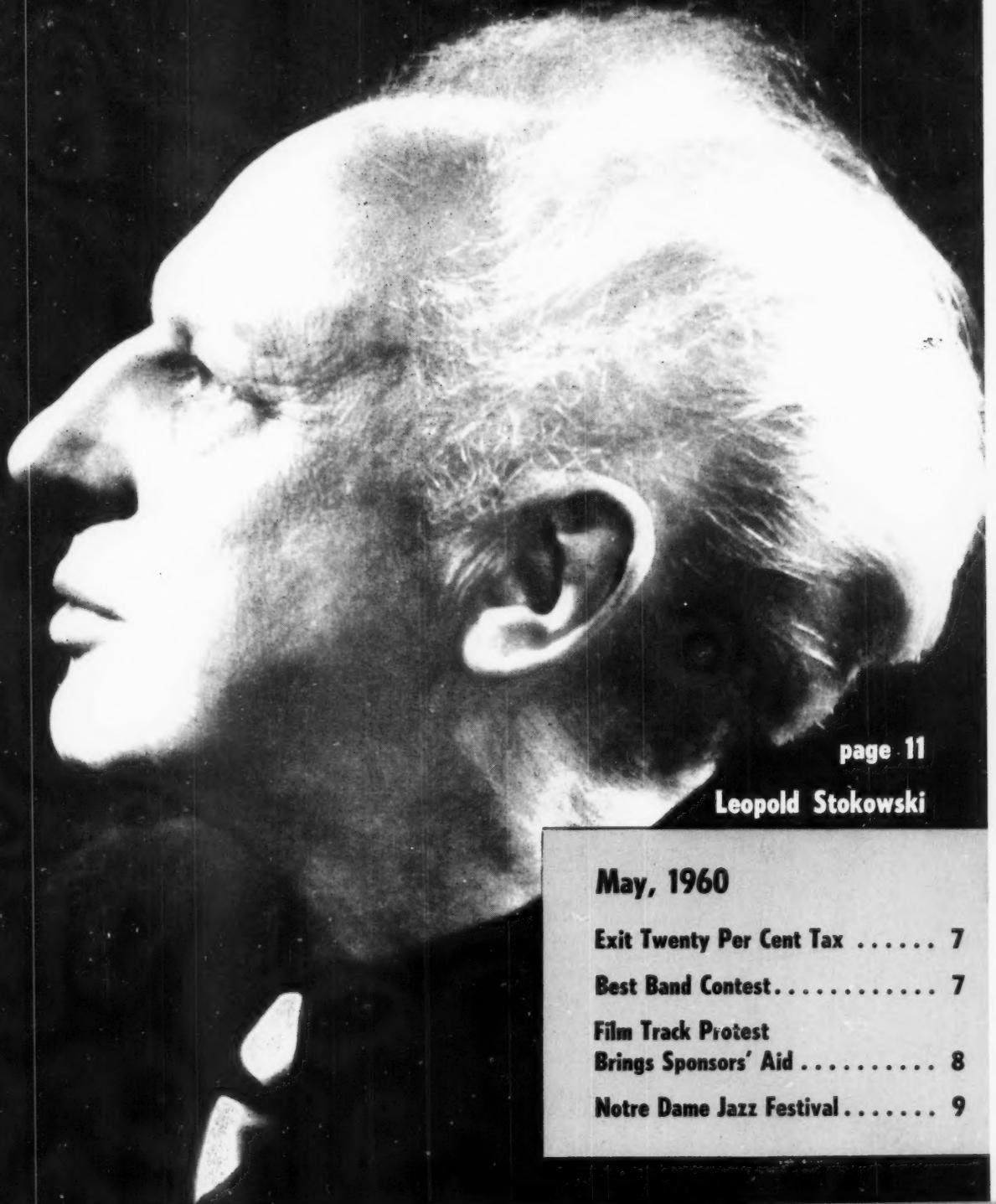


OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

MUSICIAN

international



page 11

Leopold Stokowski

May, 1960

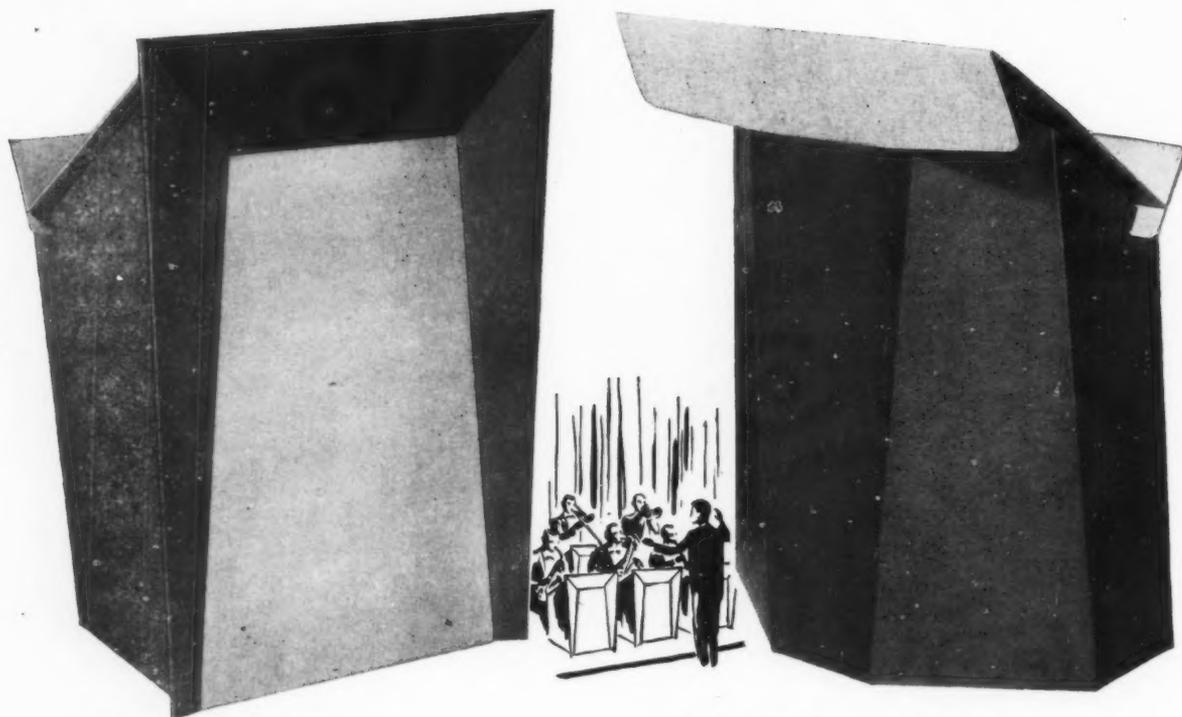
Exit Twenty Per Cent Tax	7
Best Band Contest	7
Film Track Protest Brings Sponsors' Aid	8
Notre Dame Jazz Festival	9

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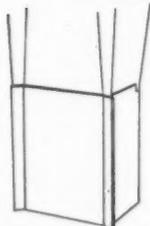
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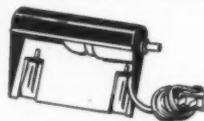
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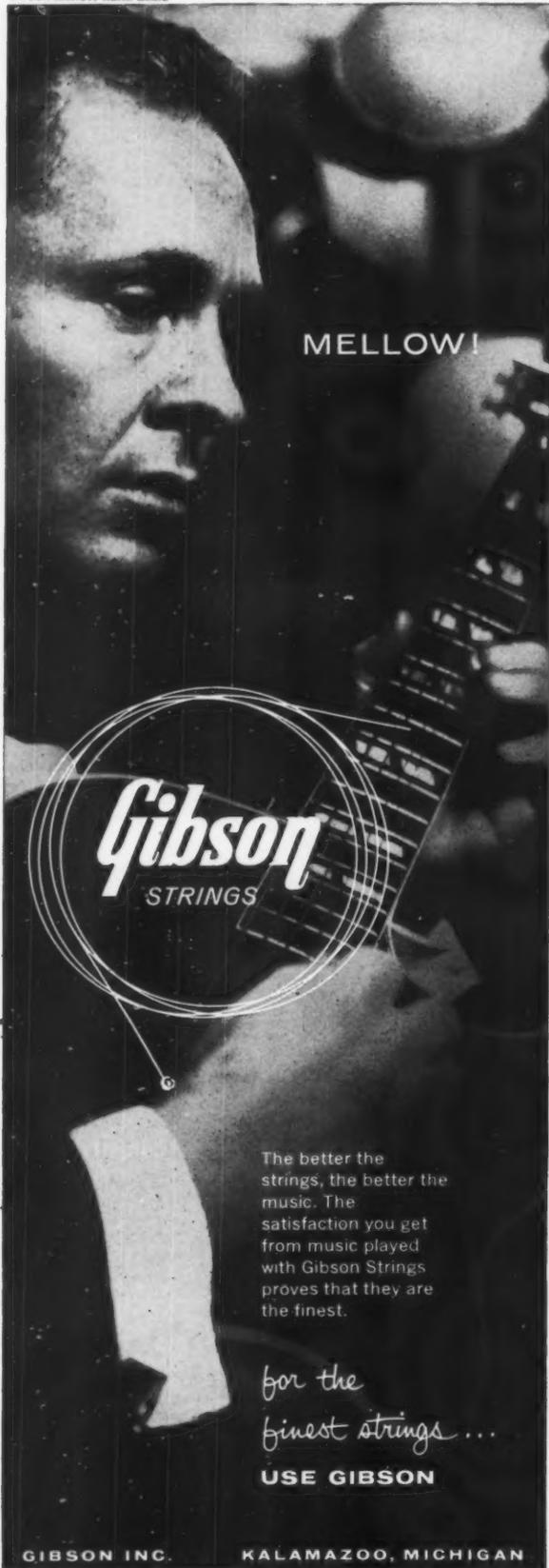
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CONTENTS

- 7 Exit Twenty Per Cent Tax!
- 7 Best Band Contest Chairman Chosen
- 8 Film Track Protest Brings Sponsors' Aid
- 9 Collegiate Jazz Festival
- 9 Locals Which Contributed to the Congress of Strings, 1959
- 10 President Kenin Extends Foreign Film Campaign
- 10 Film Protest Publicized at MENC
- 11 The Future of Music in the United States—Leopold Stokowski
- 12 William Kincaid Retires
- 14 Report of the Delegates to the AFL-CIO Convention—Frank B. Field
- 16 Summer Employment for Musicians
- 20 Cello Chat—Theodore Salzman
- 22 Travelers' Guide to Live Music
- 23 Springtime Symphony and Opera
- 26 Closing Chord
- 27 Technique of Percussion—George Lawrence Stone
- 29 The U. S. Army Symphony Needs Capable Musicians
- 30 Harrisburg Concert Series Finds a Home
- 31 Trumpet Talk—Charles Colin
- 32 Book Notes
- 33 International Executive Board Minutes
- 36 Over Federation Field
- 38 Official Business
- 44 Bookers' Licenses Terminated

COVER

Leopold Stokowski

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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EXIT TWENTY PER CENT TAX!

What veteran legislators have described as "one of the best educational approaches to legislation brought to Capitol Hill in recent years," paid off on April 8 when President Eisenhower signed into law the Congress-approved Forand Bill halving the job-destroying 20 per cent tax. The so-called "cabaret" excise becomes a 10 per cent levy on and after 10:00 A. M. of May 1.

President Kenin has said that the Federation's original aim of abolishing the tax entirely is unchanged. Although very many supporters in the 86th Congress favored total repeal, the Tax Relief Committee was in complete agreement with the Congressional handlers of the Forand Bill that it would have been foolhardy to assume an "all or nothing" policy at this time in the face of strenuous opposition by the Treasury.

Even on the "half-loaf" basis, Treasury was adamant in calling for a veto. But the long and careful indoctrinations of legislative leaders on the true merits of the tax relief bill brought numerous potent advocates to the White House in opposition to the Treasury's position.

The history of the Federation's fight on this tax supports the adage that education is a tedious process. It was in April, 1955, pursuant to a Convention resolution, that the Tax Relief Committee was formed with then Executive Board Member Kenin as its chairman. Its membership comprised all Federation officers and board members. Hal Leyshon, the Federation's public relations counsel, was appointed its executive director.

The first policy decision of the Relief Committee was that the musicians' case on Capitol Hill would not rely alone on "a sob story and a crying towel," so often the case in special legislative pleadings. Accordingly, the Research Company of America, one of the oldest

and most reputable fact-finding agencies, was employed to conduct an independent nationwide survey to discover the true impact of the tax on musicians and establishments subject to the 20 per cent levy.

The Research Company, in turn, employed two widely known economists, A. W. Zolomek and Robert C. Shook of International Statistical Bureau, to evaluate the tens of thousands of replies it brought in from its person-to-person and questionnaire surveys in some eighty cities.

The findings are known to most readers of the *International Musician* and to members of three congresses.

Briefly, they showed that the tax had been responsible for substantially one-half of the total unemployment afflicting instrumentalists; that the tax was one of diminishing return to the Treasury and, most importantly, that its repeal would result in enough more jobs and stretched out employment for musicians alone to more than equalize in legitimate taxes the \$40-odd millions it was bringing to the Treasury each year as a nuisance tax.

While this months-long fact-finding was in progress across the nation, the Relief Committee was busy with its most resultful undertaking—the organizing of a vigorous grass roots campaign among its locals. It was the persistence of this "back home" appeal that was

(Continued on page thirty-six)

THE FATEFUL EIGHT DAYS

Packed into the eight legislative days during which H.R. 2164 lay on the President's desk were some of the highest drama and feverish activity of the years-long struggle against the 20 Per Cent Tax.

Painfully aware that the Treasury's opposition was unrelenting and that it might be translated into a veto, President Kenin, member of the Tax Relief Committee, and its director, Hal Leyshon, were seeking follow-through support within hours after the relief bill had passed the Senate on March 29th.

Twenty-four hours after the bill had been sent to the White House for final approval, it became apparent that the Treasury's continuing opposition was vigorous and vocal. When Labor Secretary Mitchell and the top Republican leaders in Congress gave personal rebuttal the scales were finally tipped in favor of the bill—but not until its ten days of waiting period was almost up.

The true bipartisan support for the tax reform was evidenced by the fact that its legislative handling was performed largely by the majority party—the Democrats—while the final approval saw the minority—Republican—leaders go into action to insure President Eisenhower's signature.

BEST BAND CONTEST CHAIRMAN CHOSEN

Jackie Gleason, whose name is synonymous with show business as a comedian, dramatist, musician, composer and conductor, has enthusiastically agreed to serve as honorary chairman of the A. F. of M.'s Best New Dance Band of 1960 Contest.

President Kenin made this important announcement following a planning session with Gleason to set up the machinery for the Federation-sponsored second successive nationwide dance band competition to discover promising new talent in the United States and

(Continued on page forty-three)



Jackie Gleason, most versatile performer in show business, smilingly accepts the honorary chairmanship of the Federation-sponsored Best New Dance Band of 1960 Contest from President Kenin as three members of the contest's planning committee look on happily. Left to right: Al Manuti, President of Local 802 and member of the International Executive Board; President Kenin; Secretary Ballard and Treasurer Clancy. Mr. Clancy is this year's project director of the Best Band Contest.

FILM TRACK PROTEST BRINGS SPONSORS' AID

Cumulative effects of the steady pressure maintained on sponsors through protest letters written by A. F. of M. members and their friends, and sorties launched from national headquarters against producers, networks, stations, advertising agencies and sponsors, are beginning to manifest themselves as cracks in the wall of resistance originally erected in futile defense of the cut-rate, foreign-made background music used on many filmed TV shows.

Perhaps, most significant is the slowly changing attitude adopted by sponsors in replies to letters of protest. Members and officers of locals have been urged to forward copies of sponsors' answers for analysis in helping to shape future courses of action in the continuing fight. For example:

On March 29, Brown & Williamson Tobacco Corporation wrote to Mrs. T. Patnoe of San Jose, California, "At the time we purchased 'Wanted: Dead or Alive,' we certainly had no knowledge that the background music used was foreign-recorded. When this was brought to our attention, we advised the Columbia Broadcasting System that we felt this was wrong and asked them to exert every effort to change this when new films were produced for showing next fall . . ."

On March 10, Proctor & Gamble wrote to K. E. Plummer of Denver, Colorado, "These (producer) organizations contract directly with the talent and the technicians and present to us a finished television show which we sponsor completely or in part. We do not feel we should interfere in the personnel or production policies employed by these independent contractors . . ." However, the same gentleman from P. & G. wrote on March 23 to Stan Rutherford of Reno, Nevada, "We always appreciate comments about the programs we sponsor because they are helpful in scheduling our future television programs. You can be sure we will view our future selections in light of what you have had to say and we hope, in turn, you will understand our current position . . ."

On March 1, Liggett & Myers wrote this forthright letter to Tri-City Musical Society, Local 67, in Davenport, Iowa. "We thank you for your recent letter and sincerely appreciate your writing us regarding the music on 'Black Saddle.' We were unaware of this situation when we contracted for the program with the American Broadcasting Company last summer. We want to assure you that we have called this matter to the attention of Mr. Tom Moore, Director of Network Programming for NBC. In addition, as we receive letters concerning 'Black Saddle,' we are turning

them over to Mr. Moore so that he will be constantly aware of listener reaction . . ."

On March 18, E. I. du Pont de Nemours & Company came directly to the point in a brief note to Emmett C. Erdall of Ventura, California . . . "Thank you for your recent letter regarding the music which is being used on the 'Du Pont Show With June Allyson.' We are looking into this matter with our producer and will take appropriate action. We appreciate your writing us . . ."

Crossing in the mail with the Proctor & Gamble letters quoted above, was a strong letter written by President Kenin to P. & G.'s President Howard J. Morgens. Inasmuch as P. & G. has sponsored no less than five shows using foreign-recorded music background—"Wichita Town," "The Rebel," "Tales of the Plainsmen," "The Rifleman" and "Robert Taylor's Detectives"—Mr. Morgen's reply, it is hoped, may be indicative of a trend the television industry will follow. His reply was not available at press time.

President Kenin also has extended the campaign against foreign-made music to other fronts. Quoted in its entirety on page 10 is a letter dated April 7 to newly-appointed Federal Communications Commissioner Frederick W. Ford. At press time, no reply had been received.

In addition, the Department of Defense was urged in the strongest terms to withdraw technical advice and filming assistance from the show, "Men Into Space," that heretofore has carried the announcement that "this show was produced with the technical advice and assistance of the United States Air Force." It was pointed out to Assistant Secretary of Defense Charles C. Finucane that such an announcement creates the inference the show has complete government approval and that the government certainly would not want to be a party to evasion of the Immigration Law.

Protest to Networks

Strong protests also have been directed to the networks by President Kenin. In letters to the top officials of ABC, CBS and NBC, the networks were put on notice they were acting at least as accessories, if not principals, in evasion of the Immigration Law and that this is in complete contravention of the premise on which licenses are granted to use airwaves in the public domain—for the good of the public. Replies to the most recent letters have not been received as yet.

Locals in many sections of the country also have added substantially to the pressure being put on the networks to desist from the deceitful use of foreign-made tracks on otherwise American telecasts.

Eugene S. Thomas, Vice-President and General Manager of KETV, Omaha, has promised Bob Bowman, Secretary of Local 70, Omaha, "I am going to discuss this not only with my associates here but with the network on my next visit to New York." Owen Saddler, executive Vice-President of KMTV, also in Omaha, assured Secretary Bowman he is working with NBC officials "to see what we can do about this situation." Frank P. Fogarty, Vice-President and General Manager of WOW, the CBS station in Omaha, also has taken the matter up with that organization for corrective action.

Shocking Discovery

Dan Snyder, President of KRTV in Great Falls, Montana, wrote to Local 365 Secretary Bill Cane that his organization was "quite shocked to learn that two programs 'Sea Hunt' and 'Lock Up' contain foreign music. Please be assured the contract will not be renewed. We want no part of anything which is damaging to American musicians."

From Madison, Wisconsin, B. W. Huiskamp, Secretary of the Monona Broadcasting Company operating WKOW-TV, also expressed surprise at learning of the foreign-tape chicanery. He wrote to the American Broadcasting Company in an effort to assure "the practice will be curtailed in the future."

Within the last few weeks, Providence Local 198 was successful in having enacted a State of Rhode Island legislative resolution calling upon both Houses of the United States Government to formulate laws to prevent job-cutting abuses, citing especially the substitution of foreign-made tape recordings for American musicians.

Sum total of all the correspondence funneled through national headquarters is that the pressure is beginning to hurt. Sponsors are becoming uneasy at the persistence of the public outcry. Introduction of the Pelly Bill to make it a crime to import such music for such purposes has sharpened the focus on the amoral aspect of the practice. This must have telling effect on the relationship of the stations and networks with the Federal Communications Commission.

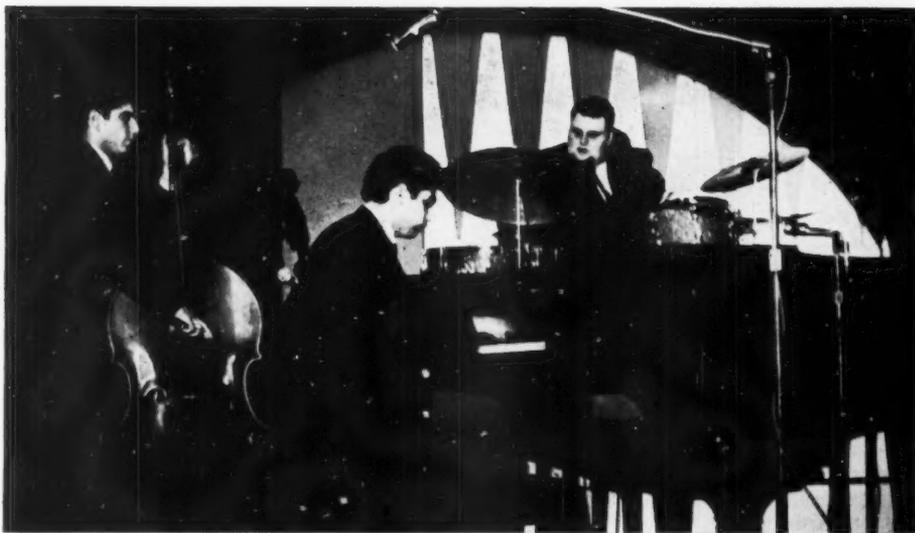
Producers, too, appear to be getting uneasy. On March 16, *Weekly Variety* printed a lengthy story under a Hollywood dateline captioned "Telefilm Producers Shun Foreign Tracks, Canned Music for the Real Thing; Major Composers Want In." Following was a detailed account of why the reporter believed an industry-wide trend has developed to incorporate only original music in TV film sound tracks.

Continuing pressure should insure success.



Left: North Texas State College Lab Band, Leon Breeden, Director, won top award at the Notre Dame Collegiate Jazz Festival. Below left: The Dots Trio from Fairmont (West Virginia) State College won the best combo award.

COLLEGIATE JAZZ FESTIVAL



The second annual Collegiate Jazz Festival was staged at Notre Dame fieldhouse, University of Notre Dame, on March 18-19, 1960. Almost thirty different groups competed for various honors and prizes. There was an abundance of truly outstanding talent and the better part of the two days were needed before the judges could hear all of the entries and finally determine the winners. There were small jazz combos, dixieland units, and large modern jazz groups.

Admission charges were nominal and a large enthusiastic crowd, composed mostly of college groups, was in attendance at each afternoon and evening session. Probably the most encouraging thing that took place was the increased interest manifested whenever any of the big jazz groups played. Certainly there was plenty of enthusiasm for the smaller combos, but it was when the big bands performed that intense interest and wild enthusiasm were generated. The whistling, shouting, and heavy applause always followed every number played by a big band. We are of the opinion that there are altogether too few opportunities for teen-agers and college groups to hear good big jazz groups.

