable allowance for obsolescence.
- (6) Union dues and assessments.
- (7) Coaching lessons for a particular job or performance only.
- (8) Contributions and assessments paid to professional organizations.
- (9) Cost of attending professional or union meetings or conventions where paid by you.
- (10) Booking agents' fees.
- (11) Entertainment expenses where necessary. The government will allow much greater deductions for leaders than for sidemen, on the theory that the former might incur such expenses more frequently and in much greater amount than the latter.
- (12) Legal expenses paid for drawing a contract of employment.
- (13) Losses incurred in the sale of old, depreciated instruments. Deduct present depreciated value, less the amount for which it is sold.
- (14) Insurance on instruments and costumes.
- (15) Music and arrangement expenses.
- (16) Moneys spent for cosmetics or make-up, for performances *only*.
- (17) Rental expense for rehearsal studios or for offices.
- (18) Transportation of bulky instruments by cab, car, or truck.
- (19) Rental of instruments or costumes.
- (20) Cost of trade and professional papers and magazines.
- (21) Miscellaneous business expenses:

(a) tips to band boys

(b) substitute pay

(c) communications expenses, where necessary, such as telephone, telegraph, stationery and postage.

b. Deductions which may be taken by leaders or employing arrangers only.

- (1) Salaries and wages paid to vocalists, sidemen, etc.
- (2) Expenses of employees paid by leaders or arrangers.
- (3) Supplies and equipment.
- (4) Interest paid on business loans, mortgages, etc.

c. Deductions available only to members who teach music.

- (1) All the above.
- (2) Educational expenses where necessary.
- (3) Equipment necessary for studio, including instruments, rentals, music and even non-professional magazines for waiting rooms.

## III. CHECKLIST OF EXCLUSIONS FROM GROSS INCOME

- A. Accident insurance payments received.
- B. Board and lodging furnished by an employer, where required as a condition of employment.
- C. Gifts received from anyone other than an employer.
- D. Sick payments.
- E. Workmen's Compensation payments.
- F. Unemployment insurance benefits.
- G. Damages received from certain lawsuits.
- H. Dividends:
  - (1) First \$50 of any dividends.
  - (2) G. I. Insurance or from mutual insurance companies.
- I. Group insurance premiums paid by employers.
- J. Money or other property received by inheritance.
- K. Scholarships.
- L. Unrealized appreciation in property value.
- M. Veterans' benefits.

## IV. CREDITS

A. Of course, each person who has had taxes withheld is entitled to a credit for such amounts. Your form W-2, showing the total earned and the total deducted must be attached to your form, and where you have several all must be attached.

B. Dividend Credits. You get a credit up to 4% of your taxable income, for certain dividends left after the dividend exclusion. The following dividends may *not* be credited, however:

- (1) Life insurance dividends.
- (2) Dividends from tax exempt corporations, or exempt cooperatives.

(Continued on page forty-four)

# Educational Notes



Thirty-three high school and college bands will be selected from all parts of the United States to participate in the 1960 "500" Festival Parade, to be held in Indianapolis, May 28. Al G. Wright, Director of University Bands, Purdue University, and a band committee will select the bands. The parade starts at 7:00 P. M.; its length is a mile and three-quarters; and a forward rate of motion of one and three-quarters miles per hour is maintained.



Sigurd Rascher

Sigurd Rascher will be guest artist at the Mid-East Instrumental Conference, to be held March 3-5 at Duquesne University, Pittsburgh, Pennsylvania. He will perform with the Duquesne University Symphonic Band. The Duquesne Tamburitians will also present a program.

Pierre Monteux' 1960 summer session of the Domaine School of Conductors will begin August 1, with the last day of classes August 31. No registrations will be accepted after July 15, and the class

will be limited to twenty-five students. Address inquiries to Mrs. Jean G. Ferry, Hancock, Maine.

Choral music from Gregorian chant to contemporary works will be studied and performed this summer, June 27 to August 5, under Roger Wagner and his staff at San Diego State College. The workshop is closely coordinated with the San Diego Symphony under the baton of Earl Bernard Murray, since it is to be featured in three of the seven symphonic concerts given each summer in Balboa Park. For further information, write the Music Department, San Diego State College, San Diego, California.

A series of four summer workshops for harpists conducted by Alice Dillon will be offered at the University of California, Berkeley, this year by U. C. Music Extension. Further information may be obtained from University Extension, University of California, Berkeley 4, California.

