



SEPTEMBER, 1961

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BY LEONARD FEATHER

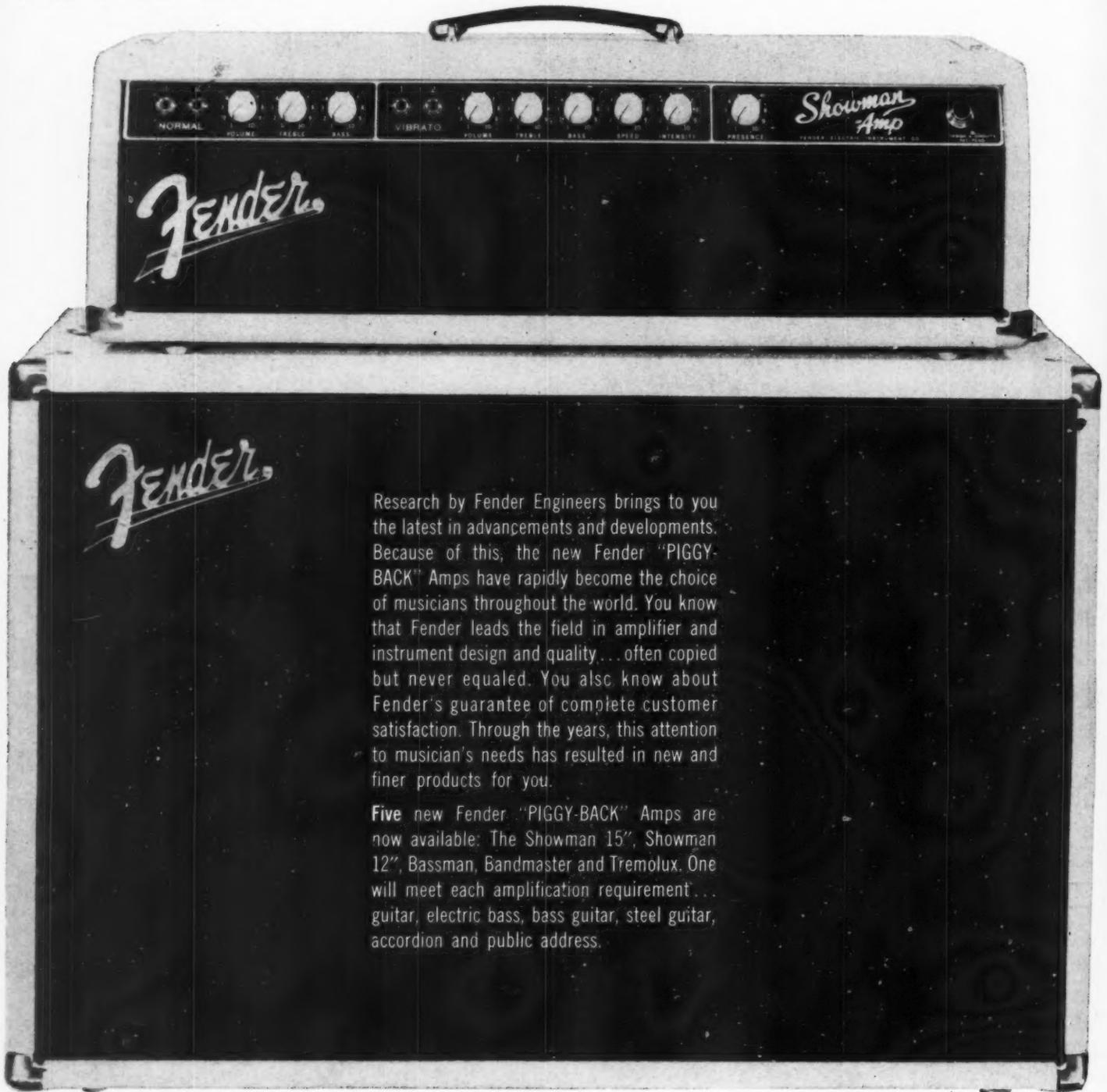
ERICH LEINSDORF
PAGE 18

international

MUSICIAN

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

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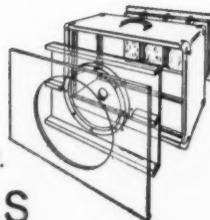
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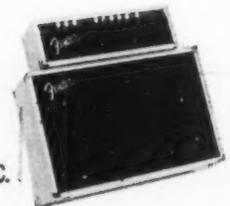
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B.



C.

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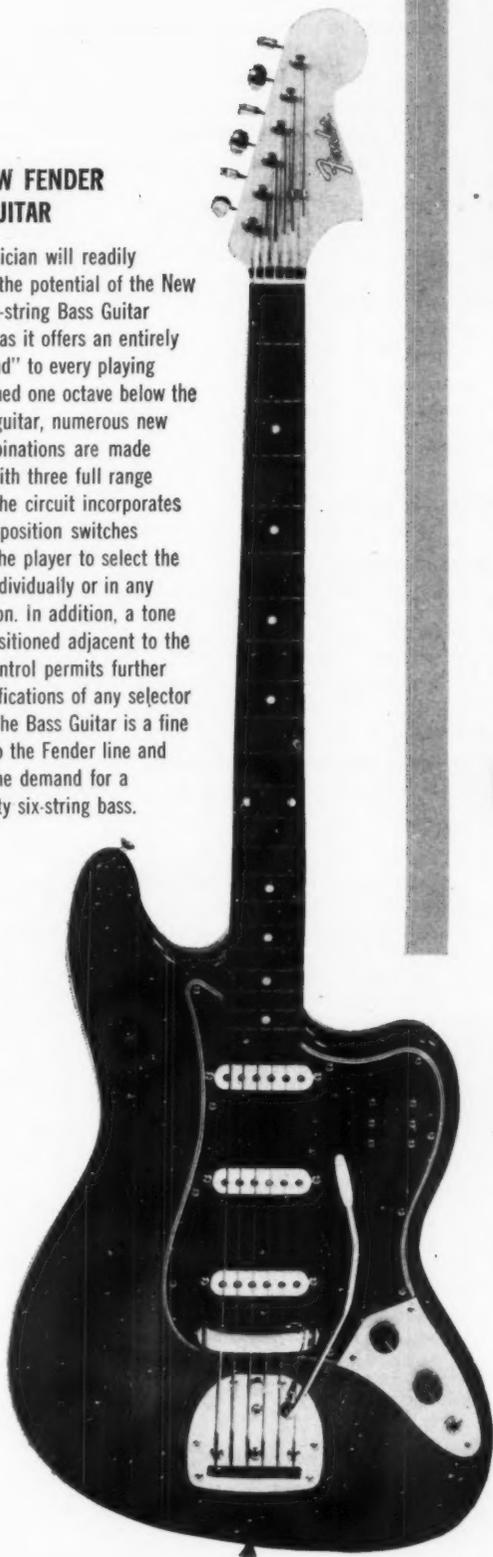
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MUSICIAN

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Erich Leinsdorf

(Cover designed by William Kiehm)

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INTERNATIONAL MUSICIAN

FCC CRACKDOWN BRINGS RESULTS

Recent crackdowns by the Federal Communications Commission on radio and television broadcasters who have been flouting FCC regulations were hailed this month by President Kenin as "one of the most heartening developments in years regarding employment opportunities for instrumental musicians."

Particularly significant, he said, "was the fact that, although the FCC denied the application of Local 9, Boston, to be heard in the case of that city's station WILD in connection with its failure to employ live local talent, the Commission report stated this phase of broadcasting operation would be handled under revised requirements for programming."

WILD received only a one-year license renewal instead of the customary three years because of a variety of complaints on irregularities. Other evidences of the "get tough" policy under the chairmanship of Newton Minow included:

Boston's Channel 5, WHDH subsidiary of the *Herald Traveller* newspaper, should be replaced by Greater Boston Television because it is the only "unsullied" applicant for the channel in the picture, according to a recommendation by the FCC's Broadcast Bureau;

The owner of WPFA, Pensacola, Florida, faces revocation of license for that station and refusal to renew licensing of WMOZ, Mobile, Alabama, because of alleged falsification and forgery of program logs for the required composite week in the WMOZ proceeding;

Crowell-Collier Broadcasting, operators of KDWB in St. Paul, Minnesota, was fined

\$10,000—later reduced to \$2,500—for exceeding power limits in its night-time broadcasts. This was the first fine ever assessed by the FCC against a broadcaster; Channel 7, Miami, was taken away by the FCC from Biscayne Television and awarded to Sunbeam Television on the basis of alleged "influence" in obtaining its license; Station KORD in Pasco, Washington, was granted only a one-year license renewal instead of the usual three because of its failure to live up to its programming promises on which its license to operate was granted.

The Commission took the further unusual step of mailing a copy of its decision in the KORD case to all other broadcasters as a warning to expect similar or more drastic treatment if pledges were not fulfilled in substance. KORD had more than double the amount of time devoted to commercials than it had indicated in its license application.

Meanwhile, the FCC has promulgated a new regulation that requires broadcasters to publicize the fact that their licenses are due for renewal. TV stations must make the announcement between 7:00 and 10:00 P. M.; radio stations between 7:00 and 10:00 A. M. In certain instances, newspaper notices also are required.

Purpose of the regulation is to alert the public in the broadcast area to the fact that the station's license is due for renewal so that complaints can be funnelled to the FCC and local area public hearings scheduled if the facts so warrant.

Late in July a bill emerged in the Senate that would give Kennedy-appointed Chairman Minow—with the concurrence of three, or possibly four, of the Commission members—the power to delegate representatives to conduct hearings at the local level to determine how

(Continued on page fifty-one)

The Mystery of Bourbon Street

By ROBERT LEWIS SHAYON

Next time I'm in New Orleans I'll make a special trip to Bourbon Street. I'm curious to find out why it's so unlucky on television. Of the four private-eye-big-city programs launched by Warner Bros., "Bourbon Street Beat," the New Orleans entry, was the only one that didn't make the grade and was cancelled. (Hollywood, Honolulu and Miami made it with "77 Sunset Strip," "Hawaiian Eye," and "Surfside 6.") Now I discover that 1416 Bourbon Street is the address in New Orleans of Local 174 of the American Federation of Musicians, AFL-CIO. This "Bourbon Street Beat" also struck out with WWL-TV, the CBS outlet in New Orleans, owned and operated by Loyola University. Back in 1953, it seems, when Loyola, then successfully operating WWL, its radio station, applied to the FCC for a television station license, it pointed with pride to the close harmony existing between the university and the musicians' union. Radio WWL had two staff orchestras. For twenty years it had employed, on an average, eleven or more musicians, and its expenditures for staff musicians and artists had ranged, for ten years, from \$50,000 in 1944 to over \$100,000 in 1951, 1952 and 1953. David Winstein, the president of Local 174, was on WWL's payroll as a staff musician when Loyola's programming proposals for TV were being formulated.

The union president and his brethren solidly supported the TV application. They "caused letters to be written" in its favor. They cooperated in the production of mock studio music programs to "substantiate that the programs could and would be produced if

Loyola was granted a television license." Their motives, naturally, were professional. The general manager of WWL, and others in the station's management, according to sworn testimony of Mr. Winstein, had made commitments "to the effect that the proposed TV station would provide substantial employment opportunities for professional musicians in the New Orleans area." These commitments were spelled out in the *Loyola Memorandum of Material* (Volume 1, pages 105-239), submitted to the FCC. They proposed a total of thirty-eight local live shows, of which at least thirteen would use local live musical talent, including a staff organist, soloists and two staff orchestras.

You can imagine the joy in Washington, D. C., at 12th and Pennsylvania, home of the Federal Communications Commission, when the Examiner examined the proposals. Here was a virtual de Medici for the musicians, a patron par excellence for local live talent and

(Continued on page fifty-one)

ATTENTION ALL LOCALS

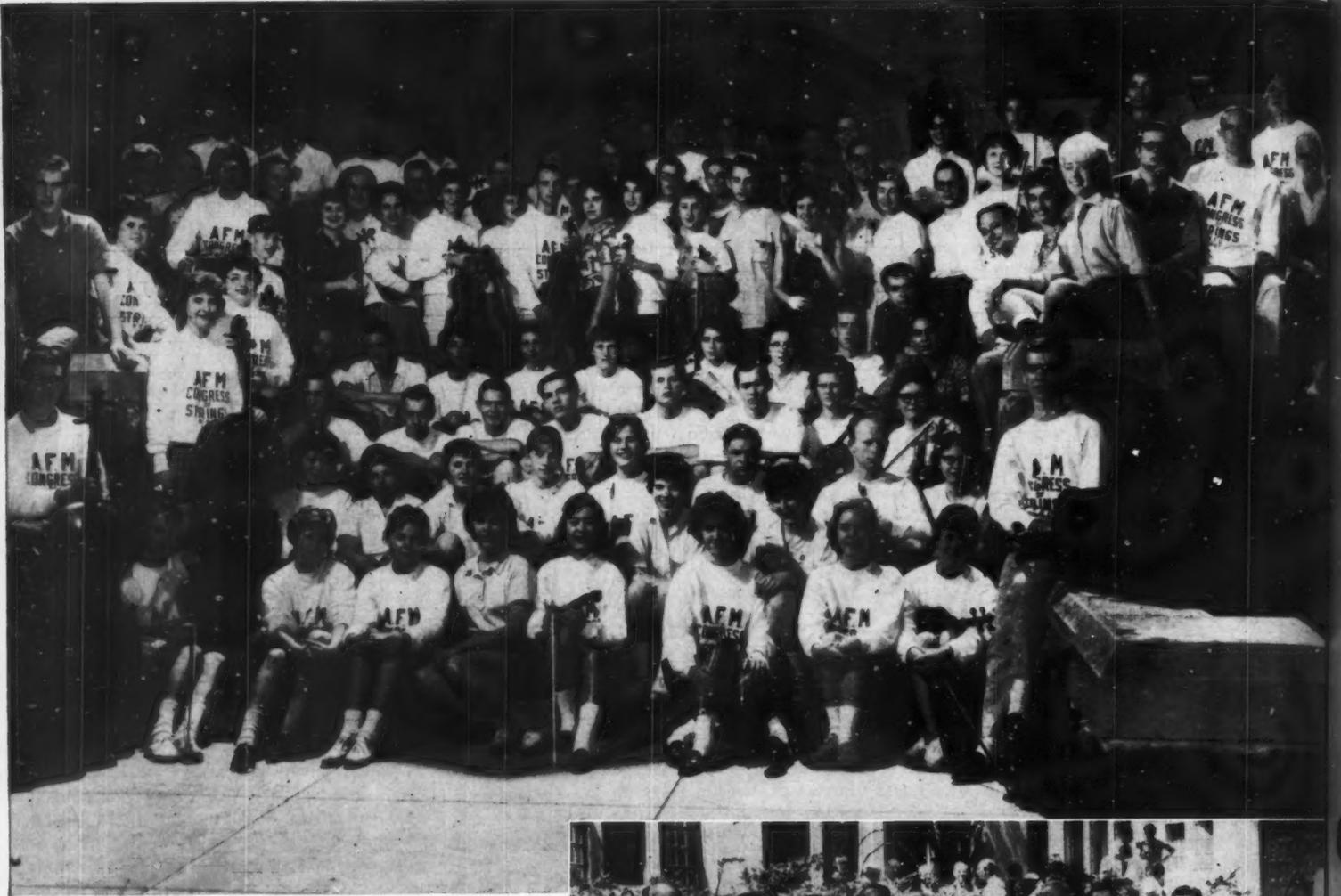
On July 15, Deputy Secretary of Defense Roswell Gilpatric issued a new Department of Defense Directive (No. 5500.7) which, of course, applies to all the services. It reads, in part, as follows:

"XIV. B. No enlisted member of the DOD on active duty may be ordered or permitted to leave his post to engage in a civilian pursuit or business, or a performance in civil life, for emolument, hire, or otherwise, if the pursuit, business, or performance interferes with the customary or regular employment of local civilians in their art, trade, or profession."

This means that service personnel on leave, liberty or furlough may not be permitted to compete with civilian musicians.

ARTICLE 23, SECTION 9

In any case in which a local radio or television station shares expenses of a traveling orchestra with the proprietor or manager of a hotel, restaurant, cafe, dance hall, or any other establishment, traveling orchestras must have the consent of the local union in whose jurisdiction they appear to render services by remote control for such radio or television station.



Congress of Strings students who attended the Third Annual Free Scholarship Summer Music School sponsored by the American Federation of Musicians, at Michigan State University. Photograph taken on the steps of Williams Hall.



Faculty members of the A. F. of M. Congress of Strings who were responsible for the high caliber of musicianship displayed at the campus concerts. Left to right: Hyman Goodman, Rafael Druian, Lorne Munroe, Frank Houser, Dr. Paul Oberg, Dr. Thor Johnson, Mishel Piastro, Warren Benfield, William Cruthirds, William Lincer, Louis Krasner, and Theodore Salzman.



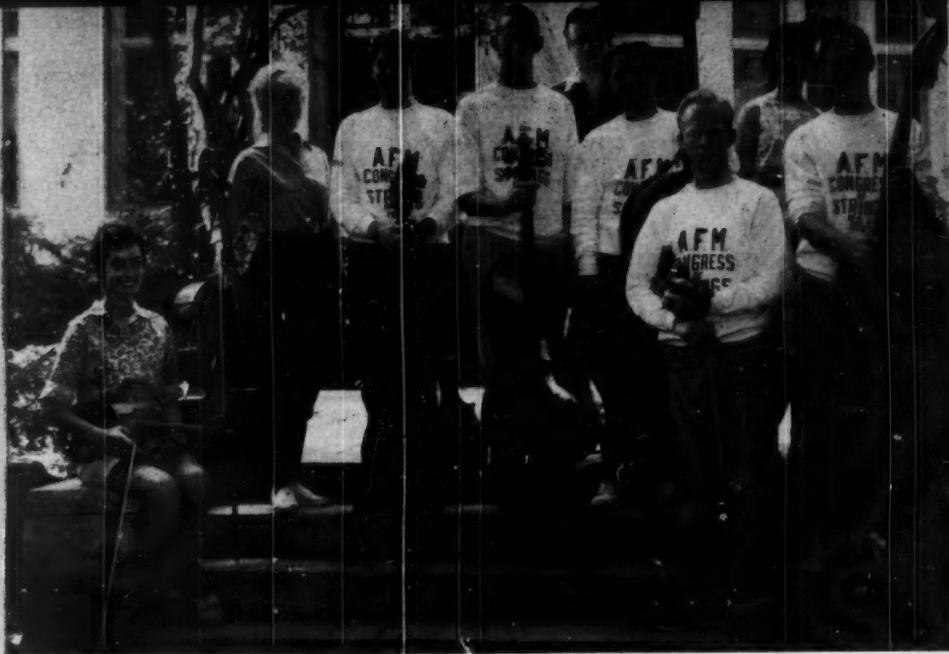
Officers and members of the International Executive Board of the American Federation of Musicians greeted by Dr. Clair Taylor, Director of the Michigan State University Summer School as they visited the Congress of Strings facilities at mid-term. Left to right: Charles "Pop" Kennedy, Walter M. Murdoch, Stanley Ballard, William Harris, Dr. Taylor, E. E. "Joe" Stokes, President Kenin, George V. Clancy, Lee Repp, Dr. Paul Oberg and Dr. Thor Johnson.

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A.F. of M. STRING CONGRESS

*A Record of
Achievement*



Enthusiastic young members of the A. F. of M. Congress of Strings who will occupy positions with symphony orchestras this fall. Left to right: Laraine Shapiro, Beaver Falls, Pennsylvania; Jane Robertson, Wichita, Kansas; Franklin Grosbayne, Baltimore, Maryland; Richard Allen, Salt Lake City, Utah; Richer Robertaille, Montreal, Canada; Ronald Simon, Seattle, Washington; Michael Gerling, Mill Valley, California; Linda Stricklen, Bakersfield, California; and Victor Ellsworth, Fort Worth, Texas.

THE Third Annual Congress of Strings sponsored by the American Federation of Musicians and Michigan State University concluded its most successful eight weeks' session August 12, following a reception held the evening of August 11, at Sarah Langdon Williams Hall.

The ninety-eight students and the twelve members of the faculty were unanimous in their acclaim of this year's project. Never before, as the quality of the public concerts attested, had the Congress so perfectly achieved its aim of high musicianship.

Highlight of the eight-week session occurred when the Congress of Strings Orchestra formed the entire string section of the 125-member Michigan State University Symphony Orchestra and Choral Group, to present Verdi's *Requiem Mass*, directed by Robert Shaw at the University's auditorium, July 20.

A standing ovation by an audience estimated at 2,200 persons provided sustained applause for the Verdi presentation. According to one reviewer, not the least of the praise earned went to the young string instrumentalists in the String Congress. He said, "The young string musicians played with almost incredible maturity and proficiency with full excellence of tone, tempo and dynamics. Their responses to the baton of Mr. Shaw were of professional merit."

In a letter praising the youthful strings group, Mr. Shaw commented, "Your playing was extremely beautiful, remarkably secure technically—and very moving."

The full Congress of Strings orchestra also participated in the world premiere performance of Dr. H. Owen Reed's "Overture for Strings," which was featured at the second annual Fine Arts Festival at Michigan State University.

The work, written by Reed expressly for the Festival, was dedicated to Dr. Thor Johnson, conductor of the Congress of Strings. Reed is a professor and chairman of theory and composition in MSU's music department. Johnson for eleven seasons was a music director of the Cincinnati Symphony. He is currently director of orchestral activities at Northwestern University.

The overture is a brief work, but it abounds in sustained lyrical passages which give the violins a chance to sweep the melodies along.

Warren Benfield, double bass of the Chicago Symphony, starts his third summer as instructor at the A. F. of M. Congress of Strings. Left to right: Frederick Ewing Nix, Elmhurst, Illinois; Charles Selk, Oakland, California; Ronald N. Simon, Seattle, Washington; Mr. Benfield; Patricia Plasters, Casper, Wyoming; Raymond S. Tabata, Honolulu, Hawaii; and Victor Ellsworth, Fort Worth, Texas.