The seventeen-piece band of the North Texas State College Lab won the top award as the Finest Jazz Group and will play at this summer's Detroit Jazz Festival as a result of this showing. Band leader Stan Kenton was one of the judges. He said this group was "one of the greatest bands I've ever heard."

The Dots Trio from Fairmont State College, Fairmont, West Virginia, won the Best Combo award and as a part of the award received a booking at the Blue Note in Chicago.

All credit should go to Jim Naughton, Chairman of this year's Festival. We never have seen a program of this type run off in such a smooth and thoroughly creditable manner.

This Collegiate Jazz Festival was well attended and provided a wonderful showcase for new jazz groups to display their musical versatility.

Locals Which Contributed to The Congress of Strings, 1959

Belated acknowledgment is hereby given to the fact that the locals listed at right contributed scholarships to the 1959 Congress of Strings. The Federation extends its sincere thanks.

Bakersfield, Calif.	Joliet, Ill.	Rochester, Minn.
Bartlesville, Okla.	Kansas City, Mo.	Sacramento, Calif.
Chattanooga, Tenn.	Milwaukee, Wis.	St. Louis, Mo.
Cincinnati, Ohio	Montreal, Que.	Salem, Ore.
Edmonton, Alta.	Muskogee, Okla.	San Francisco, Cal
Fort Worth, Texas	New Bedford, Mass.	Shreveport, La.
Fresno, Calif.	Omaha, Neb.	Torrington, Conn.
Great Falls, Mont.	Pocatello, Idaho	Waukegan, Ill.
Jersey City, N. J.	Reading, Pa.	Waukesha, Wis.

Forty other locals also contributed, and were given due acknowledgment in the April, 1959, issue of the *International Musician*.

IMPORTANT NOTICE

Locals 6 and 669, San Francisco, California, have amalgamated and became one local on April 1, 1960.

The amalgamated locals will be known as Local 6 and all correspondence which would normally be directed to Local 669 should be directed to Local 6, 230 Jones Street, San Francisco 2, California.

President Kenin Extends Foreign Film Campaign

Following is the text of a letter dated April 7 by President Kenin to newly-appointed Federal Communications Commissioner Frederick W. Ford:

"The account of your speech yesterday before the National Association of Broadcasters in Chicago, as reported in this morning's *New York Times*, was read by us with great interest, particularly that portion of it emphasizing the necessity for broadcasters to operate 'in the public interest' since that is the basis on which stations are granted a franchise to use an area of public domain for individual profit.

"Over the years it has become obvious, as you are aware, that a great many stations have been disregarding this principle brazenly. Pious avowals in license applications have been contravened so blatantly and so consistently by such a large proportion of the industry there can be no question the practice is deliberate.

"Since you brought the matter to public attention in a meeting of top echelon executives of the industry, we believe the implication must be that under your Chairmanship the Federal Communications Commission plans to keep close watch on stations' activity to insure full compliance with obligations to operate in the public interest.

"Your outline of an affirmative program for stations to foster interest in community affairs was, it seems to us, one of the most progressive steps taken in decades for the good of the industry and the public it should serve. The industry no longer is struggling through infancy. It has an eight and one-half billion dollar annual gross income born of public investment in radio and television receiving facilities and nurtured on the cream of extra purchasing dollars paid by the public to offset advertising costs. (See the magazine, *Consumer Digest*, January and February issues, for an excellent analysis of radio/television investment figures and breakdowns.)

"My purpose, however, in writing at this time is not purely laudatory. There is an area of 'public interest' that, so far as we can ascertain, has received no attention from your Commission although in this area the industry not only fails to foster the public interest, but *actually violates basic concepts of public interest*. It also has had disastrous effect on employment opportunities for 265,000 members of the American Federation of Musicians.

"I refer to the widespread and still growing practice of some TV film show producers to dub into their sound tracks background recordings that are taped abroad by foreign nationals specifically for this purpose. Immigration laws outlined in Title 8 of the United States Code, sections 1101 (a) 15 (H) and 1182 (a) 14 (A/B), bar such foreign na-

tional from entering this country to perform such services.

"Yet, by the technological device of recording tape, foreign nationals are being used to create shows for televising to the American public over American airwaves for American sponsors, usually with the show content so typically American as Westerns and Who-dunits. A *partial* list of the more prominent shows is enclosed herewith.

"Clearly the practice is an evasion of the immigration laws.

"Now pending action by the Committee on the Judiciary is Bill H.R. 11043, introduced by Congressman Pelly of Seattle, that would make it a crime to import such recordings.

"Meanwhile, networks and stations have been unresponsive to our pleas to them to cease being an accomplice, if not a principal, in presenting over the national airwaves shows that so clearly are produced by practices so contrary to the spirit of the law.

"Without the cooperation of the networks and stations in this matter, the 'fast buck' producers responsible for such shows would

CONTEST NOTICE

The stories sent in for the Contest for Musicians have now been received and are being given our careful attention. Due to the great number submitted, it will be several weeks before the winners are selected. They will, however, be announced in the near future.

have no outlet for the product of their greed.

"Certainly, in this instance the networks and stations are participating in the violation rather than the fostering of the public interest. As indicated earlier, the practice also has had very serious effect on the profession of music and hence, is also a blow at the American cultural tradition. It is another trend leading to the ultimate extinction of musicians as professional career men.

"The members of the American Federation of Musicians, you may be sure, are keenly aware of this new threat to their profession. I will be most happy to make known to them your comments on the foregoing."

Film Protest Publicized at MENC

Since the introduction on March 10 of the Pelly Bill as a move to protect American music and instrumental musicians by making it a crime to use cut-rate foreign-made recordings on commercial television or in motion picture theatres, press and other communication mediums have been popping with appeals for passage.

Locals from coast to coast have been active in the campaign. Providence Local 198 won State support in substantial form: the Rhode Island Secretary of State has transmitted to the presiding officers of the U. S. Senate and House of Representatives an official plea to plug loopholes in existing immigration statutes.

The AFL-CIO Executive council has urged the Senate to approve the resolution of Senator Wayne Morse (D. Ore.) for an investigation of the use of imported video tape and canned music in the U. S. A.

At the Music Educators National Conference (March 18-22) in Atlantic City, the A. F. of M. booth was given over especially to a display concerning this practice of using foreign sound track for American television productions.

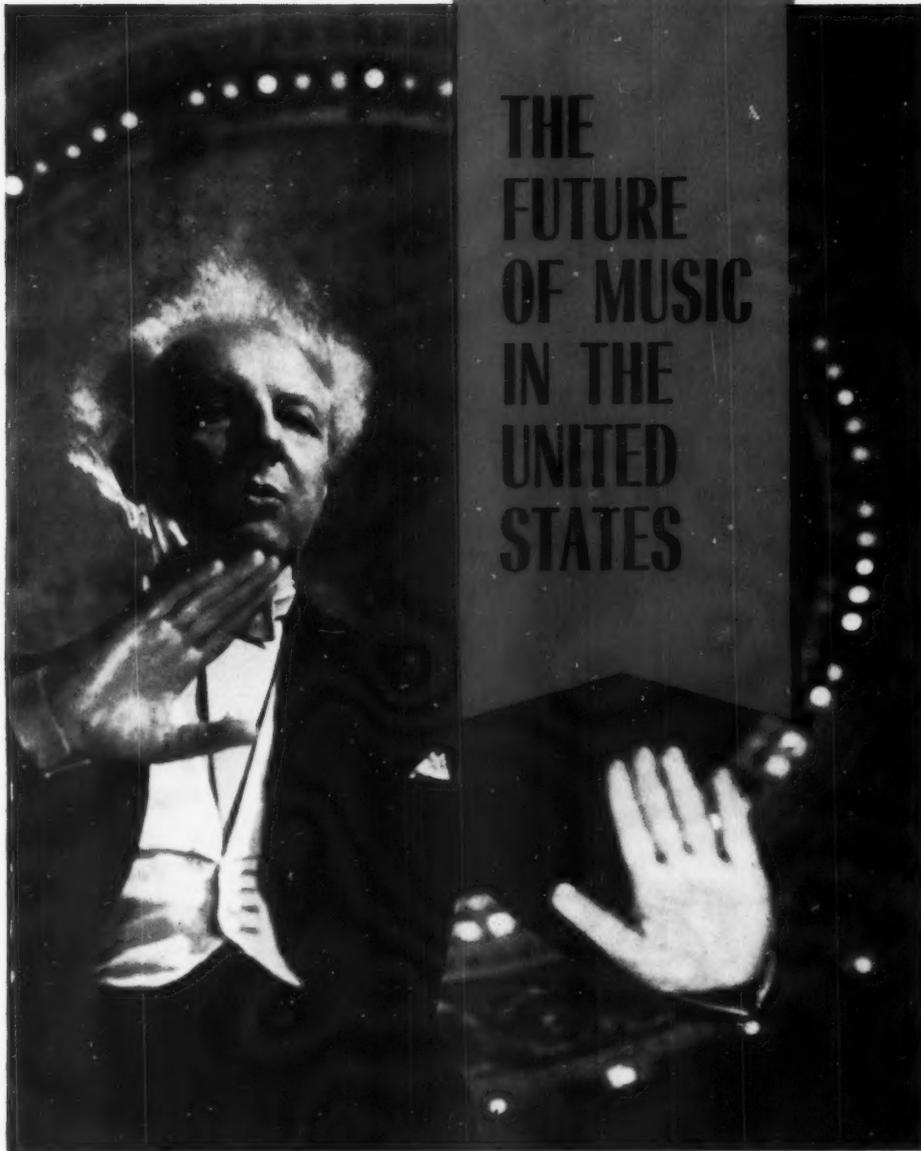
Convention delegates and visitors were urged to write letters of protest to sponsors. These were mailed directly from the booth.

Before each envelope was sealed, however, three copies of the letter were made to be sent with an explanatory letter to three friends of the original letter-writer. Thousands of letters were thus mailed out from the booth.

Thousands of protests poured from the A. F. of M. booth in Convention Hall, Atlantic City, during Music Educators National Conference.



INTERNATIONAL MUSICIAN



THE FUTURE OF MUSIC IN THE UNITED STATES

CERTAINLY there will be a greater interest in symphonic, operatic and chamber music all over the country. More men, women and children will become interested, and more orchestras, operatic societies and chamber music groups will be created. It is almost certain that highly gifted American composers will emerge, and ways and means must be found to give them not only performances but performances of the highest quality, because bad performances harm a composer. Another essential is that we develop more players of string instruments of the highest quality. At present, there are not enough of these to fill the needs of all the orchestras over this country.

Another thing that is greatly desirable would be to simplify the reading of orchestral scores for the younger conductors of talent. At present, most scores are full of unnecessary difficulties. One of these is the use of alto and tenor clefs. Only soprano and bass clefs should be used. Another difficulty is transposing instruments. Horns and trumpets should be written for actual sounds, and the old

● Practically from his arrival in the United States as a young man in 1905, Leopold Stokowski has been famous for his musical pioneering. He became the Conductor of the Cincinnati Orchestra in 1909—one of the first to consider developing an orchestra outside the New York-Boston-Chicago radius. This began his innovations, but it was with his engagement as Conductor of the Philadelphia Orchestra in 1912 that he really got into his stride. During his twenty-nine years with the orchestra he presented premieres galore, brought about the first complete symphony recording made by an orchestra under its own name and conductor, started children's concerts, reseated the orchestra, invented an acoustical reflector, and took the orchestra on its first transcontinental tour.

From 1940 to 1942 he organized and conducted the All-American Youth Orchestra. He was co-conductor (1942-43) with the late Arturo Toscanini on the NBC Symphony podium and with Dimitri Mitropoulos on that of the New York Philharmonic (1949-50). In between these conductorships he was Musical Director of the Hollywood Bowl for two seasons.

Then, in 1955, when it looked as though he would become permanently identified as conductor-at-large, Stokowski accepted the position of Conductor of the Houston Symphony. Houstonians have had no reason to regret their choice. Stokowski has continued the musical pioneer in this post. Even during the summers, he has kept busy conducting at festivals, and on tour. On May 27, he will go to Italy as Conductor of the Symphony of the Air in its four-week tour in memory of Arturo Toscanini. The orchestra, after playing ten Italian cities, will give concerts in Monte Carlo, Paris, Brussels, Amsterdam, Madrid and Lisbon.

But it is not only the scheduling of concerts and tours that mark the enterprise of this septuagenarian conductor. His imagination and his hopes are always busy projecting a picture of the future of music in America.

The accompanying article gives some of his recently formulated views on this subject.

system of transposition inherited from the past should be done away with for these instruments. Conducting is such a difficult art that even when a person is born with talent for it, all unnecessary difficulties should be eliminated.

In future, the orchestral players for symphonies, operas and ballet should have an income commensurate with living costs, so that they can concentrate on gaining mastery of their instruments. At present, these conditions do not always exist.

If the players cannot give their whole time and thought to the mastery of their instruments, the quality of performances will go down. This must not happen. With the great interest in music in all the major cities of this country, I believe that a great Renaissance will develop in the future. This Renaissance will be in all the Arts; and Arts and Sciences will not be distant from each other but will develop in parallel directions and assist each other.

by Leopold Stokowski



● On February 12, when Leopold Stokowski conducted the Philadelphia Orchestra for the first time in nineteen years, he faced only one first-desk player whom he had directed during his tenure with that orchestra from 1912 to 1938. This was the solo flutist, William Kincaid. This moving reunion of great talents had an added poignancy in that the news of Kincaid's retirement had just reached the musical world.

During the years, Kincaid, from his place almost in front of the conductor's podium, has become a symbol of the Philadelphia Orchestra's special characteristics—its verve, its flexibility, its integrity. His glowing face topped with a bush of light hair, his blue eyes, his quick glance, are as familiar to Philadelphia

concertgoers as William Penn atop the Court House—and as much a part of Philadelphia's tradition. In his thousands of performances as orchestra member and in his hundreds of appearances as soloist with the orchestra, Mr. Kincaid has not only furthered the orchestra's reputation but has also introduced new compositions and has widened the concept of flute playing. It is natural that the orchestra's composer-violinist Louis Gesensway, who has written a work for Kincaid, should say of his playing, "Listening to that flute-playing year in and year out has been my training in writing for the instrument. For me the flute is inseparable from Kincaid's playing of it."

Thus when news got around that Mr. Kincaid was to retire as solo flutist of the Phila-

delphia Orchestra at the end of the current season, deep regret was voiced not only by those closely associated with him in the musical world, but by the public at large. "What's this I hear about Mr. Kincaid's leaving the orchestra?" a policeman at Broad and Chestnut streets in Philadelphia asked an orchestra member hurrying to rehearsal at the Academy of Music.

"That news about Kincaid retiring—it's not true, is it?" a clerk at the soda counter across the way queried anxiously.

"Things just won't be the same!" was the sentiment echoed at afternoon teas and cocktail parties.

When William Kincaid made one of his recent visits to New York, where the Philadel-

INTERNATIONAL MUSICIAN

phia Orchestra plays semi-monthly concerts during the season, I was able to put a few questions to him about his retirement.

What were the highlights of your thirty-nine years with the Philadelphia Orchestra?

"Every day was a highlight. I don't remember being bored in all the thirty-nine years. I sometimes think, when we repeat well-known works, 'Oh do I have to go over that again?' Then things start—and it's as if I'd never played it before."

What were the incidents leading up to your taking the position in the first place?

"It was in January, 1921. I was out on the coast playing with the New York Chamber Music Society, with which I toured the entire United States and a part of Canada. I got a telegram saying that Stokowski would like to see me when I came East again. I was not long in taking him up on that invitation. I met him, played for him, and by April 18 was part of the orchestra. First job was a recording for Victor. We went over to Camden for it. Recording dates were curious affairs, then—horns coming out from all over the place, the soloist sticking his head practically into one of them."

Stokowski's Interpretations

What aspects of Stokowski's conducting stand out most clearly?

"It's hard to say. Stokowski's interpretations are uniquely his. He started out his career as an organist, and an organist uses registrations as he sees fit. Stokowski wants results that have never been heard of or asked for before. He uses few words, but he gets those results. Another memorable feature in those twenty years I played under him was the number of new works he put on. Almost every program had a controversial composition. He put on *Wozzeck* at the Metropolitan Opera House with special trains taking the orchestra to and from New York. But most interesting was the way he developed the orchestral sound. I think one might say if there had been no Stokowski there would have been no orchestral sound as we know it today. It can be said Stokowski invented the Philadelphia Orchestra.

"It's to Eugene Ormandy's credit that he could take over after so individualistic a conductor. He not only has retained the good points of the orchestra but has increased its abilities and its prestige."

What about some of the other conductors under whom you have played?

"When I was with the New York Symphony (1914-1918) I played under Walter Damrosch, a man of great dignity and temperance even in his conducting. I remember his tempos were inclined to be slow. But everything moved at a slower pace in those days. I played later under Toscanini. He gave meticulous care to what the composer had written. His interpretations were clear-cut—etchings in black and white. Monteux is a warm, yet precise conductor, and he has the Gallic flair. Sir Thomas Beecham's music is easy music,

without any fuss. 'Have a good start and a good ending and the middle will take care of itself,' he says. He has such a good time that its infectious."

I understand that two compositions have been written especially for you and that you played them with the Philadelphia Orchestra.

"Yes—Concerto for Flute, by Louis Gesensway and 'Poeme' by Frederick Waltmann. The Gesensway work was originally commissioned by Dimitri Mitropoulos who was then conductor of the Minneapolis Symphony. However, he released his rights to it, when, in 1947, Ormandy wanted to conduct it with the Philadelphia Orchestra. The work is tremendously difficult. Every measure has a different metrical pattern and uses high partials which had never before been attempted by the flute in public orchestral performance. It took me a whole summer to memorize it. I did it up at our lodge in Maine. My wife didn't hear me practicing, and she'd look out of the window, and there I'd be, sitting in the hammock, just looking at the music, studying it."

Incidentally music critic Irving Kolodin wrote of Kincaid's performance of the Gesensway work, in the *New York Sun* for November 20, 1946, "It was an uncanny demonstration of the variety of tone and nuance that can be commanded on an instrument so ordinarily a monochrome as the flute. In fact, Kincaid did everything on it, virtually, but play double stops." Louis Biancolli wrote in the *New York World-Telegram*, "Actually it might have been more fitting to list the novelty as 'Concerto for Kincaid and Orchestra.' Whether any less-inspired flute could carry the concerto is a moot point."

Your teaching career has been as extensive as your orchestral career, has it not?

"I've been with the Curtis Institute of Music since its founding. In fact, I might be said to have been there *before* it started, since I was connected with the Settlement Music School, its predecessor, from 1923. When the Curtis Institute opened its doors in 1925 I was the only wind instrument teacher. I shall continue my teaching there after my retirement from the orchestra, and my private teaching in Philadelphia and in New York City.

A Distinguished List

Which of your pupils have especially distinguished themselves?

"It is impossible to give a complete list here. However, the following have become prominent as orchestra members or as recitalists: Julius Baker, Bach Aria Group; Harold Bennett, first flute, Metropolitan Opera Orchestra; Doriot Anthony Dwyer, first flute, Boston Symphony; Byron Hester, first flute, Houston Symphony; Britton Johnson, first flute, Baltimore Symphony; Joseph Mariano, first flute, Rochester Philharmonic; Emil Opava, first flute, Minneapolis Symphony; Donald Peck, first flute, Chicago Symphony; James Pellerite, first flute, Philadelphia Orchestra (beginning this Fall); Kenneth Scott, first flute, New Orleans Philharmonic; Elaine

Shaffer, recitalist (has concertized in the United States, Canada and Europe); Maurice Sharp, first flute, Cleveland Orchestra; Felix Skowronek, first flute, Seattle Symphony; Albert Tipton, first flute, Detroit Symphony; Robert Willoughby, first flute, Cincinnati Symphony."

The entire flute section of the Philadelphia Orchestra—Robert F. Cole, John C. Krell and Kenton F. Terry—are Mr. Kincaid's students.

Retirement With Reservations

How do you feel about retiring when you are still obviously in your prime?

"I didn't choose to retire. It's mandatory, you know—retirement at sixty-five in the Philadelphia Orchestra. I believe it's the only orchestra that has this ruling. Still, our schedule has been getting more and more strenuous; there are more and more tours and longer ones. Accommodations in some of the foreign countries leave much to be desired. Russia especially. The food situation behind the Iron Curtain is terrible. No fresh vegetables. No fresh fruit. Yet one sees from the train windows all those miles and miles of fine agricultural country. But the means of land cultivation are so primitive—farmers pushing their wooden plows. Makeshifts. Those fine tractors and that up-to-date farm machinery at the Moscow fair—I doubt the farmers know how to use them.

"The touring itself is strenuous. I always get a room to myself. Even so—things are getting harder, and at my age they ought to be getting easier.

"However, I'm not happy to leave . . ."

Thousands of music lovers all over the country are with you in that. They are not happy to have you leave, Mr. Kincaid.

—H.E.S.

TO ALL LOCALS

The AFL-CIO labor press serves a valuable purpose in communities throughout the United States, not only in that it provides the primary means of communication between members of organized labor but also in that it presents views which in many communities would otherwise be slighted or totally neglected. It remains a clean, sharp and effective tool in presenting labor's purposes and ideals not only to members of the AFL-CIO but to the general public.

We therefore urge our A. F. of M. locals to support and patronize the labor press and in so far as is possible see that its contents are made available to our members in their respective communities.

REPORT OF THE DELEGATES TO THE AFL-CIO CONVENTION . . . held in San Francisco, Calif.

written by **Frank B. Field**, Delegate

We are sorry to report that at the time this issue went to press, we received word of the passing of Frank B. Field. The June issue will contain his obituary.

The Third Biennial Constitutional Convention of the American Federation of Labor and the Congress of Industrial Organizations opened its most critical convention since amalgamation four years ago in New York City, in the beautiful far western metropolis of San Francisco, California, on September 17th, 1959.

The 916 accredited delegates, representing international and national unions, plus state and local bodies, clearly showed by their quiet determination and seriousness that they recognized the fact that they were meeting as one of the most critical labor assemblies in history, faced with compelling issues that required that determination under the great leadership of their President George Meany, to forge a solid front to repel one of the most vicious attacks against labor unions in more than a decade, which attacks in the press of our country led to the passage by Congress of probably the most drastic labor "reform" bill of our time, The Landrum-Griffin Bill.

President Meany set the theme for the Federation's program in several fighting speeches to the delegates and for the information of the 75 to 100 representatives of the press in attendance, pointing out that the current anti-labor drive was concentrated in an employer-forced current steel strike that is serving as the "testing ground" for a planned nation-wide, industry-wide, attempt to "freeze" all wage scales, and, secondly: in a big business campaign to stir up "hysteria" for more and more laws that would eventually shackle and weaken and, obviously, in the end possibly wreck all labor unions. That was how vicious the current much publicized anti-labor drive was in President Meany's opinion.

To combat it, he said, the biggest task before Labor is to educate the individual members of Labor to attend their Local union meetings and learn who Labor's friends are and who are Labor's enemies, and then to muster the assistance of all relatives and friends and make sure to go to the polls and vote to elect the friends of Labor and defeat Labor's enemies through the democratic use of the ballot, plus voluntary contributions in support of COPE (Committee on Political Education) which is leading this battle in their behalf.

Our own International President was honored by appointment to the important Committee on Resolutions, already recognizing his outstanding qualifications as a Labor leader.

Your delegation was privileged to enjoy the opening program starting at 9:00 A. M. on September 17th at the Civic Auditorium when a splendid Local No. 6 orchestra, under the direction of Eddie Harkness provided inspiring and plentiful music from 9:00 A. M. to 10:00 A. M.

The invocation was given by the Most Reverend Merlin J. Guilfoyle.

The usual high dignitaries were on the speaking program to welcome this history-making convention to the far west coast. Headed by the Governor of California, the Honorable Edmund G. Brown; the Mayor of San Francisco, the Honorable George Christopher; Congressman John F. Shelley of the 5th California District; together with the representatives of Labor both on the national as well as state and local level.