A fourteen-day Civic Symphony Workshop, conducted by Walter Susskind and Harman Haakman, will be held in Stratford, Ontario, commencing August 1. The course will include ninety-two hours of specialized musical activities and instruction. For further information address James Associates, 72 Grenville Street, Toronto 5, Ontario.

Fredric Kurzweil has been appointed as first dean of the New York College of Music. Dr. Kurzweil has been on the faculty of the college since 1946, and continues there as chairman of the theory and composition department.

Sixteen year-round scholarships are being offered by the National Federation of Music Clubs this year. These include twelve scholarships for strings exclusively and four for voice and other instruments. Five of them, each for \$1,000, will be given by the New School of Music in Philadelphia to string students who are preparing for professional orchestral careers. The Eastman School of Music, which gave a \$1,000 tuition scholarship for violin in 1959, renewable for the remainder of the four-year school course, has duplicated its scholarship offer for 1960. The Peabody Conservatory of Music in Baltimore is offering a three-year scholarship in violin, viola, cello or contrabass valued at \$1,200 annually, plus room and board. The Centenary College in Shreveport, Louisiana, and the Shreveport Symphony jointly sponsor four scholarships, each valued at \$850 annually, with board and room provided during the academic year, as well as incidental college fees and in some instances private musical instruction.

The twelfth scholarship for strings is one of four offered by Millikin University, Decatur, Illinois, the remaining three being for piano, voice or orchestral winds. The scholarships are for four years each, and each totals \$1,500. The remaining year-round scholarship in the sixteen to twenty-five age bracket, is the Marie Morrisey Keith Scholarship open to advanced students of piano, voice, strings, and orchestral wind instruments. This scholarship is open to applicants in the Southeastern Region.

For bulletins and blanks, write National Federation Headquarters, Suite 900, Fine Arts Building, 410 South Michigan Avenue, Chicago, Illinois.

Classical guitar is being offered on the college level at the American University, Washington, D. C. Instructors are Sophocles Pappas, a student of Segovia, and Aaron Shearer, author of "Concert Guitar Technique."

Louis Hans Huber, conductor of the San Francisco State College Symphony, will conduct the American premiere of Arthur Benjamin's opera, *Tale of Two Cities*, to be presented by the college in April.

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# Foreign Protest Campaign

(Continued from page seven)

All union members were urged by Mr. Kenin to write in protest to advertisers using such shows and "tell the sponsor in no uncertain terms he cannot evade responsibility for the contents of the show on the grounds he has no control over its production. If that same sponsor" the AFM spokesman emphasized, "suddenly learned that poison was in his food product he'd soon do something about it besides blame it on the farmer who raised the foodstuffs."

"These shows are just as much a part of a sponsor's product as the printed package he wraps his goods in," President Kenin explained. "The sponsor has an obligation to the public not only for his product and its packaging but for all forms of his sales promotion or advertising."

TV stations and networks that present shows using "robot tapes" also were condemned vehemently by President Kenin for permitting the "fast buck" contingent of producers "to

use their station and network facilities to pour such programs into the airways that are the property of the public at large. These programs are filmed and recorded in defiance of the intent of Congress and contravene every concept of American fair play," he declared.

In all but some 10 per cent of the filmed TV shows now on the air, the music background comes out of "cans," Kenin said. Early in February, Mr. Kenin testified before the Federal Communications Commission, demanding that license renewal be denied station operators who neglect their obligation to promote live talent.

He testified that of 537 radio stations recently spot-checked in thirty-one states, 503 employed no musicians although a large portion of their program time was devoted to records and other forms of what Kenin calls "canned music."

President Kenin said failure of the networks and stations to take a firm stand against "robot tape" foreign-made music "commit the double sin of being a party to a device to deprive American musicians of work opportunities and also failed in their obligation to the public, the obligation on which a license to broadcast is based—to foster civic and cultural developments in the American tradition."

In writing to sponsors, President Kenin suggested, "Loyal union members and their wives who do the family purchasing should bear in mind they want a firm promise from the sponsor that he will not do business with film producers who substitute foreign for domestic labor simply because they can increase their profits."

First reactions of sponsors, advertisers and TV industry officials, President Kenin explained, was to disclaim responsibility for the films because "they were purchased as 'package deals' from the producers. Thus, the sponsors claim they do not participate directly in the production of the filmed TV shows. Such sponsors and industry representatives," he added, "must be forced to face up to their obligations to the public."