Louis Krasner, professor of violin and chamber music at Syracuse University, demonstrates the fine points of instrumentation to a group of students. Left to right: Ellen Rumaner, Jamesville, New York; Laraine Shapiro, Beaver Falls, Pennsylvania; Dixie Norquest, Edinburg, Texas; Mr. Krasner; and Douglas M. Peters, Elgin, Illinois.



Five outstanding string students chosen from community auditions in their home state of Michigan. Left to right: James R. Taugner, Grosse Point Farms; Norma Houtman, Holland; Carolyn Jean Malik, East Lansing; Martha E. Richards, Detroit; Julie Kallenbach, Ann Arbor.



Dr. Johnson gave the overture a fine reading with moderate tempos which were to the composer's liking. The overture was beautifully played by the String Congress Orchestra, the members of which, less than four weeks previously, had never played together.

In commenting on how well the Congress of Strings program had succeeded, Dr. Paul Oberg, dean of the summer music school, pointed out that ten of the students would join symphony orchestras this fall. These include, Laraine Shapiro, twenty-year-old violinist from Beaver Falls, Pennsylvania, the Wheeling, West Virginia, Symphony; Jane Robertson, twenty-year-old cellist, Wichita, Kansas, Wichita Symphony; Franklin Grosbayne, nineteen-year-old cellist, Baltimore, Maryland, the Gettysburg Symphony; Richard Allen, nineteen-year-old cellist, Salt Lake City Symphony; Richer Robertaille, nineteen-year-old cellist, Montreal, the Quebec Symphony; Ronald Simon, twenty-one-year-old bass, Seattle Symphony; Linda Stricklen, twenty-year-old cellist, Bakersfield, California, the Kern Symphony, Philadelphia; Victor Ellsworth, eighteen-year-old string bass, Fort Worth, Texas, Symphony; Michael Gerling, twenty-one-year-old violinist, Mill Valley, California, the San Francisco Symphony; David Wright, eighteen-year-old violist, Wichita Falls, Texas, librarian, Wichita, Kansas, Symphony.

Interviewed in a group, these serious-minded young musicians termed the Congress of Strings a "musical luxury." Untrammelled by the need to finance tuition, board and room or transportation, all of which are part of the scholarship, they said the individual instruction, and advanced technique offered by accomplished instructors, together with the opportunity to play as a group and to practice without interference from other studies encountered in a regular college course; all were the most valuable assets of the training.

In referring to his first year's experience with the Congress of Strings, Dr. Thor Johnson said: "I was indeed happy to accept from the American Federation of Musicians the post of conductor of the Third Annual Congress of Strings at Michigan State University. The ninety-eight young people chosen from all over the United States and Canada who composed our three orchestras have proved to be talented, dedicated and of a high musical calibre. It has been a deep source of pleasure to work with these inspired

(Continued on page eleven)



Karen Best of Boise, Idaho, goes through the throes of auditioning before a critical faculty of noted symphony artists. Left to right: Miss Best; Thor Johnson, conductor of the Congress; Rafael Druian, concertmaster, Cleveland Orchestra; Frank Houser, concertmaster, San Francisco Symphony; Louis Krasner, professor of violin and chamber music, Syracuse University; Mishel Piastro, conductor, Longines Symphonette.



William Lincer, solo violist of the New York Philharmonic, gets acquainted with a study group of scholarship viola students at the A. F. of M. Congress of Strings. Standing, left to right: Paul Strassburg, Coral Gables, Florida; Louise Knuth, Dallas, Texas; Elinor Saffir, Oak Park, Illinois; David Wright, Wichita Falls, Texas. Seated: Don Elliott, Tulsa, Oklahoma; Peter Horvath, Hicksville, New York; Elizabeth Clegg, Baltimore, Maryland; Mr. Lincer; Susan Fassbender, West Orange, New Jersey; Susan Parks, Willoughby, Ohio.



Rafael Druian, concertmaster of the Cleveland Orchestra, holds an informal discussion with his violin students. Standing left to right: Mr. Druian, Margy Lu Wolf, Austin, Minnesota; Danna Martin, Tulsa, Oklahoma; Allen Zack, Berwyn, Illinois; Jose Madera Santiago, Rio Piedras, Puerto Rico. Seated: Michael R. Gerling, Mill Valley, California.

PLEASED TO COOPERATE

MICHIGAN STATE UNIVERSITY
OF AGRICULTURE AND APPLIED SCIENCE - EAST LANSING

Office of the Director - Summer School and Evening College

August 14, 1961

Mr. Stanley Ballard, Secretary
American Federation of Musicians
220 Mt. Pleasant Avenue
Newark 4, New Jersey

Dear Mr. Ballard:

Now that the Third Annual Congress of Strings has just been completed, I want to tell you how gratified we are, at Michigan State University, to have had the opportunity of cooperating with the American Federation of Musicians in planning and executing such a successful operation. The faculty and students all seemed to blend in with our total University program to the mutual satisfaction of all concerned. The many concerts, by both students and faculty, were well received by our University Community, and the contribution of these fine young musicians in producing Verdi's "Requiem" as part of our annual Fine Arts Festival was outstanding. We feel that the Congress of Strings enhanced the music phase of our Summer School cultural program to a very great extent.

Michigan State University is proud to have been the host for such extremely dedicated students and faculty and is looking forward to their return and the opportunity of cooperating with the American Federation of Musicians for the Fourth Annual Congress of Strings in the summer of 1962.

Kindly accept our best wishes for continued success.

Sincerely,

Clair L. Taylor, Director
Summer School and Evening College
Michigan State University



Illinois contingent of talented young instrumentalists prepare for rehearsal at the A. F. of M. Congress of Strings. Left to right: Frederick Nix, Elmhurst; Mary Bolle, Batavia; Kathleen Emmett, Joliet; Carol Teigler, Urbana; Elinor Saffir, Oak Park; William C. Kachlic, Melrose Park; Allan Zack, Berwyn; Douglas Peters, Elgin.

Texas was well represented at the Third Annual A. F. of M. Congress of Strings. Left to right: Victor Ellsworth, Fort Worth; Ralph Kirshbaum, Tyler; David Wright, Wichita Falls; Dixie Norquest, Edinburg; C. F. Tabony, Houston; Louise Knuth, Dallas.



Small talk eases the strain of waiting for orchestral auditions during the first day of the String Congress. Left to right: Kathleen Emmett, Joliet, Illinois; Nancy Crockett, Sacramento, California; Karen E. Best, Boise, Idaho; Suzanne McCarthy, Providence, Rhode Island; and Kay Hayes, Tulsa, Oklahoma.



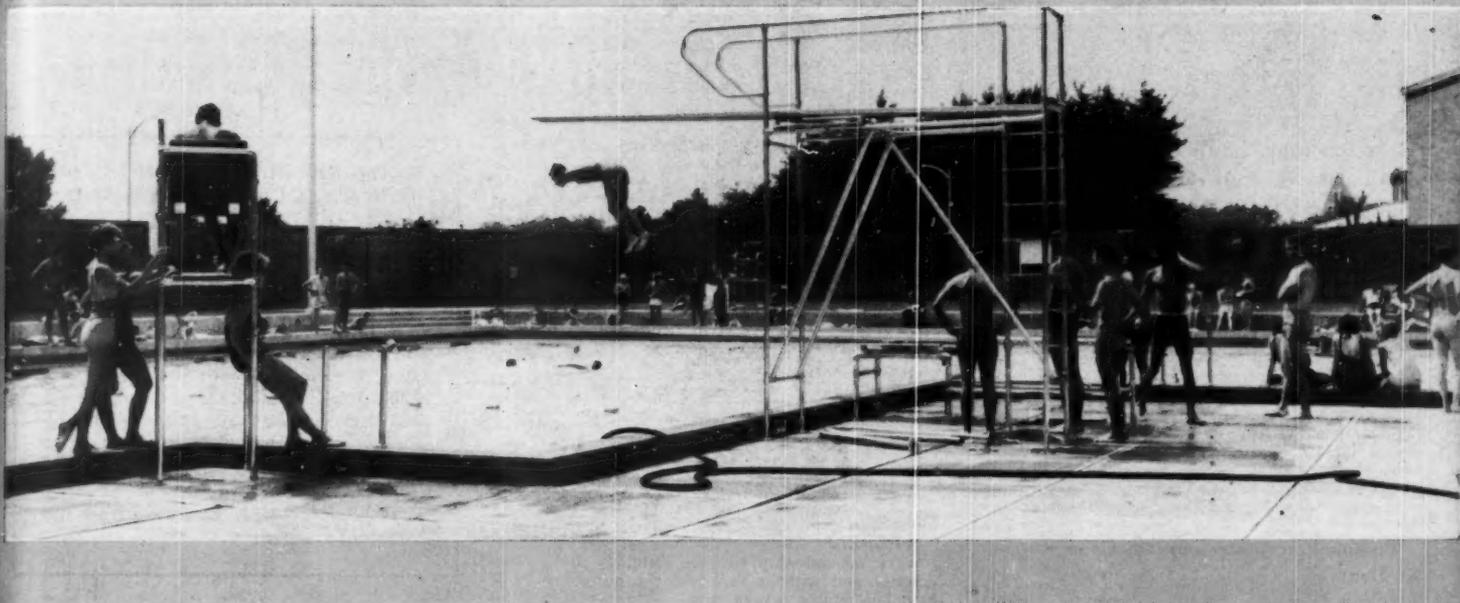
Students from all parts of the United States and Canada register for the eight weeks' summer school course at Michigan State University June 18. Left to right: Mrs. Helen Dorr, East Lansing, receptionist at Williams Dormitory; Mary Lynn Snider, New Orleans; William C. Wharton, Baton Rouge; Rhoda S. Moore, Rochester, Minnesota; Davetta Caughey, Shreveport; Karen Best, Boise, Idaho; and Ronald Simon, Seattle, on his way to practice.



Cellists Marcia Peck, Belleville, New Jersey, and Janice Perlman, Union, New Jersey, start a morning instruction session under the tutelage of Theodore Salzman, principal cellist of the Pittsburgh Symphony, at the A. F. of M. Congress of Strings.



A critical audience of fellow students listen to Sheranne Griswold, Butte, Montana, perform a few arpeggios during a study break at the A. F. of M. Congress of Strings. From left, seated: Virginia Halfman, West Hempstead, Long Island; William T. Hybel, Erie, Pennsylvania; David Elder, Yankton, South Dakota. Standing: Peter...



(Continued from page eight)

young people. Their industry and effort have resulted in a truly great Congress of Strings."

In commenting on the eight weeks' session, Dr. Johnson said: "Our students have indeed been fortunate to have received such superior training from the accomplished faculty of first-chair musicians from our great symphonic organizations. The patience and understanding of these proficient teachers have been reflected in the calibre of musicianship exhibited during the many concerts I have conducted on the campus of Michigan State University."

String Congress Dean Paul Oberg commented: "I have been associated with many young people both as a teacher and as a conductor, but I must say that these young people sponsored by the many locals of the Federation are going to return home with the ability to make a great contribution to the musical life of their respective communities."

"Not only have they received the benefits of education in the field of music, but, equally important, they have gained in the realm of greater understanding of the problems of youth in our modern age. Hailing from thirty-four states and eighty-five cities all of which are possessed of varied opinions and localized beliefs, they have learned to rationalize. They have found that in the language of music there is a great common denominator. And, lastly, they have discovered what it means to work as a team. What better

education can the future leaders of our nation's cultural development ever hope to achieve?"

Ten concerts played by the three Congress of Strings orchestras were recorded for the 432-station network of the Mutual Broadcasting System and will be programmed each Sunday afternoon at 2:35 P. M. (EST) through October 8th. These programs offer examples of the technical excellence of these talented young string instrumentalists and those wishing to hear them should contact the Mutual Station in their respective areas for the correct program time.

THE STUDENTS EXPRESS THEIR APPRECIATION

The following, written by the students, appeared as the Dedication in the Yearbook presented to all students of the String Congress and to the participating locals.

This yearbook was conceived for the purpose of preserving for us, the participants of the Third Annual A. F. of M. Congress of Strings, the memories of the past eight weeks. Within these covers is a record of the activities, both organized and otherwise, which have gone together to make one of the most memorable summers of our lives.

Here are the conductors, teachers, and staff members who have shared with us their knowledge, wit and professional attitudes. Here also are the now past moments of, on one side, rehearsal and concentration, and on the other, relaxation and enjoyment, which have been crystallized and saved for later years.

But most of all, here are our friends. These are the people with whom we have worked and played and whose friendships now mean so very much to us. Our relationships with them are something that we will remember and cherish for a lifetime. These are our section leaders, our stand partners, our roommates, our girlfriends, and our

(Continued on page forty-four)



The International Executive Board Acts on Resolutions

The following constitutes the action of the International Executive Board on the resolutions referred to it by the A. F. of M. Convention held in Atlantic City, New Jersey:

RESOLUTION No. 21

BE IT RESOLVED, That the A. F. of M. International Executive Board request A. F. of M. Attorney Henry Kaiser to obtain a definite ruling from the Director of Internal Revenue in Washington, D. C., allowing members' legal income tax deductions for automobile expense when it is necessary to use their automobiles to go to and from musical engagements, mainly because regularly scheduled public carrier transportation is not available at the beginning and closing time of engagements, knowing that conflicting court decisions on this matter have been rendered in different parts of the country.

Pursuant to this resolution, General Counsel Henry Kaiser had been requested to seek a ruling from the Internal Revenue Department and advises that he is working on this matter.

RESOLUTION No. 23

WHEREAS, The sponsors of this resolution firmly believe that all members of the A. F. of M. are entitled to the protection of the Federation in seeking and bidding for musical engagements in free, equal and open competition, and

WHEREAS, Any members in open competition for musical engagements who offer inducements to the employer other than merit, competence, appearance and quality of performance must necessarily destroy free and equal competition, and

WHEREAS, Certain A. F. of M. members who are employed by Radio and TV Stations as disc jockeys, announcers or personalities habitually obtain musical engagements by offering advertisements

of such engagements over such Radio and TV Stations free of charge to the employer, now, therefore.

BE IT RESOLVED, That, in conformity to the objectives stated in Article II of the A. F. of M. Constitution, the following be adopted into law and added to Article XIII and/or Article XXIII of the A. F. of M. By-laws: Section A. F. of M. members employed as disc jockeys, announcers or personalities on radio and/or TV stations are prohibited from offering or supplying free advertising for any and all musical engagements, open to competitive bidding, on which they may be employed as leader, contractor or musician.

It was decided by the International Executive Board to concur with this resolution.

RESOLUTION No. 26

WHEREAS, The campaign through letters to sponsors and our Congressmen to eliminate the foreign sound track has been just partially successful, and

WHEREAS, The vast majority of the American viewers are unaware of this insidious and unfair practice and without their support our efforts will have but limited results, and

WHEREAS, The United States import laws demand that a product be stamped or labeled as to the country of its origin and the Federal Drug Administration has rigid rules regarding the labeling of consumer products with reference to ingredients, and

WHEREAS, The American telecasters are now required to inform their viewers of any deceptive techniques, i.e., artificial audience response, etc., when they are employed, therefore,

BE IT RESOLVED, That the Federal Communications Commission be requested to advise all producers of a television film containing a sound track recorded in a foreign country by foreign musicians be so identified by the announcement: "MUSIC FOR THIS FILM WAS PRE-RECORDED IN....." (Name of Country).

The report of the committee is that the resolution be amended so that the "Resolve" will read as follows:

RECORDING INFORMATION NOTICE FOR ALL LOCALS, OFFICERS AND MEMBERS

Recording separate sound tracks at phonograph recording sessions for the convenience of artists or soloists or recording companies is prohibited. In the event of an emergency where, after a recording session has been called and the soloist becomes unavailable due to illness or other uncontrollable circumstance which arises after the musicians have been called, tracking will be allowed only if advance permission has been obtained from the President's office.

lows: "BE IT RESOLVED, That the Federal Communications Commission be requested to advise all producers of a television film containing a sound track to be identified by the announcement 'Music for This Film was Pre-recorded in (Name of Country).'"

The International Executive Board decided to adopt this resolution with an amendment that a request similar to that contained in the resolution be also made to the Board of Broadcasting Governors of Canada.

RESOLUTION No. 35

BE IT RESOLVED, To enforce Article 17, Section 3, of the International By-laws, particularly with the Booking Agents and second or third offending leaders, this law should be printed in the International Musician in large letters.

The International Executive Board decided to adopt this resolution.

RESOLUTION No. 40

WHEREAS, Booking Agents are licensed by the Federation, and therefore under the control and responsible to the Federation for their actions, and

WHEREAS, Traveling bands that enter jurisdictions, in many cases are booked through agents and pay a commission for such services, and

WHEREAS, In some cases, engagements continue on one location for a period of one year or more, and

WHEREAS, The laws of the Federation provide, that at the end of one year, such band must join the local in which jurisdiction they are performing, and

WHEREAS, When accepted by the local as full members, the 10% surcharge is discontinued, and they function as local musicians, and

WHEREAS, The booking agents continue to collect their fee after they are no longer traveling musicians, and such collection has the support of the Federation, therefore,

BE IT RESOLVED, That after a band is on an engagement continuously for one year, the booking agent shall no longer receive any commission, and

BE IT FURTHER RESOLVED, That the booking agent's license contain the above clause.

It was decided by the International Executive Board that this resolution be laid over for further consideration at the mid-winter meeting.

RESOLUTION No. 41

WHEREAS, The traveling musicians are the backbone of the music profession today, and

WHEREAS, The traveling musician has little or no chance to benefit from the pension plan of the Federation, and

(Continued on page forty-seven)

INTERNATIONAL MUSICIAN

ADDITIONAL NEW LAWS AND CHANGES

The following actions were taken by the International Executive Board as a result of resolutions referred to it by the 1961 Convention in Atlantic City, New Jersey. These will become effective September 15, 1961.

(1) Section 2 of Article 17 has been deleted. Article 17, Section 1 has been re-worded as follows:

"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 the engagement is to take place when such local union has a local law requiring its own members to file a written contract with the local prior to each engagement. Otherwise (when the local does not have such a law) such traveling member or traveling leader shall either (1) file a contract with the local prior to the engagement or (2) file a written statement with the local, prior to the engagement, fully explaining therein the conditions under which same should 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 surcharges, and (except in Canada) their Social Security numbers.

(2) Add to Section 14 of Article 13 and Section 10 of Article 23 the following:

"A. F. of M. members employed as disc jockeys, announcers or personalities on radio and/or TV stations are prohibited from offering or supplying free advertising for any and all musical engagements, open to competitive bidding, on which they may be employed as leader, contractor or musician."

(3) Add to Article 20, Section 1-A:

"Any day of the week may be the day off. This applies to all categories in this Article."

Amend Article 20, Sections 7-G and 8-G to read as follows:

"Leader or conductor scale shall be double that of sidemen. If an assistant conductor is designated he shall receive 50% of the sidemen's scale."

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THE JUKE- BOX

BILLION DOLLAR THREAT --

● All over the United States, in restaurants and taverns, in bars and grills, in drive-ins and ice-cream parlors, in night-clubs and dance-halls jukeboxes, some 600,000 of them, are spinning out their wares at ten to twenty-five spins an hour, one hundred to three hundred spins a day, with between half a billion and a billion dollars a year in dimes and quarters going into their hungry maws. And what wares are they spinning out? Bird calls? Football scores? Sound effects? None of these. It is music they are emitting. Music and music alone is the essential raw material of the jukebox industry.

In these 600,000 establishments, the food is paid for. The drinks, the help, the rent are paid for. Paid for is every 2½ minutes of the jukebox's music. Everything, in fact, is paid for, except the basic source of the whole jukebox operation: the ones responsible for the music itself. In these jukebox performances neither the composers nor their interpreters, the living musicians, are being paid.

Composer Alec Wilder describes his feelings, on hearing his songs relayed via the jukebox. "On one or two occasions I have heard for about ten minutes out of each hour

one or more of my own songs. I find myself increasingly, and I think properly, irritated when I know that even thirty of those minutes won't contribute to buying me a loaf of bread, a newspaper, and a bar of chocolate, or a glass of beer . . . Nor do I think that the fact that I will get one cent from the recording company for the recording right is adequate compensation to me for the hundreds of thousands of times that record may be performed in jukeboxes . . . The only occasions I know of in which one does not mind being unpaid are those in which one does an act of kindness or friendship, or those in which no one else, as in a charity effort, is being paid."

In precarious competition with these 600,000 jukebox locations are a scattering of restaurants, bars and night-clubs using live musicians. Competing establishments may face each other across the street, with the players in the one battling against their own output, jukebox purveyed, a stone's-throw away.

Live musicians employed in eating places recognize and combat, in so far as they are able, the natural hazards of the situation. They take into account that jukeboxes keep no hours, require no time out for eating and

sleeping, do not need summer vacations. They counteract these essential differences with the verve, spirit and spontaneity which live music alone can generate. They take into consideration, moreover, that business has often fallen short of idealism, and understand, even if they do not condone, the attempts of the jukebox manufacturers, distributors and operators to squeeze every cent possible out of the trade, get the raw stuff for free, palm off bogus products, cut ethical corners.

What these live musicians find harder to face up to are the handicaps foisted on them by the laws of the land—the government's attitude in favoring jukebox interests over musical ones.

For, in spite of bills to halt the practice, presented annually to Congress for over twenty years, jukeboxes are still allowed to operate without any sort of payment to the creators of the music. On radio and television, royalties are paid to the composer. But the jukebox, one of the most prevalent implements of the entertainment industry, pays no royalties or performance monies for the music it uses.