Lack of space precludes our reporting on each speech given at the convention but it is our honest belief that certain excerpts from the impressive speeches of America's great Labor leader George Meany, should, in part, be transmitted to each of you in this report, for we believe that they will mean as much to you as they did to each of us, under all the circumstances existent in the Field of Labor these days.

EXCERPTS FROM PRESIDENT MEANY'S OPENING DAY ADDRESS

"We meet here in this most delightful city of San Francisco at a crucial time in the history of the trade union movement, but, as well, a most crucial time in the history of the affairs of our beloved country. I want to impress upon each one of you that Labor is an important and integral part of the social, economic, and political life of this great nation. It is part and parcel of the American way of life, and any thinking that adversely affects the trade union movement also adversely affects the individual workers in our unions as well as workers who are not in our unions, it also adversely affects the welfare and standing of the entire nation as a whole.

The long history of our national trade union movement shows a record of

achievement; shows that perhaps the most vital progressive force in America for the past three-quarters of a century, has been the American free trade union movement. Keep this in mind always: free trade unions are a trademark of a free society, and, conversely, where there are no free trade unions, there tyranny and despotism reign.

So we meet here in a Free World, as representatives of fourteen million Americans. We must take a good look at the internal economic problems of our country, and the peculiar problems that affect us directly, because Labor has a real stake in the economic health of this nation, and the economic health of the nation has a tremendous impact on the future security and safety of the entire world.

We are here to tell the American people that we are disturbed over the philosophy of the present inaction. We are here to tell the American people that the status quo is not good enough, that the employment figures of yesterday are not good enough for today or for tomorrow.

It is inevitable that if they (the National Association of Manufacturers, the Chambers of Commerce and the Labor-haters) weaken or destroy the instrumentality from whence these high standards of life have come, then we must go backwards into the direction of a low wage economy. Then what becomes of America's position of leadership in the free world, and what becomes of our situation in regard to the security of our nation as a whole?

BEATING DOWN LABOR AT THIS TIME SURELY WON'T HELP!

So what is the answer? The answer is a stronger and ever stronger America to lead the free world with the material,

scientific, and the human resources necessary to deter and turn back aggression if it does come; a stronger America not just militarily, but a stronger America socially, politically, economically and spiritually.

As your elected President, I am confident, beyond means of expression, that American Labor, as represented by this great organization, the American Federation of Labor and the Congress of Industrial Organizations, will make its full contribution to any such program, and its full contribution to meeting the vital challenge to our welfare and security as free men."

ANALYSIS OF ATTENDANCE

A total of 916 delegates, representing 125 national and international unions; six AFL-CIO Departments; 44 State Central bodies; 156 city central groups; and 41 Federal local unions in attendance will vividly point out to the world the importance of this great conclave of the Nation's Labor leaders, assembled for business in this extreme far western coastal metropolis.

In addition on the international level, there were four registered Fraternal delegates from abroad; namely, from Great Britain, from Canada, and from the Israeli Labor Federation, plus a total of 136 trade union representatives from eighteen different countries in Europe, Africa, Asia and Latin America (some dressed in their native costumes) who witnessed the proceedings as ambassadors of good will, and to gain an education in the democracy of operation of the American free trade union movement, to take back to guide them in their various struggles in behalf of free expression and free functioning of Labor, in their own respective countries.

(Continued on page thirty-seven.)

A. F. of M. Delegates at the AFL-CIO Convention. Clockwise around the table: President Kenin; Frank B. Field, President, Local 52, Norwalk, Connecticut; E. Charette, Secretary, Local 406, Montreal; Kenneth E. Plummer, President, Local 20, Denver; Edward Ringius, Secretary, Local 30, St. Paul; Robert E. Sidell; Hal C. Davis, President, Local 60, Pittsburgh.



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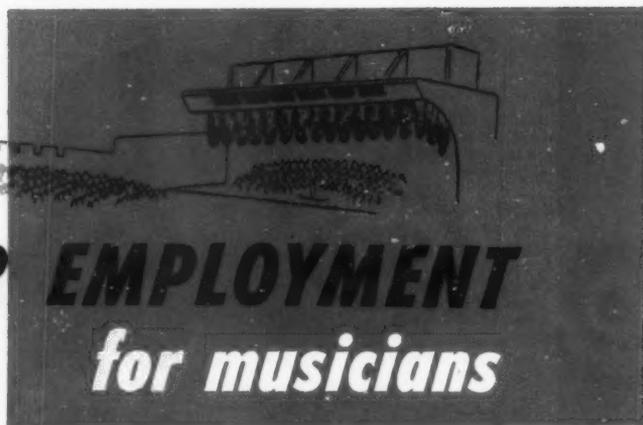
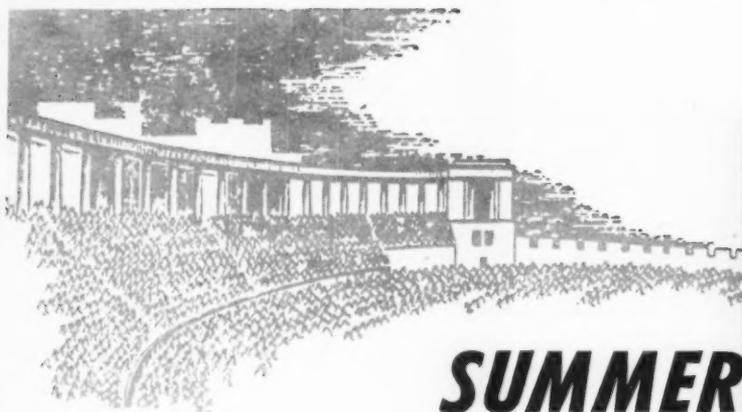
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SUMMER EMPLOYMENT for musicians

● "Music under the Stars," the Atlanta Pops Series, the Red Rocks Festival, Hollywood Bowl, New York Stadium concerts, the Robin Hood Dell series in Philadelphia—the events are too numerous for listing here. Yet forty years ago, there were only half a dozen or so such summer series.

What has increased the popularity of these summer concerts? Chambers of Commerce bent on attracting vacationers? Public-minded citizens concerned over the dangerous nothing-to-do feeling during the long summer months? Friends-of-music groups who just want good music at hand all the year round? These, of course. But the strongest impetus has come from within the musical organizations them-

Stratford Music Festival, Ontario, Canada: Louis Applebaum, Director of Music; Oscar Shumsky, violinist; and Leonard Rose, cellist, appearing with the National Festival Orchestra.



selves, from those on the inside who have realized that, if they are to keep a group of highly trained artists together, they must provide them with the wherewithal to pay their living expenses the year round. Musicians who scatter in the summer are all too apt to be musicians who do not come back in the fall. To stabilize orchestra memberships, therefore, orchestra boards, conductors and women's associations have resorted not only to university teaching jobs as added incentives, and to tours outside the regular season, but also to summer engagements through a four-week, six-week, even a ten-week season.

Sponsorship for summer series is a good civic gesture in any community. In Kansas City a group of civic and business leaders underwrite ten musical productions; the Belle Isle series in Detroit is sponsored by the Detroit Department of Parks and Recreation. The Music Performance Trust Funds of the Recording Industries often stimulate summer music by offering to be co-sponsor in an enterprise if other interests provide equal or double the amount. Thus the MPTF is co-sponsor with the Detroit Symphony series at the Michigan Fair Grounds, with the Detroit Edison Company and the National Bank of Detroit. The Houston Summer Symphony is sponsored jointly by the Symphony Society, and City of Houston, and the MPTF. The Alabama Pops Orchestra concerts in Woodrow Wilson Park are co-sponsored by the Park and Recreation Board of the City of Birmingham and the MPTF. In Washington, D. C., a pops symphony gives several weekly concerts via the MPTF in cooperation with the Recreation Department.

The difficulties of professional orchestral players to get work during the summer months has become the concern of the Canadian government. The Canada Council has made grants to summer concert series in seven cities where work otherwise would be scarce. It has granted, for instance, \$2,500 to the Halifax

Symphony for summer concerts. Other cities benefited have been Ottawa, Edmonton, Calgary, Winnipeg, Victoria and Quebec.

It matters little if the summer series is or is not under the same management as the winter series, except as a matter of convenience in bookkeeping and as a matter of economy in office space. George A. Kuyper is General Director of both the Hollywood Bowl and the Southern California Symphony Association, and Helen Black is Manager of and Saul Caston Conductor of both the Red Rocks Music Festival and the Denver Symphony, and thus there is a compactness about the planning otherwise impossible.

Keeping the same conductor for both enterprises also makes for stability. Charles Munch is Director of the Berkshire Festival as well as Conductor of the Boston Symphony's winter season. Many assistant conductors in the winter season take over as full conductors in the summer. This is the case with the Detroit summer series, conducted by Valter Poole, with the Chicago Ravinia series of which Walter Hendl is the Artistic Director and the Cleveland Summer Orchestra of which Louis Lane is the Conductor. Ezra Rachlin, Conductor of the youth concerts of the Houston Symphony, is the Conductor of the Summer Series in Houston.

But if the orchestra men have positions which tide them over the summer, they do not quibble over the question of management or conductorship. The Robin Hood Dell series in Philadelphia is an enterprise entirely apart from the Philadelphia Orchestra, although its membership switches over practically en masse. So with the Lewisohn Stadium in New York, with its New York Philharmonic membership. The Alabama Pops Orchestra, conducted by Walter F. Moeck, is an activity entirely separate from the Birmingham Symphony. The "Starlight Theatre" Association of Kansas City has no connection with the Kansas City

(Continued on page eighteen)

"BOUGHT THIS HORN IN 1927

and have been playing it continuously since then . . . the first 15 years every nite then tapering down to three and four nites a week and at the present time two and three nites per week . . ."



Mike's Place, Glacier Park, Montana, 1929

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Cleveland, Ohio

Black Eagle, Montana
January 14, 1960

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Just want to inform the H. N. White Company that I haven't tried anything else but a King for thirty two years and the same old King Liberty Model. Bought this horn in 1927 and have been playing it continuously since then. The first fifteen years every nite then tapering down to three and four nites a week and at the present time two and three nites per week.

Am presently engaged at the Elks Club in Great Falls, Montana, the fourteenth largest in the nation, where I am starting my sixth year with the house band.

This horn has been back to the factory once, when it was run over by an orchestra bus, and had to be sent back to blow the tubing out. That was *twenty five years ago*. The horn has been cleaned inside once, and that was two years ago. It operates perfectly and blows as easy as always. The finish is quite shabby looking as it was originally a gold horn, but now is a cross between a silver and brass after all the wear and tear it has gone thru.

The present case is the sixth that it has worn out in the thirty two years. I'm afraid it's going to outlive me and I won't be able to try a new horn.

As an after thought, I think it's too late in the game for me to be thinking of a shiny new horn, as I am fifty-five years old and figure I have about two more years of active playing.

You probably have hundreds of letters like this, and like the rest, I want to thank you for thirty-two years of playing on the finest trumpet ever built.

I hope Gabriel blows a King, 'cause one of these days, I'm going to be sitting in with him.

Yours very sincerely,

J. M. (Maurie) Devlin

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(Continued from page sixteen)

Philharmonic nor has the St. Louis Municipal Opera with the St. Louis Symphony nor the Cincinnati Summer Opera with the Cincinnati Symphony. The Summer Series of the New Orleans Philharmonic and the St. Paul Pops are both enterprises managed on a cooperative basis by the musicians themselves.

The Salt Lake Philharmonic Pops uses symphony musicians from that city for July concerts. Baltimore uses symphony musicians for its Starlight Pop Concerts.

Just what, in length of time and number of engagements, do these summer series constitute? The Boston Symphony, when its thirty-week winter season ends, immediately launches into its pop season of nine weeks, under the direction of Arthur Fiedler, this being followed by three weeks of open-air concerts on the Charles River Esplanade. Then, in mid-July the orchestra men move on to the Berkshire Festival at Tanglewood. This season lasts until August 14. Besides this, many of the orchestra men teach in the Berkshire Music School, also at Tanglewood.

The Lewisohn Stadium concert season means for New York Philharmonic men four nights a week of concert giving for seven weeks. The Robin Hood Dell season provides six weeks of twenty-one concerts for the Philadelphia Orchestra men. The Chicago Symphony men have two outlets: the Ravinia Festival and the Grant Park Series, both running from the end of June to the middle of August.

The Cleveland Summer Orchestra plays from mid-June to mid-August. The Los Angeles Philharmonic becomes the Hollywood Bowl Orchestra, come July 5, and continues so until September 3, playing three concerts a week. About eighty-five per cent of the Vancouver Festival Symphony Orchestra are members of the Vancouver (winter) Symphony Orchestra.

The Detroit Symphony has two series amounting between them to twelve weeks of employment for the orchestra members. The first series (June 14 to August 13) constitutes nine weeks of concerts presented three times a week in the Music Shell at the Michigan State Fair Grounds. The second series consists of three weeks of nine concerts, presented in the Remick Memorial Shell on Belle Isle, August 16 to September 4.

Sometimes, although the summer contingent represents a cut-down orchestra and lasts only a month or less, it still is a boon to the few it does tide over, during the time it does operate. Forty-five members of the Houston Symphony perform in the Houston Summer Symphony in its twenty-one outdoor park concerts. Forty-three of the Minneapolis Symphony men play in the Minneapolis Pops Orchestra. About the same number of Birmingham Symphony players become Alabama Pops Orchestra men in the summer. The Denver Symphony Orchestra has an outlet, the Red Rocks Music Festival which is held in the Red Rocks Outdoor Theater, fifteen miles from Denver, during July. The Utah Symphony

cooperates with the University of Utah in the production of an opera and a musical. Then, as we said, there is the Kansas City Starlight Theater to accommodate some of the Kansas City Philharmonic men and the New Orleans Summer Series run by the men themselves. A few members of the Dallas Symphony are employed in the summer musicals held in that city under the auspices of the State Fair of Texas.

What happens to expert instrumentalists in cities in which no provision is made for summer employment of symphonic musicians? For at least some of them there are the festivals, the summer music schools, the summer resorts. Conductors of mountain and seaside summer festivals often round up able musicians. Izler Solomon, Conductor of the Indianapolis Symphony, is also Conductor of the Aspen Festival Orchestra, held in Aspen, Colorado, and many members of the Indianapolis Orchestra as well as of other orchestras continue under his baton there. The National Festival Orchestra, created by Stratford (Ontario) Festival, employs members of orchestras of Toronto, Ottawa and Montreal, as well as more distant organizations. The Peninsula Music Festival in Fish Creek, Wisconsin, counts in its orchestra of forty players, men and women from eight major symphonies, including the Philadelphia, Cincinnati, Detroit, St. Louis and Louisville orchestras.

The Chautauqua Symphony Orchestra is made up of personnel from the New York

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KALAMAZOO, MICHIGAN

Philharmonic, the Metropolitan Opera, the City Center Opera, the Detroit Symphony, and the Pittsburgh, Atlanta, Dallas, Houston, Minneapolis and Rochester.

Some lucky orchestra men who are members of both the winter and summer enterprises in their own cities also find additional work in summer symphonies elsewhere. The Santa Fe Opera, based five miles north of New Mexico's capital city, uses instrumentalists from the Metropolitan Opera Orchestra, the St. Louis and Kansas City Philharmonic and from the Houston Symphony.

Orchestra members get around, too, as teachers. First desk players of major symphony orchestras teach at the International Congress of Strings this year held in Puerto Rico, at the Berkshire Music Center, at the Aspen Music School in Colorado, at the Sewanee Music Center near Chattanooga, Tennessee, at the Brevard Music Center in that North Carolina town, at the summer sessions of music conservatories and at state universities.

What does it all add up to? Simply this. That musicians, except for a few hundred of them, find they must move on to greener fields in the summertime. Wise the orchestra boards and wise the civic leaders who see the advisability of providing for their skilled musicians not only through the regular symphonic season but all the year around. These orchestras and these cities have, in truth, permanent orchestras.

—H. E. S.

SUMMER SERIES ANNOUNCEMENTS

Stratford Shakespearean Festival, Stratford, Ontario

Director of Music: Louis Applebaum.

Features: Gilbert and Sullivan *H. M. S. Pinafore*; International Conference of Composers.

Soloists: Glenn Gould, pianist; Oscar Shumsky, violinist; Leonard Rose, cellist.

Orchestras: National Festival Orchestra; CBC Symphony; International String Congress Orchestra.

Dates: July 15 to August 6.

Chautauqua Institution, Chautauqua, New York

Conductors: Ignace Strasfogel; Walter Hendl; Wolfgang Schanzer; Emerson Buckley; Henry Janiec.

Features: Operas, Douglas Moore's *The Ballad of Baby Doe* and Rogers' and Hammerstein's *Carousel*.

Dates: July 15-August 22.

Vancouver Festival, Vancouver, B. C., Canada

Conductors: Carlos Chavez; William Steinberg; Nicholas Goldschmidt.

Features: *Madame Butterfly*.

Soloists: Jaime Laredo, violinist; Glenn Gould, pianist.

Ensembles: Kingston Trio; Claremont Quartet; Cassenti Players.

Dates: July 22-August 16.

Aspen Music Festival, Aspen, Colorado

Director: Izler Solomon.

Features: Hugo Wolf Centenary Celebration; music of Peter Mennin; music of Aaron Copland; Beethoven cycle; Wolf-Ferrari's opera, *The Inquisitive Women*.

Soloists: Brusilow, Farkas, Goldberg, Graudan, Istomin, Lhevinne, Milhaud, Nelsova, Shapiro, Tourel, others. *Special Guests:* Aaron Copland and William Primrose.

Dates: June 29 through September 4.

Casals Festival, San Juan, Puerto Rico

Conductors: Pablo Casals; Alexander Schneider; Juan Jose Castro; Hugh Ross.

Soloists: Pablo Casals, cellist; Claudio Arrau, pianist; Wilhelm Kempf, pianist; Christian Ferras, violinist; Nicanor Zabaleta, harpist; John Wummer, flutist; Walter Trampler, violinist; Andres Segovia, guitarist; Mieczyslaw Horszowski, pianist; Alexander Schneider, violinist; Leopold Simoneau, tenor; Maureen Forester, contralto; Maria Esther Robles, soprano; Fague Springman, baritone.

(Continued on page forty-three)

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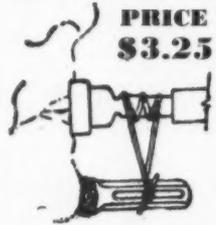
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IMPROVEMENT VIA INSTRUMENT IMPROVEMENT
 BY THEODORE SALZMAN
 Principal Cellist, the Pittsburgh Symphony

Oh no, not again! Let's skip the usual advice about revolutionary bowings, world-shaking fingerings and how not to hold the cello. I might have an idea or two about these subjects, but let's leave it for some other time, because there is an unexplored field which has barely been touched, and that is the instrument itself. There are many problematical items awaiting improvement of our instrument, the cello. Very little research has been done so far, and even these small results could not be put into practical use because our fellow string players cling stubbornly to tradition. (What an obnoxious word for anybody seeking improvements!) They just don't like anything that deviates from the norm or that looks a bit different.



Theodore Salzman

I met Dr. Thomastik, a great scientist in the exploration of new avenues for string instruments, back in Vienna in the 30's. One would assume that the first thing he would do would be to show me his steel string—an absolute novelty at the time. Well, he did not. He showed me, instead, a newly developed cello bridge, and I must confess that I was so puzzled by the odd shape of it that I first refused to try it. But don't call me a traditionalist yet, because after he explained its function, we put it on my cello—together with a complete set of his new steel strings.

The strings, unfortunately, put an enormous pressure on my instrument and made it impossible to judge the quality of the bridge. After six months, my poor Albani cello, which was very sensitive to begin with, refused to respond and lost 50 per cent of its sound under the cruel strain of these early specimen steel strings. It had to be opened and given a two-month rest, after which time it sounded and handled like a cello again. But, even after that unpleasant experience, I was still willing to experiment. Over the following years I received from time to time improved versions of the strings, which I then used on my newly acquired Gofriller. Instead of the original copper covering, they had silver and, later on, chromium steel, which is still used by most string manufacturers.

Having been Dr. Thomastik's guinea pig for quite some time, I learned some lessons. The most important one was: despite enormous improvements in string quality in sound and particularly in reduction

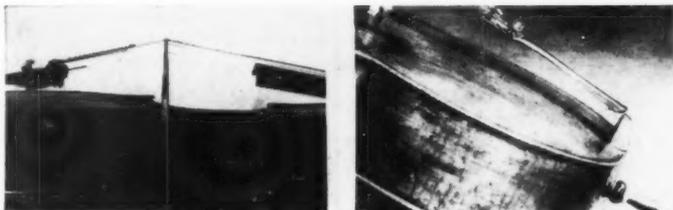
INTERNATIONAL MUSICIAN

of pressure, there were still too many pounds on the bridge, and the tone of the low strings mainly suffered. So, the next step was obvious. Use only A and D steel strings and stick to silver-covered gut strings on G and C. This, by the way, is still the most favored combination and works fine on many instruments. But many of my colleagues prefer the use of only A steel, and D, G and C strings in gut—metal covered. Their reasoning is that two steel strings still bring about too much pressure, and I feel they are right.

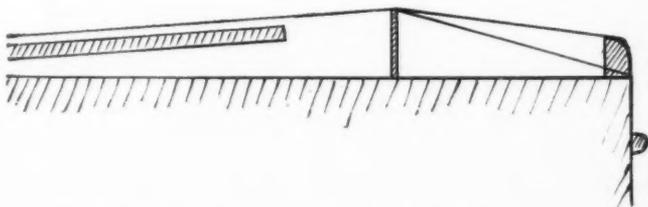
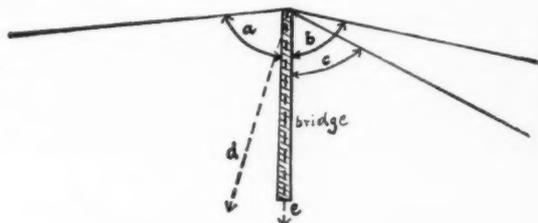
As for myself, I did not want to accept the combination steel A and gut D, because I got into trouble with fifths—and, on top of that, the difference in gauge between A and D is too great. Whenever I play an instrument with a gut D, it feels like a rope under my fingers.

When I left Vienna in 1938, I lost track of Dr. Thomastik.

In 1948, I joined the Musica Viva String Quartet in Sydney, Australia. I had the luck to meet a young New Zealand-born violin maker, Lloyd Adams, who today lives in the United States and who has a violin shop in Minneapolis. He had a searching mind and two strong and sensitive hands. In a very short time, an old idea became a reality, and an old enemy of my Gofriller—pressure—had lost a decisive battle. The gadget, if we can call it that, is simplicity itself. It consists of a small block of hard wood and a strip of aluminum.



The bulge at the nut had to be filed down to make a good seat for the new block, which is really nothing else but a higher nut. A piece of soft leather goes between cello and block for the protection of the fine varnish. The pictures are self-explanatory and show a by-product which turned out to be of more importance than the original idea of removing pressure only.



Watch the power line *d* go through the air in the original setup, whereas line *e* goes through the bridge and gives better transfer from string to instrument. The angle *a* has to be matched, or at least approximated, by lifting the tailpiece until *c* becomes *b*. Results were immediate and very satisfactory.

I shall always remember the first performance I played on my "depressurized" Gofriller—the Beethoven String Quartet Opus 132. The concert took place in Melbourne in an acoustically bad hall, and I expected a few whistles from my usually ill-tempered cello. To my amazement nothing of that sort happened. The two middle strings

(Continued on page thirty-five)

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The members of the Jeanne Crume Trio (Jeanne Crume on accordion and organ, Hugh Dumas on string bass and violin, and John Terry on guitar) have been together for twelve years playing for cocktail parties, banquets and dances in Louisville, Kentucky. They belong to Local 11, Louisville.