"When they foot the bill in the case of sponsors and use public communications media in the case of the TV industry broadcasters, they cannot be allowed to shirk their supervisory obligations."

Similar first reactions "quickly were brushed aside by the public in the case of the Quiz Show scandals," President Kenin reminded. "The public knew instantly that basic responsibility rested with the TV broadcasters and the sponsors as well as with the Quiz Show producers."

"It is up to American men and women in the labor movement and everywhere to force all concerned to face this responsibility for the welfare of the union musicians and other entertainers," he concluded.

# Income Tax Highlights

(Continued from page forty-two)

- (3) Dividends from foreign corporations.
- (4) Dividends from corporations doing business in the United States' possessions.

C. Retirement income equal to 20% of your total retirement income may be credited, up to \$1,200. (Schedule K, page 4, form 1040).

D. Credit for amounts of social security payments over-withheld. If, because you worked for more than one employer, more than \$94.50 has been withheld for social security tax, add all over that amount to the "Income Tax Withheld" column on page 1.

## V. MISCELLANEOUS

### A. Record keeping:

1. Remember, the burden is always on the taxpayer to prove his figures.

2. It is best to keep as complete records as possible. These records may be demanded by the government. Internal Revenue Service does, however, recognize that complete records on such items as entertainment expense are nearly impossible to keep, so that they will accept memoranda, which are indicative of the items for which deductions are claimed. Please note, however, that some items such as hotel bills, train tickets, and automobile mileage should be accurately kept. Every entry of a deduction should be backed up by some kind of supporting data—if only a memo to yourself.

### B. Filing Category:

1. Split income provisions, available to married couples only, in the form of a joint return can save you money. Check on this.

2. If you are not eligible for a joint return, you may be eligible to file as a Head of Household. This, too, can save you money, although not as much as a joint return.

### C. Helpful Booklet:

The Internal Revenue Service has published a pamphlet, "Your Federal Income Tax," I.R.S. Publication No. 17, which costs 35 cents and may be obtained either from your District Office, or by writing to: Superintendent of Documents, Government Printing Office, Washington 25, D. C.

You may find this little booklet of value.

### D. A word to the wise:

These things slip up on you, so don't wait until the very last minute to fill out your return. You may find that by taking your time and giving serious thought to your income tax, you may effect a sizable saving.



INTERNATIONAL MUSICIAN

## Kenin Points Out Importance of West-Coast Voting

(Continued from page seven)

win a quick and responsive reaction from the Federal Communications Commission to our protest of outrageous discrimination against live music in broadcasting?

Make your own test of past performance; contrast the Guild's contract with the major movie studios with what AFM won for musicians there. Ask your fellow musicians if Guild giveaway TV film scales has increased live music employment.

AFM is a respected unit of AFL-CIO's eighteen-million-man trade union movement; dual unionists have been publicly denounced and banned from such affiliation.

The above are but a few of the fundamentals President Kenin urged members to weigh in choosing between the AFM and a splinter group that was repudiated only recently by a majority of recording musicians when it attempted to capture bargaining rights in a score of recording companies.

In conclusion, President Kenin said, "The National Labor Relations Board, upon petition of MGA, has directed you to vote your preference by secret ballot on or before March 7.

"A vote for the AFM is a vote to preserve the unity that made the Federation the only effective protector of the musicians' rights; that yesterday, today and tomorrow constitute the only guarantee of those rights. These truths are indisputable. That's why I am sure you will guarantee the future of live music and musicians by VOTING AFM."



Frank Casciolo, President of Local 655, Miami, Florida, receives an award from Roy Oliver, Chairman of the Modern Music Department of the Miami Conservatory. The award named Mr. Casciolo as the Man of the Year in the world of music for his untiring efforts in promoting and encouraging teenagers to listen to and demand live music whenever and wherever possible.

## OVER FEDERATION FIELD

(Continued from page fourteen)

tary of Local 144 for the fortieth time.

Congratulations to all three on their years of devotion and dedication!



On February 20 and 21, the twenty-second Annual Meeting of the Western Conference was held in San Diego, with Local 325 of that city as host. The Conference, known for many years as the California - Arizona - Nevada Conference, was organized in 1939 for the purpose of closer cooperation and the working out of mutual problems between adjacent western locals. The interest generated and the values obtained have since attracted locals not originally included. As a result Utah and New Mexico have been added and the tri-state name changed to the Western Conference.