The seed of this malpractice dates back to the Copyright Act of 1909. On the whole, the



law as passed was beneficial, for it gave composers a separate right to compensation for the *public performance* of a work. Occasion for testing the law's efficacy came in 1914, and the testing ground was Shanley's Restaurant on Broadway in New York City. One day when Victor Herbert happened to step into this restaurant, excerpts from his *Sweethearts* were being sung on a stage by professional singers accompanied by an orchestra. Both he and his attorney, who happened to be with him, recognized that here music was being given a public performance *sans* royalty payments. Legislative wheels were put in motion and the result was the famous ruling (1917) by Justice Holmes of the Supreme Court: "If the rights under the copyright are infringed only by the performance where money is taken in at the door, they are very imperfectly protected . . . there is no need to construe the statute so narrowly. The defendant's performances are not eleemosynary (acts of charity). They are part of a total for which the public pays . . . It is true that the music is not the sole object, but neither is the food, which probably could be got cheaper elsewhere . . . If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not, the purpose of employing it is profit, and that is enough."

The 1909 law also provided that the payment of a royalty of two cents a record should not free the record from contribution to the copyright "in case of public performance for profit."

So were performance rights given definition. These principles have been accepted, if reluctantly, by radio and television. The jukebox industry, however, still refuses to come in line. It bases its refusal on a single anachronistic clause in the Act of 1909.

Back in the gaslight era, a tiny industry had sprung up, centered around player pianos and hand-cranked, spring-operated phonographs. Machines capable of mechanically pro-

ducing the sounds of these gadgets were installed in penny arcades. The novelty-seeker clapped on ear-phones, dropped a nickel in the slot, and was regaled with tinny renditions of "My Alice Blue Gown," "A Bicycle Built for Two" and other hits of the day. Feeling that this gadget was little more than a toy and one certainly incapable of "public" performance, the lawmakers put a clause in the Act exempting coin-operated machines from royalty payments. On this sole fact—the coin-slot clause—the jukebox industry bases its immunity.

To such ridiculous lengths is this clause carried that, if a phonograph in a public place has no coin slot attachment, the composer has the right to collect for the public rendition of his music on this phonograph. If, however, a coin slot is installed, and the disc is propelled by this means, then the composer is not entitled to receive any compensation.

Just as a good thing is good all the way through, so an evil thing begets other evils. This law with its blatant blinking at the theft



of another's property, deals out hurt to the performing musician as well as to the composer. Not only do the musicians playing at the tavern there on one side of the road get salaries, but this live music performance also means royalty payments to the composers: two fees for the management to cover, while the jukebox tavern across the way calls for neither such outlay. That little added money which the tavern or jukebox owner saves, by withholding royalties may be one of the root reasons why the piano player, the trio, the small orchestra are disappearing so rapidly from restaurants and other places where live music was once so prevalent. Thus, this little anachronistic coin-slot clause could be the final straw to break the back of the musical profession.

The Jukebox Bill (H. R. 70) to end this anomaly is now up before the Committee on the Judiciary. Introduced by Rep. Emanuel Celler (D., N. Y.) it states,

The American Federation of Musicians' Convention assembled at Atlantic City in June, 1961, gave particular attention to the inroads made on musicians' jobs by music-relaying machines. The present article, the first in a series dealing with the deprecations caused by such contrivances, considers the government's responsibilities in ending such abuses.

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled:

"That the third paragraph of section 1 (e) of title 17, United States Code, is amended to read as follows:

"The reproduction or rendition of a copyrighted musical composition publicly by or upon a coin-operated machine shall be deemed to be a public performance for profit, and the operator of any such machine shall be liable for any infringement of any such musical composition occurring through the use of such machine. As used in this paragraph, the term 'operator' means any individual, partnership, association, or corporation exercising ownership or primary control over any such machine or having primary responsibility for the selection of the place at which such machine is operated, but does not include the proprietor of such place unless such proprietor owns or exercises primary control over such machine or has exclusive control over its placement for operation."

Write your Congressmen about this. Remember, that *where there is a wrong to be righted, it will keep coming back to our doorsteps until this is done.* . . . H. E. S.



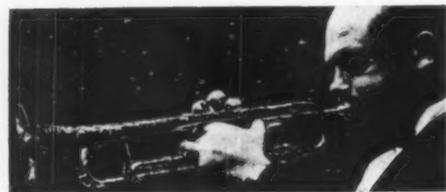
Surely you know them — they all play Selmer

Here's more news from members of The Loyal Order of the Selmer Sound. Locally and nationally, the membership includes top professionals and educators, as well as talented students and interested amateurs. Those you don't know by sight you probably know by sound. Like



JEFFERSON

long-time member-in-good-standing **Howard Jefferson**. A stellar tenor saxist from down East, Howard has been a staunch Selmer booster for more than 20 years, during which time he's worked with the best. Appearing with his own Jazz Quartet at the Walnut Grove in Worcester, Mass., till Labor Day, then back to the Fox Lounge, Hopkinton, Mass. **Paul Renzi**, tenor, and **Gabe Baltazar**, alto, are now members of the **Stan Kenton** sax section—two more votes for the Selmer Sound. **Bernie Stiner**, director of the remarkable Waukegan Grade School Band, has bought a new Selmer Series 9 clarinet. He already plays Selmer flute and saxophone. (Have you tried the Series 9 yet? **Benny Goodman** says it's the greatest in 40 years. If you'd like to know why he thinks so, drop us a line: Selmer, Dept. B91, Elkhart,



SAVITT

Indiana.) **Pinky Savitt**, of Warner Bros. Studio says his Selmer K-Modified trumpet "has everything in a horn you want. Try it and you will buy it!" We saw Pinky recently, playing lead trumpet with Manny Harman's Band on a swing through the Midwest. Another compliment on the Series 9 clarinet, this time from **Donald Wolf**, Band Director, Arizona State College at Flagstaff. Donald states flatly that he believes his new Series 9 to be the finest clarinet made. **E. D. Thomson** of Evansville, Indiana, says it this way: "The marked difference and improvement that is noticed on the first playing of the Selmer Series 9 should be experienced by every professional musician and teacher." Thomson has played first clarinet in the Nashville, Tenn. Symphony Orchestra, second in the Chattanooga Symphony. Those great new sounds you hear from **Jimmy Giuffre** these days are the product of his new Selmer Mazzeo Model clarinet. Jimmy says the new fingerings come automatically after a few days' practice, and thinks the Mazzeo mechanism is wonderful. Hear his new clarinet on "Fusion"—a recent Verve release. "Work-



WOLF



GIUFFRE

manship, ease of blowing, and the fluency of execution are unsurpassed," says **George Vaught** of his new K-Modified trumpet. His bands in the Anderson, Indiana, public schools have won three consecutive first place awards at the famous Indiana State Fair marching contests. Brookings, So. Dakota, teacher **Erling Engstrom** says: "I endorse Selmer instruments without reservation. I have played Selmer clarinets and saxophones for the past nine years and feel they are the best instruments available. I recommend the Bundy line for all my beginning students." **Eddie Harris**, who has his own group in the Chicago area, is playing a new Mark VI tenor. **Frank Stalzer**, Director of Woodwind Ensembles and Ass't Professor of Music



MILLER SPENCER HAYNES WOOD

at Arizona State U, sends along a picture of the A.S.U. Saxophone Quartet which has received such a fine reception at concerts, clinics, and civic affairs throughout Central Arizona. The group is composed of **Bob Miller**, alto; **Henry Spencer**, tenor; **Jan Haynes**, baritone; **Leo Wood**, soprano. They all play Selmers, all are music majors and scholarship students in the Dept. of Music at A.S.U., and all play in the Sun Devil marching and concert bands. **Mario Larpino**, fine Selmer clarinetist, is now conducting clinics and demonstrations on behalf of **Godfrey & Sons**, music dealers at Binghamton, N. Y. Mario studied in Germany with Hans Riechter at the Stuttgart Conservatory, and toured Europe as first clarinetist with the 7th Army Symphony. From Milwaukee, Wisconsin, comes word that folks there are turning out to hear the excellent Selmer trumpet playing of **Dick Ruedebusch**, appearing at the Tunnel Inn with his Underprivileged Five. "My Selmer Mazzeo clarinet has the most accurate scale and the most resonant sound of any clarinet I have ever played." This high praise comes from **Jay O'Leary**, Pueblo, Colo. Jay plays with the U. of Colorado Symphony (Horace A. Jones), Symphonic Band (Hugh McMullen), Pueblo Municipal Band (L. E. Smith), and teaches in the Boulder Public Schools.



RUEDEBUSCH

Mel Dorfman and his Jazz Village Dixieland Band are big favorites in the Cambridge, Mass., area. Mel has this to say about his Selmer clarinet: "Since I was eight years old it has been my way of life — a happy sound!" **Darrell Keith McCarty**, Professor of Woodwinds at Texas Tech at Lubbock, is another strong Selmer booster. He plays Selmer clarinet, and is a popular recitalist in the Lubbock area, playing all woodwind instruments. Thoroughly pleased with his Mark VI tenor sax and Series 9* clarinet is **James Mooney**, Band and Orchestra Director at Sunnyslope, Ariz., High. He is also principal clarinet with the Phoenix Symphony and plays sax with the Carl Ritter Orchestra. Another Arizonan sends this word: "I own a Selmer alto, a Selmer tenor, and a Selmer clarinet. I consider each of them the finest example of musical instrument manufacturing." This from **Dr. John Martin**, Band Director at Carl Hayden High School in Phoenix. The Porterville, Calif., Union High and Junior College Studio Band were signally honored this summer when they were selected to entertain servicemen on a tour of American bases in the Pacific Theatre of Operations. Twenty members of the band made the tour with their director, Selmer clarinetist **Buck Shaffer**. We spent an interesting few minutes recently lis-



DORFMAN



MOONEY



MARTIN



SHAFFER

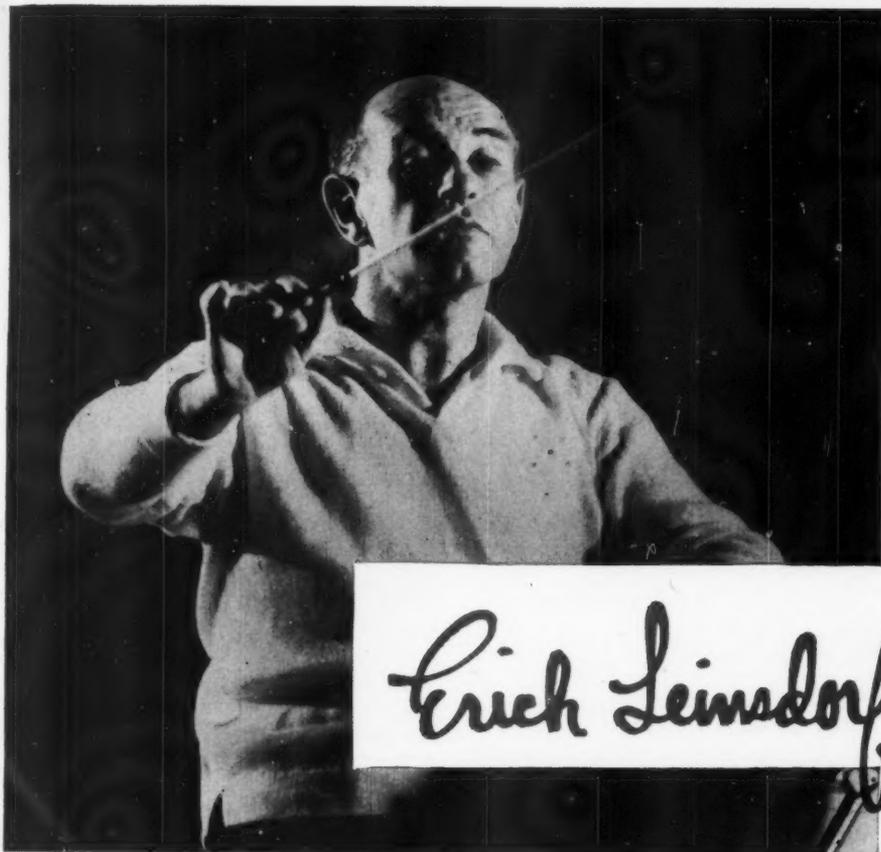
tening to "First Steps of a New Miller," a Millertone release in stereo, featuring the fine Selmer trumpet of **J. Herb Miller**, Director of Music, Pacific Grove, Calif., Unified Schools. A recent note from **Robert Bosco**, Davenport, Iowa, teacher, says: "I wish all my students owned a new Selmer Series 9. They would become better players faster." Bosco plays a Series 9 himself, as well as a Mark VI tenor, with the Hal Wiese Orchestra. Respected as one of the outstanding directors in the Midwest is **Robert Glidden**, Morrison, Ill., Community High School, whose fine Marching and Concert Bands were first division winners in the recent Sectional and State contests. Glidden played solo clarinet in Fred Ebbs' famous Iowa Marching Band while at State University of Iowa. He plays Series 9* clarinet and claims: "It possesses the finest in response, intonation and tone coloring . . ."

Do you play Selmer? Send us news of yourself. If you don't, write for information about the Selmer instrument of your choice. Address Dept. B91.

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MILLER



Erich Leinsdorf

● The impact of Erich Leinsdorf's personality is felt whether one listens to his musical interpretations or sits in on his conversational bouts. Being present at these latter is like standing catcher to an expert ball pitcher: one must intercept ideas on the fly, and be ready besides to cover the whole field of philosophy as well as of music.

Here are a few subjects he covered in a recent brief interview:

Regarding integrity:

Survival is one question; but another, just as important, is the state in which one manages to survive. If you are not true to yourself, nothing gained is worth it.

The public's attitude:

No one in public life can escape unpleasantness. It's as much a part of the profession as a full-dress suit.

Interpretation:

In one's interpretation, one should never, knowingly, willingly, make compromises. I did Bruckner's Eighth at the Royal Festival in London last March 8. It is very long and there has been much criticism of its length. Should one make omissions or not? I felt I would not be justified in bowing to criticism

of the length of the work. It is a unified composition and every one of its parts are necessary to the whole effect. This uncompromising attitude of mine, far from making difficulties, led to a great success. If you adhere to your principles, the public will finally come around.

Rehearsal procedure:

I have come to the conclusion it is advisable to speak not alone in technical terms but also in terms of association of ideas. If my own feeling about a certain passage is worded well, it will strike a sympathetic chord in the men. For instance, recently when I rehearsed the Philadelphia Orchestra, I called all the woodwinds together beforehand and spoke about one particular phrase. The last note should be played as if one were imploring, I told them. It seemed to me this would give this passage a sympathetic quality. The men understood perfectly. As a result of this little talk I had special success with this passage.

The successful orchestra:

Three things are necessary for the successful orchestra: touring, broadcasting, recording. If the orchestra is to be in a healthy condition, there must be at least two of these outlets. Touring is not money-making, but it spreads the news. Every good orchestra must

Erich Leinsdorf, who is to become Music Director of the Boston Symphony and the Berkshire Musical Festival, starting with the 1962-63 season, is already famous for his conductorship of the Cleveland Orchestra and of the Rochester Philharmonic, as well as for his guest conductorship of major orchestras throughout this country and in Europe. His premieres have made the headlines again and again. At the San Francisco Opera he conducted the American premieres of Sir William Walton's "Troilus and Cressida" and Francis Poulenc's "Dialogues of the Carmelites," and he was responsible for and conducted the American premieres of Frank Martin's "The Tempest," Carlisle Floyd's "Susannah" and Carl Orff's "The Moon."

Born in Vienna in 1912, he became Bruno Walter's assistant at the Salzburg Festival at twenty-two. At twenty-five, he was engaged as Assistant Conductor by the Metropolitan Opera, and, during 1939-40, he took full conductorial duties of the German wing.

His tenure as Conductor of the Cleveland Orchestra was cut short by his being called to serve in the United States Army. On his discharge, he was appointed Conductor and Music Director of the Rochester Philharmonic, a post he occupied for nine years. In 1957 he was appointed Director of the New York City Opera. Early in 1957, he again became Conductor at the Metropolitan and six months later Music Consultant of the Opera, a post created particularly for him and one he will occupy until the Fall of 1962 when he assumes his permanent duties with the Boston Symphony.

have recordings, but, in making records, we must not price ourselves out of competition. The records should be within purchase price all over the world. Broadcasting is another medium that makes an orchestra known. But broadcasting is more a local affair. Every orchestra should be given some time on its local station.

These three outlets interact on and supplement each other. When an orchestra tours, the demand for records is increased. Like snapshots and postal cards, recordings allow the audience members to retain a permanent memento of the performance, something they can keep as a reminder. Local broadcasting makes people curious to hear the orchestra in the concert hall, and both broadcasting and records tend to increase the number of touring dates.

Community growth:

It is not alone the orchestra which must grow. The community must grow with it. It must increasingly realize the importance of the orchestra and be increasingly ready to contribute to it. I remember one orchestra I conducted. I felt the community was not rising to its opportunities. The orchestra as a result could not develop. I felt the strictures. Things pushed in on me. I got up in the morning and the ceiling pressed down on me. I couldn't expand. I had to get out.

As Mr. Leinsdorf says this he stands up and thrashes his hands over his head. The ceiling doesn't actually rise, but one gets the idea he has somehow or other achieved more space to expand in. And one gets the additional idea that he will always expand, in every situation in which he finds himself.

The Sibelius

I Knew

By Ilmari Ronka



Photo credit: Finnish National Travel Office

Upon reaching Helsinki I telephoned Sibelius at his home in Järvenpää, which is an hour's ride from the capital city, and he graciously invited me to visit him that very day. I was delighted to accept his kind invitation and was on my way within an hour.

The Sibelius estate is called Ainola, after Mme. Sibelius whose name is Aino (a name derived from the Finnish mythological epic, "Kalevala"). After the turn of the century the Finnish government granted Sibelius his home and grounds and a life stipend in recognition of his genius, and in the hope that he would remain in Finland to produce future works without economic stress.

The master's home is a large, rustic dwelling, framed by many pines, spruce and white birch trees. A path led to the house from the main road which revealed a beautiful lake nearby. I shall never forget the impression he made upon me when I first met him as he descended the stairs to the foyer. Tall and large-framed, his baldness gave him a marble-like appearance. But he wore an expression which his pictures invariably belie—a most friendly smile—and extended his large hand in a warm clasp that made me feel at home immediately.

On my very first visit he asked about our American orchestras. A photograph of the Cincinnati Symphony, which I presented to him, seemed to please him very much. "I can hear this orchestra when I look at the picture," he observed. His own experience of the United States dated from 1914 when he conducted several programs of his own major works. At this time Mr. Sibelius was accorded an Honorary Doctor of Music degree at Yale University.

Although the master was in his seventies,

I was amazed at his vitality. He enjoyed lengthy, daily walks through the virgin woods of his estate, stopping to observe the wild flowers and his beloved rose garden, trees and birds, and to admire the sunsets as he had always done. As a young man he was an enthusiastic nimrod, and would leave his home before dawn on hunting trips with friends. During his early boyhood he would stroll through the woods, playing his violin to the accompaniment of the sounds of Mother Nature.

He took little account of weather. Mme. Sibelius told me that at one time he had left the house during a rainstorm, and, noting his absence, she began a search and discovered him during a flash of lightning, standing alone in the rain not too far distant. She implored him to return to the house, but he gently reprimanded her for interrupting his thoughts and asked her not to do so again.

An inveterate smoker, he lighted one cigar after another. "I am a slave to my cigars," he admitted, "but I love them!" His reflexes were comparable to those of a much younger man. During one of my visits he had just seated himself in his favorite arm chair, and had lighted his cigar when it slipped from his fingers and dropped to the Persian rug. Before I could stand, in an effort to retrieve it, he had picked it up.

"I always am composing," he once told me. "In sixty years I do not remember many times when my thoughts have not been of composition." When not writing he often turned to books. He was an ardent reader of history of all nations and all eras, and enjoyed reading memoirs as well. Once while traveling on a train in Sweden, a fellow passenger, a professor of history who was unaware of Si-

September 20 will mark the fourth anniversary of the death of Jean Sibelius. There has been no diminution in the number of playings of his work in symphony concerts, over the radio, in festivals and on campuses the world over. There is no dateline connected with his popularity. Through his music he will be a living composer as long as men have ears to hear.

It is particularly good, however, to have this sketch at this time, for it refreshes our memories regarding the man as he lived in the midst of his family in his homeland. It allows us to see him once again in his earthly setting.

Mr. Ronka has directed orchestral concerts in Finland and in this country, including the Hollywood Bowl. He founded and directed the San Fernando Valley Symphony (fully professional) of Los Angeles. For nine seasons he was solo trombonist of the Cincinnati Symphony, and he held that post also with the NBC Symphony under the late Maestro Arturo Toscanini. He was trombonist with the Cleveland Orchestra. He has been staff member at NBC and ABC in New York, and at the RKO studios in Hollywood. He is the author of numerous published brass instrument solos, studies and etudes.

The accompanying sketch of Jean Sibelius was made possible by a trip Ronka took to Europe during his summer vacation in 1939. Conductor Eugene Goossens gave him a letter of introduction to the Master.

belius' identity, engaged him on an historical discussion. As they were about to reach their destination, the professor said, "I hope you will pardon me for neglecting to introduce myself properly." Whereupon he gave his name and queried: "May I ask where you teach history, professor?" Sibelius replied: "I am a composer of music—Sibelius is my name." The professor was awe-stricken and apologized for not recognizing the world renowned figure at the outset. He expressed his good fortune at having had the honor

(Continued on page twenty-three)

INTERNATIONAL MUSICIAN



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*also in Emerald Green, Honey Amber and Grained Ebony.

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All-American Drummer

by LEONARD FEATHER

● During the swing era a typical symbol of jazz, for *aficionados* all over the world, was the sight and sound of Gene Krupa. Today, while Krupa remains active and popular, a position comparable with his own in the 1930's is now held by Shelly Manne. Winner of innumerable music magazine polls since 1947 (Shelly and the great Max Roach between them have just about cornered the global market in poll plaques) he has gained additional stature in the past couple of years through the extension of his work into just about every field a jazz drummer can penetrate. He has been prominent, sometimes acting as well as playing, in films and TV series; he has recorded with every conceivable kind of group from rock 'n' roll to symphony; and during the past year he has been the only celebrated jazz musician to own and operate a night club.

For the average young musician aspiring toward Shelly's accomplishments, the path to follow may be far from clear, especially since his formal training was not extensive. Born in New York City in June, 1920, he studied drums with Billy Gladstone, but, as he puts it, "I found out that the old cliché is true: experience is the best teacher."