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 Don Mayo Combo (Nick Pepe, Carmen Coppola, Ronnie Lauro and Don Mayo) has been at the Holiday Inn, Salem, New Jersey, for the past few months. They are all members of Local 484, Chester, Pennsylvania, except Ronnie Lauro, who is a member of Local 77, Philadelphia, Pennsylvania.

The Bill Tedesco Band, all members of Local 134, Jamestown, New York, is currently engaged at the Elks Club in Jamestown on Saturday nights. The personnel includes, left to right: Darel Jones, drums; Rita Williamson, vocals; Bill Tedesco, sax and leader; and Blanche Haglund, piano.

Paul Rich Quintet, members of Local 203, Hammond, Indiana, is in its second year at Club 505, Hege-wisch, Illinois. Left to right: Johnny Siska, trumpet and vocals; Bob Pietrzak, drums and vocals; Wally Mika, sax, clarinet and vocals; Andy Wajvoda, bass; and Paul Rich, accordion.



The Blue Notes, members of Local 29, Belleville, Illinois, are currently appearing at the Brown Derby in Belleville. Members include, left to right: Joseph Del Signora, piano and vibes; James Hillesheim, bass and trumpet; Sam Andres, saxophone; and William Verduce, leader and drums.



The Apollo Trio (Charlie Grear on guitar and bass, Freddie Farmakis on drums, and Bob Prew on accordion and piano) has been playing at the Blue Bonnet Restaurant and Cocktail Lounge in Brookfield, Illinois, for over three years. The boys are members of Local 10, Chicago, Illinois.



The Kurth Trio, members of Local 480, Wausau, Wisconsin, is in its fourth year on station WSAU-TV in Wausau. The group also appears in night clubs throughout the area. Members include, left to right: Arnie Kurth, leader and bass; Larry Lund, guitar; and Gene Chellberg, accordion.



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SPRINGTIME SYMPHONY and OPERA

The Metropolitan Opera's annual tour this spring takes it to Boston, Cleveland, Atlanta, Birmingham, Memphis, Dallas, Oklahoma City, St. Louis, Bloomington, Minneapolis, Detroit, Rochester and Toronto. The tour opened in Boston April 13 and will end in Toronto June 4.

The University of California at Los Angeles will present a Festival of Oriental Music and the Related Arts May 8 through 22, under the direction of Professor Mantle Hood.

The Ojai Festival concerts in California will be held on successive weekends, May 21 and 22, and May 28, 29 and 30, and in the Civic Center Bowl instead of in the small Nordhoff Auditorium as formerly.

This spring the Symphony of the Air will make a tour of Italy in memory of Arturo Toscanini, who conducted many of its members when they were with the NBC Symphony Orchestra. The four-week tour, beginning in Rome on May 27, will be directed by Leopold Stokowski and will comprise ten Italian cities followed by concerts in Monte Carlo, Paris, Brussels, Amsterdam, Madrid and Lisbon. The cost of the tour is being underwritten by the American International Foundation.

The 1960 Ann Arbor May Festival continues the tradition of presenting the Philadelphia Orchestra, under Eugene Ormandy; the University Choral Union, under Thor Johnson; and distinguished soloists, including Rudolf Serkin, Andres Segovia, Marilyn Costello, William Kincaid, Anshel Brusilow and Lorne Munroe. William Smith will conduct the May 7 program. The University Choral Union is trained by Lester McCoy.

The Festival of American Music of the Eastman School of Music of the University of Rochester, in this, its thirtieth anniversary, April 27 to May 4, is using the Eastman School Philharmonia, the Eastman-Rochester Symphony, the Eastman School Symphony and the Eastman Wind Ensemble. Conductors are Dr. Howard Hanson, Dr. Paul White, Dr. Frederick Fennell and Dr. David Fetler. John Celentano will direct a chamber music group.

Continuing one of America's oldest traditions, begun under Theodore Thomas in 1873, Cincinnati once again stands host to its choral-symphonic Music Festival, May 2 to 7. The full Cincinnati Symphony Orchestra under Josef Krips with five choral groups numbering nearly a thousand voices will participate. The world premiere of *Queen City Suite*, a musical panorama of Cincinnati by Margaret Johnson Bosworth, will be a feature of the festival.



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CLOSING CHORD

JACK SOLFIO

Jack Solfio, President of Local 38, Larchmont, New York, since its inception March 7, 1949, passed away on February 20.

Mr. Solfio also had served as President of former Local 540, Mount Vernon-New Rochelle, New York; was a member of Local 802, New York City, and a Business Agent of that local for some time. In his younger years he was active in various dance orchestras and concert bands.

DAN COOK

Dan Cook, former Secretary of Local 50, St. Joseph, Missouri, died on February 8.

Born December 13, 1886, at Maryville, Missouri, he became a member of the Federation in 1917 as a drummer and banjoist. Mr. Cook was elected Sergeant-at-Arms of Local 50 in October, 1939, and served in that capacity until May, 1941. On June 1, 1943, he became Secretary of that local, retiring due to ill health on July 25, 1959. He attended every Convention of the Federation as a delegate from 1947.

JACOB KEIS

Jacob Keis, former Secretary of Local 265, Quincy, Illinois, passed away March 3 at the age of eighty-one.

Mr. Keis served as Secretary of the local from 1905 to 1919. He played violin in theater orchestras and clarinet and oboe in city bands in his earlier days.

JAMES S. TOOHER

James S. Toohar, a life member of Local 69, Pueblo, Colorado, passed away December 26, 1959, at the age of eighty-eight.

Born April 14, 1871, Mr. Toohar joined Local 69 March 10, 1898. He was one of the first members to hold the office of Secretary-Treasurer in that local. At one time he also served the local as Trustee and Executive Board member. He attended many Con-

ventions of the Federation as a delegate and was a delegate for the Central Labor Unions.

An accomplished drummer, Mr. Toohar performed with many brass bands and symphony orchestras.

CLARENCE RULE

Clarence Rule, a member of Local 365, Great Falls, Montana, for over fifty years, passed away on February 23 at the age of sixty-five.

He served as a member of that local's Executive Committee and also acted as a Trustee for many years. Mr. Rule played the trombone and was a member of the Great Falls Municipal Band for many years. He had also played in theater orchestras and dance bands.

HOWARD F. STEPHANY

Howard F. Stephany, a member of Local 66, Rochester, New York, passed away on February 2 at the wheel of his car enroute to work. He was sixty-three years of age.

Mr. Stephany was tympanist with the Veterans Park Band for many years and a popular dance drummer with many local groups.

FOREST STILLION

Forest Stillion, a member of Local 54, Zanesville, Ohio, and his bride of two months were killed instantly in an auto accident near Pittsburgh, Pennsylvania, on February 27.

While only twenty-eight years of age, Mr. Stillion had gone far in musical circles. After graduation from the Miami University School of Music he returned to Ohio and was appointed director of the one-hundred-piece Zanesville High School Band. The following year, 1958, he was elected director of the forty-piece Zanesville Memorial Band. He was teacher of brass, reed and percussion instruments, and was also an accomplished pianist.

(Continued on page forty-one)

INTERNATIONAL MUSICIAN

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by George Lawrence Stone

Problems in Elementary Instruction

Many letters received from drum instructors who are experiencing difficulty with some of their elementary hopefuls. These youngsters confidently expect some day to rival Buddy Rich or Morello but meanwhile they can't find time for a little daily practice. One instructor wonders if an hour of daily practice isn't too much to demand of a high school student who is burdened with a whole flock of curricular duties.

Well, Drum Instructor, if your pupil is simply in it for the fun of it you might shorten his hour period considerably. However, if he is a more serious-minded individual, I should say that an hour a day is the irreducible minimum if satisfactory progress is to be expected. Two hours would be far more effective.

You might find the following practice period breakdown interesting. It is taken from the Stone Studio wall and is directed to the attention of the half-hearted pupil. It speaks for itself.

Breakdown of 45-Minute Daily Practice Period

Time allotted for practice	45 minutes
Deduct for time spent in warming up	20 minutes
	25 minutes
Deduct time lost in looking out the window, changing the record, listening to what the folks are saying on the telephone, eating a doughnut, lighting a cigarette, and RESTING (you poor tired boy!)	10 minutes
What you really accomplish for the day	15 minutes
Number of years for you to make the grade	??????

Let Him Go

Another frustrated instructor writes in similar vein: "What shall I do with one of my most talented pupils who could do himself credit if he would, but whose time is so occupied with school studies, football, baseball, basketball (during their respective seasons) and girls all the year round, that his drum lessons take a back seat."

The answer is simple. Let him go, for his own good and for yours. He isn't sufficiently interested in drumming to take it seriously.

(Continued on the following page)

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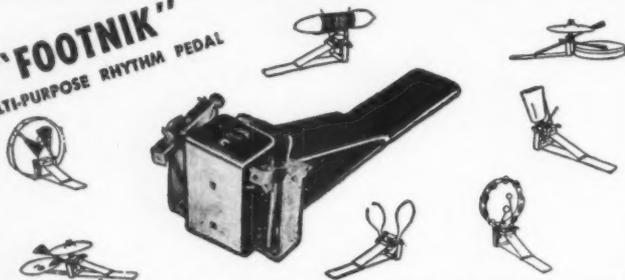
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(Continued from the preceding page)

Like a million other kids who don't yet know where they are going, he is spreading his activities over too wide a field.

According to statistics, he, like a million others, will come out of the mess he is making for himself in time, safe and sound, and eventually grow up to become a credit to his community. *But not as a drummer.* So don't let him spend his money and waste your time if he isn't willing (and eager) to mend his ways.

The Pianissimo

High on the list of trials and tribulations besetting the drummer playing music of the exacting type is the difficulty experienced in producing a truly soft-sounding roll *pianississimo*. There is still more difficulty when such a roll immediately follows a phrase marked *fortississimo* (or thereabouts).

The following examples, partly quotes, partly just for practice, are designed to make the player bring out the marked contrast between notes of one power and those of another.

Incidentally, an occasional fifteen-minute workout on the snare drum itself, just rolling—soft, softer, still softer—will work wonders in developing a controlled roll of *whisper* power.

The musical notation consists of seven staves, each showing a different rhythmic pattern. The first staff is in 3/4 time, starting with a fortissimo (ff) dynamic, followed by a piano (pp) dynamic, and then a subito piano (pp subito) dynamic with a crescendo (cresc.) marking. The second staff is in 2/4 time, starting with ff, followed by pp, then ff, and finally pp. The third staff is in 6/8 time, starting with ff, followed by pp, ff, pp, and cresc. The fourth staff is in 9/8 time, starting with ff, followed by pp, ff, and pp. The fifth staff is in 6/8 time, starting with f, followed by p, f, and p. The sixth staff is in 7/4 time, starting with fff, followed by pp and cresc. The seventh staff shows a series of notes with dynamic markings like f, p, and f.

Have Practice Pad — Will Travel

Anxious Novice, looking far ahead, inquires how the big-time drummer manages to keep in topnotch playing condition while his band is on tour. Manifestly, this anxious one reasons, the traveling man has neither the time nor the solitude to get in the hours of daily practice and study that heretofore have gone so far toward putting him "up there." And what about a daily workout on the set itself, when a good part of the time such set is packed away in its covers during transit?

Well, *Anxious*, this is indeed a problem, not only for the drummer, but for every musician who travels, especially during a period of one-night stands, in which more time is taken up in traveling than in playing.

(Continued on page forty-one)

The U. S. Army Symphony Needs Capable Musicians

Throughout the past seven years, four hundred and eighty talented young soldier-musicians from the Seventh U. S. Army Symphony Orchestra stationed in Stuttgart-Vaihingen, Germany, have gone back to their homes and civilian jobs in the United States.

This constant turnover of musicians has created a problem unique in the experience of most symphony orchestras. The Seventh Army Symphony Orchestra is expected to maintain consistently high standards with an orchestra which is virtually a new and different orchestra every fifteen months.

In the effort to overcome the never-ending effects of such frequent change-overs, the orchestra receives assistance from directors of American universities and musical conservatories and from conductors of leading symphony orchestras. When a qualified musician is about to enter the service Seventh Army Symphony officials usually know his name and have already corresponded with him. In the United States there is hardly a music student of draft age who does not know that the Seventh Army Symphony Orchestra is anxious to use his talents and that if he is accepted by this organization he can develop his musical proficiency while fulfilling his military obligation. Many of these young artists write to the symphony to enquire about vacancies.

Thus, by staying from three to six months ahead of the requirements, an effort is always under way to keep the orchestra at maximum strength without an embarrassing gap in any of the sections. Once a

musician is obtained, every effort must be made to assimilate him rapidly into the orchestra. With this purpose in mind, arduous and frequently scheduled practice sessions are held. In addition, a schedule of nearly one hundred concerts yearly guarantees that preparation remains constantly fresh.

There are three major prejudices which on occasion have led critics to underestimate the orchestra's abilities. Being composed of Americans, the orchestra faces the cliché opinion held by many Europeans that American culture is decadent. Composed of soldiers, it faces skeptics who think the man in uniform incapable of appreciating, much less performing, Bach, Beethoven or Mozart. Composed of men whose average age is twenty-three, it faces the traditional prejudice that a young man is incompetent.

The Seventh Army Symphony Orchestra demolishes all these mistaken beliefs when it is heard in concert. It also continues to win over that other obstacle, the continual and unending loss of personnel who have completed their military service. Perhaps the most gratifying recognition of this success is the fact that the European press has ceased to wonder at the orchestra's ability to achieve homogeneity and to say "our largest orchestras could envy this symphony" (*Der Berliner Tagesspiegel*).

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HARRISBURG CONCERT SERIES FINDS A HOME

Most community-inspired musical projects suffer at the start from housing shortage. Once a home is provided, however, the group usually begins a steady and integral development both in quality and in popularity. Such in any case is the story of a concert series instituted in Harrisburg, Pennsylvania, where the Harrisburg Jewish Community Center opened its doors in 1958 to a newly established concert series. The Center, in providing the musicians with a hall rent-free, asked only that J. C. C. members be admitted to the concerts at a lower price than the general public. Beyond this, the musicians were given complete freedom in scheduling, programming, pricing and publicizing the concerts. The Center, moreover, serves refreshments at intermission of each concert.

The series of monthly concerts—largely jazz, though some wind chamber pieces and art songs are included—is underwritten by John A. Price, President of Harrisburg's Local 269, and Bob Aulenbach, leader of the concert group. All monies realized go to the musicians.

With increase in interest, the group has been augmented from a nine-piece woodwind and rhythm section to an eighteen-piece ensemble, consisting of one flute, five saxophones, four trumpets, French horn, three trombones, tuba, piano, drums and bass. With doubling, a wind section of three flutes, two clarinets, bassoon and baritone saxophone is possible. Audiences of thirty-five to forty have grown to almost three hundred.

Thanks to the foresightedness of Harrisburg Jewish Community Center's civic-minded board of directors and to the faith and effort of Mr. Price and Mr. Aulenbach, it seems likely that these concerts may become permanent and self-sufficient. If such becomes the case, all musicians of Local 269 will of course profit from the increased interest in live music.

A good record this, and a good example for other locals and other communities to follow.

John Price (left), President of Local 269, Harrisburg, Pa., and Bob Aulenbach (right) are the sponsors of a newly established concert series in that city.



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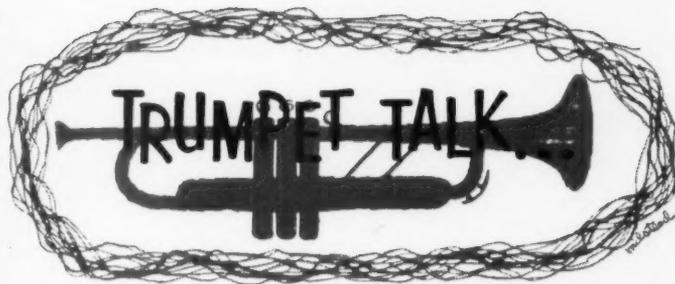
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MAY, 1960



RANGE GOING UP?

BY CHARLES COLIN

Mr. Colin is a special brass teacher at Columbia Teachers College, New York. He is the author and publisher of many text books on brass.

As long as music progresses, trumpeters must also. But a sideman who tries to solve new problems by frantic guesswork and experimentation often winds up in complications and mental confusion worse than the original problem. Before that point, not after, is the time to ask questions.

Right now, as progressive arrangers push the brass higher and higher, mastery of the upper register is more than ever a "must." The trumpeter who has range with consistency, power and endurance is the working trumpeter. However, many talented and intelligent players defeat themselves by forgetting their good sense in an anxious attempt to "get the high ones." All tensed up, they make what they previously played passably well sound as if they're fighting the horn.

If you want to sound like the boss, with the horn your willing servant, take a tip from winning prize fighters and football teams: play "offensively." You won't use up so much energy, and the high notes will come more easily.

Playing offensively involves a confident attitude of mind and a properly controlled body. The two reinforce each other and improve every aspect of your playing. They increase range by permitting the correct things to occur right where the playing happens—at the mouthpiece.

With muscles and mind working together, you can play forward ("offensively") into the mouthpiece. Instead of "defensively" receiving the lips against sharp front teeth, you can push the lips against the mouthpiece and away from the teeth. Freed from improper pressure of the teeth, the lips not only stand up better but vibrate as they should to produce maximum variations in brilliance and sound.

This proper embouchure action, however, is not possible without coordinated action of the tongue and diaphragm muscles. The lower the range, the more relaxed all these muscles should become. The higher the range, the more the muscles should be drawn together.

To obtain a closed embouchure, it is necessary to meet the mouthpiece first with sealed lips, not with the tongue. The tongue should meet the roof of the mouth to seal and compress the stream of air for perfect attack and breath control.

Air Passage Control

The tongue, acting as a valve, plays the most important part in controlling the air passage. The arching of the tongue helps to contract the steady stream of air from the diaphragm. As the air channel gets smaller, the pressure of the air becomes more violent. The more arched the tongue, the faster the lips vibrate when the tip of the tongue releases the air. Drawing more lip muscles together helps toward a more constant high register.

Notice the position of the tongue as you speak the word "army." It's almost flat on the bottom of your mouth. Your throat is open.

(Continued on page thirty-five)

in the
OLDS
 spotlight!

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San Francisco: Solheim Music Co.



BOOK NOTES

The Jazz Word, by Dom Cerulli, Burt Korall and Mort Nasatir. Ballantine Books. \$.50.

These forty-two essays and stories by musicians and critics are all provocative, but to be singled out especially are Nat Hentoff's chapter on Ella Fitzgerald, for its candid appraisal of the singer, and Bill Simon's chapter on the responsibility of the artist, for its directness and its lack of sentimentality. It also suggests some remedies for the jazz player's ambiguous position in today's society.

Gary Kramer is to be commended on his non-sensational chapter on the narcotics habit among jazz musicians. He speaks of it as an occupational hazard, to be dealt with scientifically. He explodes the notion that taking drugs improves the jazzist's playing. He explodes also the over-optimistic belief that a drug addict "cured" is cured for good. He urges that state and city governments revise outdated laws, educate the public to the real nature of drug addiction, and agitate for greater appropriations for more specialized hospitals and research. "Only when it is completely clear to the general public," he states, "that jazz is not a sinister music of a deviant culture can it achieve its legitimate place in American life."

Gunther Schuller in his chapter on jazz coming of age shows that he has foundation for hoping that a "new and vital kind of music may result" from the partnership of jazz and classical music. He evaluates the present state of such fusion and cites evidences of its development in foreign countries as well as in America. He describes the process of improvisation both in its jazz and classical traditions. He points out that at mid-century the interrelationship of the two sources of music has already profoundly affected the general music outlook.

Mozart and His Times by Erich Schenk: *Portrait of a Genius at the Crossroad of Two Eras*. Translated from the German by Richard and Clara Winston. Alfred A. Knopf. Borzoi Books. \$10.00.

This is as much a critique of the times in which Mozart lived as a biography of this great composer. The author shows a Mozart often in ill health and the victim of the age's callousness. It also shows him able to live for the most part happily, his genius lifting him above these social ills. The author's knack of interweaving the doings of the day and the accomplishments of the individual make for the well-rounded biography.

Copyright Law Symposium Number 10. Columbia University Press. \$5.00.

An absorbing book in spite of its legalistic title. The chapter on "Tape Recording, Photocopying and Fair Use" by Roger Needham should be read by every embryo "publisher" on the verge of breaking copyright laws through "do-it-yourself" kits operated in his own home. At just what point do tape recorders begin to infringe on copyrights? What laws exist which make recordings turned out in the teacher's studio under certain circumstances illegal? These are just a few of the questions asked—and answered in simple prose and with sound logic.

Other chapters particularly interesting to musicians are "The Jukebox Exemption" by Eugene Mooney and "The Sale and Distribution of Phonograph Records" by Peter H. Morrison.

This volume is the tenth in a series sponsored by the American Society of Composers, Authors and Publishers. It represents the best ten of eighty-four student essays which won first-prize awards in the various law schools throughout the country, in the 1957 and 1958 Nathan Burkan Memorial Competitions.



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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 28 through January 30, 1960

(Continued from the March issue)

Fontainebleau Hotel
Miami Beach, Fla.
January 28, 1960

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

All members present.

The Board discusses matters of
general interest to the Federation.

President Kenin reads, for the in-
formation of the Board, a communi-
cation sent to Chairman Doerfer of
the Federal Communications Com-
mission, and the Chairman's reply.
This communication expressed the
congratulations of the Federation
with regard to the recent agreement
of the networks to regularly sched-
ule segments of prime time for the
broadcasting of public service and
cultural programs.

On motion made and passed, it is
decided to ratify the action of the
President in having the Federation
join the American Immigration
Conference.

The Board considers the proposal
of Rosario Mazzeo, personnel man-
ager of the Boston Symphony Or-
chestra, that the Boston Symphony
Orchestra be permitted to make
videotapes for release to television
under an arrangement similar to
that now being employed by the
Boston Symphony Orchestra in
their transcription of performances
that are being released to radio. Re-
ceipts from the latter recordings
are placed in the Pension Fund of
the Boston Symphony Orchestra.

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

A communication is received from
member Roy R. Briggs of Local 668,
Kelso - Longview, Washington, in
which he interposes an objection to
the Federation membership of Nick
Vandenbrock, Secretary of that
local.

On motion made and passed, it is
decided to defer action pending re-
ceipt of further data pertaining to
the case.

A request is received from B. Cas-
ciano, Secretary-Treasurer of Local
466, El Paso, Texas, inquiring
whether it is permissible for his
local to affiliate with the Western
Conference of Musicians, and at the
same time retain membership in
the Southern Conference.

On motion made and passed, it is
decided that inasmuch as the El
Paso local has jurisdiction contigu-
ous to locals in the Western Con-
ference, it is permissible for his local
to join the Western Conference.

A communication is received from
the Chile Musicians Union thanking
the American Federation of Musi-
cians for our cooperation with them
during a period when the members

of their symphony orchestra were
suffering a lockout.

A communication is received from
member Albert B. Tondra of Local
402, Yonkers, N. Y., advising that
he has composed a march and dedi-
cated same to the A. F. of M.

On motion made and passed, it is
decided that the march be accepted
with thanks to the composer.

Copies of correspondence between
President New of Local 3, Indian-
apolis, Ind., and Counsel Henry
Kaiser are read. In the correspond-
ence, President New inquires as to
whether it is possible for several
locals in a given area to apply for
"area bonding" and thereby comply
with the Labor-Management Dis-
closure Act. Such action also would
permit obtaining the necessary
bonds at a reduced rate.

Counsel Kaiser advises that such
procedure is legally possible.

A communication is received from
the National Music Camp requesting
the Federation to sponsor a scholar-
ship lodge on the campus of their
organization.