"Pay no attention to what critics say. There has never been set up a statue in honor of a critic."—Jean Sibelius.



Local 186, Waterbury, Connecticut, presented twenty-two gold life membership cards at a ceremony recently. The recipients are at least sixty-five years old and have had at least forty years of membership. They are: John P. Clark, Joseph Pagano, Rocco Pagano, and

Adolph Race, all charter members; and George E. Andrews, Felix Colavecchio, Nicholas DeNicola, Wilfred DeVincent, Joseph DiPietro, Michael DiPietro, Vincent Ippolito, Angelo Jacovino, Hermann Kunkel, Emil Mark, Gustave Mark, Joseph Muccino, Joseph C. Ranaudo, George Rempfer, Salvatore Solla, Cosimo Venditti, and Frank Vuolo.



An annual scholarship has been set up by Bellingham (Washington) Local 451 for a graduating Whatcom County senior who will be attending Western Washington College of Education as a freshman. It is known as the Paul Lusterman Memorial Scholarship, named because of the late Brother's devotion to music education of youth and his untiring efforts in establishing music in the public schools.

The total value of the award will be \$325.00, of which Local 451 will contribute \$250.00 and Western Washington College \$75.00 in the form of lessons.

It will be awarded each year at the Northwest District Music Educators Festival held in May.



A modern factory has recently been constructed in Massachusetts for the manufacture of cow bells.

—Ad Libitum



Seventeen free public programs of American Music were presented from February 12 to 22 by New York's radio station WNYC. This was its twenty-first observance of the American Music Festival, held in that city between Lincoln's and Washington's birthdays.

In addition to the public concerts, held at key points in the city, as well as broadcast over the station, there were more than one hundred special programs. Musical organizations, societies, schools, colleges and conservatories were represented both by performers and composers.

The first concert which took place on February 12 at Town Hall was sponsored by the National Association of American Composers and Conductors in cooperation with Local 802, New York, and the Music Performance Trust Funds of the Recording Industries. Alfredo Antonini conducted a chamber orchestra for this event.

The Hartford Symphony Orchestra directed by Fritz Mahler is playing a series of television concerts sponsored by the Aetna Life Insurance Company of that Connecticut city. Held on Sunday afternoons, these concerts feature a student contest for a one thousand dollar scholarship prize.

In Buffalo, on February 7, a "Philharmonic Telethon" was presented by WKEW-TV in conjunction with the 1960 Greater Philharmonic Campaign to raise funds for the Buffalo Symphony.

The four-hour live simulcast had George Jessel as Toastmaster General, with emcee honors also going to Buffalo's Frank Deal and "Romper Room's" Mary Klein. These three kept viewers informed of the Telethon's progress, while forty members of the Women's Division of the Philharmonic Society handled telephone donations and computed up-to-the-minute results on two data processing machines.

The Buffalo Philharmonic performed selections for every musical taste. Josef Krips directed the orchestra in Wagner's Prelude to *Die Meistersinger* and Stravinsky's *Firebird Suite*. Associate Conductor Joseph Wincenc directed it in hits from Broadway shows: *My Fair Lady*, *Oklahoma*, and *The Flower Drum Song*. Solo performances were offered by the orchestra's concertmaster Max Miller and by Buffalo pianist Robert Schulz.

By means of the simulcast \$14,062.75 was raised, bringing the grand total of the two-week-old Philharmonic drive to \$115,355.53. The goal in the campaign, which ended February 15, was thus that much closer to \$165,000.



George Jessel, Josef Krips and Joseph Wincenc take part in a "Philharmonic Telethon," over WKBW-TV, Buffalo, to raise funds for the Buffalo Philharmonic.

# MUSIC ON TV NOW IS KEEPING SALES IN STEP

by Cynthia Lowry

It is just possible, madam and sir, that the new car in your garage is there because of drums and a tenor saxophone.

You may not even have noticed the sounds when you heard them, for often the music is unobtrusive and subtle. But Madison Avenue is increasingly impressed by the way music on television helps sell products. And, because the pay is high, some of the nation's most skillful composers and tunesmiths are enlisted in the cause of salesmanship.

The use of music to produce moods and reactions by an audience is not new, of course. It has been used for centuries in churches, theaters and—more recently—as background music in motion pictures.

Commercial jingles must be as old as salesmanship itself. They were (and are) widely used in radio. A jingle with a catchy tune is still widely utilized as a selling device, and there are rhyming music men who turn them out on a production line basis.