Some of that experience, he adds, is harder to come by nowadays. "I was very fortunate. I came into the profession at a time when one of the main things musicians wanted to do was



get to play in a big name band. Goodman and Basie and the Dorseys and Ellington represented the ultimate, and every kid knew the names of every third and fourth trumpet player. The problem for younger musicians is that there are so few important big bands left, so that training ground doesn't exist; and that was where we earned our reputation.

"Not only did we learn how to fit into a jazz setting that way, but also the bands would play theaters like the Paramount, the Strand on Broadway, the Howard in Washington, and we'd have to supply the background for vaudeville acts. This would make us flexible by forcing us to read all kinds of music, and it prepared us for the kind of life in which you

can settle down in one place and get into studio work.

"Of course, today there are jazz schools and college jazz courses and all kinds of tuition that didn't exist in the '30s and '40s, so you can become a knowledgeable musician more easily, but that still doesn't compensate entirely for the lack of places to gain practical experience."

Shelly's own background bears out his point admirably. He was in Bobby Byrne's band at nineteen, and in the next three years (1939-42) played in the orchestras of Bob Astor, Raymond Scott, Will Bradley and Les Brown. After three years in the Coast Guard he began, in 1946, his intermittent association with the Stan Kenton band, spelled by jobs with Charlie Ventura's combo in '47, Norman Granz's Jazz at the Philharmonic touring unit in '48-9, and Woody Herman's band in '49. After moving to Northridge, California, in 1950, he went out on the road again for almost two years with Kenton, then settled permanently in the Los Angeles suburb in 1952.

Though he appeared for a while with Howard Rumsey's group at the Lighthouse, the seaside jazz rendezvous in Hermosa Beach, California, and also on dates with Shorty Rogers' group, most of Manne's activities by the middle 1950's were confined to the recording, TV and film studios. A high percentage of his work is in commercial popular music for which his individuality must be subjugated to the requirements of the ensemble.

Shelly's television credits have included the *Johnny Staccato* and *Peter Gunn* series, in which he was seen as well as heard; an acting and playing role recently in *Adventures in Paradise*; and several other series in which he was heard regularly, among them *Checkmate* and *Hennessey*. His motion picture credits have been, most notably, *The Man With the Golden Arm*, for which he instructed Frank Sinatra in the drumming sequence as well as being seen and heard himself; also *The Five Pennies* and *The Gene Krupa Story*, in both of which he played the role of the late Dave Tough. He was also responsible for the partly written, partly improvised, scores for three films: *T-Bird Gang*, *Like Father Like Son* and *The Proper Time*.

Credits such as these represent an extraordinary accomplishment for a performer long associated with the field of jazz. For many years it was virtually impossible for a musician so identified to gain access to these areas with their attendant prestige and financial rewards. Today it is recognized that many jazz musicians are thoroughly equipped for commercial work.

The phonograph recording aspect of Hollywood life, too, has kept Shelly so busy that on several occasions he has made as many as four record sessions in one day.

"Last night," he said recently, "I made a rock 'n' roll recording date. This morning I had a date with Martin Denny for an album of musical exotica. Tomorrow I'm on a session with Pete Rugolo featuring a big, excit-

ing band with ten brass; the next day I have one with Al Newman featuring nothing but strings, for which a delicate, lacy approach is required. Each one of these sessions calls for a different kind of drumming; and then, contrasting with all of them, on Friday night I'm appearing at U.C.L.A. for a concert with André Previn's trio. I think this variety of experience makes you not only a better musician all around but a better jazzman, too.

"Some jazz musicians are inclined to think 'Well, I can swing and I can wail and I've got soul and I'm gonna play funky,' or words to that effect, and they think that's all there is to it. But there's so much more to music than that.

"The really great jazz musicians—Dizzy Gillespie, for example—can fit into any musical context if they're required to. And it isn't just a matter of how much legitimate training you've had. I never had much myself, yet last week we recorded the background score for *West Side Story*, and believe me, Leonard Bernstein's parts for the drummers are pretty complicated. Your ear and your experience, over a period of time, can enable you to meet these challenges."

The fault Shelly finds in too many young musicians, he says, is that "they forget you can't use salt and pepper until you have meat and potatoes. They hear Charlie Parker's records and listen to the wonderful things he did, and they try to start right there. They don't realize that when he started out in Kansas City he played in a real stomping, swinging groove, a more basic kind of music. It's essential that they keep this in mind, otherwise they'll try to run before they can walk. What made Parker and Gillespie great was that they had that foundation to start with. Other musicians can develop good technique and articulation and conception, but this fundamental quality is lacking."

Though he admits to a profound admiration for such drummers as Max Roach, Don Lamond, Jo Jones and two early idols now deceased, Tiny Kahn and the above-mentioned Dave Tough, Shelly is wary of naming a favorite. "I'm afraid to be influenced too much by any one drummer. Philly Joe Jones, one of the greatest modern drummers, is supposed to have said, when he was asked this question, 'I'm my favorite drummer. I have to be, because if somebody else were my favorite I'm afraid I'd try to play like him.' And as for myself, I've gotten to the point lately where I don't want to listen to too many records. I want to play the way I feel. That's the fun of it."

"The fun of it" is an important phrase in Shelly's life. It was more for pleasure than for profit that he opened his club, Shelly's Manne Hole in Hollywood, in the fall of 1960. The concept of a club operated by a jazzman has worked out well, for the atmosphere is friendly, with none of the high-pressure drink-selling too commonly found in jazz spots. (He has only a beer and wine license and has a steady trade among youngsters who

NOTICE!

Article 17, Section 2
(formerly Section 3)

A leader must, before an engagement is played, inform the local in whose jurisdiction the engagement is played, the amount collected as to transportation charges and a point from which the transportation charges are made, and the exact and correct amount of percentage which will be paid to an agent, or agents as compensation for booking the engagement. He must also notify the local secretary of the termination of the engagement, the use of the option, or voiding of the option on the contract. If any engagement of a traveling orchestra is postponed or cancelled, the leader or the booker shall notify the local immediately.

come mainly to hear the music rather than to drink.)

Shelly works at the club every weekend with his own quintet, to which is added a vocal guest star such as Helen Humes or Big Miller. On the week nights prominent West Coast musicians such as Frank Rosolino or Teddy Edwards lead their own groups. The club is Shelly's professional *pied-à-terre*, one for which he felt a need when his chances to play jazz became limited to an occasional record album or concert. Contemporary Records, the company to which he is under contract as a leader, recently recorded an LP at the club with results that reflect the healthy swinging kind of performance usually heard in the room.

In many respects Shelly Manne's life today represents the goals toward which many musicians aspire. He has unlimited musical variety and complete economic security in his professional regimen, coupled with an active and salubrious life at home. He and his wife, a former dancer, are both intensely interested in horses and own six, three of which live on their acre of land in Northridge. When one of the horses took third place in its first contest a few weeks ago, Shelly was more excited than if he had just won another *Down Beat* or *Metronome* poll.

It is reasonably safe to presume that in the years to come there will be many more drummers who are accomplished musicians, and many more musicians whose lives belie the false picture created in novels and newspaper stories about jazz artists. Aspiring newcomers to the profession could hardly do better than follow the example set by Shelly Manne.

RUTH SLENCZYNSKA

Gives the

WHY

WHEN and

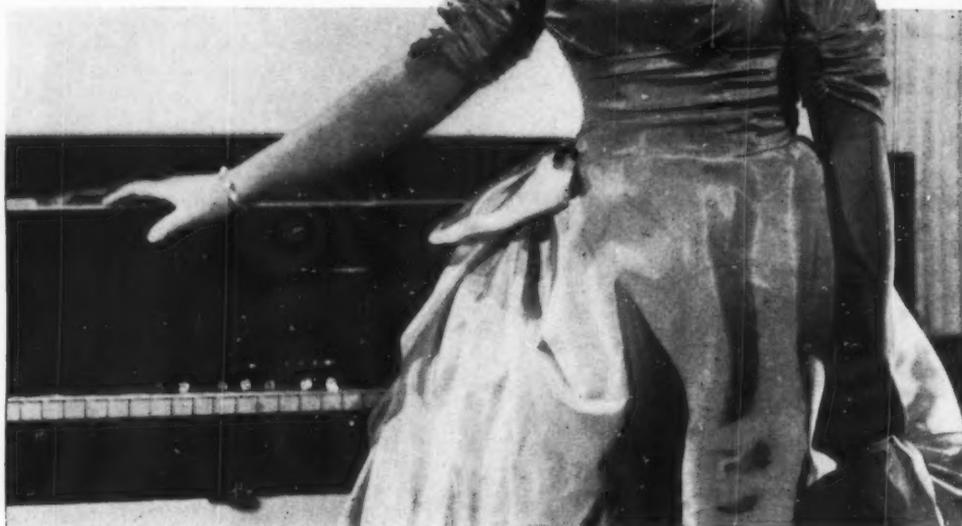
HOW

of

Silent

Keyboard

Practice



● Silent practice is the act of complete performance at a normal piano keyboard without sounding the keys. The fingers play on the key surfaces only, the inner ear "hears" what the results should be, the emotional impact of the music is rehearsed internally, the muscles go through all the motions of playing; only the touch is controlled so that there is no sound. The intelligent use of silent practice can develop dependable tactile response, one of the most important assets of a good pianist. Piano playing involves the whole physical being, all the senses. Silent practice throws a spot-light on the tactile sense so that we can consciously develop it to improve performance.

Many talented musicians reach a point where their minds and inner ears "hear" their ideal of how they want a composition to sound, yet they are physically unable to realize this ideal. Practice is the only solution. But practice is often so painfully repetitious that it dulls the sensitive ear, sometimes closes the enquiring mind. Artur Rubinstein tells us that in his early learning years he sat at the piano with a good novel and a box of chocolates to sweeten the onerous labor! While theoretically accepting Poor Richard's pre-

cept that diligence is the mother of good luck, many serious students find themselves trapped in a hopeless circle: "I can't play because I won't practice; I can't practice because the repetition will drive me mad." Silent practice will exercise the fingers and engage the thinking mind without abusing the musical ear. Past generations of pianists thought so highly of developing tactile response that silent keyboards were especially manufactured to be their inseparable companions on tour. Today's piano literature makes full use of eighty-eight keys and airplanes make us travel lightly; the cumbersome silent keyboard can be replaced by more ingenious practice methods.

Too many young artists turn down playing opportunities because they are "not prepared." But timidity and self-consciousness can be overcome only by successful performance. It would be far better and more practical to strengthen the kinesthetic reflexes so that compositions will be thoroughly worked through, will remain in presentable condition, and will require less time and effort to recall. A silent hour each night and early morning with the metronome to control speed and with the score to check mistakes will allow the fingers to "own" a composition. The mind will be free

to concentrate on musical content while tactile response will provide a reserve of accuracy and speed that will sparkle.

Silent practice is especially useful in emergencies where no other type of practice is possible. How often young artists have complained, "My piano is so bad; the tune won't stay in and keys stick." Or "The only time I have to practice is at night or in the very early morning when my neighbors want to sleep." On concert tour, due to publicity commitments, often my only free time is after midnight, and my only practice piano a sorry over-worked spinet in a closed hotel bar. At home, if I want to lead a normal social life, I must depend on odd practice hours. Even when no emergency exists it is a good idea to give the ears a rest during normal practice sessions. While exercising the fingers, concentrate on glamorous sound, develop your expressive ideal. Then magically, through internal preparation, your hands will obey you with new control.

Many kinds of piano problems can be partially solved or aided without sound; reading and getting the fingers accustomed to a complex new composition, hours of slow-to-fast

(Continued on the opposite page)

INTERNATIONAL MUSICIAN

The Sibelius I Knew

(Continued from page eighteen)

of meeting the master and was amazed at Sibelius' pedagogical knowledge of history.

He began the analysis of his symphonies for me during that summer. I was invited to guest conduct the Radio Finland symphony orchestra in Helsinki in network programs. I recall Mr. Sibelius telling me that he often sat at his short-wave radio set, listening to programs that originated in far-away concert halls, and that he turned the instrument on full volume in order to hear "all the voices."

I returned for another visit to Finland in 1951 and again resumed my analysis sessions with the master. I also conducted Finnish orchestras as a guest director. Once while lunching at Ainola with Marion Anderson's late accompanist, Kyosti Vehanen, the subject of airplanes arose. Mr. Vehanen asked the master if he had "ever been up?" "Indeed," was his smiling response, "I've been up in the ether very often!"

During the master's lifetime he became

somewhat of a mystic to his countrymen. His output seemingly ceased during his later years but letters from friends in Finland predict there will be posthumous works. Jean Sibelius' major works are abstract. They possess a Nordic flavor but their message is for all mankind. His style is definitely modern and highly individualistic. It is difficult properly to determine this man's true greatness. He has displayed a creativeness which the most eminent musicians of the world acknowledged as belonging to infinity.

Sibelius loved life with its diversity, perpetualness and mystery. He loved his home and family, his country and all mankind. His output belongs to the ages. Cecil Gray, the eminent London critic, has said that "Sibelius has reached the realm of Beethoven and may yet prove to surpass the giant of Bonn."

Once when discussing the heavenly bodies with a group of friends, Sibelius said, "There may or may not be life on other planets. But one thing is certain. There is music there, as there is everywhere!" The master left this life for the Eternal Symphony at his beloved Ainola on September 20, 1957.

Columnist Paul Henry Lang cites subsidy in reverse, concerning the \$2.5 million from the German government as a contribution to Lincoln Center. Says Lang: "Reading the acceptance speeches I was amazed that no one seemed to realize the utter irony, indeed the humiliation, this gesture implies . . . the wealthiest nation on earth accepts alms from a foreign government for the support of its own culture. We do not want our own government to support art, but find it altogether proper that the German taxpayer should part with his money to help us build Lincoln Center." Lang also declares: "Not a single American broadcasting company has a live orchestra, whereas in Europe some of the best orchestras are the radio orchestras supported by the state."

—The New York Herald
Tribune, July 9, 1961.

Everything points to the eventual admission . . . that our government ought actively to concern itself with the welfare of art and professional artists in the United States. Actually the federal government does expend a certain part of its budget for cultural projects, but unfortunately these must always be camouflaged under the heading of education, or of information, or even of national defense—but never as outright support of the arts. That should be changed.

—From "Copland on Music"

by Aaron Copland

Doubleday and Company, Inc.

Silent Keyboard Practice

(Continued from the opposite page)

metronome drill on a difficult toccata, complete review of a major concerto. Uses develop with the ability of the performer. Silent practice teases the inner ear to listen more carefully, to crave the sound that is deliberately withheld. Later, when normal performance is resumed, the ear will be even more sensitive; fresh beautiful sound will afford delightful release.

The memory procedure will be substantially shortened through the supplementary use of silent practice. An important partner of the aural and visual senses, tactile development will train finger patterns to become subconscious so that they will be able to take over if necessary during a memory lapse—an enormous comfort to all who play in public. The

kinesthetic aspect of playing the piano is very much like the actor's talk-through of a role without costume, scenery, or prop; he depends on inner knowledge rather than on a variety of outer stimuli. Without pitch or timbre to distract, weaknesses can be discovered and corrected. Greater responsibility is placed on the inner ear, the active hands, the internal musical experience. New depth is brought to performance.

Silent practice is of special value when re-learning a composition because the review is accomplished with a minimum of harsh repetition. The mind is fresh to concentrate on long line, control of dynamics and tempi, search for emotional sustenance.

"Talent is work," said Maxim Gorki. But equally true are the words of Queen Grandmother Elisabeth of the Belgians: "Talent is authority." The ambitious musician makes the most of every opportunity to perfect his art.

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TOURING BAND

The American Wind Symphony Orchestra, which has been giving summertime concerts on the banks of the Ohio, Allegheny, Mississippi and other American rivers, made a tour of the Thames River Valley in England during the month of July. The group, led by its conductor and founder, Robert Austin Boudrea, and playing from a specially constructed barge, gave English audiences a sampling of the thirty-four original works it has commissioned since it was formed four years ago in Pittsburgh. Among the compositions commissioned this season are Robert Russell Bennett's *Overture, Three Humoresques*, and *Songs of the Rivers*; the *Ararat Symphony* No. 14 by Alan Hovhaness; *Trigon* by Ulysses Kay, *A Symphony for Winds, Brass and Percussion* by Harry Somers; *Metaphors* by Chou Wen-Chung and *Music With Sculpture* by Toshiro

Mayuzimi. Playing at the Royal Regatta at Henley July 7 and playing for the Houses of Parliament were particular events of the month's tour.

During their visit, the musicians lived as guests in English homes. Expenses, including building and transportation of the specially constructed barge, were paid by the Heinz Foundations, of Pittsburgh, and the H. J. Heinz Company, Ltd., of London. The tour had the endorsement of the State Department and the American National Theater and Academy.

ANNIVERSARY FOR A GREAT BANDMASTER

Oreste Vessella is now celebrating sixty years of residence in the United States. He is a life member of Local 661, Atlantic City, New Jersey, and has a long record for encouragement of live music.

His music career began at the age of eight when he started serious study of music under the tutelage of Francesco Borre. Four years later he became clarinet soloist in the municipal band of his home town, Alife, Italy, and several years later became this band's conductor. When he was fifteen he won admission to the Regio Conservatory of Music, "San Pietro a Majella," of Naples, where he received further instruction on the clarinet under Gaetano Labanchi and harmony under Camillo De Nardis. In 1901 he migrated to America and during the winter of 1902 organized a band of fifty musicians. From 1903 to 1925, with the exception of three occasions when he and his band were on tour, they played Atlantic City's Steel Pier. Music lovers will recall with nostalgic pleasure the days Vessella's band presented its fine concerts there.

As he tells us in a recent letter to this office, "I have been in America exactly sixty



Oreste Vessella

years. I have been striving and shall continue to strive to give my beloved America the best that band music can offer."

William Nappi's Band of twenty-five pieces played every Thursday night during July and August at Avondale Park in Birmingham, Alabama.

Forty-four summer concerts were presented this past season in Newark, New Jersey, at the various parks, paid for by the City of Newark and the Newark Board of Education.



The Peterborough (Ontario) Civic Concert Band has been presenting during the summer a series of concerts in the Peterborough Recreation Center. These have been jointly sponsored by the Peterborough Recreation Commission and the Music Performance Trust Funds of the Recording Industries. Back row: H. Davidson, E. Mitchell, M. Mander, J. Murphy, L. Irwin, D. Bacon, V. Smith. Third row: A. Bolton, C. Gallagher, E. Victor, D. Townsley, N. Buzzell, Assistant Bandmaster M. E. Johns, W. McMillan, W. Scott, J. Thackeray, G. Parnell. Second row: R. Turnbull, R. Ingall, R. Kinsman, B. Julian, A. Borardi, P. Decarlo, D. Forde, W. Watt, R. Hutchinson, M. Smith, A. McDonnell, L. Barns, D. Cray, A. Pickles. Front row: J. Veenman, W. Edgar, F. Huffman, R. Kinsman, R. Cray, Bandmaster W. H. Parnell, C. Canham, N. Moffatt, G. Harris, J. Scrimgeour, M. Barns.



Every Sunday at 2:35 (Eastern Daylight Time—West Coast stations consult Mutual radio outlets) recordings of performances by the A. F. of M. Congress of Strings are being presented. The first program occurred on August 6. Programs yet to be given, on September 3, 10, 17 and 24, and on October 1 and 8, will present one hundred talented young musicians under the direction of Thor Johnson, in works by the masters as well as by modern composers.

We believe that this program will be carried by most of the mutual network outlets. In some instances, however, the local radio station may not carry the program at the time indicated.

"New Horizons for Government and the Arts," a tape recorded panel discussion, one hour in length, is now available to music clubs and other interested groups without cost. The relationship of government—municipal, state and federal—to the arts has been hotly debated for years. Now a more favorable climate is beginning to be felt for a closer and more beneficial relationship.

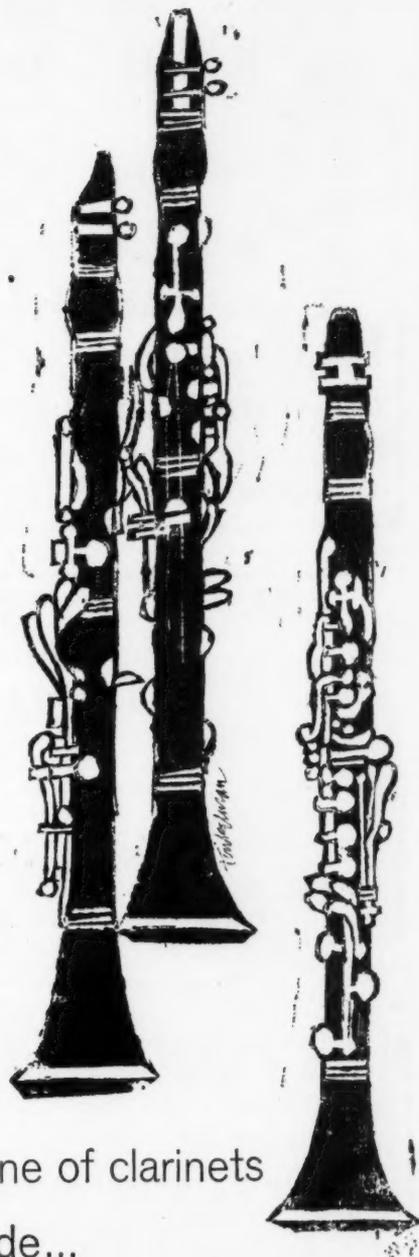
The participants on the "New Horizons" panel discussion are Harold Weston, Chairman, National Council on the Arts and Government; Peggy Wood, actress and President of ANTA; Lloyd Goodrich, Director, Whitney Museum of American Art; Martha Graham, dancer, teacher; and Dr. Carleton Sprague Smith, Music Consultant, New York Public Library. For further information write: Miss Quaintance Eaton, National Committee for the Musical Arts, Inc., 117 West 57th Street, New York 19, New York.