Inasmuch as there are many simi-
lar projects throughout the United
States and Canada, and the Feder-
ation is vitally concerned with its
own Congress of Strings Program,
it is decided, on motion made and
passed, that the Federation cannot
entertain this suggestion.

Secretary Ballard reports on the
1960 Congress of Strings program.

A bill in the amount of \$637.79 is
received from Dr. Roy Harris, Di-
rector of the International String
Congress, covering his expenses up
to January 13, 1960.

On motion made and passed it is
decided that the bill be paid.

A proposal is received from Dr.
Roy Harris that he be allowed \$3-
600.00 for expenses during the year
beginning January 14, 1960.

On motion made and passed, it is
decided that the proposal of Dr. Roy
Harris be accepted.

A request is received that the Fed-
eration purchase copies of the Cal-
endar of Musical Activities in the
United States of the Music Com-
mittee of President Eisenhower's
People-to-People Program and sup-
ply same to all our locals without
charge.

On motion made and passed, it is
decided that the Federation cannot
concur in the request, but a notice
be placed in the *International Musi-
cian* advising our membership
where this report may be obtained.

The session adjourns at 10:45
P. M.

(Continued on the following page)



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and Variations
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- Old Folks at Home
- Carry Me Back to Old Virginny

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- La Traviata
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- Otello
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- La Straniera
- L'Elisire D' Amore
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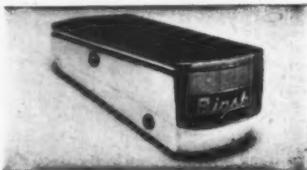
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(Continued from preceding page)

Fontainebleau Hotel
Miami Beach, Fla.
January 29, 1960

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

Treasurer Clancy makes a detailed report on the finances of the Federation.

Discussion is held regarding the Federation Retirement Plan.

On motion made and passed, it is decided that the matter be left in the hands of the Pension Fund Committee, to report back to the Board.

The International Executive Board considers certain aspects of the A. F. of M.-Employers' Pension Plan.

The Board is advised of the actuarial status of same.

On motion made and passed, the following securities transactions made by Treasurer Clancy, in the General Fund, be approved:

PURCHASES:

Description:

Federal Intermediate Credit Banks Bonds, 4%%. Due 5/2/60.
Principal Amount: \$100,000.00.
Date: 10/23/59.
Bought at 99-31/32.
Amount paid: \$101,177.08 (Inc. int. of \$1,083.33).

Federal Home Loan Banks Bonds, 5%%. Due 5/16/60.
Principal amount: \$100,000.00.
Date: 11/13/59.
Bought at 100.
Amount paid: \$100,000.00.

Discussion is held regarding the matter of bonding of officers of local unions, and consideration is given to a consolidated form of coverage for all officers and unions in the Federation, thereby effecting an over-all savings in premiums.

On motion made and passed, it is decided that additional information should be obtained on this subject.

Further discussion is held regarding the advisability of requiring employers to post a salary bond in connection with the employment of our members.

On motion made and passed, it is decided that we give the matter further study.

The Board discusses the suggestion of Treasurer Clancy that singers be listed separately from orchestra members on contracts.

A communication is received from W. W. Boerst, former President of Local 134, Jamestown, N. Y., requesting the restoration of his booking license which had been cancelled due to the fact that he was an officer of a local.

On motion made and passed, it is decided that the matter be referred to the President.

A communication is received from the AFL-CIO, and discussion is held regarding the advisability of creating a women's auxiliary to help in implementing the work of AFL-CIO.

On motion made and passed, it is decided that the A. F. of M. recog-

nize the potential value of such organizations, and the Secretary is authorized to answer the communication.

A communication is received from the Thomas Organ Company, Sepulveda, Calif., concerning establishing a minimum national scale for organists who might be employed as demonstrators-salesmen by dealers throughout the country.

On motion made and passed, it is decided that the subject matter is one of local autonomy.

A communication is received from Lawrence E. Sizemore, Esq., Oklahoma City, Okla., in which he requests the Federation help to finance the cost of construction of a private club, of dance hall proportion, in that area. His plans call for use of orchestras, and if successful he would endeavor to open similar clubs in other cities in the territory.

On motion made and passed, it is decided that we deem it inadvisable for the Federation to embark on such an enterprise.

On motion made and passed, it is decided that we authorize the rental of a booth, and expenditures of an amount necessary to properly maintain same, at the annual meeting of the Music Educators National Conference to be held in Atlantic City, N. J., March 18-23, 1960.

In connection with the FCC program, the President is given authority to intervene in cases, to be selected after proper research, and is authorized to expend such funds as are necessary to monitor and take such other steps as may be necessary to make our campaign effective.

President Kenin makes a report on the protest campaign now being conducted by the Federation in connection with the use of foreign sound track, in which he cites examples of the work done by several locals and the fine cooperation these locals have extended in this effort.

The Board discusses the matter of the petition signed by many members of Local 655, Miami, Fla., objecting to a law enacted by that local whereby a contractor on any steady engagement must add 10 per cent over scale as his or her fee.

On motion made and passed, it is decided that the matter be laid over to the next meeting of the Board.

The session adjourns at 11:00 P. M.

Fontainebleau Hotel
Miami Beach, Fla.
January 30, 1960.

The session is called to order by President Kenin at 2:00 P. M.
All members present.

Discussion is held regarding the interpretation of the minimum number of men law which various locals have adopted. A communication is received from Local 161, Washington, D. C., concerning this matter.

On motion made and passed, it is decided that action on the matter be laid over until the International

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INTERNATIONAL MUSICIAN

Executive Board meeting in Las Vegas, Nevada.

Discussion is held regarding the amount due the AFL-CIO for ICFTU (International Confederation of Free Trade Unions) Solidarity Fund for the year 1958.

On motion made and passed, it is decided that the Treasurer be authorized to pay same.

A communication is received from COPE advising the amount of contributions which they feel should be forthcoming from the A. F. of M. to that organization.

On motion made and passed, it is decided that the Treasurer be authorized to make payment to COPE for the amount due, for the year 1959, not to exceed \$15,000.00.

A bill in the amount of \$7,000.00 is received from McMaster, Montgomery & Co., attorneys, on account of fees and disbursements for services rendered during 1957, 1958 and 1959 with respect to CBC negotiations.

On motion made and passed, the bill is approved.

Discussion is held regarding Case No. 639, 1957-58, in which the appeal of John Roddie from an action of Local 266, Little Rock, Ark., in expelling him from membership was denied.

Executive Officer Murdoch reports on a situation in Local 571, Halifax, N. S., whereby the local has been taking in conditional members who are in active military service of the government.

On motion made and passed, it is decided that the matter be referred to the President for further study.

Treasurer Clancy reports on the "Best New Band" program for 1960.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 4:30 P. M.

NOTICE TO MEMBERS

It is of the utmost importance that your local secretary have your social security number. Members who have not already submitted their social security number to local secretaries are requested to do so immediately.

TRUMPET TALK

(Continued from page thirty-one)

Now say, "two." The rear of the tongue rises a little. It doesn't close the throat but contracts the stream of air. If you were playing the horn your lips would vibrate more rapidly. Now pronounce "tea." The back of your tongue rises farther, and your back teeth feel the spreading of it. It contracts the air column and increases the pressure even more.

After holding this pressure back with the tip of the tongue against the front teeth, you can release this pressurized breath against the lips in a fiery spurt which forces the lips to vibrate at a high speed. Lowering the tongue to a comfortable position behind the bottom teeth and producing a steady penetrating stream of air will cause the lips to continue vibrating automatically. The result for you is sparkling brilliance and bigness of tone in every range.

But correct tongue and lip action won't do much to improve your range if you don't have the proper control and supply of air in the first place. That's where the diaphragm comes in.

CELLO CHAT

(Continued from page twenty-one)

were suddenly audible, and the C string—previously a gruffy fellow—responded well. To state it simply, the entire instrument was improved.

The gadget, which is actually part of the cello, like the bridge or the tailpiece, has not been patented and cannot be mass-produced, because it has to fit the particular instrument.

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Before I say goodbye to my readers, I beg all of you not to forget the greatest device of all for improvement of sound—sensible practice.

MAY, 1960



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Over Federation Field...

Having completed twenty-five years of achievement-packed service as Secretary of Local 406, Montreal, Canada, Edouard "Eddy" Charette deserves a special laurel leaf from this department.

His record is an impressive one. He joined the local forty-seven years ago, was elected to the Secretaryship in 1935, has been a delegate to the A. F. of M. Conventions since 1935, has been Secretary of the Conference of Eastern Canadian locals since 1940, has been a member of the Law Committee of the A. F. of M. since 1947 and has represented the A. F. of M. at the AFL-CIO Convention since 1953. He is permanent secretary of the All-Canadian Confer-

ence. He is also publisher of a bilingual journal, *Entr'acte*.

Eddy's ambition: to celebrate his fifty-year affiliation with the local three years from now.

Brother Robert S. Barkell, who has been a member of Local 339, Greensburg, Pennsylvania, for fifty-six years, and was voted a life member in 1941, recently got a write-up in the Scottdale (Pennsylvania) *Independent - Observer*. He has compiled a fifty-year history of the Greensburg local and has been a delegate to several national conventions.

Another long-timer: Otto Muller has been a member in good



Officers elected at the Penn-Del-Mar Conference, 1959-60. Left to right: O. Oscar Dell, Treasurer, Local 49, Hanover, Pennsylvania; James Le Fevre, Fifth Vice-President, Local 311, Wilmington, Delaware; Matt Callen, President, Local 269, Harrisburg, Pennsylvania; Nick Hagarty, Secretary, Local 60, Pittsburgh, Pennsylvania; President Kenin; Robert B. Keel, Third Vice-President, Local 484, Chester, Pennsylvania; Charles S. Keller, Jr., First Vice-President, Local 135, Reading, Pennsylvania; Victor Fuentealba, Fourth Vice-President, Local 40, Baltimore, Maryland; Nick Ray, Second Vice-President, Local 339, Greensburg, Pennsylvania.

standing of Local 153, San Jose, California, for fifty years: joined March 15, 1910.

The Penn-Del-Mar Conference of locals 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 to send delegates.

IMPORTANT

Due to the fact that the hotels in Las Vegas are very crowded over the weekends, we have been advised by these hotels that the delegates who arrive on Saturday, June 4, 1960, will be required to pay the hotel rates as though they arrived on Friday, June 3, 1960.

This would only apply in the above situation and not affect those delegates who arrive on Sunday, June 5th or thereafter.

STANLEY BALLARD,
Secretary

Exit Twenty Per Cent Tax!

(Continued from page seven)

the biggest factor in the final halving of the tax, the committee feels. The machinery set up to serve this grass roots effort was so efficient that it would—and did—on several occasions, spark mass appeals to Congressmen timed to a particular development in committees or on the floors of Congress. Meanwhile, of course, the grass roots petitioners kept up an unceasing drumfire by letters, telegrams and telephones when Congresses were sitting and through committee visitations when Congressmen were at home.

From the beginning Federation's Relief Committee faced up to the politically unpalatable name of the excise—"the cabaret tax"—and to the fact that the Treasury was dedicated to "hold the line" on any and all tax reductions without respect to merits or demerits. This uncompromising position the Treasury maintained through three Congresses and up to the last hours of the President's signing.

The portents, in short, were not favorable, but the need for relief was so pressing that the determination was to wage an all-out fight at once and not wait on a "more favorable cli-

mate." That kind of climate never once developed; there is no sign that it is approaching in this or the next Congress.

With the completion of the Research Company's report in December, 1955, the committee's educational campaign got into high gear with numerous pieces of literature directed both at the Congress and at the grass roots. The major theme was economic and an undisguised effort was made to have the tax known as the "music" or "amusement" tax rather than by its "cabaret" misnomer.

By the time the 84th Congress convened in January, 1956, the campaign of the Federation and its locals had won enough believers to sponsor eleven repeal bills in the House and three in the Senate. The main effort was put upon the House and particularly its Ways and Means Committee, where all tax bills must make their legislative start. Early in the fight, the Federation was successful in finding a champion in Representative Aime J. Forand, the veteran Rhode Islander who is the second-ranked Democrat on the Ways and Means Committee. A distinguished liberal and a gloves-off battler for his beliefs, Forand is today probably the most widely-known member of the House (next to Speaker Rayburn) by virtue of his championship of the current legislation to guarantee medical care for the aged.

It was not possible to speed any legislation through the 84th Congress, but the fourteen relief bills pending there provided a sound platform for education of the members.

The 85th Congress saw the creation of the Forand sub-committee of Ways and Means to consider excise tax reform and it was this group that gave the 20 Per Cent Tax its first big airing in Congress. With the cooperation of Congressman Forand it was possible to present a full hour of testimony to establish the economic absurdities and job-destroying qualities of the tax. Testifying before the Forand committee on November 30, 1956, were: President Kenin; Economist Robert Shook; orchestra leaders Meyer Davis and Guy Lombardo; Mrs. Marian Berdan, Local 761, Williamsport, Pennsylvania; Miss Gwen Bari, Local 47, Los Angeles; William F. Boston, Local 806, West Palm Beach; and Charles Parrish, Local 161, Washington, D. C.

The Federation long since has made common cause with various other groups interested for business or cultural reasons in seeing the tax repealed or reduced. At this same hearing, Miss Vanett Lawler, of the Music Educators National Conference; Miss Marie Hurley, of the National Federated Music Clubs; Vernon Herndon, president of the American Hotel Association; Ralph Curtiss,

(Continued on page forty-five)

INTERNATIONAL MUSICIAN

REPORT OF DELEGATES TO THE AFL-CIO CONVENTION

(Continued from page fourteen)

LABOR UNDER ASSAULT IN OTHER COUNTRIES ALSO

It is interesting to point out to you, one basically similar evil existent in other countries as exists here in America. President Claude Jodoin, representing the Canadian Labour Congress reported, "Labor in Canada is also a target for exactly the same kind of attacks as are being made upon Labor here in the United States." "In Canada today the anti-Labor groups are passing legislation to cripple unions, drain them of their finances, and make legal strikes and picket lines something of the past."

Frank Cousins, General Secretary of Great Britain's Transport Workers' Union, representing the British Trades Union Congress, reported that upon hearing some of the American delegates speak, he "felt as though some of his British ministers had been over here supervising the anti-Labor haters in their campaign against the American unions."

Fred Hayday of the National Union of General and Municipal Workers, also a TUC fraternal delegate, cited "action of the British Government in passing legislation that forbade one party to a labor-management dispute to invoke arbitration in a bargaining stalemate."

General Secretary Pinhas Lavon, of Histadrut, the Israeli Labor Federation, declared that "in many countries of the free world an attempt is being made by reactionary forces to weaken the power and importance of Labor."

The purpose of the writer in just "touching" on the addresses of these foreign fraternal delegates is to point out that the anti-Press, the anti-employers' organizations, are not anti *only* because they are dealing with American Labor. For as an education is gleaned from attentive listening to the addresses of these gentlemen of high office and dedicated service in the labor movement in other countries proves, the picture of labor-haters in those countries is just as unjust as it is here in America. We suggest that there is some meager consolation in knowing, first hand, this to be a fact.

HIGHLIGHT OF THE CONVENTION

The Two Months' Old Steel Strike

At this writing the longest steel strike in America's history has been settled, and the headlines of our daily papers and magazines have been quickly taken over by more recent headline feature stories that will help sell those publications. But the actual story behind the enforced steel strike must not be just thrust aside without serious reflection, and a lesson in experience for all Labor leaders.

As President Meany pointed out in a most forceful speech in which he warned the delegates that "If these anti-Labor forces are successful in this vicious campaign of destruction, they will ultimately destroy the one single greatest element for progress in America—the great American Free Trade Union Movement, and he further admonished that the current attack upon unions is a "conspiracy" of big business and reactionary politicians, and is a "supreme challenge to the entire Labor movement and every single working man within that movement." He described the program as a "professional" and a "well-planned job" being engineered and financed by the Chamber of Commerce, the National Association of Manufacturers, and some reactionary farm groups.

One lesson that stood out at this convention was heart-warming, and certainly was a warning to those opponents of Labor who might have hopefully thought that they were dealing only with the United Steelworkers of America; and that lesson was—the immediate concentration of representatives of all unions, large and small, rising up to throw in their lot with the steelworkers, assuring them in no uncertain manner that this was a "battle to the finish" between all the forces and resources of Labor in general, against these wealthy and powerful reactionary forces. It certainly was a comforting thing for the steelworkers to see the voluntary contributions from the various AFL-CIO affiliates, who dug deep into their treasuries to put millions of dollars at the ready disposal of the strikebound steelworkers, to see legislation immediately proposed to guarantee that every single member of that fourteen-million-member union would contribute one full hour's pay every month to the steelworkers just so long as this strike continued.

Unofficial estimates indicated that this could yield at least \$30 million monthly to ease the economic pangs engendered by the industry-forced work stoppage. And at the end of the strike, the money remaining in the defense fund would go toward establishing a permanent AFL-CIO defense fund to aid any affiliate faced with a similar situation.

Our own President Kenin assured the solid support of the American Federation of Musicians and volunteered the suggestion that in the event this strike continued that he would lead a mammoth drive of each of the over 700 locals of our Federation so that 700 simultaneous benefit dances would be held throughout the United States and Canada not only to raise helpful funds for the strikebound steelworkers but to lead a country-wide campaign of publicity to bring the true side of this strike, the steelworkers' side, straight to the attention of the citizens in every one of these over 700 communities.

Immediately following a message from steelworkers President David J. McDonald which was delivered direct to the delegates over a special telephone circuit from the East Coast where Mr. McDonald was "tied up" in daily meetings with management in an effort to settle this vicious steelworkers' strike, the United Automobile Workers pre-

sented the steelworkers with a check for one million dollars, and announced further that action would be taken by its membership meeting to assure that one million dollars would be forthcoming for the steelworkers every single month as long as the strike continued.

The Clothing Workers President also came forward with a donation of one million dollars. The AFL-CIO Industrial Union Department had already contributed one million dollars, as only a first down payment with more to come. Countless other donations from \$100,000.00 down to \$25,000.00 and \$10,000.00 and pledges to do this every month as long as the strike lasted were most encouraging, and, indeed dramatic and stimulating to visualize and be a part of—when in a matter of minutes nearly \$3.5 million was turned over to the strikebound steel workers, to assist them in their struggle for self-preservation.

YES! Truly a lesson was learned by all of Labor of just what it means to be standing shoulder to shoulder in a fight for survival with loyally associated working men and with a dedicated and united American Labor Movement.

It seems to your delegation that the inspiring words of AFL-CIO Vice-President Walter Reuther of the United Auto Workers, spoken when he presented their check for one million dollars to the steelworkers, and recommending that the convention pledge its full support, moral and financial, just about best sums up the unanimous favorable vote, when he said: "This is an historical occasion. Never in the history of the American Labor Movement have we been confronted with a strike of the dimensions of this one, nor with a strike which reaches so deeply into the whole concept and future of all of our free society. This is not only the steelworkers' battle; this is the battle of all free men."

THE LANDRUM-GRIFFIN BILL

The Labor-Management Reporting and Disclosure Act of 1959

The convention convened on September 17, 1959, and the Labor-Management Reporting and Disclosure Act of 1959, more commonly identified as The Landrum-Griffin Bill, was only signed into law by the President of the United States on September 14, 1959, only three (3) days before. Obviously a document of such serious proportions and great length and consequences cannot be thoroughly studied, digested and interpreted too quickly.

(Continued on page forty)

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OFFICIAL BUSINESS

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ANNUAL MEETING — SOUTHERN CONFERENCE OF LOCALS

The annual meeting of the Southern Conference of Locals will be held Saturday and Sunday, June 4-5, 1960, in the Tropicana Hotel, Las Vegas, Nevada. Opening session 2:00 P. M., Saturday, June 4, with President W. B. (Tubby) Young presiding.

All Southern Locals in the jurisdiction of the Conference are urged and invited to send delegates.

STEVE E. GRUNHART,
Secretary Treasurer.

CHANGE OF ADDRESS—NEW JERSEY STATE CONFERENCE

Secretary, Henry Lowe, 1255 South 49th St., Philadelphia 43, Pa.

CHANGE OF OFFICER—CONFERENCE OF EASTERN CANADIAN LOCALS

President, Billy Taylor, 36 Blucher St., Kitchener, Ontario, Canada.

CHANGES OF OFFICERS

Local 54, Zanesville, Ohio—President, Henry F. Stemm, 731 St. Louis Ave., Zanesville, Ohio. Phone: GL 2-6772.

Local 294, Lancaster, Pa.—President, Ira T. Brown, 106 Running Pump Road, Lancaster, Pa. Phone: EXpress 7-8976.

Local 305, San Luis Obispo, Calif.—President, Ronald Beswick, 231 Craigway, San Luis Obispo, Calif.

Local 409, Lewiston, Maine—President, Frank O. Stephens, Jr., 2 Union St., Auburn, Maine. Phone: STerling 4-6861.

Local 501, Walla Walla, Wash.—President, Orville Ott, 506 Ankeny St., Walla Walla, Wash.

Local 543, Baltimore, Md.—Secretary, Charles E. Gwynn, Sr., 1501 Argyle Ave., Baltimore 17, Md. Phone: MAdison 3-9483.

Local 583, Quincy, Calif.—Secretary, Paul Laries, Route 1, Box 706, Quincy, Calif.

Local 644, Corpus Christi, Texas—President, Arley Cooper, 422 Beverly Drive, Corpus Christi, Texas. Phone: TE 5-6592 or TU 4-8823.

Local 710, Washington, D. C.—President, Louis H. Aikens, 4011 19th Place, N. E., Washington 18, D. C.

CHANGES IN ADDRESSES OF OFFICERS

Local 19, Springfield, Ill.—Secretary, Horace Sweet, 1046 North First St., Springfield, Ill. Phone: LA 8-0786.

Local 54, Zanesville, Ohio—Secretary, Louis C. Roberts, 111 Underwood St., Zanesville, Ohio. Phone: GL 3-1984.

Local 84, Bradford, Pa.—President, Saverio Pascuzzi, 66 Amm St., Bradford, Pa. Phone: FOrest 8-8031.

Local 181, Aurora, Ill.—President, Robert J. Hesselbaum, 826 Pennsylvania Ave., Aurora, Ill. Phone: 2-2463.

Local 391, Ottawa, Ill.—Secretary, Carlos Santucci, 102 West Main St., Ottawa, Ill.

Local 539, Roseburg, Ore.—Secretary, Wayne Wagner, 2441 West Harvard Ave., Roseburg, Ore.

Local 594, Battle Creek, Mich.—Secretary, Raymond Dawson, 26 Capital Ave., S. W., Battle Creek, Mich.

Local 702, Norfolk, Va.—President, Richard Morgan, Room 310, 702 Church St., Norfolk, Va. Phone: MA 7-7673.

Secretary, Howard E. Young, Room 310, 702 Church St., Norfolk, Va. Phone: MA 7-7673.

WANTED TO LOCATE

Weems, D'Roxey (Rockie), former member Local 6, San Francisco, California.

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

DEATH ROLL

Akron, Ohio, Local 24—James F. Riggs, Charles R. Newton.

Bethlehem, Pa., Local 411—Richard D. Sule.

Boston, Mass., Local 9—Herbert Nickerson, Henry Eisenberg, Wm. Hamilton, Jr., Wm. E. Goldsmith.

Cleveland, Ohio, Local 4—Charles Gentile, Julius Gorvath, Richard F. O'Heran.

Columbia, Pa., Local 296—Eugene W. Gerth.

Detroit, Mich., Local 5—Alexander Alexander, Albert Brownstone, Frances L. Champe, Charles Chapman.

Easton, Pa., Local 379—Otto C. Carty, G. Wilson Dunbar, John E. Garis, Herbert A. Hoover, Roy Shaffer, Herbert P. Smith, Winfield R. Sprout.

Elizabeth, N. J., Local 151—William Faller.

Ithaca, N. Y., Local 132—Thomas Barker.