But there is also a definite trend now toward the use of orchestrated mood-setting music to make the accompanying sell more effective.

Among the musicians now in this commercial field are Curtis Biever, a composer-conductor with a classical European background of music, and Lou Stein, a composer-pianist, who leans more toward the popular side. Recently they formed a team.

"Mostly we try to create melodies which fit the product," Biever explains. "Sometimes we try to create a tune which the listener will immediately identify with the product. Other times we try to set a mood in the listeners."

For example, one automobile company uses several types of music to sell one car—presumably by appealing to men with one type and women with another.

"When we're selling the power and smooth operation of the motor, the music is full of rhythm and excitement—man's music," Biever says. "And although there may be an implication of speed, that is one selling point no auto company will ever mention."

"But when we are selling the upholstery or interior details, which would be of interest to women buyers, we go into another type of music—smooth, elegant—pianos and wind instruments."

Biever and Stein have their own terminology for music to sell by. Here are some:

Cosmetic music—warm, sexy, using such instruments as harp, celesta (a light, tinkly piano sound), strings, alto or tenor saxophone.

Baby music—soft and silky, flutes and other woodwinds, piano.

Shampoo music—light, gay—perhaps bells.

Biever favors the use of French horns for men's toiletries. He says they make a masculine sound, evoking thoughts of outdoor life. But he recalls that a manufacturer of canned tomato sauce also had good results with them.—Associated Press.

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### FOR SALE

**ACCORDION** (Scandalli), black, full-size 140-bass, used. Four and five sets of reeds, 21 switches; 15 treble, six bass, six tone-modulator discs. Best offer over \$375.00. Marlin Conrad, 530 Spruce St., Sunbury, Pa.

**AMPLIFIER** (Butts Echosonic), in perfect condition. Retail value \$595.00, will sacrifice for \$350.00. Owner retiring from active playing. Bill Gwaltny, 3514 Highland, Cairo, Ill. Phone: 1625.

**ARRANGEMENTS**, danceable, modern specials; about 45 for trumpet, tenor sax, piano, bass and drums. 18 for tenor sax, trombone, piano, bass and drums. 8 for 3 tenors, baritone sax, 4 trumpets (or 3 trumpets, trombone), and rhythm. A few for 8 brass, 5 reeds—rhythm. Reasonable price, will send list. Ted Farrand, P. O. Box 471, Jackson, Mich.

**BASS VIOLIN**, used, fancy model Kay-5. Excellent condition, big tone; new bag, extra set of steel strings, fine German bow. This would list for \$600.00, will sacrifice for \$300.00. Howard Erickson, Route 3, Hawley, Minn.

**CELLO**, David Techler, 1728, 232 years old. Anno bow and overseas case. Canadian funds. Write P. O. Box 142, Mount Forest, Ontario, Canada.

**CHIMES** (Jen-co), 1½ octaves, 1½" chrome tubes, black steel frame. Like new, \$300.00. Also a Ludwig "Las Vegas" stand-up cocktail drum set, black pearl, \$150.00. Musician, 8032 Cowan Ave., Los Angeles 45, Calif.

**CLARINET**, B♭ Pedler, wood, in good condition, no cracks, with case, \$60.00. Includes plenty instruction material. A. Combattelli, 2119 Marlow, Toledo 13, Ohio.

**CLARINET** (Selmer), B♭, German silver keys. Excellent condition, has had little use. Sent on approval, \$150.00. Ed Laisy, 722 Perry St., Flint 4, Mich. 3-4-5

**DRUMS**, Gretsch black nitron bass, snare. Avedis Zildjian 22, 18 and 14 inch socks. All hardware chrome; hi-hat, BD pedal are WFL. Drummer profitably turned pianist. Shop and save at TR 3-7462 (N. Y. C.)

**FREE MUSIC TO MEMBERS OF FEDERATION.** Fresh new songs for pianists, organists, entertainers, singers, and for small combos of no more than four people. These are not orchestrations, however they are fine new material for your enjoyment and for your listeners. I will send you eight the same day as your letters arrive. Send \$1.00 to cover cost of handling and mailing. Ed Caron, 43 Highland Ave., North Adams, Mass. 3-4

**FREE TO FEDERATION MEMBERS ONLY.** Two special arrangements for full dance band, so you may introduce same to your public. These can also be played effectively by smaller groups and combos. Please send \$1.00 to cover cost of handling and mailing. I will accept stamps. Eddie Ames, Box 309, North Adams, Mass. 3-4-5

**GUITAR** (Epiphone), "Emperor" with Gibson finger-rest pickup and Bigsby vibrato tailpiece. Excellent condition, very powerful tone. Send offer to D. Mundy, 435 Foothill Road, Somerville, N. J.