A one-hour television spectacular entitled "Carnegie Hall Salutes Jack Benny" is scheduled for network telecast on CBS September 27 from 10 to 11 P. M. The telecast will be a benefit for Carnegie Hall and will be co-sponsored by CBS and the Kitchens of Sarah Lee, a division of Continental Foods.

In addition to Jack Benny's personal appearance during the course of the telecast, Mr. Ormandy and the orchestra will be heard in familiar concert repertoire and in works featuring Van Cliburn and Isaac Stern as soloists. Mr. Stern, who is president of the Carnegie Hall Association, will present Benny with a special award for his services to various symphony orchestras throughout the country, with whom he has appeared for fund-raising concerts.

The Toledo Edison Company is paying for the broadcasting of an hour of each of the ten summer concerts of the city's "Music Under the Stars" series. Mr. Edward Lamb has contributed \$4,500 to the series. The participating Toledo Concert Band is conducted by Samuel P. Szor.

The New York Philharmonic Young People's Concerts with Leonard Bernstein conducting will return to the CBS Television Network next season. Shell Oil will sponsor four of these concerts. On May 16 one of the New York Philharmonic Young People's concerts—"Aaron Copland's Birthday Party"—was the recipient of an Emmy award given by the National Academy of Television Arts and Sciences for excellence in children's programming.



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LOCAL 198, PROVIDENCE, RHODE ISLAND

Four outstanding locals of the Federation have recently had special words of praise for individuals within their jurisdiction.

Local 198, Providence, Rhode Island, gives a heartfelt salute to Arthur Simmons, proprietor of Crescent Park, who is one of the first to use a symphony orchestra at an amusement park. In a recent letter to Mr. Simmons, Sec. Triangolo says: "The Providence Federation of Musicians has always observed with great interest your fine relationship with American professional musicians, employing them constantly throughout the season, in the realization that such attractions will enhance the Park. Your methods of varying the musical groups and at the same time keeping Charlie Weygand and his Orchestra at the Alhambra Ballroom for thirty-three years is a scheduling that we wish other operators knew the secret of. Your numerous musical ventures, programming symphony concerts, using live musical groups outdoors weekends, bringing in name bands, replacing a disc jockey hop with a live music hop—these efforts on your part have won you a permanent place in our hearts."

LOCAL 174, NEW ORLEANS, LOUISIANA

A letter from Local 174, New Orleans, indicates that that local puts Seymour Weiss high on its list of live music champions.

David Winstein, President of Local 174, gives good reasons for this praise. "Since 1933 when a ten-piece orchestra mounted the bandstand in the Fountain Lounge of the Roosevelt Hotel, New Orleans," he says, "this hostelry has never been without two, three, and sometimes four local units, plus great traveling name bands and famous acts.



Seymour Weiss

"Not only does Seymour Weiss, president and managing director of the Roosevelt Hotel Corporation, manage the whole music project, but he personally engages the world-famous bands and acts—Sophie Tucker, Joe E. Lewis, Jack Benny, Phil Harris, Jimmy Durante, Frankie Laine, Bennie Polack, Ted Lewis, Guy Lombardo, Glenn Miller—which all have had their day in this famous spot.

"Entertainers and bandleaders are constantly calling Weiss long distance or dropping in to call while passing through the city.

"Beginning with Castro Caraza in 1933, local musicians have had continuous jobs under Weiss: in 1935 a noon session was instituted in the Fountain Lounge under Albert Kirst and

INTERNATIONAL MUSICIAN

a small string ensemble. Today brother Gordon Kirst leads the group from the piano, Albert having passed away. The only other change in all this time was the retirement in 1960 of Carl Mauderer, violinist, due to illness. The other three men (bass, cello, second violin) are still going strong.

"Later in the evening Pete Toma starts with a cocktail-dance unit—Pete, latest in the series of groups, having been there *only* since 1944. Leon Kelner, now in the Blue Room with a full band to take care of the big floor shows, has also been featured in the lounge continuously since 1945. Add to this the constant stream of orchestras to the Blue Room while all the foregoing was transpiring, and you have a river of music flowing down the lobby of the Roosevelt. (By the way, for twenty-five years a radio station maintained a staff orchestra on the second floor of the hotel, thereby giving more musical stature to the building.)

"Local 174 is proud and fortunate to have Mr. Weiss and the Roosevelt Hotel in its list of employers. During the entire period from 1933 until today Mr. Weiss has yet to bicker, or to say 'no' to any wage increase sought by his musicians. Nor has he fought any conditions that are of benefit to his employees. There has been no occasion on which even a second meeting has been necessary to iron out any contract negotiations."

LOCAL 118, WARREN, OHIO

Local 118, Warren, Ohio gives its vote for champion of live music to the late W. D. Packard, civic minded citizen and generous patron of music. According to the terms of the philanthropist's will, money was to be provided for the construction in Packard Park of "The W. D. Packard Music Hall," and for the organization of a forty-piece band and its permanent maintenance to give concerts in this Hall. It also provided that the revenue from the trust fund could be used for the purchase of music and instruments. Band members were to receive union scale for rehearsals and for appearances in concerts, to be given on Sundays.

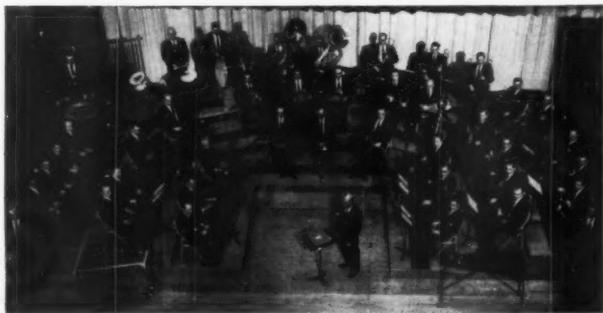
This was but an extension of earlier beneficence. In 1911, Mr. Packard, who with his brother, James W., produced the first Packard Automobiles in 1898, made a gift to the city, a fifty-three-acre park, known as Packard Park, which brought joy to the citizens of Warren and tremendous benefits to the community. This band was to play free concerts, preferably on Sunday afternoons "for the edification and entertainment of the people of Warren."

It required the team work of many people to bring Mr. Packard's dream to fruition, and they approached the task with the same civic spirit that prompted the generosity of Mr. Packard.

Local 118's president, Charles F. Corlett, and officers cooperated with the Packard Park Trustees in the building program of the Music Hall, and establishment of the permanent Packard Band.

In 1953 the contract was given for the building of the \$1,500,000 air-conditioned W. D. Packard Music Hall, and it

(Continued on page thirty-four)



The Packard Band



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TONGUING TRAPS TO AVOID

The average player who reads this discussion has perhaps played his instrument long enough to acquire both some good habits and some not so good. Some amount of unlearning is therefore in order. Thinking back over the tonguing difficulties of adult students with whom I have worked I would summarize their problems as follows:

1. *Over-active abdominal muscles.* The first requisite of rapid tonguing is relaxation. This is immediately destroyed by a rock-hard set of abdominal muscles. Most of our practice exercises (and even a majority of our professional work) takes place in the middle register, and at a moderate volume. Maintaining an abdominal set for high c above high c and at *fff* will tend to stiffen the tongue, and reduce its speed possibilities.

The cure is to practice tonguing on an exhale that starts no more forcefully than a sigh. As the air begins its diminuendo, a compensating gradual crescendo of muscular effort should take place, emphasizing effort from the ribs, and from the back muscles, as well as some from the front abdominal wall.

2. *Belly pumping.* Remember, it is the tip of the tongue that touches off the rhythm. It is not the abdomen. A push from the belly is not needed either to start the tone, or to stop it. "Belly tonguing," when you think of it, is quite an absurdity. Besides being too slow an action, it produces a poor sound.

Belly pumping we do not need or want. To detect its presence, place your right hand upon your abdominal wall while playing a tongued passage, first slowly, then faster. No movement, no rhythm should be felt. However, if there is some, it can be stopped by practicing first a steady muscular support on long tones. Hold the front wall motionless by muscular equilibrium or opposition. In other words, keep the abdominal wall from coming inward too rapidly with a steady and gentle effort forward with the back muscles, also at the same time pulling down on the lower ribs.

3. *Over-active throat.* The throat can be closed from two sources. One way is to force the tongue up from the bottom by a violent setting of the abdominal muscles, such as in shouting "ugg!" as hard as possible. It is surprising how many players do this—choking of the throat with an abdominal thrust! See paragraph one in the foregoing for the cure for this.

The other way to close the throat in tonguing is to activate the back of the tongue either by elevating it or by using it to draw the whole tongue backwards. In executing rapid tonguing and a clear, full sonority, the back of the tongue does nothing! It must be used neither in starting the tone nor in stopping it. Activity with the back of the tongue is easily detected by watching in a mirror or through the sense of touch, by placing the



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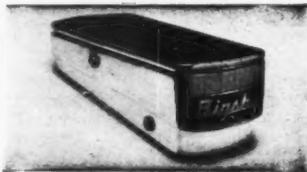
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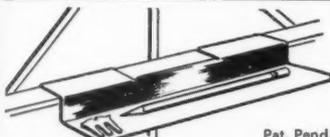
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fingers on the throat. The cure is to hold the back of the tongue motionless and relaxed and transfer all action to just the tip.

4. *Forced releases.* How to stop a note, especially at slower speeds, is a puzzle to many players. The following forced releases both slow down tongue speed and give an improper sound. Accent the second syllable for imitation of faulty procedures: (a) belly push—as in pronouncing too-uh; (b) tongue push—as in pronouncing too-oot; (c) throat grab—as in pronouncing too-ook. At slow speed, the proper release is effected by adding an "h" to the "too" (tooh) simply by holding the breath for an instant. This is done without any muscular movement: no shove, no grab—just hold. At fast speed, the tongue tip stops one note while starting the next.

5. *High tongue level.* If the tongue is thrown or forced too far forward in the mouth cavity, it will tend to lock against the teeth. Some players use this placement as an aid to a thin airstream, a brilliant tone, or the ascent into the high register. It may help there, but it does not help for rapid tonguing. On the contrary, it reduces speed possibilities. Dropping the tongue level to the middle of the mouth improves both the tone, the speed of tonguing, and intonation, when the latter is too sharp.

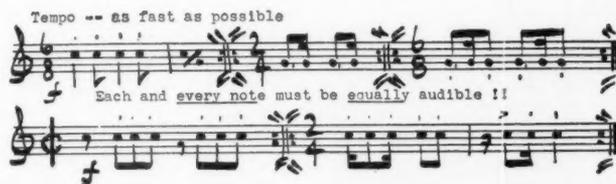
6. *Tongue stroke too long.* The shortest possible tongue stroke is the only one that contributes to speed. Forcing the tongue up or forcing it down too far, pulling it in a back and forth motion, moving the whole tongue—all defeat both relaxation and speed.

7. *Moving the jaw or lips while tonguing reiterated notes.* Again, it is emphasized, the act of tonguing should involve only the tongue tip. Check with the mirror. Wobbling jaws or lips will both slow down the tongue and give the sound a blurred pitch.

Learning rapid tonguing can be likened to learning to play a good game of golf. It is a matter of acquiring relaxation and control of the swing, and then avoiding the traps and hazards. With a little thought and practice, as many trumpeters as oboists and clarinetists could master the rapid single staccato.

The Payoff

When it is necessary to play uneven rhythms at breakneck speed, nothing makes it as good as the developed single stroke. Just for fun, try these examples with "koos."



Before studying double and triple tongue, a player should develop his single tongue possibilities to the maximum. Several advantages result. The relaxation and agility learned with the fast single stroke make the double and triple tongue easier to execute. The necessity to rely upon combination tonguing is greatly reduced. Thus more passages can be played with the clearer sound and greater control and precision possible with the single stroke.

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METAL VERSUS WOOD

For many years now the controversial subject of metal sticks vs. light wood sticks for practice has raged on. In fact, it is going stronger today than ever.

When I studied drums from 1936 until 1942 (until I was drafted), we used heavy wooden sticks made of Cocobolo wood. Many of us taped up a heavy 3-S stick to add extra weight to the stick in order to build our hands. Many professional drummers today have forgotten this idea. So it might be a refresher for them to read about it.

I started using metal sticks when I went into the army and have been using them consistently for eighteen years. There has been talk that the metal stick hurts the muscles, hampers playing with a light stick on the drum set, causes one to become muscle-bound, in a word, alters one's touch.

These contentions may hold water for many drummers, but only because they have never used the metal stick over a long period of time. After the long years of my playing and practicing, first with the heavy wood stick and then with the metal stick, I can testify that top results are produced from the use of the metal stick.

Schedule of Training

Let us examine the theory that the metal stick injures the muscles. If you overdo anything, eating, running, swimming, it will cut down on your efficiency. If you have never used a metal stick and try to go at it for three or four hours from the start, it will have a like effect. You must employ a sensible build-up, say thirty minutes a day to start, working into a forty-minute routine after the first month, and then to an hour, after about four months. You must keep switching back to lighter wooden sticks throughout this period. After the first year you can build to an hour and a half, then two. Eventually you will develop to the point where you can play with metal sticks all day.

Too many drummers have tried to go too far, too fast, with metal sticks, tiring their muscles and then deciding the metal stick is having a bad effect on their hands.

Over the long haul, the steady build-up with metal sticks has its payoff in later years. Not that they need stop one from playing with a light stick. As for metal sticks making a drummer muscle-bound, do you really believe this? Many ball players train with heavy shoes, heavy bats and other over-exaggerated means of building hands, feet, and body coordination. Why don't they become muscle-bound? They perform many feats that we cannot, and they are mostly weight-lift trained.

The theory that it is foolish to practice with a metal or even a heavy stick when you don't play on the drums with them

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will not stand testing. Why should a boxer waste his time with a punching bag? Why should ball players, after a five or six-month lay off, show up for spring training? Why don't all ballet students give up the training bar and just start dancing? Why don't we just eliminate all training aids in every field of endeavor? The answer, of course, is that such training aids are necessary.

How about the theory that heavy metal sticks take away your delicate touch? This is a beautiful theory when you hear it from those who can only play light. But what do these people do when they have to play with a large orchestra or a big band like Kenton and Basie, or a big army or concert band? There is just as much need for fullness and ability in letting out a big drum sound as there is for delicate playing. Nor do you lose control of delicate execution by using metal sticks.

The Gradual Approach

If a weight-lifter practices for a two-hundred-pound press, he will find lifting a three-hundred-pound press difficult. The same theory must hold true for the metal stick. You must approach it via a long period of training and build up gradually, switching all the time back to the light stick and working toward the point where you can play for endurance with heavy or light sticks.

Many of you have never worked with a metal stick because you don't have a pad which can take the punishment of the heavy stick. You play on a pad on a stand or a small commercial pad on the theory that playing on a small area will build control. Hasn't it occurred to you that you can't develop with the metal stick unless you play hard? Get a big pad, possibly twelve by twelve and with good rubber, and get a pair of metal sticks and start working at building again, and you will be surprised at what you can accomplish over the next year.

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The value of contacting our legislators in Congress is not to be minimized. A good example of this contacting we just learned at great expense, in the 20 Per Cent Cabaret Tax campaign. We have many friends in Congress but we need many more for our programs. Our loyalty is not to be pledged to any political group, rather only to those who will promote our aims for the good and welfare of professional musicians.

We must, without delay, implement the application of the "Gompers Law"—the serious concept of man and nature wherein we support our friends and oppose our enemies. This was the theory of the wise teachings of that venerable founder of the American labor movement, and it was reiterated by President Kenin at the recent A. F. of M. Convention in Atlantic City.

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Locals Praise Live Music Champions

(Continued from page twenty-seven)

was dedicated on October 15, 1955. What the town of Warren received, in addition to a home for the band, was a magnificent multi-purpose building with a seating capacity of 2,500. Doors at the rear of the stage permit it to be reversed for outdoor concerts. Along with offices and lounges, there are small meeting rooms, small concert hall, practice rooms, locker and storage rooms, projection room and modern kitchen and scullery.

In July of 1955, George A. Garstick was appointed by the Packard Park Board of Trustees to serve as special music consultant and advisor to the board and band manager. Mr. Garstick, who is a graduate of the Curtis Institute of Music, Philadelphia, and the National Orchestral Association of New York City, was formerly first trombonist of the National Symphony in Washington, D. C., and of the Baltimore Symphony and a member of the Goldman Band. He belongs to Local 802, New York City; Local 77, Philadelphia; Local 86, Youngstown, Ohio; and is a member of the Executive Board of Local 118. Under Mr. Garstick's supervision the Packard Band was organized for the dedication ceremony.

Guest conductors have been Roger W. Coe, former member of the Sousa Band, music instructor at Howland schools for twenty-five years; Charles F. Corlett, president of Local 118 and supervisor of instrumental music in Warren City schools; and Herbert W. Seelbach, clarinet-saxophonist of the band and supervisor of instrumental music in Girard, Ohio, City schools. Michael Kuttner of New York City and Roy M. Miller of Detroit, Michigan, former member of the Sousa Band and a director of the Wayne University Band, have also appeared as guest conductors.

Local talent and area composers are given an opportunity to perform with the Packard Band. James Burke, cornet soloist of the Goldman Band, and Leonard B. Smith, former cornet soloist of the Goldman Band, and present director of the Belle Isle Band of Detroit, have appeared as soloists.

The band has played two concerts a month since the dedication in 1955.

LOCAL 351, BURLINGTON, VERMONT

The Burlington Local has awarded a plaque to Peter Solomon, operator of the Supper Club in that city. Mr. Solomon has been an employer of live music for the last twenty-five years, not only for the Supper Club but for the whole area. The local is proud to count him among its active friends.



Norman LaDue, vice-president of Local 351, Burlington, Vermont, gives award to Peter Solomon (right), operator of the Supper Club, for his twenty-five years as a patron of live music in the area of Burlington.

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Official Proceedings

of the sixty-fourth annual convention of the

AMERICAN FEDERATION OF MUSICIANS

CONVENTION HALL, ATLANTIC CITY, NEW JERSEY

THIRD DAY

(Continued from the August issue)

RESOLUTION No. 28 FINANCE

WHEREAS, The officers of Local 47 initiated the efforts for a reduction in the American Federation of Musicians work tax on motion picture and television film recording, and

WHEREAS, President Herman D. Kenin has advised that in response to such efforts and requests from our members, the International Executive Board will recommend to the 64th Convention of the American Federation of Musicians at Atlantic City, in June, 1961, that said tax be reduced from 2% to 1%, now, therefore,

BE IT RESOLVED, 1. That Local 47 herewith endorses and supports the efforts of its officers and of President Herman D. Kenin in this matter, and 2. That the delegates of Local 47 to the American Federation of Musicians Convention take such steps as they deem necessary and advisable at the Convention for the adoption of the necessary legislation to effectuate this tax reduction.

The report of the committee is favorable.

The Convention adopts the report of the committee.

Delegate Cosco, Local 14, suggests that inasmuch as today is Flag Day, we pledge our allegiance to the Flag.

His suggestion is complied with.

Delegate Casapulla, Local 237, suggests that if it is at all feasible, Henry Kaiser's principal address be reproduced in the International Musician.

The Committee on Measures and Benefits continues its report.

The following resolution, action on which had been postponed, is now considered:

RESOLUTION No. 17 MEASURES AND BENEFITS

WHEREAS, Booking agents are licensed by the A. F. of M., and WHEREAS, Booking agents enjoy the same privileges the card holding musicians do, and

WHEREAS, Musicians making application for membership in the A. F. of M. are obligated to pay an initiation fee and quarterly dues to each local they wish to become a member of, now, therefore,

BE IT RESOLVED, That an initiation fee (to be determined by the International Executive Board) be paid to the A. F. of M. by the applicant wishing to obtain a bookers license, and

BE IT FURTHER RESOLVED, That a license renewal fee (amount to be determined by the International Executive Board) be paid yearly to the A. F. of M.

Henry Kaiser advises the delegation as to the legal implications contained in the above resolution.

The report of the committee is unfavorable.

The Convention adopts the report of the committee.

The chairman thanks his committee.

President Kenin thanks the committee.

Announcements.

Delegate Drzewicki, Local 127, thanks the chair and the International Executive Board for the special orientation afforded new delegates.

Special order of business. Election of Officers at 3:15 P. M., after which the session is adjourned.

death, and that an expression of our condolences be spread in these minutes. The motion is seconded and carried unanimously.

ELECTION COMMITTEE REPORT

Chairman Tipaldi reports for the Election Committee.

Atlantic City, N. J.
June 14, 1961

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

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

Total number of delegates.....	1182
Total number of locals.....	617
Total number of votes eligible.....	1838
Total number of votes cast.....	1825
Void ballots.....	24
Total number of locals not participating.....	9

President

Herman D. Kenin1825

Vice-President

William J. Harris1825

Secretary

Stanley Ballard1825

Treasurer

George V. Clancy1825

Members of the International Executive Committee from the United States

Lee Repp	1825
E. E. Stokes	1825
Alfred Manuti	1825
Charles Kennedy	1825

Member of the International Executive Committee from Canada

Walter Murdoch1825

For Delegates to the A.F.L.-C.I.O. Convention

Alfonso Porcelli	818
Mike Isabella	1308
Kenneth E. Plummer	1401
Hal C. Davis	1699
James L. Falvey	700
Biagio Casciano	985
Ed Charette	1599
Edw. P. Ringius	1427
Wm. Hermon Guile	533
Michael A. Catanzarito	327

The following are declared elected:

President — Herman D. Kenin.
Vice-President — William J. Harris.

Secretary — Stanley Ballard.
Treasurer — George V. Clancy.

Members of the International Executive Committee from the United States: Lee Repp, E. E. Stokes, Alfred Manuti, Charles Kennedy.

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

For Delegates to the A.F.L.-C.I.O. Convention: Hal C. Davis, Ed. Charette, Edw. Ringius, Kenneth E. Plummer, Mike Isabella, Biagio Casciano.

ANDY TIPALDI,
Chairman, Local 406.

HAROLD C. OLSEN,
Local 8.