Lebanon, Pa., Local 750—John P. Desch.

Long Beach, Calif., Local 353—Robert L. Derry.

Marion, Ind., Local 45—Fred O. Campbell.

Memphis, Tenn., Local 71—M. E. Hinds, Lora Nator, Angelo Pasquariello.

Milwaukee, Wis., Local 8—Shirley Barnes, Raymond Ewig, Clarence T. F. Schmidt, Andrew Wirth, Henry Zuerlke.

Montreal, P. Q., Canada, Local 406—Margaret Harrison, Georges Morache.

Newark, N. J., Local 16—Philip Hirschberg, Wm. E. Faller, Jacob W. Dresch.

New Brunswick, N. J., Local 204—Nicholas A. Ferrant.

New Haven, Conn., Local 234—Antonio Barone, Luther W. Hayward, Boris H. Svirsky.

New York, N. Y., Local 802—Jerry Benson, Dominick Brevetti, Dominick L. Dema, Victor Dmitrieff, Joseph S. Golden, Nathan Katz, John Koch, Herbert T. Leahy, James A. McAuliffe, Salvatore Perciavalle, Abe Sapadin, Adolph Artie Schmidt, Paul A. Voight, Bernard Fishman, Margaret Green, Patrick E. Kehoe, Antero Querze, Harry Silverstein, Joe Stitman, J. Eddie Wise, Henry Colton, John DeNaro, Max Feldman, Paul L. Fera, Julius M. Hachtman, William Hegamin, Adam Hertel, Karl Karol, Chester C. Larned, Charles McCarthy, Frank Raffa.

Norfolk, Va., Local 125—Bailey Barco.

Omaha, Neb., Local 70—Frank Mills, Arthur J. Babich.

Pittsburgh, Pa., Local 60—Martin Hilt, William H. Tomlinson, John Rostek.

Providence, R. I., Local 198—Edward Dorsey.

Sacramento, Calif., Local 12—Walter Flanders.

San Francisco, Calif., Local 6—Helen Engel, Kate Hull Duffy, Sascha Jacobinoff, George D. Miller, Victor Flores, Robert Darning, Frank R. Fuller, N. Zannini.

San Juan, P. R., Local 468—Guillermo Jimenez, Luis Rafael Duclerc.

Sioux Falls, S. D., Local 114—William Wagner.

Stevens Point, Wis., Local 213—Leonard Richter.

Washington, D. C., Local 161—Danny Powell, John Naecker.

Waukesha, Wis., Local 193—Elmer Neu.

Wheeling, W. Va., Local 142—William H. Godwin.

Windsor, Ont., Canada, Local 566—John Steel.

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ILLINOIS

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Lewiston:

Bates Hotel Night Club and Mr. Nunzi F. Mandarelli, Mgr.

MASSACHUSETTS

Brockton:

The Tropical Club and John Putignano.

Springfield:

Bill Fiore.

NEW JERSEY

Emerson:

Frank Albina (also listed under Teaneck, N. J.)

Hawthorne:

The Charter House.

Lodi:

Club Riviera.

Perth Amboy:

The Elbow Room and Edward Wiener.

Sommers Point:

Steele's Ship Bar and George Crider.

Teaneck:

Frank Albina (also listed under Emerson, N. J.)

NEW YORK

Greenwood Lake:

Mountain Lakes Inn and Charles Fatigati.

PENNSYLVANIA

Berwyn:

Main Line Civic Light Opera Co., and Nat Burns, Director.

Carlisle:

Grand View Hotel.

Dawson:

St. James Country Club and Joe Bracco.

Elgin:

Alan D. Cox.

Harrisburg:

Melody Inn Supper Club, Ollie Knipple's Lounge.

Slatington:

Walter H. Flick.

OREGON

Astoria:

The New Islander Club.

TEXAS

Odessa:

Silver Saddle Club, Charles Barry, R. W. Batson and O. C. Francis.

VIRGINIA

Richmond:

Market Inn Social Club and Robert Long.

DISTRICT OF COLUMBIA

James Dudley.

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Pensacola:

Sea-Air Club (a/k/a The Enlisted Men's Club and The Acey-Ducey Club).

KANSAS

Salina:

Woodman Hall.

MASSACHUSETTS

Leicester:

Hillcrest Country Club and James Dolan.

OHIO

Columbus:

Press Club of Ohio and Paul D. Quick, Mgr.

PENNSYLVANIA

East Stroudsburg:

Lucust Grove House.

Ellwood City:

V. F. W.

York:

Reliance Cafe and Robert Klinedinst, Prop.

WYOMING

Pinedale:

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CANADA

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Dick Haymes (also listed under New York, N. Y., and Miscellaneous), \$756.00.

San Diego:
The Golden Lion Cafe and Larry Imig, \$358.00.

San Francisco:
Ruben Brown (Swingin' Deacon), \$110.00.

CONNECTICUT

Stamford:
The Three Gables and Melvin L. Rich, \$150.00.

FLORIDA

Hallendale:
Henry Zarcadoolas, \$420.00.

Hollywood:
The Stage Door and Fred Beck, \$400.

ILLINOIS

Calumet City:
The Pla-Bowl Lounge and James Mussaci, \$150.00.

Chicago:
The Black Diamond, Don Wolff, Edward Grusin and Richard C. Kroll, \$2,190.00.
Club Chesterfield, Delegield Cocktail Lounge, Virginia Ann Muhleg, Dick Dellsandro and Tommy Savas, \$1,200.00.

Allan David, Inc., and Allan David, \$1,039.72.
Hungarian National Theatre and Miklos Metzger, \$124.00.

International Music Fair, Inc., and Irving Stolar, \$671.20.
Zbigniew Kunach, \$85.00.
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Des Plaines:
Deville Motor Hotel, \$350.00.

IOWA

Powersville:
Powersville Pavillion and Mrs. Nick (Gladys) Jensen, \$128.00.

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Baltimore:
Joseph Lorenzo, \$700.00.

MICHIGAN

Lansing:
Dock Ellis, \$101.00.

NEW JERSEY

Elizabeth:
Savoy Club and John Harvard, \$1,090.00.

Lodi:
Luciano's Cocktail Lounge, \$50.00.

Newark:
The Hour Glass, Morris Feigenbaum and Jack Weiner, \$80.00.
The Nitecap and Charles Wells, \$133.05.

NEW YORK

New York:
Dick Haymes (also listed under Los Angeles, Calif., and Miscellaneous), \$756.00.

Betty Martin (also listed under Miscellaneous), \$117.00.
Vic Sands, added, \$50.00.

Vi Velasco (also listed under Miscellaneous), \$66.00.
Westminster Records, Inc., \$1,080.50.

OHIO

Dayton:
Johnny K's Reef (Esquire Red Room, Inc.), and John Kokenakis (restored), \$345.00.

OKLAHOMA

Gage:
Douglas Busby, \$275.63.

RHODE ISLAND

Johnston:
Club Chez Paree, and Bill Carillo (restored), \$136.40.

WISCONSIN

Fremont:
Richard Krommes, \$80.00.

DISTRICT OF COLUMBIA

Abart's Jazz Mecca, Abart's International Lounge and Abram Spencer, Jr. (added), \$1,100.00.
Kenneth Moore, \$167.05.

CANADA

Sherbrooke, Quebec:
Hotel LaSalle and Paul Blouin, \$217.
Vancouver, B. C.:
Yorlick Productions, Inc., and Frank Kilroy, \$5,000.00.

MISCELLANEOUS

Dick Haymes (also listed under New York, N. Y., and Los Angeles, Calif.), \$756.00.

Betty Martin (also listed under New York, N. Y.), \$117.00.
Vi Velasco (also listed under New York, N. Y.), \$66.00.

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Santa Rosa:
Ralph's Tavern

ILLINOIS

Cairo:
Tamm High School.

KANSAS

Salina:
The Sportsman's Club and Edwin P. Nichols.

MASSACHUSETTS

Salisbury:
Club Shannon's.

NEW JERSEY

Mount Holly:
Hill Top Inn and Stan Strobach.

PENNSYLVANIA

Downingtown:
Brandywine Home Association, Post 845, Veterans of Foreign Wars

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CANADA

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Max Phillips (see National Hotel, Masson, P. Q.)

Masson, P. Q.:
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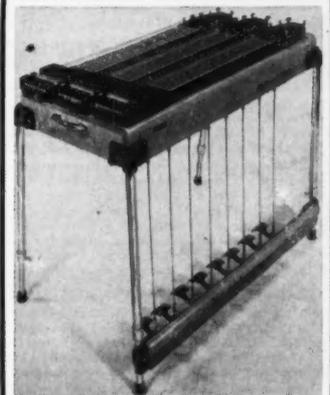
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REPORT OF DELEGATES TO THE AFL-CIO CONVENTION

(Continued from page thirty-seven)

The Act is most comprehensive and far-reaching in its effects upon unions and their operating procedures and collective bargaining activities. Obviously, while every reasonable attempt has been made (and is still being pursued) to arrive at objective and accurate judgments concerning the meaning and effect of the Act, many of the conclusions expressed by various legal staffs to date are necessarily only tentative, even confusing, pending further clarification in the light of the Act's administration, and its interpretation and application by the courts.

General opinion was that the first six (6) titles of the Landrum-Griffin Bill were not too oppressive. There will be some nuisance filling out forms, but, in general, we in the trade union movement should be able to adjust to live with them. The bonding provisions of the law will be tough and costly, also, the "No-Man's Land Section" where some employers are in "No-Man's Land" and so are their employees. The National Labor Relations Board does not cover them and neither does the State Labor Relations Boards cover them.

This Act definitely imposes reporting and other obligations and prohibitions upon unions, union officers, representatives, and employees, employers, and labor relations consultants. For this reason it is important to understand at the outset the organizations and the individuals to whom the various provisions of the Act are applicable. The Act requires every union, regardless of size, to adopt a constitution and by-laws and to file a copy thereof, and certain other information regarding their organization and internal procedures with the Secretary of Labor. Every union must also file an annual financial report with the Secretary of Labor.

Title IV of the Act provides for *must* periodic elections of union officers by secret ballot and regulates the conduct of union elections in considerable detail. For instance, in the case of local unions, elections must be held not less frequently than once every three (3) years by secret ballot of all members in good standing, and, after printed notices have been sent to every member at least fifteen days prior to the date of the election.

The laws pertaining to secondary boycotts, as such, have been made more stringent by this Act.

The so-called "Hot-Cargo" clause has been amended in this Act which makes it an unfair labor practice for a union and an employer to enter into a so-called "hot-cargo" agreement, i.e., an agreement, expressed or implied, under which the employer obligates himself to cease, or agree to cease, doing business with another person.

As amended, it is an unfair labor practice for a union to engage in a strike, picketing, or boycott, when an object of such activity is to force, or require any employer to enter into such agreement, but, of course, some specific exemptions are provided for in the Act.

Regarding picketing this Act amends the National Labor Relations Act, and makes it an unfair labor practice for a union picket to picket, or threaten to picket any employer when an object of such activity is to force or require the employer to recognize or bargain with a union, or to force or require the employees of an employer to select the union as their collective bargaining representative, unless the union is currently certified as the representative of the employees, under certain specific circumstances.

In summary may we say to you that it is an indisputable opinion that the American Labor Movement has suffered a severe setback in this past session of Congress. A measure designed solely to meet the problem of corruption has been transformed by a reactionary coalition in Congress, into a law (a weapon, if you please) which actually imposes severe, unnecessary and inequitable restrictions upon the legitimate functions of legitimate free trade unions.

The Act is also shameful in the commission that while its provisions are designed to expose union misconduct, it provides no real counterpart on the employer-side.

USE OF FOREIGN MUSIC

Resolution No. 84 was introduced by, and signed by, your entire delegation in behalf of the American Federation of Musicians, and was referred to the Committee on Resolutions for debate, where President Kenin was spokesman for the delegation.

WHEREAS, The palming off as American, of bogus foreign substitutes for American musicians, actors and technicians, has had a seriously detrimental impact on American culture, industry and Labor, and

WHEREAS, The practice of incorporating into American TV and motion picture film of foreign music, talent and services, in no way identified as such, does not promote genuine international cultural exchange, and

WHEREAS, Musicians and other employees of the filmed entertainment industry need protection from the "run-away" film making abroad, which uses "cut-rate" canned music, thereby depriving even foreign musicians of inadequately compensated employment, and

WHEREAS, Senator Wayne Morse, at the instance of the American Federation of Musicians, has introduced a resolution into the Senate calling for a Congressional investigation of these retrogressive, job-destroying practices, and for remedial legislation to correct such abuses,

RESOLVED, That the AFL-CIO goes on record as supporting the efforts of the A. F. of M. to protect American employment and cultural standards in the filmed entertainment industry, as expressed in Senator Morse's Resolution S.R. 126, introduced May 28, 1959, and

BE IT FURTHER RESOLVED, That this convention instructs the Legislative Department of the AFL-CIO to use every effort at its disposal to support the Morse Resolution.

The Committee on Resolutions unanimously reported *favorably* on the resolution and the convention unanimously adopted same.

RUMORS OF RACIAL FEUD CLARIFIED

Several resolutions, which were all authored by President A. Phillip Randolph and his co-delegates of the Sleeping Car Porters Union, were presented, and they were all in connection with civil rights, racial discrimination, and segregation. In justice to the issue it should be pointed out that Mr. Randolph is also a national champion of the National Association for the Advancement of Colored People, and a dedicated and qualified leader of that organization, which, by the way, had recently publicly criticized the AFL-CIO for failing to eliminate racial discrimination from some of their affiliated unions. Mr. Randolph is, as well, an

(Continued on page forty-two)

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TECHNIQUE OF PERCUSSION

(Continued from page twenty-eight)

Some fine drummers and other musician friends feel that constant playing night after night takes the place of practice, that their playing is their practice, and that, if they have any extra time, it should be spent in relaxing, the better to withstand the gruelling strain of one-nighters. After all, they claim, practicing when body and mind are tired is not apt to be conducive to satisfactory results.

Others maintain that a certain amount of daily practice, even though limited, is at least for them a *must*; if they are continually to do their best. Of course, when the band is on location, the practice problem takes care of itself.

There is no cut-and-dried answer to cover all cases. But here is one thing a traveling drummer always can do: pack a portable practice pad into his travel case and use it when and if opportunity offers. Remember the old saying, "Half a loaf (no pun intended) is better than none."

The practice pad, by the way, is not only an important gadget for the professional, but also for the would-be drummer, the beginner, who isn't quite sure whether his final musical choice is to be the study of the drums or that of some other instrument.

Whereas first study of another instrument must be done on the instrument itself, involving either its purchase or its rental, all our hero needs for his experiment in percussion is *the practice pad, a book and a pair of sticks*.

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If not, the cost of the items mentioned above, plus that of the few initial lessons involved, is negligible.

CLOSING CHORD

(Continued from page forty-six)

HERBERT R. NICKERSON

Herbert R. Nickerson, a member of the Executive Board of Local 9, Boston, Massachusetts, passed away on March 23 at the age of sixty-three.

Mr. Nickerson became a member of Local 9 on September 29, 1913, as a pianist. He served the local as a Trustee for many years, was elected its Vice-President in 1947 and became its President in 1951, a post he held until 1955. He was a delegate to the Conventions of the Federation for many years and a member of the Law Committee.

MICHAEL HALBMAN, JR.

Michael Halbman, Jr., a member of Local 2, St. Louis Missouri, for thirty-five years and a member of Local 655, Miami, Florida, for sixteen years, died of a heart attack on February 29.

Mr. Halbman, a violin, saxophone and clarinet player, played with Roger Pryor, Allan Roth, Eddie Dunstader and Gary Moore. He had been featured with the St. Louis Symphony Orchestra;

worked at the St. Louis Municipal Opera; and played with numerous bands in Miami. He also played theaters and hotels in St. Louis and had been a staff musician for radio station KMOX in St. Louis for the past fifteen years.

FRED O. CAMPBELL

Fred O. Campbell, a life member of Local 45, Marion, Indiana, died March 19 at the age of seventy-nine.

Mr. Campbell had lived in Marion for the past sixty-five years. He had played with the former Red Men's Band and with the Second Regiment Band. In 1933 he was presented a life membership card in Local 45.

THOMAS J. BARKER

Thomas J. Barker, a life member of Local 132, Ithaca, New York, passed away on March 22 at the age of seventy-eight.

Mr. Barker was a long-time Treasurer of Local 132. He played the cornet in bands and other musical groups in Ithaca.

(Continued on page forty-three)



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REPORT OF DELEGATES TO THE AFL - CIO CONVENTION

(Continued from page forty)

elect member on the important Executive Council of the AFL-CIO, proving, certainly, that there is no discrimination on the part of the membership of the AFL-CIO which elected him to that high position of office.

Mr. Randolph's three resolutions are described, briefly, as follows: No. 31 recommended that the Civil Rights Committee and Department of the AFL-CIO be authorized to make a survey of the extent of the practices of discrimination and segregation in some affiliated unions. *This resolution was adopted without serious debate.* Resolution No. 32 titled: "Expulsion for Racial Discrimination" proposed to expel the Brotherhood of Locomotive Firemen and Engineers and the Brotherhood of Railroad Trainmen from the AFL-CIO unless they eliminated the color-bar from their constitutions within six (6) months. *This resolution was adopted with the mandatory six months stipulation amended to read instead, "at the earliest possible date."* Resolution No. 64 titled "Segregation in Local Unions" demanded that racially segregated local unions *must be liquidated and eliminated even without any grace period.* Even this resolution was adopted in its entirety except for the elimination of just two words "liquidated and" which certainly was at least a compromise victory for Delegate Randolph, while at the same time recognizing the factual evidence brought out by the delegates of certain international unions on the floor, who have had locals in the deep south, segregated into white and colored for as many as from 50 to 75 years, all operating successfully and in harmony.

The overall score, therefore, shows that not a single one of Mr. Randolph's resolutions was defeated. One was adopted exactly as proposed and the other two adopted with but expedient slight changes in verbiage.

Delegate Randolph and his supporters were insistent that this legislation be passed for immediate action and adoption of stringent mandates to expel those unions that have not eliminated the color-bar from their laws within the short period of six months.

President Meany declared himself to be in agreement with the long-range objectives of the resolutions but favored the recommendation of the Resolutions Committee that felt that a short limit of six months was too soon and too mandatory, so agreed with changing the words "six months" to "at the earliest possible date."

It is the firm conviction of your delegation that there was and is total agree-

ment in the principle of Civil Rights within the ranks of the AFL-CIO and that the only difference arising was the particular methods which ought to be followed in order to bring about these mutually desired Civil Rights objectives.

INTERNATIONAL LONGSHOREMEN'S ASSOCIATION ACCEPTED BACK INTO THE "HOUSE OF LABOR"

The convention was happy to vote to endorse the recommendation of the Executive Council to accept the International Longshoremen's Union back into the "House of Labor" after an absence of six years, after expulsion in 1953 by the old American Federation of Labor on charges of corrupt influences dominating that union on the waterfronts.

The Executive Council can now "in its discretion" issue a charter to the ILA with two key conditions applying for two years. First: the AFL-CIO President or his representative may require reports from the ILA, may issue directions, and may attend all ILA executive council meetings. Secondly: the AFL-CIO Executive Council is empowered, by majority vote, and without convention action, to suspend or expel the ILA or take other action if it finds such action justified during the probationary period.

CONVENTION ASSAILS McCLELLAN COMMITTEE - ASKS ITS DISBANDING

The convention denounced the McClellan Special Senate Committee as having devoted itself "to an ill-conceived effort to discredit and weaken" and, if possible, "destroy the free and democratic American Trade Union Movement." It was the most outspoken criticism from the AFL-CIO Federation during the committee's nearly three years of public hearings and the delegates unanimously adopted a resolution calling for disbanding of its operations "at the earliest possible moment."

RESOLUTIONS

Your delegation wishes to impress upon you what a mammoth business this AFL-CIO convention actually is, and what an important part it plays, and rightfully so, in molding the economic and the social policies and programs of America, and, in fact, of the world. You musicians with the experience gained at our own national conventions can readily appreciate that with more than 177 important resolutions, having to do with education and health, minimum wages and shorter work weeks laws; plus atomic energy, farm problems; imports and exports; taxes and the national economy; federal housing

program; A-bomb tests and science and other important topics without end, together with almost as many recommendations of the Executive Council requiring study, debate and action, and all disposed of within the current streamlined nine (9) busy sessions crammed into five (5) business days required hours of daily sessions, and we will vouch for the fact that every proposal was democratically discussed pro and con, just the same as they are at our own musicians' convention.

ORATORY AND MESSAGES

Each year your delegates note the further curtailment of long speeches at this convention in order that the business that the delegates have assembled for might be expedited. There were some prominent speakers, however, such as Secretary of Labor James P. Mitchell, who brought a personal message from President Eisenhower; Mr. Martin B. McKneally, National Commander of the American Legion; the fraternal delegates from many of the foreign countries, already mentioned; the Honorable Governor of California, Edmund G. Brown; the Honorable Congressman John F. Shelley of California; Reverend Clair M. Cook, Th.D., Executive Director Religion and Labor Council of America; John M. Gleason, National Boys' Clubs of America; Anna Kethly, Hungarian Trade Unionist in Exile; Admiral Arleigh Burke, USN Chief of Naval Operations; Benjamin E. Mays, President of Morehouse College, Atlanta, Georgia; and many others. Lack of space here will not permit comment upon their topics, which in every instance were interesting as well as educational to your delegates. In addition there were telegrams read from all corners of the world.

COMMITTEE ON POLITICAL EDUCATION "COPE"

We cannot put too much stress upon the necessity for the membership of our own Federation lending its personal and financial support of COPE in his home local. So rightfully identified as the "Committee On Political Education," it has taken a prominent part in the present-day labor and political program of our country and each year is growing stronger and much to be reckoned with by the unfriendly politicians of the country. With the ever increasing adoption of anti-labor legislation, familiar to all of you in the music field, this program is endeavoring to educate the American workers in the fact that nothing will ever be gained by attempting to loudly denounce these unjust acts. Conversely, there is only one way to successfully combat them and that is by your own individual power as a voter at the polls, and your individual one dollar contribution to provide funds to elect friends of Labor and defeat the enemies of Labor who have voted for these bills to destroy the organization that for your lifetime has bettered and protected your livelihood. We commend "COPE" to each and every one of you as a necessity in the field of modern politics and self-preservation of our employment opportunities. President Kenin is working energetically with this important committee and is vitally interested in the reports sent in from every one of our musicians' locals as to the proof of the support of their members, whether it is material or "token," based upon their voluntary contributions to COPE.

ELECTION OF OFFICERS FOR TWO YEARS

The election of officers proved once again the wisdom of the 916 delegates in attendance, that, during the midst

of any battle it is no time to change the General Operational Staff and Leadership, and with unanimous acclaim the delegates again elected George Meany, President, and William Schnitzler, Secretary, together with re-election of the twenty-seven Vice-Presidents.

COURTESIES

Earlier in this report we mentioned the wisdom of the General Chairman in selecting President Charles "Pop" Kennedy, President of Local 6, San Francisco, to act upon the general reception committee. And at this time your entire delegation, spear-headed by President Kenin, wishes to express our deep gratitude and appreciation to President Kennedy and the entire Executive Board of Local 6 for the cordial reception and generous and warm hospitality shown to each of your representatives.

ADJOURNMENT MESSAGE

In closing the Third Constitutional Convention of the AFL-CIO, President Meany made a special appeal to all delegates to return to their homes and start local campaigns for the revival of the "old time" large Labor Day Parades in every city, town and hamlet throughout the country, to again make Labor Day a day of demonstration of Labor and its importance in this country. He pointed out that last year it was revived in New York City with great success.