**GUITAR** (steel), "Bigsby" double-neck, case, legs, cord, and "Bigsby" foot tone and volume control (space in case for control). \$495.00, C.O.D. plus shipping. Musician, 5151 Enyart, Houston 21, Texas. OL 4-8776.

**INSTRUMENTS**, cello, handmade, 100 years old, perfect, but needs strings and bridge, \$50.00. Kay bass, M-1, new condition, \$175.00. German bass bow, collector's item, very old, \$50.00. Also a fine violin and bow, \$200.00. All C.O.D. Bob Swanson, 2291 Morrow Road, Bridgeville, Pa.

**INSTRUMENTS**, Vibes, Jen-co three octave portable, \$150.00. Also Slingerland drums, white pearl and chrome, two years old, 14 x 22 bass; 5½ x 14 snare; 8 x 12 and 16 x 16 tom-tom; 16" Zil. cym., \$225.00. R. Sillano, 23-10 150th St., Whitestone, N. Y.

**LIBRARY** (tenor band), used big band arrangements for eight brass, five reeds; also a library of 150 septet arrangements. Robert Eberhart, 1320 Haslett Road, East Lansing, Mich.

**MUSICAL INSTRUMENT DEPARTMENT** concession for sale. Going business located in a large musical department store on Hollywood Blvd., near Vine St., selling musical instruments, accessories, Swiss music boxes, etc. Established for 25 years, catering to movie, TV and large tourist trade. Owner is retiring; sacrifice. Only purchase inventory of about \$10,000. Good will and fixtures at no extra charge. Terms if desired. Write: Larry Franklin, 6434 Hollywood Blvd., Hollywood 28, Calif. (Local 47 member.)

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**ORCHESTRATION CARRYING CASES**, like new, 14 x 11 x 4 fibre, \$1.95 each or five for \$9.00. Wally Myers, 320 Mill St., Johnsonburg, Pa.

**SAXOPHONES**, like new; Conn tenor, \$195.00. Buescher alto, \$170.00. Also a new Ebonite clarinet, \$49.00. All in cases. Send money order to Dan Imbruno, Box 50, Milford, Mass.

**SAXOPHONES**, Conn 10-M B♭ tenor, and a Conn B♭ soprano. Gold lacquer finish, look and play like new. Very reasonable. W. Mountjoy, 1629 South Park, Sedalia, Mo.

**SAXOPHONE** (Tenor), Holton, Collegiate model, new pads, just refinished. Exceptional condition, \$175.00. Thomas Terry, 2018 Winnebago St., La Crosse, Wis.

**SOUSAPHONE**, Conn giant Eb, four valve, complete with special built trunk and stand. For quick sale, \$250.00. Tony Parenti, 8306 Victor Ave., Elmhurst 73, L. I., N. Y.

**TRUMPET**, Selmer - Paris, medium large bore. Also a Super-Olds trombone. Best in top condition, both have deluxe cases. Both offer. Dave Robinson, 906 South Barrett, Sedalia, Mo.

**TUBA** (King symphony model), B♭ upright, gold lacquer, four piston valves, bore .687. One year old, new condition, a beautiful instrument; complete with cases, \$695.00. Lists at \$1,200.00. Peter Popiel, Box 256, Fortville, N. Y.

**TUXEDO**, Park Haven Sum-R-Nite, new condition. Midnight blue, shawl collar, size 40 short, suspenders. Sacrifice, \$40.00. Howard Erickson, Route 3, Hawley, Minn.

**VIOLA**, oversize (177), Ernst Heinrich Roth. Also Roth bow and sturdy case. Exceptional set, nearly new, \$150.00. (List \$200.00). Floyd S. Adams, 118 East Main St., Avon, N. Y.

**VIOLIN**, Joseph Klotz, 1795; excellent condition, strong tone, \$300.00. J. V. Lockwood, 2905 North Mountain Ave., Tucson, Ariz. Phone: MA 4-6941.