JAMES BUONO,
Local 16.

W. CLAYTON DOW,
Local 42.

CHARLES R. HAIDLINGER,
Local 46.

STEWART J. WAGNER,
Local 51.

CHARLES M. DE BLOIS,
Local 109.

JACK W. RUSSELL,
Local 147.

CHIP ESSLEY,
Local 210.

JOHN CIPRIANO,
Local 234.

EDDIE TEXEL,
Local 255.

GEORGE W. COOPER, JR.,
Local 257.

BEN F. THOMPSON,
Local 266.

C. V. BUD TOOLEY,
Local 303.

NICHOLAS A. NARDUCCI,
Local 319.

HAROLD D. JANSSEN,
Local 337.

MAX AHRENS,
Local 351.

JOSEPH DORENBAUM,
Local 400.

CLIFFORD A. LACHANCE,
Local 409.

RICHARD M. SIGLEY,
Local 411.

FRANK A. FREDERICK,
Local 439.

ABRAHAM PENA,
Local 468.

WILLIAM E. POND,
Local 485.

GILBERT SNOWDEN,
Local 518.

RAY M. DAWSON,
Local 594.

FRANK LI VOLSI,
Local 626.

AL SEITZ,
Local 650.

JOHN E. K. AKAKA,
Local 677.

GEORGE F. ALLEN,
Local 708.

The report of the Election Committee is adopted.

Chairman Tipaldi thanks his committee.

FOURTH DAY

June 15, 1961

The session is called to order by President Kenin at 9:45 A. M. President Kenin regretfully announces that delegate John Murray, of Local 336, Burlington, N. J., died of a heart attack the previous evening and recommends that the delegates stand in silence for one minute in respect for the deceased, and that a motion be made that the Federation incur the expense of trans-

porting the body back to his home as well as the Federation incurring the medical expenses necessary immediately prior to his death. The delegates stand in silence for one minute.

Delegate Walen, Local 204, moves that the Federation incur the expenses necessary to transport the body of the deceased to his home, as well as the medical expenses involved immediately prior to his

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36

President Kenin thanks the Chairman and the committee.

President Kenin introduces Tom Baker, representing the Union Labor Life Insurance Company, who briefly addresses the Convention and describes the cooperation between the A. F. of M. and the Union Labor Life Insurance Company.

The Committee on Law continues its report.

Vice-President Harris in the chair.

RESOLUTION No. 47

LAW

HAL DAVIS, Chairman

WHEREAS, From President Kenin's report, inference is made that the Music Performance Trust Fund may have to be sacrificed so that the A. F. of M. may be able to negotiate contracts with some very selfish interests on the West Coast, and

WHEREAS, The Fund, conceived by Jimmy Petrillo, has been the fore-runner of welfare funds adopted by other Labor Organizations in the only significant approach to the automation problem which will have to be dealt with eventually, and

WHEREAS, It is inconceivable that a small segment of our membership can be so self-seeking and inconsiderate of the end result which this move will have, and

WHEREAS, It is the experience of many jurisdictions that Band Concerts were re-established and parade jobs again become a reality due to the proper use of these funds, and

WHEREAS, These employment improvements were predicted by Jimmy Petrillo, and

WHEREAS, Those of us who saw our beloved ex-President in Chicago in 1944, when he put his personal freedom on the line for this same group of dissentors and then witnessed the most brutal and hideous vilification campaign against him in the history of the nation, were made aware of the great cost in health to him when we saw him again in 1946 at St. Petersburg, Fla., and

WHEREAS, It will be a very dark day indeed, for all of labor, when the A. F. of M. gives up this only claim against a monster that has made millions for those who are in one of the most monopolized businesses in the world and destroyed this opportunity for the learned and God-given talents of our young people, now, therefore,

BE IT RESOLVED, That this Convention go on record to instruct President Kenin to refrain from entering into any agreement which may sacrifice any income to the aforementioned Trust Fund and that he fight to preserve and strengthen this Fund.

The report of the committee is unfavorable.

Discussed by delegates Allen, Local 37; Tomei, Local 77; and Kneeller, Local 350.

President Kenin makes a detailed report on the background of the Trust Funds.

Discussed further by delegates Winstein, Local 174; Musumeci, Local 77; and Katz, Local 10, who advises that Local 10 wishes to go on record in favor of the resolution.

The previous question is called for and carried.

The Convention adopts the report of the committee.

RESOLUTION No. 33

LAW

HAL DAVIS, Chairman

WHEREAS, Circuses and package shows who sell their show to a local promoter have the promoter sign a contract which specifies that if any additional musicians are required to meet the requirements of the local as to number of men, that the promoter must arrange and pay for same and this invariably results in arguments, ill feeling and many times involves the Federation to enforce the minimum number of men of the local and has also resulted in court actions, therefore,

BE IT RESOLVED, That all circuses and package shows when contacted by some local promoter must contact the local union and find out if any additional musicians are required, also, what the scale is and if additional musicians are required that the circus or package show must include the extra musicians in the cost of their show to the promoter and that the director of the circus or package show send a contract to the local secretary stating the instrumentation he wants and when rehearsal will be and that the local musicians will be thus paid by the circus or traveling show as the local promoter will have paid the circus or show in their package cost. It being understood of course that the local has met Federation requirements of approval by the Secretary of the American Federation on their minimum number of men and have notified locals within a radius of 100 miles from their jurisdiction.

The report of the committee is that the Resolution be referred to the President.

The Convention adopts the report of the committee.

RESOLUTION No. 34

LAW

HAL DAVIS, Chairman

WHEREAS, Article 13 of the By-laws of the American Federation of Musicians deals with the procedure of members entering the Armed Services and that governing their re-entry into active membership in their respective locals on completion of said service, and

WHEREAS, The several sections of Article 13 consistently refer to the members' Discharge from said Service, and

WHEREAS, Commissioned Officers, upon completing their tour of duty claim they are never discharged from service but are released to inactive duty and must remain in reserve but actually in a civilian status, and

WHEREAS, These members who have served as commissioned officers sometimes take the provisions of Article 13 literally and claim they are eligible for consideration under the terms printed on the present Honorary Membership card for the duration of their reserve, and

WHEREAS, It is the logical conclusion of locals, that the intent of the law as it is now written, is that officers are included within the meaning of the word Discharge (or Discharged), therefore,

BE IT RESOLVED, That Article 13, Section 34, first paragraph, line 9 after word assessments substitute the following language for remainder of sentence "during the period of their active service," and

BE IT FURTHER RESOLVED, In Article 13, Section 34, third

paragraph, a member who enters such service must make application to his local for restoration to his original status within 60 days after his active service is terminated, and

BE IT FURTHER RESOLVED, In Article 13, Section 34, paragraph four, a member who fails to make such application may, at the discretion of the local, lose such rights as he may have had when he entered the service, i.e., the right to return within sixty (60) days after his separation from active service and regain his original membership status. In such event, said member shall be required to make application in his home local, in accordance with all the laws pertinent thereto, and

BE IT FURTHER RESOLVED, That new Honorary Membership cards be issued embodying the above provisions.

The report of the committee is favorable.

The Convention adopts the report of the committee.

RESOLUTION No. 40

LAW

HAL DAVIS, Chairman

WHEREAS, Booking Agents are licensed by the Federation, and therefore under the control and responsible to the Federation for their actions, and

WHEREAS, Traveling bands that enter jurisdictions, in many cases are booked through agents and pay a commission for such services, and

WHEREAS, In some cases, engagements continue on one location for a period of one year or more, and

WHEREAS, The laws of the Federation provide, that at the end of one year, such band must join the local in which jurisdiction they are performing, and

WHEREAS, When accepted by the local as full members, the 10% surcharge is discontinued, and they function as local musicians, and

WHEREAS, The booking agents continue to collect their fee after they are no longer traveling musicians, and such collection has the support of the Federation, therefore,

BE IT RESOLVED, That after a band is on an engagement continuously for one year, the booking agent shall no longer receive any commission, and

BE IT FURTHER RESOLVED, That the booking agent's license, contain the above clause.

The report of the committee is that the Resolution be referred to the International Executive Board.

Discussed by delegate Marchuk, Local 215.

The Convention adopts the report of the committee.

RESOLUTION No. 41

LAW

HAL DAVIS, Chairman

WHEREAS, The traveling musicians are the backbone of the music profession today, and

WHEREAS, The traveling musician has little or no chance to benefit from the pension plan of the Federation, and

WHEREAS, There is a possibility that many locals will not choose to participate in the pension plan, therefore,

BE IT RESOLVED, That the 2% return from the 10% traveling surcharge be deposited in the pension fund in the name of the individual musicians paying this surcharge

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and a receipt for the amount deposited be forwarded to the musicians in place of the check now sent. While giving these musicians a chance to participate in the pension plan, the receipt will also serve as a check on local secretaries collecting and forwarding the surcharge.

The Report of the committee is that the Resolution be referred to the International Executive Board.

The Convention adopts the report of the committee.

RESOLUTION No. 48
LAW

HAL DAVIS, Chairman

WHEREAS, Wage scales in Articles 20, 21, 22, stipulate numbers of performances, and

WHEREAS, The wage scales in Article 27 make no mention of numbers of performances, but provide for weekly and daily rates, with a further stipulation "Services to consist of six hours per day within any ten (10) hours," and

WHEREAS, Organized labor has for many years strived to establish a 40-hour, 5-day week, and that it is manifestly unfair and inconsistent, for musicians working under Article 27 to be required to play any number of performances within a 10-hour day, and

WHEREAS, A musician may be called four days prior to the opening of a season, but no provision is made for transportation, now, therefore,

BE IT RESOLVED, That Article 27 be completely revised and that numbers of performances be stipulated similar to those conditions presently existing in Articles 20, 21 and 22.

The Report of the committee is that the Resolution be referred to the International Executive Board.

The Convention adopts the report of the committee.

RESOLUTION No. 49
LAW

HAL DAVIS, Chairman

WHEREAS, The Copyright Act protects the rights of Composers, Authors, Publishers, etc., but does not protect the performing musician, and

WHEREAS, But for the performing musician many of these Composers and Publishers would not even be in business, and

WHEREAS, Performing musicians are as good citizens and patriots as are Composers, etc., and should have the same protection and guaranteed rights, and

WHEREAS, Performing rights have been established to leader musicians by the courts of various states, therefore,

BE IT RESOLVED, That the A. F. of M. initiate, institute and conduct a campaign to amend the Copyright Act to establish performing and property rights to the performing musicians, the same as such rights are presently established for Composers, Authors, Publishers, etc., and

BE IT FURTHER RESOLVED, That the International A. F. of M. Executive Board stand instructed to consummate an agreement with the Recording Industry to abolish the present MPTF setup and procure an agreement wherein the royalties on recordings shall be allocated as follows: 20% to the musicians who make the recording (to be divided equally among

them); 20% to be divided equally among all the locals in good Federation standing; 20% to the A. F. of M.; 20% to a fund to promote live music concerts and 20% to a pension fund for all the members of the Federation.

In reporting on this resolution, the chairman of the committee announces that the proponents request that the second "Resolved" be deleted, and the request was granted by the committee.

The report of the committee is that the Resolution as amended be referred to the International Executive Board.

Discussed by delegates Tomei, Local 77; Lampkin, Local 161; and Fields, Local 5. General Counsel Kaiser makes an explanation.

The Convention adopts the report of the committee.

RESOLUTION No. 50
LAW

HAL DAVIS, Chairman

WHEREAS, The matter of administering the MPTF is under the sole and complete control of the Trustee, Samuel P. Rosenbaum, and

WHEREAS, The various local "administrators" of MPTF are under the sole control of the Trustee, and

WHEREAS, All projects for MPTF performances are subject to the approval of the Trustee and under complete control of the Trustee, and

WHEREAS, The Trustee allocates certain amounts of Funds to the various local areas, therefore,

BE IT RESOLVED, That the A. F. of M. requests the MPTF Trustee to permit to allow up to 5% of the local area allocation for local administrative costs.

The chairman announces that the proponents of this Resolution request to substitute the "Resolved" as follows:

"That the locals of the Federation may cease any participation in administering Trust Fund performances and that the Trustee may in these areas select his own administrator to administrate local area Trust Fund Performances."

This request was granted by the committee.

The report of the committee is unfavorable.

Discussed by delegates Tomei, Local 77; and Winstein, Local 174.

The Convention adopts the report of the committee.

RESOLUTION No. 51
LAW

HAL DAVIS, Chairman

WHEREAS, It is the avowed purpose of this organization to sponsor, encourage, and in every possible way promote the use of live music in all fields of entertainment, and

WHEREAS, Legislation enacted by this organization is intended to protect and assist the working musician, and

WHEREAS, Because of changing times and conditions, certain By-laws now place many musicians in a position where they are discriminated against, and

WHEREAS, There are many locals in the Federation where a VHF-TV facility is not existent within the confines of the local, and because of the lack of available VHF channels, many of these

locals will never have a VHF-TV station, and

WHEREAS, Most VHF-TV stations are located with respect to geographical conditions, location of populace areas, and Federal government regulations, and the existence or location of the VHF-TV stations cannot be controlled by the members of the American Federation of Musicians, and

WHEREAS, Existing By-laws were intended to control the use of facilities, but not to discriminate against certain members of the Federation as far as use of the facilities are concerned, therefore,

BE IT RESOLVED, Article 23, Section 1, be amended to include the following:

In those cases where the orchestra, band or combo, is from a local, in which jurisdiction there is no VHF-TV station, the members from that local shall be accorded the same rights to the use of the VHF-TV facilities in a bordering, or nearest, as are accorded to the members of the local in whose jurisdiction the VHF-TV station is located, and will be subject to all rules, regulations and By-laws as the members of the local where the VHF-TV station exists.

Warren Hookway, 83; Elmer R. Luebeck, 489; Alois P. Trux, 379; Lee E. Herman, 638; F. R. Muhleman, 122; Nick Vandenberg, 668; Edwin G. Babb, 160; Frank Craven, 172; Gerald Philbrook, 668; Howard L. Rutledge, 273; Duane A. Olson, 504; Arthur L. Kirmse, 504; Dick Radloff, 337; Tom De Bruin, 337; Joe Costa, 289; Frank T. Nagele, Bert Vogel, 289; Olin L. Galoway, 575; Carl F. Shields, 111; Gay S. Matheson, 629; Donald L. Angel, 404; Bill Cunningham, 679; Robert Yost, 182; Milt Galow, 46; Harold Jansen, 337; Joseph J. Weber, Eugene J. Heier, Walter Kozinek, 195.

The report of the committee is unfavorable.

Discussed by delegate Costa, Local 289.

The Convention adopts the report of the committee.

Chairman Davis thanks his committee.

Delegate Tranchitella, Local 47, on behalf of the members of the Law Committee commends Chairman Davis for the wonderful way he handled his duties.

Delegate Charette, Local 406, supports delegate Tranchitella's remarks.

President Kenin, on behalf of the Convention, thanks the Law Committee for their diligent and arduous services.

There is applause.

President Kenin in the chair.

President Kenin introduces Leo Cluesmann, Secretary Emeritus who responds to the standing applause of the delegates. He briefly addresses the Convention.

The Committee on Finance continues its report.

RESOLUTION No. 25
FINANCE

WHEREAS, Each year it becomes more and more difficult to find a suitable Convention area, and

WHEREAS, locals, small and large, find that the expense of entertaining the delegates and their guests a financial burden and therefore hesitate to invite the Convention to their area, therefore,

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BE IT RESOLVED, That the following monies be collected by the Federation once each year and this total sum allocated to the host local for use to help defray expenses of entertaining the Convention delegates and their guests. At the end of each Convention a statement of expenses shall be sent to the A. F. of M. Executive Board and the Executive Board shall allot all remaining monies to next years Convention Entertainment Fund account:

Locals with the following members shall pay each year—

Number	Amount
1 through 100	\$10.00
101 " 200	20.00
201 " 300	30.00
301 " 400	40.00
401 " 500	50.00
501 " 750	60.00
751 " 1,000	70.00
Over 1,000	80.00

The report of the committee is that the following substitute be made, to which the report of the committee is favorable:

"A registration fee of \$10.00 shall be charged each delegate to the Convention. If the spouse of a delegate is registered as a guest to the Convention, a \$5.00 fee shall be charged. No registration fee be charged for the child or children of the delegate. All other guests of a delegate shall be charged a registration fee of \$20.00. Registration fees, for the delegates, shall be paid to the Secretary of the Federation when the delegate's credentials are forwarded to that office. Registration fees for the spouse and/or guests, shall be paid at the time of registration. The total fees shall be paid to the Host Local, provided the Host Local furnishes the Federation, at least three months prior to the opening of the Convention, a resume of its program. Also, not later than six months following the close of a Convention, the Host Local shall furnish the Federation an itemized statement of its Convention expenses."

Discussed by delegates Tomei, Local 77; Gordon, Local 626; Drzewicki, Local 127; Easley, Local 115; Catanzarito, Local 624; Sauchelli, Local 186; Paolucci, Local 38; and Reed, Local 486.

Delegate Winstein, Local 174, on behalf of the proponents of this resolution, requests permission to withdraw the resolution. The request is granted.

The following two resolutions, No. 43 and No. 44 are considered together.

RESOLUTION No. 43

FINANCE

HARRY CHANSON, Chairman

WHEREAS, The present compensation of \$5,200 per annum paid members of the International Executive Board is not commensurate with the high quality of service rendered by this body in positions of great and unique responsibilities, now, therefore,

BE IT RESOLVED, That Article 1, Section 5-W, be amended to read: Members of the International Executive Board shall receive a salary of \$7,200 each per annum, and actual expenses incumbent to the fulfillment of their duties between Conventions, except as otherwise provided. Said compensation to commence September 15, 1961.

RESOLUTION No. 44

FINANCE

HARRY CHANSON, Chairman

WHEREAS, The present compensation of \$5,200 per annum paid the Vice-President is not commensurate with the responsibilities of this office, now, therefore,

BE IT RESOLVED, That the first part of sentence two of Article 1, Section 2, be amended to read: "He shall receive \$7,200 per annum." Said compensation to commence September 15, 1961.

The introducers of these Resolutions request permission to withdraw same.

The request is granted.

FINANCE COMMITTEE REPORT

To the Officers and Delegates of the Sixty-fourth A. F. of M. Convention:

Each year the work of the Finance Committee becomes more arduous and complex. The problems of the Treasurer's office and the yearly audit, were gone into in detail, during two days of the Convention, with Treasurer George Clancy, Mr. Harry Swensen, Mr. Bob Crothers and President Kenin. Every expense item which showed an increase over the preceding year was discussed with the Treasurer and his staff. Among these were Transportation, Legal Services, Public Relations and Donations.

The committee recommends that increasing expense items or departments be scrutinized continuously so that wherever necessary a reevaluation may be made to make sure that the Federation is receiving full measure or value for every dollar spent.

It is with satisfaction that the Finance Committee sees the Federation in the "Black" for the first time in eight years and although the amount is small being only \$4,009.00, we commend the Treasurer and his office highly for it.

We wish to thank the delegates who appeared before the committee for their extreme patience and great cooperation. They made a sometime unpleasant task, pleasant indeed.

The committee looks forward hopefully that the next fiscal year will show a great enough increase in our fund balance to allow for the proper handling of the inequities brought to our attention.

Respectfully submitted,

HARRY CHANSON,
Chairman, Local 308.

DAVID HOLZMAN,
Local 35.

CHARLES W. McELFRESH,
Local 40.

KEN KUCHLER,
Local 104.

CARL DISPENZA,
Local 108.

C. L. SNEED,
Local 148.

CLYDE A. HARTUNG,
Local 188.

C. E. (JIM) CORBETT,
Local 196.

DONALD T. TEPPER, SR.,
Local 220.

MATT CALLEN,
Local 269.

DOMINICK R. BUCCI,
Local 291.

EDMOND McGOLDRICK,
Local 368.

JAMES W. WHITTAKER,
Local 375.

LOUIS J. ZEBEDEO,
Local 400.

CHAS. L. C. HATCH,
Local 427.

HARRY ROSSON,
Local 446.

RUSSELL F. OLSON,
Local 500.

ENRICO SERRA,
Local 595.

DR. WM. S. MASON,
Local 596.

ARTEE JONES,
Local 637.

TERRY FERRELL,
Local 644.

IRA SCHNEIER,
Local 771.

MRS. PEGGY JOSEPH,
Local 809.

The report of the Finance Committee is adopted.

Chairman Chanson thanks his committee.

President Kenin thanks the committee.

The Committee on International Musicians reports through Chairman Vargas.

INTERNATIONAL MUSICIAN COMMITTEE

To the officers and delegates of the American Federation of Musicians, assembled in Atlantic City, New Jersey, in its Sixty-fourth Annual Convention.

Your committee on International Musician, in reporting to you, wish to advise that we find our official publication is still one of the outstanding publications of its kind.

With the increased size of eight pages, a more complete coverage of our musical activities has been made possible. This increase in size, also, has given advertisers a chance to advertise in our magazine, which also has increased our advertising revenue.

However, with this increase in revenue and a profit from outside printing, we still note a yearly loss of \$18,676.00. We cannot overlook mentioning this loss to the delegates, which has been caused by continued increased cost in material and labor, as well as larger size magazine.

We are not suggesting an increase in subscription rates, but we feel a mention should be made for future consideration by the delegates.

May we again ask all delegates who are not secretaries to prevail upon their locals to keep their membership and social security numbers up to date. By so doing, the continued process of eliminating duplicate mailing can be of further savings. We have been advised only a few locals have failed to send social security numbers, but, some are not keeping their files up to date.

We must compliment the new art work and new writers, who have added their talents to our publication.

We also understand, considerable favorable comments have been received on the March issue, dedicated to music education and our Editor promises more issues will be dedicated to certain branches of our music business.

We must mention the fine articles written by Miss Hope Stoddard, entitled, "Subsidy Makes Sense." The International Executive Board has ordered these arti-

cles printed in booklet form and anyone wishing this booklet, we are advised, copies are available.