Your delegates were much interested in the possibilities of such a revival of parades because of the significance of the splendid employment benefits to brass band musicians in our various locals, and we close our report to you by strongly recommending that in each of our locals committees be set up to interest and encourage ways and means on the part of the community leaders to bring back these Labor Day parades for the two-fold purpose of publicizing our great American Trade Union Movement, plus the employment that it would bring to our members. At 6:25 P. M. Pacific Time, the convention of the AFL-CIO adjourned *sine die*.

Respectfully submitted,

Herman D. Kenin, President,
American Federation of
Musicians.

Hal C. Davis, President,
Local 60, Pittsburgh, Pa.

Edouard Charette, Secretary,
Local 406, Montreal, Que., Can.

Edward P. Ringius, Secretary,
Local 30, St. Paul, Minn.

Robert L. Sidell,
Local 1, Cincinnati, Ohio.

Frank B. Field, President,
Local 52, Norwalk, Conn.

Kenneth E. Plummer, President,
Local 20, Denver, Colo.

Pierre Monteux Made Life Member of Local 9

On the occasion of the eighty-fifth birthday of Pierre Monteux, when he conducted the Boston Symphony in Beethoven's Ninth Symphony, George Harris, President of Local 9, Boston, presented the veteran conductor with a life membership. Monteux was once the Symphony's regular conductor.

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BEST BAND CONTEST CHAIRMAN CHOSEN

(Continued from page seven)

Canada. Attending the meeting to discuss the second-year program were Al Manuti, President of Local 802, New York, and member of the International Executive Board, Federation Secretary Stanley Ballard, and Treasurer George Clancy.

President Kenin expressed himself as "highly gratified" at Jackie Gleason's response to the Federation's invitation. He pointed out that the noted television comedian's ambition, like that of the Federation, is to build a national band circuit, so that big bands may make a comeback. Gleason, he said, would especially like to see this come true as a lasting tribute to his long-time friend, the late Tommy Dorsey.

Federation Treasurer George V. Clancy has accepted the post of project director of this year's Best Band competition, succeeding Secretary Stanley Ballard, who last year directed both the Best Band and Strings contests. This year, Mr. Ballard is concentrating on the Second International String Congress, to be held this summer at San German, Puerto Rico.

According to Mr. Clancy, a pattern will be followed similar to that of last year's successful Best Band contests. This year, however, a number of constructive recommendations received from contestants, from Federation locals and from the National Advisory Committee will be incorporated in the rules and regulations for conducting local, regional and finals competitions.

Target dates for local and regional competitions are the late summer months, with semi-finals and finals to be held in the Fall. According to Director Clancy, full instructions will be sent to all locals and participating

groups within the next few weeks. Announcement will be made of the full roster of the National Advisory Committee at that time.

Because of the many queries being received already, Mr. Clancy said he expected last year's entry list of 173 bands to be exceeded this year.

In sponsoring the Best Band Contest for the second year, the Federation is continuing its stated policy of aiding the revival of public dancing to live music; of assisting in the formation and continuance of top quality dance bands; and of helping to promote live music generally.

Claude Gordon's fifteen-piece Los Angeles band emerged the winner in last year's competition to take the Best Band of 1959 crown at Roseland Dance City in New York over four other nationally rated dance bands. Along with nation-wide news, radio and television exposure and the many prizes received, the Gordon band signed a contract with MCA which has resulted in the Los Angeles group making a name for itself in the best clubs and ballrooms of the nation.

Before an enthusiastic crowd the greatest array of "name" bandleaders ever assembled in one ballroom comprised the judges' panel. They included Sammy Kaye, Vincent Lopez, Ted Lewis, Warren Covington, Richard Maltby, Buddy Morrow, Meyer Davis, Les Elgart, Woody Herman and Lester Lanin. Also present to watch the play-off between the four finalists were Stan Kenton and Larry Elgart. Ronnie Drumm's band from Springfield, Massachusetts, was judged a very close second, with the Gene Hall Band led by Ed Summerlin of Denton, Texas, and the Johnny Lewis band from Chicago in the running.

SUMMER SERIES

(Continued from page nineteen)

Ensembles: University of Maryland Chapel Choir.

Dates: June 3-22.

SUMMER LABOR COURSES

The following list of labor courses and conferences will be of value to those wishing to study labor subjects during the summer months: Arizona Labor School, Arizona State Teachers College, Flagstaff, Arizona (June 5-10); Indiana Legislative and Education Conference, Indiana University, Bloomington, Indiana (June 12-17); Kentucky Labor School, University of Kentucky, Lexington, Kentucky (July 17-29); Maryland State and D. C. Summer School, Goucher College, Towson, Maryland (June 19-24); New York Conference on Industrial Safety, Cornell University, Ithaca, New York (May 17, 18); Oklahoma State AFL-CIO Labor Education Conference, University of Oklahoma, Norman, Oklahoma (August 7-12); Oregon AFL-CIO Summer School, University of Portland, Oregon (June 5-10); Pennsylvania State CIO Community Services Institute, Penn State University, University Park, Pennsylvania (June 26-July 1); Rocky Mountain Labor School, University of New Mexico, Albuquerque, New Mexico (July 17-22); Texas State Summer Labor School, Episcopal Theological Seminary, Austin, Texas (June 5-10); Wisconsin State AFL-CIO Institute, University of Wisconsin, Madison, Wisconsin (July 19-26). For further information write the schools themselves.

CLOSING CHORD

(Continued from page forty-one)

EUGENE W. GERTH

Eugene W. Gerth, President of Local 296, Columbia, Pennsylvania, for more than twenty-five years, passed away on April 4. He was seventy-six years old.

Proficient on practically every instrument used in bands, he also played the violin. In his younger days he toured the United States, Mexico and Canada as a member of circus bands and in the vaudeville circuit. During his career he also directed a number of concert bands. More than a quarter of a century ago he organized the first Columbia High School Band and

taught most of the members to play their instruments. He also taught music privately for many years. During the Depression Mr. Gerth was a Musical Director of Federal Music projects in Columbia.

Upon his retirement about five years ago Brother Gerth was presented with a gold watch and a life membership in Local 296 in appreciation of his service.

ELMER NEU

Elmer Neu, former Secretary and Treasurer of Local 193, Waukesha, Wisconsin, died December 10, 1959. He had served that local for thirty-eight consecutive years—fifteen years as a board member and twenty-three years as Secretary and Treasurer.

Born in Waukesha County May 20, 1897, he joined Local 193 in April, 1918. He had been a member (clarinet and saxophone) of various concert and marching bands as well as dance and symphony orchestras.

BAILEY BARCO

Bailey Barco, former Secretary of Local 125, Norfolk, Virginia, died of a heart attack on March 30 at the age of fifty-five. He had been a member of Local 125 for thirty-six years.

Mr. Barco won popularity as organist for the WTAR Salon Orchestra when it performed over the Norfolk radio station under the baton of the late Henry Cowles Whitehead. He was organist and choir director of various churches in Norfolk, and at the time of his

death was serving Freemason Baptist Church.

WILLIAM G. WAGNER

William G. Wagner, a charter member of Local 114, Sioux Falls, South Dakota, died April 3 at the age of eighty-nine.

Born February 5, 1877, in Dubuque, Iowa, Mr. Wagner came to Sioux Falls in 1889. He was the last surviving member of the old J. H. Stout Orchestra, a charter member of the Sioux Falls Municipal Band which was organized in 1919, and a member of the El Riad Shrine Band.

In recognition of his contribution to the city's musical destinies, the *Argus-Leader*, a Sioux Falls newspaper, designated Mr. Wagner its Citizen of the Week, March 27.

BOOKERS' LICENSES TERMINATED

<p>ARKANSAS</p> <p>Fayetteville</p> <p>Clark's Booking Agency 2506</p> <p>Little Rock</p> <p>Arkansas Artist Service, Inc. 2677</p> <p>CALIFORNIA</p> <p>Bell Gardens</p> <p>Taylor, Miss Jane H. 4113</p> <p>Beverly Hills</p> <p>Campbell-Rosenthal Agency 3373</p> <p>Ehrlich, Jake, Jr. 4261</p> <p>Gans, Cliff R., Agency 2699</p> <p>Harris, Kenneth S. 549</p> <p>Heman & Preston Agency 2718</p> <p>Herrick, Rick 2235</p> <p>Mickie, Pauline, Theatrical Agency 2976</p> <p>Mills, Earl 889</p> <p>National Booking Corp. 2409</p> <p>Parcell, Ed 3246</p> <p>Compton</p> <p>Wilsey, Russ 1412</p> <p>El Cajon</p> <p>Kochian, Sam 3010</p> <p>Glendale</p> <p>McDowell, Jean 4155</p> <p>Granada Hills</p> <p>Weir, Wallace 2729</p> <p>Hollywood</p> <p>Ash, Flo, Agency 2990</p> <p>Beam, James C. 1601</p> <p>Benton, Walsh and Gutierrez 2975</p> <p>Berg, Billy 3817</p> <p>Clarke-Hines Agency 233</p> <p>Cossette, Pierre 3002</p> <p>Dacey Enterprises Agency 2787</p> <p>Carry, George A. 2721</p> <p>Gibbs, John, Agency 2916</p> <p>Guaranty Agency (A. Schnitzer) 2073</p> <p>Hollywood International and Theatrical Agency (Phillip Sudano) 3272</p> <p>Lambert, Harold R. 1525</p> <p>Leonard, Robert 3707</p> <p>Michaud, Arthur T. 1073</p> <p>Molina, Carlos 3349</p> <p>Pan American Artists Enterprises 3612</p> <p>Personality Productions, Inc. 3871</p> <p>Pratt, Jimmy, and Woodward, Donald 2989</p> <p>Preble, Dorothy, Agency 1658</p> <p>Producers Studio Corp. Agency 3678</p> <p>Rogers, Ral A., Associates Agency 3245</p> <p>White, Mack 2303</p> <p>Woliver, Vivian, Theatrical Agency 2778</p> <p>Huntington Park</p> <p>Egan, Martin, Agency 3106</p> <p>Los Angeles</p> <p>Alexander, Norman 3563</p> <p>Blair, Dick E. 1611</p> <p>Briere, Therese 2800</p> <p>Butler, Harry 168</p> <p>Carling, Clifford 1493</p> <p>Carson, Don 2908</p> <p>Church, Geneva 231</p> <p>Drake, Dr. David 2530</p> <p>Grant, Edythe 1867</p> <p>Graves, Leslie V. 2328</p> <p>Hill, Herman 2620</p> <p>Howard, Gene 595</p> <p>Kaiser, Albert 2248</p> <p>Key Party Plan Agency 2759</p> <p>Lewerke, Jack 2032</p> <p>Linder, Jack, Theatrical Enterprises, Inc. 770</p> <p>McNeely, Dillard 813</p> <p>Miller, Virginia 2828</p> <p>Mullivan, Joseph, Agency 3275</p> <p>Noriega, Anthony 1539</p> <p>O'Neill, Sunny 3409</p> <p>Pacific Coast Attractions Agency 2842</p> <p>Party Management, Edmund Cannon 1935</p> <p>Penney, Janice (Lovoos) 2720</p> <p>Price, Bob, Agency 1624</p> <p>Raskin, Roy L. 2709</p> <p>Red Fox Music Management 1464</p> <p>Saputo, Frank, Jr. 1793</p> <p>Schummo, Richard H. 1213</p> <p>Silber, Arthur, Jr., Agency 2993</p> <p>Silvers, Herb 2167</p> <p>Sonenshine, Jack W., Agency 2438</p> <p>Sullivan, Joseph, Agency 2665</p> <p>Turnham, Raymond P. 1384</p> <p>Waller, Ben, Enterprises 1839</p> <p>Wood, Bill 1839</p> <p>Manhattan Beach</p> <p>Katz, Jack J. 1801</p> <p>Newport Beach</p> <p>Betty's Theatrical Agency 3946</p> <p>North Hollywood</p> <p>Celley, Albert 3100</p> <p>Neff, Fred 2482</p> <p>Oakland</p> <p>England Entertainment Agency 385</p> <p>Network Booking Agency, Evelyn Leon 3226</p>	<p>Pacoima</p> <p>King, Bob J. 2706</p> <p>Palo Alto</p> <p>Cahn, Jane 171</p> <p>Pomona</p> <p>Gallion, Aida 452</p> <p>Richmond</p> <p>Trans-Bay Agency 2551</p> <p>San Diego</p> <p>Poole, Nathaniel, Agency 3315</p> <p>Stutz, Walter R., Enterprises 1275</p> <p>San Francisco</p> <p>Allen, Jack 33</p> <p>Baccari, Alessandro M., Jr. 81</p> <p>Beth, Leslie E. 79</p> <p>Bristow, Harry 143</p> <p>Brown, Kathleen May 1569</p> <p>Dwyer, Ruth, Productions Agency 3050</p> <p>Miller, Richard S. 3434</p> <p>Morgan Entertainment Agency 1820</p> <p>Walti, Paul, Singing Artists Agency 3390</p> <p>Western Services Co. 2379</p> <p>San Jose</p> <p>Bender, Gene, Enterprises 3260</p> <p>Santa Ana</p> <p>Footitt, F. Clifford 427</p> <p>Melody Entertainment Agency 4139</p> <p>Star Theatrical Representative 2860</p> <p>Santa Barbara</p> <p>Perry, Newton 1575</p> <p>Santa Monica</p> <p>Barton, Dorothy R. 1630</p> <p>Snyder, William G. 1620</p> <p>Sherman Oaks</p> <p>Bronson, George A. 3117</p> <p>Kane, Bernie, Management 2917</p> <p>South Gate</p> <p>Stowell, Lawrence L. 2783</p> <p>Stockton</p> <p>Stockton Programs and Geo. C. Westcott 1264</p> <p>Van Nuys</p> <p>Rubell, Allen 2243</p>	<p>Danville</p> <p>Martin, Robert, Entertainment Service 849</p> <p>Decatur</p> <p>Harris's Talent Agency 1294</p> <p>Elgin</p> <p>Nicoll, Jim, Agency 1664</p> <p>Galesburg</p> <p>Mullen, C. H. 1895</p> <p>Mullin, Phil C. 1889</p> <p>Peoria</p> <p>Acme Entertainment (Robert Hundemer) 3160</p> <p>Donato, Mildred 2118</p> <p>Rockford</p> <p>Ad-Video Productions 3037</p> <p>Cave, Harry G. 214</p> <p>Springfield</p> <p>Affiliated Booking Agency 2472</p> <p>White, Lewis, Agency 1567</p> <p>Taylorville</p> <p>Butler, K. W. 2671</p> <p>INDIANA</p> <p>Bluffton</p> <p>Cavalcade of Stars, Donald Lane 4054</p> <p>Evansville</p> <p>Crawford, Lillian, Theatrical Agency 1865</p> <p>Kellough, Sam, Entertainment Talent Unlimited (Arthur Forcum) 2111</p> <p>Tri-State Theatrical Agency 1339</p> <p>Indianapolis</p> <p>Lesser, Leo 2983</p> <p>Variety Entertainment Agency 4049</p> <p>Zainey Brothers Enterprises 1447</p> <p>Marion</p> <p>Glad, Zina, Studios 470</p> <p>Richmond</p> <p>Pollock, Harry A. 1053</p> <p>S and E Booking Agency 2770</p> <p>Terre Haute</p> <p>Richmond, Don 2387</p> <p>Roman's Theatrical Enterprises 1125</p> <p>West Lafayette</p> <p>Cheatham-Stitt Booking Agency 226</p> <p>Zink, Lewis E. 2458</p> <p>IOWA</p> <p>Des Moines</p> <p>Dresser, Naomi, Artists Representative 590</p> <p>Waterloo</p> <p>Rainbow, Eddie, Agency 2625</p> <p>KANSAS</p> <p>Wichita</p> <p>Peebles, Harry 2170</p> <p>KENTUCKY</p> <p>Covington</p> <p>Goldblatt's Entertainment Service 2565</p> <p>Louisville</p> <p>Belgrade Booking Agency, Lester Belgrade 2156</p> <p>Franklin, Jimmy, Attractions, and R. James Griffin 3509</p> <p>Kleinhenz, Bonnie Smith 1531</p> <p>LOUISIANA</p> <p>Baton Rouge</p> <p>Howeth, Eddie 598</p> <p>Bossier City</p> <p>Ark-La-Tex Entertainment Service 3188</p> <p>New Iberia</p> <p>Romero, Johnny (Pelican Booking Agency) 4220</p> <p>New Orleans</p> <p>Boone, Phyllis 2749</p> <p>Crescent City Booking Agents 280</p> <p>Durning, Al, Music Entertainment 364</p> <p>Jiles, Wilbur J. 2546</p> <p>Young, Alvin E. 1947</p> <p>Shreveport</p> <p>Belcher, Ray 2228</p> <p>Lippincott Booking Agency 2028</p> <p>MARYLAND</p> <p>Baltimore</p> <p>Coltmore, Jimmy, Theatrical Agency 2471</p> <p>Dorsey, Bertram I. 4565</p>	<p>Pikesville</p> <p>Miller's Management Agency 3048</p> <p>MASSACHUSETTS</p> <p>Boston</p> <p>Dartmouth Entertainment Agency, Abe Wolfson 3971</p> <p>Larkin, Robert 2552</p> <p>McLean, Dixie 2393</p> <p>Danvers</p> <p>Larkin, George 2614</p> <p>MICHIGAN</p> <p>Ann Arbor</p> <p>ABC Party Services 3437</p> <p>Chisholm, Don 3114</p> <p>Donelson Orchestra Management 1974</p> <p>Detroit</p> <p>Diamond, Dave, Organization 335</p> <p>Empire Theatrical Agency 383</p> <p>Klein, Jules, Agency 702</p> <p>Sawyer, Duane 1164</p> <p>MINNESOTA</p> <p>Duluth</p> <p>Mi-Lu Agency 2567</p> <p>Hopkins</p> <p>Schoening, Bill E. 1477</p> <p>Minneapolis</p> <p>Smith, William C., Entertainment Agency 3922</p> <p>Trumble, Celia, Shows 2398</p> <p>Utecht, Robert J. 2746</p> <p>New Uim</p> <p>Stahl, Dick, Booking Agency 2204</p> <p>Winona</p> <p>Interstate Orchestra Exchange, L. Porter Jung 626</p> <p>MISSOURI</p> <p>Kansas City</p> <p>Beasley's Booking Agency 3074</p> <p>Pagano, Paul 1001</p> <p>St. Louis</p> <p>Downey, Jimmy 351</p> <p>Farrar, Mrs. Arthesma Downey 407</p> <p>Fisher, Clement E., Jr. 2098</p> <p>IJJ Company 3241</p> <p>Padrazik, Victor 2245</p> <p>Rose, James K. 1129</p> <p>Springfield</p> <p>Mitchell, Danny, Inc. 3424</p> <p>NEBRASKA</p> <p>Omaha</p> <p>DeMichel Entertainment Service 3631</p> <p>Swanson, Guy A., Midwest Booking Agency 2083</p> <p>NEW HAMPSHIRE</p> <p>Manchester</p> <p>Breton, Maurice, Agency 2870</p> <p>Frait, Lou, Orchestra Service 1061</p> <p>Soule, Ernest C. 2429</p> <p>NEW JERSEY</p> <p>Belleville</p> <p>Atlantic Artists Agency 2977</p> <p>Lodi</p> <p>Iannaci, Al 4096</p> <p>Paterson</p> <p>Ciamprone, Joseph A. (New Jersey's Music Agency) 960</p> <p>Roselle</p> <p>Creative Talent 3580</p> <p>NEW YORK</p> <p>Albany</p> <p>Snyder, Bob 1904</p> <p>Bronx</p> <p>Gallo, Joe 2350</p> <p>Brooklyn</p> <p>Martin, Dave 2301</p> <p>Cohoes</p> <p>White, Wm. P., Theatrical Agency 1406</p> <p>Hempstead</p> <p>Walmetta Agency 3288</p> <p>Hudson</p> <p>Bell, Curt, Agency 105</p> <p>Ithaca</p> <p>Causar, Bob 210</p> <p>Halshand, Jerome 2401</p> <p>Natale, Frank 2390</p> <p>Townsend, Don 2456</p> <p>New York City</p> <p>Allied Artists Agency, Inc. 2539</p> <p>Arnold, Billy 4571</p> <p>Austin, Clarence J. 3059</p>	<p>Barbieri, Al 3007</p> <p>Berns, Harry B. 2238</p> <p>Blue, Joe, Theatrical Agency 3137</p> <p>Bowser, Milton 4574</p> <p>Carlson, Ralph T. 2266</p> <p>Carpenter, Richard W. 201</p> <p>Croydon's Theatrical Agency 297</p> <p>Diel, Lillian, Theatrical Enterprises 2595</p> <p>Esva Artists Assoc., Hi Steger 2325</p> <p>Field, Jerry 3351</p> <p>Finck, Jack 4884</p> <p>General All-Stars Agency (Phil Bernard) 3739</p> <p>Grade, Lew and Leslie, Ltd., Inc. 491</p> <p>Greene, Beverly, Theatrical Agency 500</p> <p>Hamid, George A., & Son 534</p> <p>International Entertainment Bureau, Morris Bleiman 623</p> <p>Kalcheim, Jack 2659</p> <p>Kalet, Paul (K N S Assoc.) 670</p> <p>Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) 2100</p> <p>McRae, Teddy, Theatrical Agency 2352</p> <p>Malco Entertainment 5397</p> <p>Miller, Bob, Enterprises 885</p> <p>Montgomery, Jack, Productions 3248</p> <p>Morales, Cruz 1561</p> <p>Perry, Lou 1028</p> <p>Rey-Reid Music Publishing Co. 5133</p> <p>Robinson, Thomas (Atlas Theatrical Agency) 69</p> <p>Rogers and Ruggerio, Trixie 1964</p> <p>Saunders, Hal 1161</p> <p>Saxon, Don 3436</p> <p>Singleton's Show People's Employment Agency 3397</p> <p>Smith, George 3238</p> <p>Strauss, Fred 1745</p> <p>Weiss, Norman, Roy Gerber 2660</p> <p>Weissman, Harry 1305</p> <p>Williams, Bradley, Entertainment Bureau, R. Bradley Williams 1415</p> <p>Nyack</p> <p>Oliver, Maurice (Sonny) 983</p> <p>Rochester</p> <p>Charles, Ken, Entertainment Service 2225</p> <p>NORTH DAKOTA</p> <p>Bismarck</p> <p>Del Giudice, Eddie 2961</p> <p>OHIO</p> <p>Akron</p> <p>Mussara, Russ 1538</p> <p>Cincinnati</p> <p>Ace Attractions Co., Inc. 1629</p> <p>Dahlman, Arthur L. 1668</p> <p>Nathan, Isadore 943</p> <p>Cleveland</p> <p>Artistry in Promotion, Ray Skrepich 2895</p> <p>King, Ted, Agency 2708</p> <p>Columbus</p> <p>Lewis, Richard, Agency 4119</p> <p>Dayton</p> <p>Willis, Tommy, Midwest Entertainment Service 882</p> <p>Lima</p> <p>Newland, Peter, Amusement Agency 1998</p> <p>Schenk, Frankie, Attractions 2197</p> <p>Sandusky</p> <p>Anderson, Glenn E. 2342</p> <p>Springfield</p> <p>Chew, R. D., Enterprises, Inc. 3465</p> <p>Toledo</p> <p>Bender, Bob, Attractions 1605</p> <p>Zablocki, Chet 1446</p> <p>Youngstown</p> <p>Capri, Tony, Entertainment 189</p> <p>Conolly, Amusement Service 258</p> <p>Tee Ross Music, Inc. 1317</p> <p>OKLAHOMA</p> <p>Bartlesville</p> <p>Apolitian Agency 4468</p> <p>Lawton</p> <p>Duncan, Tommy, Agency 2129</p> <p>Tulsa</p> <p>Cowles Enterprises 2998</p> <p>Schroeder, Vic 3539</p> <p>OREGON</p> <p>Portland</p> <p>Anderson's, Beth, Musical Agency 3343</p> <p>Anderson, Norman, Theatrical Agency 2804</p> <p>Baker's, Fred, Agency 1560</p> <p>Mossman, Earl, Attractions 3154</p> <p>Owen, Jerry, Agency 2998</p>
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INTERNATIONAL MUSICIAN