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**ACCORDIONIST**, club jobs, preferably one that doubles on solofox or clavoline. Must be a member of Local 802, because dates are in the vicinity of New York City. Send details and photo if possible to Box G S., International Musician, 39 Division St., Newark 4, N. J.

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**MUSICIANS**, for orchestra traveling in southeast. Headquarters in Atlanta. Guaranteed salary. Little John Beecher, 7/8 Dave Brumitt Agency, 3030 Peachtree Road, N. W., Atlanta, Ga. 3-4

**MUSICIANS (Girls)**, violinists, accordionists, pianists and guitarists for immediate work in top hotel rooms, playing cocktail and continental music. Must be willing to travel. We will teach you our repertoire if inexperienced. Highest salary. Send picture, musical background and personal description. Ving Merlin, 130 West 44th St., New York 36, N. Y. 2-3-4-5-6-7

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**SAXOPHONES**, baritone, also bass, with accessories. Must be in good condition and reasonable. State age, make and price. Harry B. Schutter, R. R., Maple Park, Ill.

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**DRUMMER (Teacher)**, age 31, married, graduate of Hartt College of Music. Six years teaching experience. Can play society, jazz, Latin, etc., also experienced in Greek music. Desires steady work in Florida. Local 234 card. James Stavris, 34 Sylvan Ave., New Haven 11, Conn.

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**DRUMMER**, read, fake, rudimental teacher; road experience. Age 42, married, not a character. Willing to travel, no gigs please. Write or call: John W. Falcey, 417 Hudson St., Trenton, N. J. EX 5-7057.

**DRUMMER**, experienced, age 34, desires week-end jobs around the New York City area. Local 802 card. Hal Weinstein, 69 Bay 29th St., Brooklyn, N. Y. Phone: CO 6-9458 (Evenings).

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**SAXOPHONE (Alto)**, also clarinet. All-around experience, available for club dates or to join combo on location. Prefer Brooklyn or New York City area. Vincent Sottile, CO 6-7171 (Evenings).

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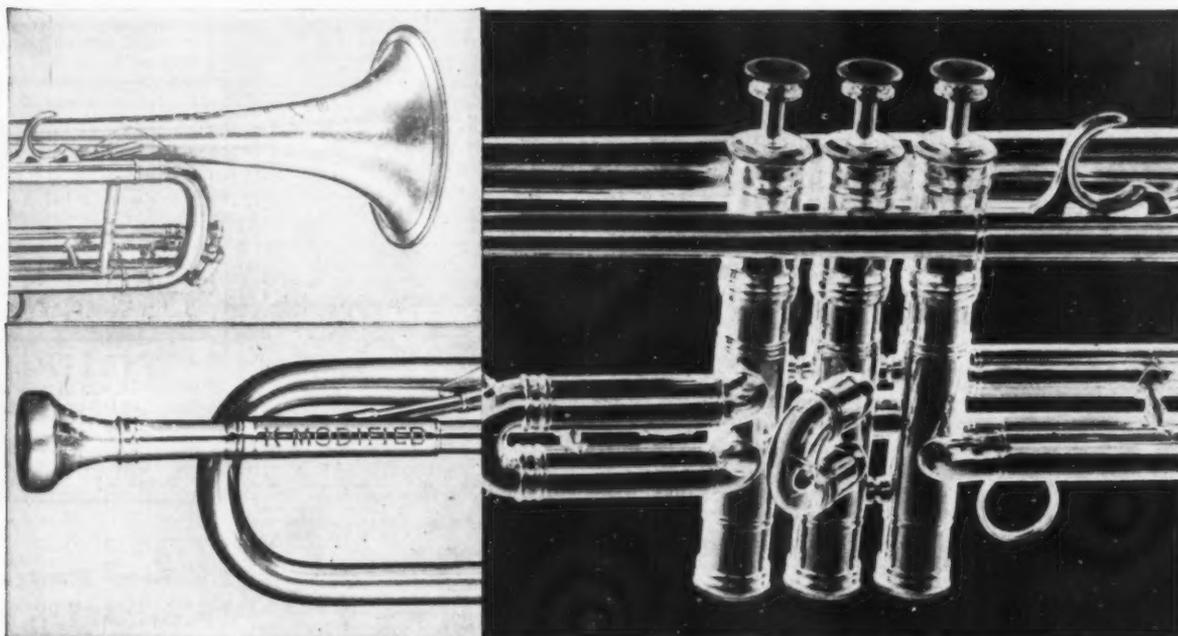
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