In concluding this report to you, we know with the guidance of our Editor, Stanley Ballard, Associate Editor, Hope Stoddard, Hal Leyshon and Associates and all the staff, we can only look for continued improvement of the "International Musician."

GAY G. VARGAS,
Chairman, Local 424.

HENRY W. BAYLIS,
Local 13.

R. H. ZACHARY,
Local 35.

CHARLES QUARANTA,
Local 69.

L. D. (Larry) McDONNELL,
Local 76.

WILLIAM PETERSON,
Local 102.

CARL F. SHIELDS,
Local 111.

JOSEPH A. SAUCHELLI,
Local 186.

EDMOND J. SCHOTT,
Local 220.

JOHN A. PRICE,
Local 269.

FLOYD A. CRABTREE,
Local 299.

E. J. WENZLAFF,
Local 309.

EARL G. HEATH,
Local 374.

DONALD L. ANGEL,
Local 404.

MRS. ALICE M. SCHARLOW,
Local 437.

M. CECIL MACKKEY,
Local 479.

LEONARD N. REED,
Local 486.

L. V. FOGLE,
Local 532.

MRS. EDNA CLENDENIN,
Local 542.

RALPH CONSTABLE,
Local 586.

WILLIAM HAMILTON,
Local 689.

H. KENNETH WATSON,
Local 297.

AIME TRIANGOLO,
Local 198.

The report of the committee is adopted.

Chairman Vargas thanks his committee.

President Kenin thanks the committee. He also thanks Stanley Ballard as Editor of the International Musician for the work he has done to improve this magazine.

President Kenin introduces Miss Hope Stoddard, Associate Editor of the International Musician.

There is applause.

The Committee on Secretary's report, reports through Chairman Plummer.

RESOLUTION No. 8 SECRETARY'S REPORT

WHEREAS, Local secretaries are required to furnish the Federation a list of new members each month on Local Report Form Prime International Initiation Fee, and

WHEREAS, Information needed on traveling, expelled, or deceased members normally is requested in writing when the need arises, and

WHEREAS, The Reports of the Locals does not necessarily serve a sufficiently useful purpose to warrant the expenditure of time, labor, and money, now therefore,

BE IT RESOLVED, That Article 11, Section 2, of the By-laws of the

INTERNATIONAL MUSICIAN

American Federation of Musicians be repealed as of September 15th or on such prior date as deemed advisable by the International Secretary.

The report of the committee is that the resolution be referred to the Secretary.

The Convention adopts the report of the committee.

**RESOLUTION No. 9
SECRETARY'S REPORT**

WHEREAS, Article 23, Section 10, provides that members desiring to make personal appearances on radio and/or television must first obtain permission from the local in whose jurisdiction the appearance is to occur, and

WHEREAS, A large majority of traveling members are unaware of this law, and

WHEREAS, Charges laid against traveling members for violation of the law are frequently dismissed by the International Executive Board, and, therefore,

BE IT RESOLVED, That, to assist local officers, the International Secretary be instructed to include Article 23, Section 10, in the booklet "By-laws Affecting Traveling Members," which is given to any members entering traveling status, and

BE IT FURTHER RESOLVED, That this same By-law be printed occasionally in the *International Musician*.

The report of the committee is favorable.

The Convention adopts the report of the committee.

**SECRETARY'S REPORT
COMMITTEE**

To the officers and delegates of the Sixty-fourth Annual Convention of the American Federation of Musicians meeting in Atlantic City, N. J., June 12, 1961:

Again our International Secretary has demonstrated his unusual ability by the efficient manner in which his office has been operated in the past year. We wish to report an increase in his duties, due to the greater number of cases coming before the International Executive Board, also new interpretations of the Landrum-Griffin Bill, particularly as it effects election of officers and delegates. In fact, his report shows an increase in all of the duties of his office. He has again spent considerable time in organizing and coordinating the Third International Congress of Strings which should be more successful this year than ever before. He also appeared before the Sub-Committee on Communications of the Senate Committee on Interstate and Foreign Commerce, where he urged support of live music by radio and television industries. We urge all delegates who haven't already done so to read the report of his meeting with this sub-committee. This report which appears on pages 28, 29, 30, and 31 of the combined reports of the President, Secretary and Treasurer, and Auditing Committee dated June, 1961.

This committee wishes to commend Secretary Ballard for his expression of gratitude and appreciation to President Kenin, Treasurer Clancy, Assistant Secretary Guy Scola and Thomas Nicastro, together with all other members of his staff.

We must again urge all local secretaries to be prompt in answering all communications from the Secre-

tary's office. The work of his office is made more difficult when necessary information from the various locals is not available due to the neglect of local secretaries. We, your committee, again take great pride in congratulating Secretary Ballard and his staff for their usual efficient manner in handling the affairs of his office. We are certain that all local officers and delegates join us in this sentiment and in our wish for many more years of pleasant associations with his office.

KENNETH E. PLUMMER,
Chairman, Local 20.

BEN A. GARDNER,
Local 21.

ERNEST E. WEAVER,
Local 31.

LARRY PHILLIPS,
Local 34.

PETE ANESI,
Local 98.

MARSHALL ROTELLA,
Local 123.

A. H. THORPE,
Local 148.

ORRIN BLATTNER,
Local 153.

OSCAR J. WALEN,
Local 204.

JOHN COLE,
Local 215.

JOSEPH CARRAFIELLO,
Local 248.

HAROLD W. HENDERSON,
Local 254.

MRS. EVELYN ALLYN,
Local 360.

LOUIS F. HORNER,
Local 373.

MILO A. BRIGGS,
Local 381.

ROBERT E. JOHNSON,
Local 498.

VICTOR MUSCHELL,
Local 514.

CLEMON E. JACKSON,
Local 535.

JOHN L. BOUDREAUX,
Local 538.

E. J. SMITH,
Local 546.

RICHARD L. ANDERSON,
Local 578.

REUEL B. KENYON,
Local 625.

ALEX J. DEMCIE,
Local 633.

The report of the committee is adopted.

The chairman thanks his committee.

President Kenin thanks the committee.

President Kenin introduces Ernie Lewis, Assistant to the President in the West Coast office, who addresses the Convention and describes the purpose and object of TEMPO (Task Force for Employment of Musicians' Promotional Organization) and recites his encouraging experiences to date on the contributions received. He asks that the delegates make a contribution at this time.

Delegate Werner, Local 5, urges that the delegates support TEMPO.

Delegate Souders, Local 76, announces that Traveling Representative George Davis is celebrating his fiftieth birthday today.

The Committee on Location reports through Chairman MacPherson.

As all of you know, it has been the policy of the Location Committee to recommend to the Convention not only the site of the next Con-

vention, but also to recommend sites for the two following years.

Last year in Las Vegas, Nevada, the committee made the recommendation that the 1962 Convention be held in Pittsburgh, Pa., and that the 1963 Convention be held in Miami Beach, Fla. The Convention concurred with the committee and adopted its report. We see no reason to change this schedule, but would like to add for consideration of the delegates the name of Santa Barbara, Calif., for 1964. We were very well treated in 1952 and I am sure that we would be happy to return.

We are very grateful for invitations from Minneapolis, Minn., Portland, Ore., Reno, Nev., and, of course, from our friends from Hawaii. Perhaps Peterson, Tanaka and Akaka will some day show us the way. We believe that all of these sites should be given future consideration.

I would like to repeat: Pittsburgh for 1962, Miami Beach for 1963, and Santa Barbara for 1964.

Just one resolution was received. This from Santa Barbara. The subject matter has been covered in this report.

We ask adoption of the committee's report.

HERB MAC PHERSON,
Chairman, Local 86.

SIGURD ERICKSON,
Local 18.

EARL W. LORENZ,
Local 29.

RAYMOND F. FRISH,
Local 48.

GEORGE A. BARTON, JR.,
Local 73.

ANTON FASSERO,
Local 88.

PAUL J. CUMISKEY,
Local 94.

FOREST R. MUHLEMAN,
Local 122.

J. W. STODDARD,
Local 137.

RAYMOND J. BROGAN,
Local 151.

MRS. CRYSTAL O. PRINTY,
Local 162.

ALLAN J. SAUNDERS,
Local 180.

GEORGE L. SMITH,
Local 197.

ROY E. SMITH,
Local 201.

JACK C. BIGELOW,
Local 320.

MERLE SNIDER,
Local 368.

MRS. EILEEN E. MARELL,
Local 444.

ARTHUR P. PATT,
Local 457.

MARK PIERCE,
Local 463.

WILLIAM HERMON GUILLE,
Local 516.

MRS. BLANCHE A. MATTHEWS,
Local 652.

RAY N. TANAKA,
Local 677.

PHILLIP H. YOUNG,
Local 770.

The report of the committee is adopted.

**RESOLUTION No. 16
LOCATION**

WHEREAS, So many delegates have expressed the desire for a repetition of the hospitality extended to them in Santa Barbara in 1952, and

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**Music
Stand**
They're
NEW
NEAT
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WHEREAS, The City of Santa Barbara and Local 308 of Santa Barbara are presenting an official and cordial invitation to all delegates, therefore,

BE IT RESOLVED, That the 1964, 1965, or 1966 Convention of the American Federation of Musicians be held in Santa Barbara, California.

The report of the committee is that the subject matter has been disposed of.

The report of the committee is adopted.

The chairman thanks his committee.

President Kenin thanks the committee.

Delegate Kenney, Local 112, presents to President Kenin on behalf of all the locals in California, a scroll from the California State Legislators condemning the use of foreign sound tracks.

Delegate Tomel, Local 77, makes

an inquiry concerning a former officer of the Federation.

The chair makes an explanation, which is accepted by the delegates.

Treasurer Clancy announces that delegate Vopni, Local 190, had become seriously ill during the Convention and had been briefly hospitalized in Atlantic City and recovered, and suggests that, in accordance with previous precedent, the Federation should reimburse him for his hospital expenses. On motion made and passed, it is decided that the Convention concur with Treasurer Clancy's suggestion.

Delegate Cappalli, Local 198, moves that a telegram be sent to Governor John A. Notte, Jr., of Rhode Island and all the State Legislators of Rhode Island, congratulating them for approving \$53,000 allocation for the use of music in that state.

The motion is seconded and carried unanimously.

Vice-President Harris in the chair.

The Committee on President's Report reports through Chairman Hoffman.

PRESIDENTIAL REPORT COMMITTEE

To the officers and delegates of the Sixty-fourth Annual Convention of the American Federation of Musicians at Atlantic City, N. J., June 12, 1961:

Ever increasing activity in the President's office has once again manifested itself in the past year since the 1960 Las Vegas Convention. The multiplicity of problems and complexities peculiar to the music profession and the difficult labor relation climate we all must work in today has placed heavy burdens on our President's office. The managing, controlling, planning, and directing of the American Federation of Musician's objectives and goals has created the need for an aggressive and future orientated leadership. President Herman Kenin's activities for the past year reflect these attributes. He has during the past year embarked on many salutary and ambitious programs.

First, he has instituted long-term aims and goals for the achievement of needed subsidies in the musical arts; he has energetically participated in endeavors toward the realization of these objectives. He has appeared before political platform committees of the Republican and Democratic parties during the 1960 elections; he has carried the American Federation of Musician's message to Congressional committees in an effort to establish a Federal Advisory Council of the Arts. Scores of other meetings with Federal, State, and local bodies have emphasized the President's quest for subsidy of the arts.

President Kenin's drive for more security and employment for the professional musician as well as better acceptance of the arts has not stopped only at the request for subsidy. President Kenin has joined with newly appointed Federal Communication Commissioner Newton Minow in asking for better performance standards on television and radio. In his testimony before the F. C. C. last January, President Kenin condemned the deceptive use of foreign canned music and the

radio and television industry's failure to promote live music.

The President's office has also in the past year continued to foster effective and meaningful public relation programs that have gained in stature and reputation. The tremendous success of the Second Annual International String Congress in Puerto Rico which had 100 promising young string students in attendance and the current Annual Third String Congress in Michigan are worthy examples of long-range planning and excellent public relations. The Best New Band Contest held during 1960 attracted 176 official entries from all over the country and further highlighted the year's activities. The regional contests as well as the finals held in Detroit gained the Federation a great amount of nation-wide attention.

The Federation's efforts have also continued in the past year to stop the reckless use of foreign recorded music on television shows. The American Federation of Musician's nation-wide protest against the use of foreign-made television film in substitute for American musicians has gained wide recognition. The President's direction of this program has resulted in favorable action from various television producers and governmental bodies in sympathy with the musician's problem.

Your committee calls your attention to the work of the President's office in gaining an excellent statistical analysis on the amount of employment created since the halving of the 20 Per Cent Cabaret Tax. The figures obtained through the cooperation of the various locals are invaluable to show our repeated assertion that more employment would be created if this discriminatory tax were reduced or eliminated. The Presidential Report Committee urges the President's office to continue to execute activities of collecting and analyzing figures of increased employment supplied by the locals. Your committee urges that all locals cooperate with the President's office in this endeavor by quickly returning completed employment statistical forms. This information is absolutely necessary when we approach Capitol Hill once again for complete reduction of the still job-destroying cabaret tax.

Particular attention is now called to the incredible travel schedule President Kenin has kept in the past year. He has personally visited dozens of locals in all parts of the country as well as having attended many musician conferences. For the first time in the history of the Federation the rank and file membership of the American Federation of Musicians is being given an opportunity to meet the President. Your committee commends President Kenin on this ambitious practice and urges that if time permits he continue this principle.

Finally, your committee directs your attention to President Kenin's continued effort to unite the music profession once again into "one grand organization." He has intelligently approached the dual-unionism problem in Hollywood with realism and foresightedness. Your committee highly endorses his direction of thought and avenue of action in upholding one of the basic tenets of UNIONISM—unity.

Your committee, in review of President Kenin's fifty-four-page report and of his many activities dur-

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ing the past year is pleased to report that he is traditionally conducting his office and directing the goals and objectives of our Federation with great diligence and capability.

- ERNEST HOFFMAN,**
Chairman, Local 771.
- LOUIS C. NAUMAN, JR.,**
Local 2.
- GLEN HANCOCK,**
Local 32.
- DARWIN H. ALLEN,**
Local 37.
- VINCENT E. SKILLMAN,**
Local 71.
- V. M. BARBER,**
Local 75.
- ROBERT L. HATCH,**
Local 87.
- THURMAN FROCK,**
Local 90.
- W. D. KUHN,**
Local 121.
- R. BLUMBERG,**
Local 136.
- MICHAEL LAPCHAK,**
Local 139.
- MELVIN VON ROSENGREN,**
Local 155.
- LEE E. LOGAN,**
Local 167.
- EDWIN H. HOLT,**
Local 173.
- ROGER B. VOGTMANN,**
Local 181.
- MRS. WINNIFRED HULTGREN,**
Local 184.
- FRANCIS R. FAIN,**
Local 285.
- PHILLIP A. REED,**
Local 421.
- WILLIAM J. FIELDS,**
Local 510.
- ERVIN F. STREET,**
Local 571.
- DE WITT ALLISON,**
Local 589.
- JOSEPH S. DE SIMONE,**
Local 630.
- HENRY H. JOSEPH,**
Local 809.

The report of the committee is adopted.

The chairman thanks his committee.

Vice-President Harris introduces Mrs. Herman D. Kenin, the wife of President Kenin.

There is applause.

Announcements.

Secretary Ballard reports in connection with the previous action of the Convention in which the report of the Credentials Committee was adopted with respect to not seating James Bacote of Local 335, Hartford, Conn. He advises that Bacote had requested to appeal to the Convention, and after he was granted permission to do so he withdrew his request.

Secretary Ballard announces that it has been called to his attention that, with respect to Resolution 36, previously disposed of by the Convention, AFTRA does not function in Canada. Its opposite numbers are CCAA and FAAC, and therefore, if there is no objection, these organizations will be included in the resolution when the official proceedings are printed.

There is no objection.

Ernie Lewis announces that as a result of contributions by the delegates today \$1,054.50 was collected for TEMPO.

Delegate Casapulla, Local 237, announces that Governor Meyner of New Jersey has proclaimed the week of September 11 "Use Live Music Week."

There is applause.

Benny Bishop, Chairman of the local Convention Committee, thanks the delegates on behalf of Local 661 and Local 708 for their appreciation of activities.

Delegate Davis, Local 60, offers the following resolution:

RESOLUTION A

BE IT RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same, and

BE IT FURTHER RESOLVED, That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the International Executive Board, with full power and authority to act as may in the discretion of the said Board be decided, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized to meet, confer and agree, during the ensuing years, with employers as to the conditions and wages to govern members of this Federation in fields within Federation jurisdiction, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

The resolution is adopted.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Secretary Emeritus Leo Cluesmann:

- President—Herman D. Kenin.
Vice-President—William J. Harris.
Secretary—Stanley Ballard.
Treasurer—George V. Clancy.

Members of the International Executive Committee from the United States—Lee Repp, E. E. "Joe" Stokes, Alfred J. Manuti, Charles H. Kennedy.

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

The chair declares the Convention adjourned sine die at 1:30 P. M.

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Five scholarship winners from Local 677, Honolulu, Hawaii, who attended the third annual A. F. of M. Congress of Strings. Seated, left to right: Juli Kimura, Renie Lindley, Kathleen Kella and Naomi Kami. Standing, left to right: George C. Wellington, chairman of Local 677 Congress of Strings committee; Raymond Tabata; and Alvin K. Isaacs, vice-president of Local 677.

Following are the locals which contributed scholarships to the Third A. F. of M. Congress of Strings. Numbers in parentheses following the locals indicate that more than one sponsorship was pledged. An asterisk before the local number indicates that, while the sponsorship money was offered by the local, the Federation itself chose the student to get the award. If two asterisks appear, two such scholarships were given by the local with the Federation selecting the students.

Local

- | <i>No.</i> | <i>City and State</i> |
|------------|--|
| 1 | Cincinnati, Ohio |
| 2 | St. Louis, Missouri |
| 3 | Indianapolis, Indiana |
| 4 | Cleveland, Ohio |
| 5 | Detroit, Michigan (2) |
| 6 | San Francisco, California (2) |
| 10 | Chicago, Illinois (4) |
| 12 | Sacramento, California |
| 16 | Newark, New Jersey |
| 34 | Kansas City, Missouri |
| 37 | Joliet, Illinois |
| 40 | Baltimore, Maryland |
| 47 | Los Angeles, California (2) |
| 48 | Elgin, Illinois |
| 51 | Utica, New York, and 313, Rome, New York |
| 56 | Grand Rapids, Michigan |
| 60 | Pittsburgh, Pennsylvania |
| 65 | Houston, Texas |

- 70 Omaha, Nebraska
- 72 Fort Worth, Texas
- 73 Minneapolis, Minnesota
- 76 Seattle, Washington
- 77 Philadelphia, Pennsylvania
- 78 Syracuse, New York
- 94 Tulsa, Oklahoma (3)
- 99 Portland, Oregon
- 104 Salt Lake City, Utah
- 116 Shreveport, Louisiana
- 135 Reading, Pennsylvania, and 561, Allentown, Pennsylvania.
- 147 Dallas, Texas (3)
- 148 Atlanta, Georgia
- 151 Elizabeth, New Jersey
- 153 San Jose, California



Weymouth B. Young, secretary of Local 94, Tulsa, Oklahoma, presents three talented high schoolers scholarships to the third annual A. F. of M. Congress of Strings. Left to right: Kay Hayes, Don Elliott, Mr. Young, and Danna Martin.



Carol Teigler is congratulated by C. E. Corbett, president of Local 196, Champaign, Illinois, as winner of the local's scholarship to the third annual A. F. of M. Congress of Strings. Left to right: Mr. Corbett, Morris Carter, assistant dean of the University of Illinois School of Music and a member of the board of Local 196; Miss Teigler; and Professor Peter Farrell, of the University of Illinois School of Music and chairman of the audition committee.

- 248 Paterson, New Jersey
- 255 Yankton, South Dakota
- 257 Nashville, Tennessee
- 263 Bakersfield, California
- 274 Philadelphia, Pennsylvania
- 275 Boulder, Colorado
- *284 Waukegan, Illinois
- 297 Wichita, Kansas
- 303 Lansing, Michigan
- *399 Asbury Park, New Jersey
- 400 Hartford, Connecticut
- 406 Montreal, Canada
- 424 Richmond, California
- 437 Rochester, Minnesota
- 442 Yakima, Washington
- 468 San Juan, Puerto Rico
- 526 Jersey City, New Jersey
- 538 Baton Rouge, Louisiana

- 174 New Orleans, Louisiana
- 181 Aurora, Illinois
- 196 Champaign, Illinois
- 199 Newport News, Virginia
- 204 New Brunswick, New Jersey
- *208 Chicago, Illinois
- 210 Fresno, California
- 215 Kingston, New York
- 237 Dover, New Jersey



Mary Bolle receives a scholarship sponsored by Local 181, Aurora, Illinois, to the third annual A. F. of M. Congress of Strings. Left to right: James Kearns, vice-president of Local 181; Warren Felts, chairman of Local 181 Congress of Strings contest; Miss Bolle; and Roger Vogtmann, secretary of Local 181.



Victor Ellsworth (left) is congratulated by Ken Foeller, president of Local 72, Fort Worth, Texas, as winner of the local's scholarship to the third annual A. F. of M. Congress of Strings.

- 305 San Luis Obispo, California
- 308 Santa Barbara, California
- *368 Reno, Nevada
- **369 Las Vegas, Nevada (2)
- 380 Binghamton, New York
- 381 Casper, Wyoming
- 383 Illion, New York
- 387 Jackson, Michigan, and 594, Battle Creek, Michigan
- 618 Albuquerque, New Mexico
- 625 Ann Arbor, Michigan
- 655 Miami, Florida
- 677 Honolulu, Hawaii (5)
- 766 Austin, Minnesota
- 771 Tucson, Arizona
- **802 New York, New York (6)
- *809 Middletown, New York
- Mountain States Conference of Musicians (2)

A. F. of M. STRING CONGRESS

(Continued from page eleven)

boyfriends. These are the people who shared both good times and bad and who contributed the most to our becoming better musicians and better individuals.