PENNSYLVANIA		SOUTH CAROLINA		Fort Worth		VIRGINIA		CANADA	
Carbondale		Sioux Falls		Allen, Tracy, Theatrical Booking Agency 1566		Norfolk		Vancouver, B. C.	
Howe, Buddy, Booking Agency 597		Siouxland Musicians' Booking Agency 2407		Stromer's Party Planning Service... 2162		C.M.C. Artists Agency 242		International Theatricals, Ltd. 3738	
Chester		TENNESSEE		Galveston		Paramount Agency 4809		Winnipeg, Manitoba	
Randolph, Louis 2593		Memphis		Star Bookings (Harold Hill) 2880		WASHINGTON		Winnipeg Entertainment Agency 3903	
Erie		Bluestein, Ben 130		Houston		Seattle		Hamilton, Ontario	
Danielson, Gustav 2767		Harris, W. A., Jr. 4783		Curtis, Eli J. 295		Casura-Leigh Agency, James L. 207		Horrigan and Horrigan 3441	
Harrisburg		Neal, Bob 3194		Ellis, Seger 2066		Casura (alias Jimmie Leigh) 2073		Ireland, Ray 2030	
Filingeri, Chas., Theatrical Enterprises 2113		Treat, Ray, Agency 2242		Fenley, Dora Jacqueline 3339		WEST VIRGINIA		London, Ontario	
New Castle		Nashville		Kahal, Solomon M. 1503		Clarksburg		Scalon, The, Entertainment Agency 2945	
Natale, Thos. A. (Natale Theatrical Agency) 942		Emerson Talent Agency 4445		Lampkin, Phil, Agency 2707		Powell, Frank E. 2108		Toronto, Ontario	
Norristown		Kelly's, John, World Famed Attractions 4328		McCardell, Lillian, Theatrical Agency 795		White Sulphur Springs		Bin-Rec Agency 5011	
Grable, Joe, Theatrical Productions 4505		TEXAS		Municipal Concerts 913		Cardini, George 3027		Larkin, James 734	
Oreland		Austin		Pliner, Al, Entertainment Service. 1050		WISCONSIN		Windsor, Ontario	
Entertainment Unlimited 2868		Guerra, Tony 2045		Prud'Homme, M. Edwin 3367		Green Bay		Barbaro Agency 3686	
Philadelphia		Hays, George V. 2132		Schwartz, Jack B. 3042		Madison		Montcalm, Quebec	
Cavanaugh & Martin 213		Struve, Dan 1272		Stone, Harry L. 2463		Anderson, Clifford R. 52		Riley's Vaudeville Agency 1103	
Fisher Attractions, Joseph Fisher... 2900		Beaumont		Whalen, Gene 3331		Ohlsson Advertising Agency 1807		Montreal, Quebec	
Pittsburgh		Artist Relay Service 3415		Longview		Scofield, Nathan M., Theatrical Productions 1176		Artistes de Montreal, Reg'd. (Madame Albert Gosselin) 63	
Blumer, Lou 131		Corpus Christi		Morrow, Wm. M., Jr., and Associates 1983		Madison		Harbor Lights Revue 4608	
Daly, Jack, Theatrical Agency 1811		Albright, Philip, Agency 29		Port Arthur		A & C Booking Agency 3665		Montreal Artists Bureau, Michel Leroy 900	
Hoyes, Charles, Agency 599		Gilder, Grady 2001		Rowley, Rex B. 2240		Marshfield		Montreal Theatrical Agency, Rita Doucet 2796	
Simmons, Mildred 1214		Lyons, Ted, Productive Entertainment 2356		Lockridge, Tom 3191		Milwaukee		Renaud, P. D., Canadian Attractions 2973	
Scranton		Patrick, Henry, Jr. 2672		San Angelo		Owen & Elliott (Art Owen-Joan Elliott) 999		Ville La Salle, Quebec	
Cohen, Arthur 244		Talent Agency, The (Jay Byars) ... 3004		Hickman's Record Shop 3421		Ross, Dace "Curly," Agency 1136		Blythe, Thomas William 3828	
RHODE ISLAND		Dallas		San Antonio		Wausau		Moose Jaw, Saskatchewan	
Providence		Allied Artists of America 3699		Artists Management and Entertainment Agency 3405		Entertainment Booking Agency, Robert Malcy 2383		Andrie, Wes, Agencies 4053	
Bar Agency, Bennie Woods 3670		Beck, Jim 1517		Block, Metha (Mrs.) 1556		WYOMING		PUERTO RICO	
Clarke, Albert J. 1950		Dunbar, Robert G. 1689		Botello, Roy 3251		Casper		San Juan	
Cleary, Bernard F. 1638		Fashions in Music, Jimmy Eastland 409		Denas, Vicky 2856		Fordham, Howard 1936		Agencias Ramos (Richard Ramos) 3762	
Columbia Artists Corp. 3526		Parker, Roy L. 1009		Waco					
Gony, Louis 4020		Scoggins, Clinic, Agency 1177		Associated Enterprises, Inc. 2824					
		Wright, Charles D. 2012		Zachery, Colonel C. 2339					

Exit Twenty Per Cent Tax!

(Continued from page thirty-six)

of the National Licensed Beverage Association, also gave oral testimony. A brief was filed by the hotel employees' union. Later in the battle the Federation was to be joined by AGVA, the National Restaurant Association, the Coordinating Committee of the beverage industries and unions and other supporters.

Although the 85th Congress saw sixteen House bills, six Senate bills and two Senate amendments introduced in behalf of the Federation's position, it was Representative Forand's H. R. 17 that got prior attention and final passage by the House on August 5, 1957. Transmittal of the Forand Bill to the Senate introduced a second phase of the long battle: the Senate had, at least once before the appearance of H. R. 17, refused a House suggestion that the 20 per cent tax be cut in half.

A determined campaign to bring Forand's H. R. 17 out of the Senate Finance Committee was waged but it was apparent in the closing days of the 85th Congress that opposition of Finance Chairman Byrd would be sufficient to pigeonhole the Forand Bill.

Accordingly, the Federation's legislative strategists resorted to a desperate attempt to bring the legislation to the floor through the "back door" of the Senate. Senators Malone, Bible, Douglas, Beall, McNamara and others were agreeable to trying to put the tax cut as a rider upon other Senate legislation. The only vehicles remaining were bills that had been guaranteed unamended passage by the leadership of both parties. Nevertheless, the Federation's amendment was offered and debated on August 12, 1958.

Again at this point the long educational processes were evident, because the Federation's amendment drew such support over leadership objection that a switch of only six votes would have permitted it to prevail. H. R. 17 died with the adjournment of the 85th Congress a few days later and the Federation immediately began planning its assault upon the next Congress.

Back to the grass roots went the emphasis during the Congress recess and it was in the period preceding the present Congress that the most aggressive campaign was waged on home grounds. When the 86th Congress was seated in January, 1959, twenty-one bills to repeal the tax flowed into the House hopper and three more into the Senate.

Once again the legislative processes had to be started. A threatened roadblock in Ways and Means Committee was cleared by the persistence of Representative Forand and his bill, H. R. 2164, amended in committee to halve the tax, was sent to the floor where it was passed by a record 209-4 vote September 1, 1959. The vigorous debate that preceded its passage later was to prove a factor in the Senate's final approval of the Forand Bill by unanimous concurrence on March 29. Prior to that, however, much of the educational effort had been concentrated within the fifteen-member Senate Finance Committee and it had been possible to enlist a new champion in Senator Clinton P. Anderson of New Mexico. It was on his motion that the Finance Committee reported the bill favorably and it was on his motion, and with the concurrence of Senate Majority Leader Lyndon Johnson, that the bill was passed in the Senate by voice vote without dissent.

The "crucial eight days" while awaiting approval of the President are described else-

where. But they represented some of the busiest and most anxious hours of the year-long battle.

Within hours after the favorable decision was known, congratulations began pouring into the Federation, and President Kenin had dispatched a brief notice of the victory to all United States locals. Many of the congratulatory messages were from employers and employer groups, some of whom advised of immediate plans to reenter or enlarge the scope of their entertainment programs offering employment to musicians and others.

IMPORTANT NOTICE

Article 17, Section 1. Any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled, naming the place wherein same is to be played, the amount of money contracted for, the hours of the engagement, as well as the names of the members who will play same and the locals to which they belong, their Social Security numbers and the actual amount of money paid each individual sideman, which cannot be less than the minimum local scale plus the Federation surcharge.

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MUSICIANS AND VOCALISTS, combos, trios, quartets, etc. We are in particular need of female groups and vocalists. Send pictures and price desired. Ed Egan, 170 Ferry St., Troy, N. Y.

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Heckel Contra-Bassoon, first class condition. Write Manager, Birmingham Symphony, City Hall, Birmingham, Alabama, giving asking price and suggested arrangements for inspection.

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MAGAZINES (Violins & Violinists), 1940 through 1945; also old Lyon and Healy, Wurliizer or other brochures; books on the violin containing photos, plates. Fred Schlichting, 421 North Sherman, Olympia, Wash. 5-6-7-8

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DRUMMER, full set or cocktail; vocals solo or group; doubles accordion, guitar. All-around experienced, very sober. Local 410 card; travel anywhere. Emiel Opdebeeck, Box 25, Sesser, Ill. Phone: MA 5-7771.

DRUMMER, for weekends, on any kind of engagements. Local 802 card. Paul Everly, 105-17 62nd Dr., Forest Hills 75, L. I. Phone: IL 9-3625.

DRUMMER, clean cut, vocal. Play all types of music, Jewish, Italian, Polish, German, Latin, etc. Do novelties, also M.C. Weekends, would be interested in summer resort work. Phone: WA 5-8665 (After 5:00 P. M.).

DRUMMER, experienced, big band, combo, all styles, full set. Reliable, white, single, free to travel. Also soloist if desired. Musician, 1101 11th St., Port Huron, Mich. YU 2-8389.

DRUMMER (male), 22, good appearance, sober, read, fake, able to play all types of music. Wish to join small combo in or around Chicago area. Arthur Sivertsen, 1120 Addison, Chicago 13, Ill. LA 5-3207.

DRUMMER (Girl), young, attractive. Plays full set, some piano, read, fake; experienced in all types of music. Would like to join known entertaining trio, combo, for work in top N. Y. spot. Local 802 card. Carole Reed, phone: SPruce 6-0667 (after 7:00 P. M.).

DRUMMER, doing steady combo work, floor shows, show bar, some big band. Read very fast. Age 21, single, will travel. Desire change and advancement. Write Keith Marug, % Lester Deininger, Galena, Ill.

DRUMMER, experienced, age 29, desires resort work; Local 802 card. Tommy Pulcino, 150 Morton Place, Bronx, N. Y. Phone: LU 9-3779 (Evenings).

DRUMMER, 24, six years experience, new outfit. Krupa style, looking for combo that wants a solid beat. New York, Long Island area; Local 802 card. Phone: HI 1-1351.

DUO (Organ-Drum), a swingin' boy-girl duo, two voices blended in soaring harmonic pictures on request. Matt Thomas, 422 South Tenth St., Newark, N. J. BIgelow 2-2516.

GUITARIST, rhythm and vocals, radio and TV experience. Age 28, free to travel. Desires work with string unit. Frederick C. Floyd, 806 East Jefferson St., Kokomo, Ind. GL 2-6168.

GUITARIST, double drums, electric bass, read, fake, jazz, pop, jazz; prefer rock 'n' roll. Age 19, will travel. Local 578 card. Ken Novoroske, 1310 Buffalo St., Michigan City, Ind. Phone: TRiangle 4-3483.

GUITARIST (Electric), rhythm and solo's. Experienced in all types; read and fake; all old standards. Local 802 card; 1960 night-club permit also. Available Friday and Saturday. Bob (Buddy) Cahill, Phone: UN 4-0181 (N. Y. C., Mon. to Fri., 7:00 P. M., not after 9:00 P. M.).

GUITARIST, desires position with band working out of Penn State - Altoona area. Experienced, willing to work. Local 770 card. Les Carl, Spruce Creek, Pa. Phone: EVergreen 8-7175 (after 6:00 P. M.).

GUITARIST, doubles vibes, also arranger and copyist. Experienced, all types of work, society, jazz, Latin. Knows tunes, read, fake, ad-lib. Interested in hotel, society dance work. Local 77 card. Tommy Wayne, 223 White Horse Pike, Audubon, N. J. Phone: LincolN 7-8786.

GUITARIST (Electric), also plays drums and electric bass. Age 19, play jazz standards, pop; prefer rock 'n' roll now. Will travel. Ken Novoroske, 1310 Buffalo St., Michigan City (near Chicago), Indiana.

MANAGER, experienced, would like to handle name vocal artist that is experienced, young, neat appearing. Tony Uno, 95 Oakvue Road, Pleasant Hill, Calif. YellOwstone 5-5244.

MUSICIANS (Girls), experienced, young, attractive and capable. Drummer sings, plays full set, doubles vibes; bass player, read, fake, solo, transpose, degree in music. Can provide wardrobe, have transportation, will travel. Interested in teaming with other girls to reorganize a cooperative and good musical group. Write Box 507-H, Tacoma 44, Wash. Phone: LENox 7-8303.

MUSICIANS, rock 'n' roll and/or variety. Entertainment combo to work summer central and northern Illinois. Experienced, college age. Write John Holly, M.I.T., Cambridge, Mass. Summer address: Granville, Ill.

ORGANIST, desires summer engagement(s). Owns and will transport custom Hammond with Leslie and Hammond speakers; solovox and new Wuritzer "Side-man." All in ivory finish. Age 21, experienced in variety of styles. Write: Box 771, Augusta, Ga.

ORGANIST, has own full-size Hammond. Versatile, plays piano and organ simultaneously; does not sing. 38 years old. Local 802 and Miami cards. Harry Strat, Apt. 26, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. Phone: Astoria 8-5085.

ORGANIST, age 23, desires work in supper club or cocktail lounge. Very smooth and easy style, no rock 'n' roll. Own organ, with Leslie speaker. Prefer long engagements, Philadelphia or South Jersey only. Local 77 card. Contact: Dave Lindsay, 919 Pasadena Drive, Somerdale, N. J. Phone: STerling 3-9312.

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ORGANIST-PIANIST, own Hammond. Experienced, repertoire, read, fake, sing some. Available May 30; lounge or dance combo. Prefer Rocky Mountain area. J. Dexter, 1321 Melbourne, Corpus Christi, Texas.

ORCHESTRA, willing to travel, playing favorite old-time and modern music. Four- to six-piece band, "Dairylands Entertaining Orchestra." Cliff Banks and His Sunset Rambles, Local 610 cards, Plainfield, Wis. Phone: 372-J.

ORCHESTRA, Jump Jackson and His Orchestra, we book rhythm and blues attractions, name dance bands, acts and combos. 5727 South La Salle, Chicago 21, Ill. Phone: NOrmal 7-4151-7-4152. Open for week or weekend dates.

ORCHESTRA (Four-piece), seeks steady work. Young, but outstanding and popular; sax, trumpet, piano and drums. Will travel for living wages. Contact leader: Ray Vaske, Jr., Route 5, Lima, Ohio.

PERCUSSIONIST, would like to join cocktail outfit or small combo. Dixieland or commercial group; prefer small outfits; will travel, U.S. or Canada. J. C. Gouldthorpe, 974 Glenwood, N. E., Warren, Ohio.

PERSONAL MANAGER, former business experience, law clerk, income tax accountant, salesman, newspaper advertising manager, band boy, publicity man and booking agent. Bud Strickland, 327 West Bank St., Albion, N. Y.

PIANIST, many years of experience; read quickly, fake; society dance, concert, show. Clean living, congenial, dependable. Seeks first-class resort hotel, restaurant, ship or single engagements. Also available as sensitive, dynamic accompanist. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. ESplanade 7-3167.

PIANIST, highly experienced; commercial, Latin, accompanist, light classics. Best references. Desires location for reasonable resort. Double organ. David Chody, 1406 Hamilton, Manitowoc, Wisconsin.

PIANIST, accordionist, organo; wide experience. Desire work in Florida, small combo or soloist. Local 60 card. Can master any type of engagements. Joe Morocco, 265 East Fairmont Ave., Trafford, Pa.

PIANIST, doubles sax and clarinet; fakes, reads, modern but not progressive. Owns over 400 stocks, in order. Desires good clean work, will travel for living wage. Ray Vaske, Jr., R.F.D. 5, Lima, Ohio.

PIANIST, doubling accordion, can cut shows. Desires club dates in Metropolitan area. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

PIANIST, desires weekend work in New York or shore area. Read, fake; neat. Available June 25th. Local 373 card. Irwin (Buck) Lind, 575 McKeon St., Perth Amboy, N. J. HI 2-3829.

PIANO, also accordion, play commercial and popular tunes and selections; society style. Available for summer season, trio, quartet or orchestra; Local 802 or 655 area. Write: G. P. O. Box 84, New York, N. Y.

SAXOPHONE, tenor, alto and clarinet. Name band experience. Hotel band or Dixieland clarinet spot preferred. Vocal group singing, arranging. Neat appearance, dependable. Local 47 card. Frank Cochran, 24176 Dracea Ave., Sunnymead, Calif. Phone: Moreno 5001.

SAXOPHONE, tenor, clarinet. Big full tone, read, fake; play shows, jazz; plenty experience, all styles. Available now. Contact: Musician, 520 San Pedro S. E., Albuquerque, N. M.

SAXOPHONE (Tenor), desires steady local work with dance orchestra or instrumental combo, either ballroom dance or night club burlesque show job. Read music well. Larry Reichart, 6310 Waring Ave., Hollywood, Calif. HO 7-5990.

SAXOPHONE (Tenor), jazz man, read and fake. Looking for summer employment with combo or big band. Will supply references if necessary. Frank Battista, 400 Clinton St., New Britain, Conn. Phone: BA 9-7839.

SAXOPHONIST (Tenor), modern, big tone, experienced; blues vocals. White, age 30, married, reliable. Want steady job, will travel or relocate. Consider all offers. Musician, 3302 South Western, Chicago, Ill.

SAXOPHONE (Tenor), read, fake, soft subtone style. Would like to join combo, club dates or steady. Local 802 card. Ed Schanz, 19 Polhemus Place, Brooklyn, N. Y. Phone: NEVins 8-5041.

SAXOPHONE, trumpet, fiddle; play popular standards and square dances. Will locate if I can find work as a shoe repairman. C. Gibbons, 603 South Crystal, Kokomo, Ind.

SAXOPHONIST, alto, clarinet; name band experience, read well, arrange. Young, reliable. Local 304 card; will travel. Mike Lewis, 507 Palm Court, Tallahassee, Fla. Phone: 4-2304.

SAXOPHONIST, tenor, clarinet, flute. Vast experience, from hotel bands to jazz. 25 years old, reliable, neat appearance; Local 12 card, willing to travel. Contact: Morgan, 3800 Regent Road, Sacramento, Calif. IV 7-5730.

SAXOPHONIST (Tenor), also clarinet, sweet-hot style. Prefer steady weekends, N. Y. C. or suburbs. Local 802 card. Chas. Forrest, 252 Semton Blvd., Franklin Square, N. Y. IV 6-2735.

SAXOPHONIST (Tenor), clarinet, vocals; pleasant tone. Read, fake, transpose; society, Latin, commercial. Handle M.C. duties. Weekends, New York City area. Consider summer job nearby. Phone: Frank, TX 2-3789.

TRUMPET, desires any kind of steady work, anywhere. Age 23, single, white; reliable, references. Read, fake, sight transpose; experience in show bands, commercial, Dixie, modern. Will travel. Pete Schorer, 6 East Fourth St., Bethlehem, Pa. UN 8-5860.

TROMBONIST, age 20, white, male; can play anything, written or not. Interested in steady work for this summer. Meco Monardo, Eastman School of Music, Rochester 4, N. Y.

TRUMPETER, experienced in Polish work, desires work with Polish band around New Jersey - New York area. Available nights and weekends; will travel. Phil Greco, 30 Remsen Ave., New Brunswick, N. J.

TRUMPETER, age 46, no flatter; commercial, read, good Dixieland. Consider all, prefer shows; will locate or travel. Bill Eisfelder, Box 400, Murphysboro, Ill. Phone 1390.

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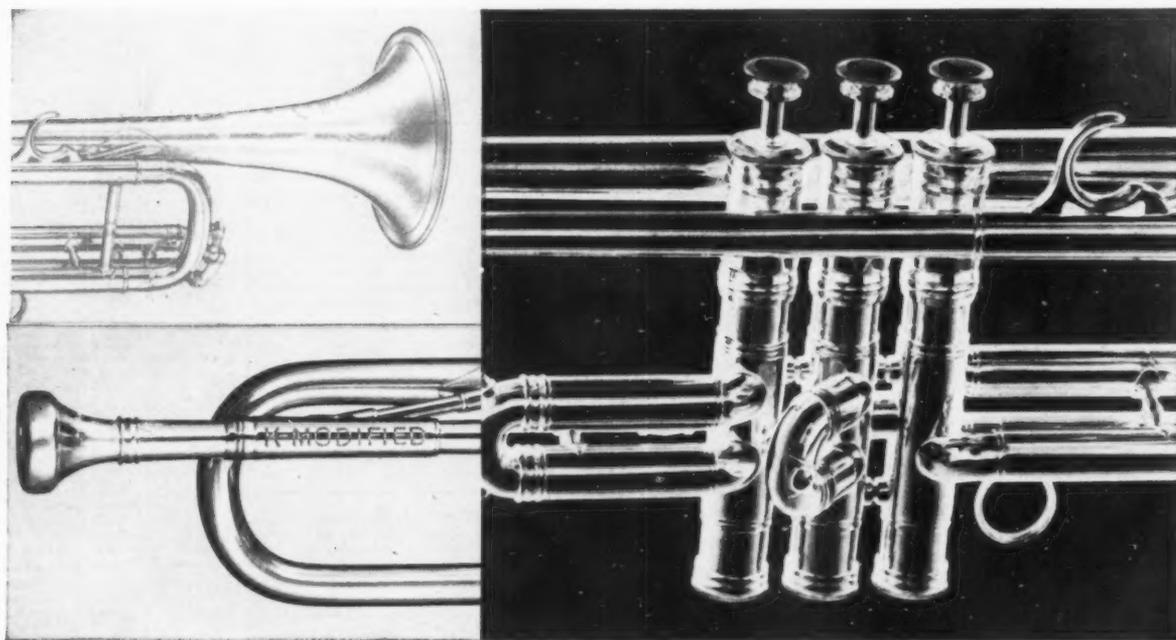
TRUMPET, arranger, copyist. Age 22, graduate of Berklee School of Music. Interested in steady work anywhere; read work or location. Local 138 card. Horatio Green, 16 School St., Bryantville, Mass. Phone: CYpress 3-2914.

VIBES, tenor and soprano sax, clarinet, flute and vocals. Wide experience, any style. Seeking steady weekend job or club dates, Long Island area. Phone: EDgewood 3-6470.

VIOLINIST, experienced, read, fake, play in orchestra or combo; also stroll. Gerard Ochichtov, 7612 16th Ave., Brooklyn 14, N. Y. TE 7-3032.

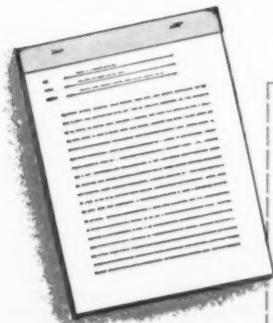
VIOLINIST, available for summer. Experienced, studied Academy of Music, Munich, Germany. Work all combinations of orchestras, also solo. Vladimir Christenko, 3368 East Ponce De Leon Ave., Scottsdale, Ga.

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