Because this book represents something of great value to all of us, we would like to dedicate our part in it to the future participants of the Annual String Congress program. It is our hope that they will profit from their experiences as much as we have from ours. Perhaps they will gain something of the spirit, insight, and inspiration that has been instilled in us. It is to them, the future musicians and our colleagues yet to come, that we wish memories as pleasant as we have had.

To the American Federation of Musicians we wish to acknowledge a very great debt. The String Congress members and the music world of which we shall become a part can not in any way sufficiently express our gratitude to our local unions, the Federation, and the officers thereof for their interest and concern in our future and their far-sightedness for the sake of music.

To our instructors we say "thank you for your interest, time, effort, and patience which you have so freely and happily given. You have provided us with the knowledge and inspiration which we hope to retain until we join your ranks."

And finally, to Michigan State University we extend our thank you for providing a beautiful setting and the more than adequate facilities in which we have worked.

We of the String Congress want all of these individuals and organizations to know that their efforts have been appreciated and, we think, their purpose accomplished. To them we give a heartfelt collective "thank you," and a hope that all future String Congress programs will be as successful as this one has been.

Here are excerpts of letters sent by the students of the Third Annual A. F. of M. Congress of Strings. Following their names are the locals or conference which sponsored them.

Karen Best, Mountain States Conference of Musicians

The American Federation of Musicians Congress of Strings is giving all the guidance, opportunity and inspiration that a young person could hope for in his fondest dreams, for where else in any period of time could a student store up such vast amounts of knowledge, experience, and wisdom from such famous musicians, and at no cost to himself?

George Binkley, Local 257, Nashville, Tennessee

I feel most fortunate to have this opportunity to study under great musical instructors.

Robert Shaw, Associate Conductor of the Cleveland Orchestra, expresses his appreciation of the performance of the Congress of Strings at the Fine Arts Festival.

July 21, 1961

Mr. Stanley Ballard
American Federation of Musicians
Kellogg Center
East Lansing, Michigan

Dear Mr. Ballard:

I must drop you a note in appreciation of the participation of the students of the Congress of Strings in the performance of the Verdi *Requiem* last night.

Their contribution to the performance was of the highest order. It was first of all remarkable technically and even finer in the terms of the young players' personal and artistic involvement.

The extra attention, moreover, of the various teachers was of the greatest help in preparing the work.

Be assured of my sincere congratulations to the American Federation of Musicians for this valuable and productive work, and my deepest personal thanks for its contribution to the Fine Arts Festival.

Cordially,

ROBERT SHAW.

Mary Bolle, Local 181, Aurora, Illinois

I am getting professional training, not only in orchestra rehearsals, but in private lessons as well. I especially like this String Congress, because I have ample time to practice privately on my lesson material, and because the teachers are always willing to help you whenever you need them.

Joe Brin, Local 383, Iliion, New York

The campus is a beautiful place and sets up an atmosphere for music.

William G. Briner, Local 135, Reading, Pennsylvania, and Local 561, Allentown, Pennsylvania

Along with the fine musical, instrument and expert orchestra training, by a strong faculty, the atmosphere and environment at Michigan State University is overwhelming.

Christine Burns, Local 1, Cincinnati, Ohio

This is a summer with music, masters, and meaning for life such as I have never before known or imagined. The Congress is well planned, and the facilities of Michigan State University give beauty and inspiration as well as efficiency to our program.

Davetta Caughey, Local 116, Shreveport, Louisiana

The experience of practicing, performing and learning with young musicians from all parts of the hemisphere is something I can never forget.

Mary Elizabeth Clegg, Local 208, Chicago, Illinois

The instructors of the 1961 String Congress are artists in the field of music and it has

been a privilege to work under their guidance.

Bill Davis, Local 199, Newport News, Virginia

In these weeks at the Congress of Strings I have spent more hours of concentrated study on music than in the previous six months. Even more important, this program has given me the feeling of the desire to improve.

Don Elliott, Local 94, Tulsa, Oklahoma

This is undoubtedly the high point of my life. I feel very humble toward this experience.

John Ellis, Local 210, Fresno, California

In the past weeks I have learned much more than personal techniques. I have as well had instruction in string orchestra playing and theory. The Congress provides a tremendous advancement for the young musician who is fortunate enough to be a part of it.

Victor Ellsworth, Local 72, Fort Worth, Texas

I feel that this is an experience that will stay with me through the rest of my career. I only hope that I can return to my local and show enough improvement to justify the faith that they have shown in me.

Franklin Grosbayne, Local 40, Baltimore, Maryland

I would like to thank publicly the men who have permitted me to spend a wonderful and educational eight weeks in Michigan State University.

Kay Hayes, Local 94, Tulsa, Oklahoma

Being near so many fine young musicians has given me the desire to practice longer and harder than I ever have.

Marilyn Hollander, Local 34, Kansas City, Missouri

Though I've found many demanding, inspiring challenges at this 1961 Congress of Strings, the most exciting one is attempting to make myself part of the overwhelming talent that binds these students together.

Norma Houtman, Local 56, Grand Rapids, Michigan

In what other profession does a student have the chance to taste of a profession while being trained in it, with no expense to himself and no obvious responsibility to any one but himself? This is a rare opportunity and advantage.

Louise Knuth, Local 147, Dallas, Texas

The opportunity for kids our age to study with the outstanding teachers and instrumentalists in America has provided the ninety-eight students at the String Congress with a once-in-a-lifetime chance to learn in an atmosphere of harmony free from the usual distractions.

Ronald K. Lipscomb, Local 274, Philadelphia, Pennsylvania

Our orchestra under the direction of Thor Johnson has delved into the greatest compositions ever written for string orchestra.

Danna Martin, Local 94, Tulsa, Oklahoma

Students speaking four different languages are united here with students representing thirty-five states to enjoy and learn the international language of music. It has been my most memorable summer.

Diane Meleski, Local 215, Kingston, New York

The teachers here are all excellent musicians and are helping us immensely to improve our technic, our practice habits, and our general knowledge of our instruments. Under their professional guidance, we are bettering ourselves and learning exactly what is to be expected of us now and in the future years of our musical careers.

Alan Molitz, Local 204, New Brunswick, New Jersey

I believe that people should be aware of the benefits which we are reaping from this opportunity, and I am grateful to the adjudicators of my local for allowing me to be part of this program.

Rhoda Moore, Local 437, Rochester, Minnesota

The greatest thrill for me is playing in an orchestra under such fine leadership which brings together experienced young musicians from all parts of our country.

John H. Mosley, Local 77, Philadelphia, Pennsylvania

Because of your well-established belief in me you have enhanced my outlook.

Jean Mount, Local 771, Tucson, Arizona

This is an opportunity to receive valuable private instruction, to play under a fine director in a nearly professional orchestra, to associate with young people with like interests, and to apply myself to my instrument as I

have never before done. All of these things truly add up to inspiration.

Dianne Plummer, Local 47, Los Angeles, California

The faith and confidence placed in me I feel can never be repaid by verbal dissertations of gratitude but only by living up to the challenge and support that they have given.

Jane Robertson, Local 297, Wichita, Kansas

We as musicians have a responsibility to attempt the beautiful. For each of us, and with effort from all of us, it is my hope that these eight weeks will not only add to our capabilities, but enrich our will to make music live.

Marjorie Rupp, Local 380, Binghamton, New York

Not only has this String Congress been a wonderfully rewarding experience and inspiration to me, as I have attempted to discover my place and true identity with it, but I also consider it a grave challenge and responsibility.

Jose Madera Santiago, Local 468, San Juan, Puerto Rico

I am very impressed by the instrumental and orchestral training which I have been given. The scenic beauty of Michigan State University has made my long trip worthwhile, adventuresome and enjoyable.

William C. Schultz, Local 16, Newark, New Jersey

This year's Congress has already benefited me and the musical results are quite surprising, even to myself. Practicing and the other recreation on campus really insure a good, sound, sleep for all of us every night.

Patricia Shaughnessy, Local 70, Omaha, Nebraska

A new and exciting way of life has been opened for me. I have learned a refreshing

approach to my instrument in addition to meeting other like-minded people from all parts of the United States. This 1961 Congress of Strings offers opportunities that few will ever receive — chances to study under masters of this day, knowledge of famous conductors, and time to devote ourselves to our instruments.

Rex Siegfried, Local 442, Yakima, Washington

I have been given the opportunity of studying under some of the greatest artists of our time.

Mary Lynn Snider, Local 174, New Orleans, Louisiana

For many of us this is our first opportunity to concentrate on our instruments. We are free to practice every day, all day, if we wish. The world of musical communication has opened wide to us through ensembles, artist teachers and orchestral groups. To be placed in such a musical atmosphere of orchestras, ensembles, and artist teachers is the finest opportunity we could have in preparing us for our future responsibility toward music.

Karen Stovall, Local 148, Atlanta, Georgia

The faculty, the new friends, the work and recreation, even the atmosphere, all are conducive to a concentrated study and improvement of music and self.

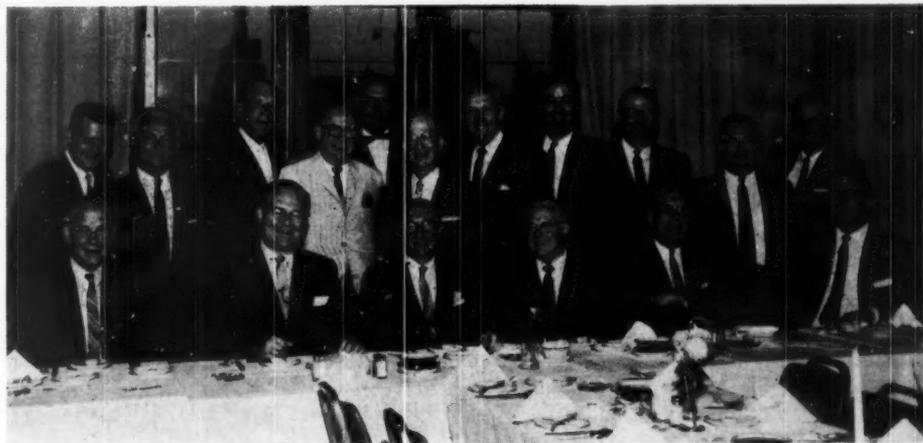
Carole Teigler, Local 196, Champaign, Illinois

Not only does one receive exceptional musical values at the Congress of Strings, one also wins lasting friendships which one will value for the rest of one's life.

Marian Willard, Local 424, Richmond, California

To spend eight glorious weeks studying with the finest musicians in the United States and Canada is almost unimaginable. The

(Continued on the following page)



Banquet of Local 303, Lansing, Michigan, which was tendered the International Executive Board, on their visit to the Third String Congress, July 27. Standing, left to right: Tracy Halsey, board member, Local 303; Jack Ferentz, assistant to President Kenin; Charles "Pop" Kennedy, International Executive Board member; Lee Repp, International Executive Board member; Bob Berube, board member, Local 303; C. V. "Bud" Tooley, Secretary-Treasurer, Local 303; Dr. Paul Oberg, Dean, String Congress; Bryan Grinnell, board member, Local 303; Derwood Carn, board member, Local 303; Frank Parker, President, Local 303; and Bruce May, Vice-President, Local 303. Seated, left to right: Walter M. Murdoch, International Executive Board member; Stanley Ballard, International Secretary; President Kenin; George V. Clancy, International Treasurer; William J. Harris, International Vice-President; E. E. "Joe" Stokes, International Executive Board member.

STUDENT CONCERT RICH IN TONE AND SPIRIT

Young Musicians, Teachers, Earn High Plaudits From Audience

The State Journal of Lansing, Michigan, included the following article by Edwin Wintermute, Music-Drama Editor of the periodical, in its edition of August 11, 1961.

With rich tone, an excellent ensemble spirit and dynamics as steady and strong as the ocean tides, the ninety-five young musicians of the Congress of Strings Thursday night, August 10, presented a concert which earned a standing ovation from an elite audience filling the Fairchild Theater. Elements of novelty and of the discreetly spectacular added charm.

The Congress of Strings musicians, in the last hours of their summer session of expert instruction from seasoned and famous masters of stringed instruments, put "heart" into their performance.

They are all beneficiaries of scholarships made possible by the American Federation of Musicians, who staged the Congress of Strings seminars as a service to the public in the encouragement and development of "young" talent.

The performing group consisted of twenty-six cellists, eleven violists, twelve string basses and forty-six violinists.

The instrumentation varied according to the program.

Mishel Piastro, former concertmaster of the New York Philharmonic Orchestra under Toscanini, was the general conductor.

Theo Salzman, principal cellist of the Pittsburgh Orchestra, conducted a special cello number of extraordinary novelty and beauty.

EXCELLENCE APPARENT

The concert began with the Frescobaldi-Elkan "Suite in D," in which the excellence of the young musicians became at once apparent; glorious rising and receding sound filled the small theater; high notes were unusually rich in clear lyric qualities.

Next came the Arensky "Variations on a Theme by Tchaikowsky," played with full mastery and understanding.

Mr. Salzman ascended the podium for the Villa-Lobos "Bachianas Brasileiras No. 1," conducting a group of twenty-odd cellists. This composition's first, or modhina, movement, had a peculiar quality of antiphonal reassurance very well brought out, and its second movement, the embolada, displayed mosquitoish sound to dance rhythm, sweet passages surprisingly well executed in violin range, and a kind of iterative muezzin call of striking beauty.

Paul M. Oberg, dean of the Congress, now announced an intermission.

Mr. Piastro, at the end of the intermission, resumed the baton for an added novelty, the dramatic Kreisler-Piastro "Praeludium and Allegro," with a "choir" of twelve violinists, standing, on his left, and subsidiary string instruments in a half moon, seated. The violinists here exhibited rare strength and confidence. Miss Dianne Plummer, an auburn-haired young violinist from Los Angeles, achieved touching beauty of sound in a brief solo passage filled with faith, hope and love.

"ADAGIO FOR STRINGS"

With the able William Hybel of Erie, Pennsylvania, again as concertmaster for the full group, the Congress of Strings orchestra then played Barber's beautiful "Adagio for Strings" supremely well.

The final composition of the evening was Holst's "St. Paul's Suite." Here the music was of a lightness counteracting the fatigue element; the second, ostinato movement was notable for its novel effects of woodwindlike sound. The intermezzo provided the audience with pleasant solace by means of Scottish dance rhythms and a variation upon a familiar old English folksong.

The final applause expanded into a standing ovation for Mr. Piastro and his young musicians.

(An attitude of respect and devotion on the part of the young Congress of Strings students toward Mr. Piastro and Mr. Salzman was pleasantly obvious often, during the concert; the students, touchingly, seemed hesitant to rise to share the audience's praise, but desirous, rather, that it should all go to their teachers.)

The Congress of Strings will return to Michigan State University next summer, said Clair L. Taylor, director of the M. S. U. summer session. It will be welcome.

(Continued from preceding page)

world of musical communication has certainly opened wide to us through ensembles, seminars, and orchestral groups. Never again will there be so much time for private practice. Never again will there be the opportunity to study with such great artist teachers. Our friendships made here are likely to be lifelong companions.

THE PARENTS AND TEACHERS GIVE THEIR IMPRESSIONS

The following letters were received at the Secretary's office from parents and teachers of the students:

We thank you for making it possible for Nancy (Crockett) to participate a second time in the String Congress. You may be sure she appreciates it also and she writes she is enjoying it very much. We feel from the sound of her letters that she is getting a great deal out of it. She is a dedicated musician.

Once again our sincere gratitude to the Federation and to you personally for your thoughtfulness.

*Mrs. B. Crockett
5051 64th Street
Sacramento 20, California*

Thank you so much for making it possible for Margy Lu to attend the String Congress. Mr. Druian and Dr. Oberg are her favorites. They gave her the chance to master the violin. She is very proud to think people like these have enough faith in her to give her a chance to prove herself. The Congress of Strings is Margy Lu's idea of "heaven." She is judged fairly, accepted for herself and gets along wonderfully well.

Thanks just aren't enough to give you who help her, but I hope if she succeeds she can repay society with her services.

*Henry F. Wolf
Austin, Minnesota*

We want to tell you and the A. F. of M. how much we appreciate this wonderful chance for our daughter to associate with other young musicians and to practice and perform under the instruction of such noted teachers.

*Gordon and Muriel Snider
Robert, Louisiana*

I am sure that when my boy comes back home he will be a better musician and a better citizen. It is by acts of this nature that we can bring a better understanding between men.

Please accept my heartfelt thanks and assistance, if I can help in some way.

*Jose Madera Cedron
Rio Piedras
Puerto Rico*

INTERNATIONAL MUSICIAN

I welcome the opportunity to say that I am pleased to be associated with the fine group of students represented in the Congress of Strings.

It is indeed fitting to pay tribute to these fine young citizens who through their musical efforts and daily living have displayed the highest standards of those aims set forth by the faculty, the university and themselves. It has served as a great source of pleasure to me to see these students grow, not only in knowledge, but to see them accept the necessary motivation and inspiration to continue with their studies toward hopeful and promising futures.

I am proud to be associated with them.

*Lawrence A. DeMartino, Jr.
Resident Counselor*

One of the rewards of working in the educational field, and especially that of music, is the satisfaction gained from working with serious, conscientious, devoted, talented and at times exuberant young men and women. This keeps a person young in spirit and ever alert to the responsibilities thrust upon his shoulders. It was most gratifying to me to read the numerous comments by the students attending the A. F. of M. Congress of Strings and to learn how appreciative they are of the unusual musical opportunities given them by the A. F. of M., together with the participating locals. I feel confident that these comments of gratitude and appreciation are sincere and that you will enjoy reading them as much as I have.

The excellent staff at the Congress of Strings is fully aware of its responsibilities. As one of the students has written, they are looking to us for guidance, wisdom and example. We are making every effort not to let them down in any way.

The facilities at Michigan State University are very good. It is a pleasure to report that the large hall in Williams Dormitory where the students are comfortably housed serves most adequately as a rehearsal room with astonishingly good acoustics.

I sincerely hope the eight-week session will not only be a period of professional growth and development for the excellent group of ninety-eight young men and women from all parts of the United States, Canada and Puerto Rico, but one of life enrichment as well. I am sure that all the members of the staff will agree with me that that is our goal.

Paul M. Oberg, Dean, Congress of Strings.

Copies of "Subsidy Makes Sense," which first appeared as a series of articles by Hope Stoddard in the "International Musician," are available for organizations and individuals who are campaigning for Federal Aid to the Arts. Write for free copies to the International Musician, 39 Division Street, Newark 2, New Jersey.

The International Executive Board Acts on Resolutions

(Continued from page twelve)

WHEREAS, There is a possibility that many locals will not choose to participate in the pension plan, therefore,

BE IT RESOLVED, That the 2% return from the 10% traveling surcharge be deposited in the pension fund in the name of the individual musicians paying this surcharge and a receipt for the amount deposited be forwarded to the musicians in place of the check now sent. While giving these musicians a chance to participate in the pension plan, the receipt will also serve as a check on local secretaries collecting and forwarding the surcharge.

It was decided by the International Executive Board not to concur with this resolution.

RESOLUTION No. 48

WHEREAS, Wage scales in Articles 20, 21, 22, stipulate numbers of performances, and

WHEREAS, The wage scales in Article 27 make no mention of numbers of performances, but provide for weekly and daily rates, with a further stipulation "Services to consist of six hours per day within any ten (10) hours," and

WHEREAS, Organized labor has for many years strived to establish a 40-hour, 5-day week, and that it is manifestly unfair and inconsistent, for musicians working under Article 27 to be required to play any number of performances within a 10-hour day, and

WHEREAS, A musician may be called four days prior to the opening of a season, but no provision is made for transportation, now, therefore,

BE IT RESOLVED, That Article 27 be completely revised and that numbers of performances be stipulated similar to those conditions presently existing in Articles 20, 21 and 22.

It was decided by the International Executive Board not to concur with this resolution.

RESOLUTION No. 49

WHEREAS, The Copyright Act protects the rights of Composers, Authors, Publishers, etc., but does not protect the performing musician, and

WHEREAS, But for the performing musician many of these Composers and Publishers would not even be in business, and

WHEREAS, Performing musicians are as good citizens and patriots as are Composers, etc., and should have the same protection and guaranteed rights, and

WHEREAS, Performing rights have been established to leader musicians by the courts of various states, therefore,

BE IT RESOLVED, That the A. F. of M. initiate, institute and conduct a campaign to amend the Copyright Act to establish performing and property rights to the performing musicians, the same as such rights are presently established for Composers, Authors, Publishers, etc., and

It was decided by the International Executive Board that the Federation continue in its efforts to effectuate the purpose of the resolution.

RESOLUTION No. 53

WHEREAS, Communication or exchange of ideas among members of the A. F. of M. is essential if progress is to be made, and

WHEREAS, The first Symposium of Symphony Orchestras met in New York City during July, 1960, with much enthusiasm and success thereby greatly advancing the cause of the Symphony Musician, therefore,

BE IT RESOLVED, That this A. F. of M. conference so instruct the A. F. of M. Executive Board that this Symphony Seminar shall become a permanent affair to be held annually for this cause.

The committee amended the resolution by striking out the "Resolved" clause and substituting the following: "Be It Resolved that this A. F. of M. Convention recommend to the A. F. of M. Executive Board that these seminars continue to be held in the future at the discretion of the Executive Board and

that the information compiled from such symposiums be supplied to each local having a symphony orchestra in its jurisdiction."

It was decided by the International Executive Board that this resolution be laid over for further consideration at the mid-winter meeting.

RESOLUTION No. 55

WHEREAS, Because the plight of the musician and music needs to be spelled out to the layman and publicized, therefore,

BE IT RESOLVED, A commission shall be appointed by the Executive Board of the A. F. of M. to have published, a book, giving the history of music and musicians in the U. S. A.; their plight and problems, which could be used as a reference book to help promote this great cause and influence the public in general.

It was decided by the International Executive Board that the subject matter contained in this resolution has been disposed of by the Federation recently publishing the new booklet, "You Are Your Union."

RESOLUTION No. 12

WHEREAS, Article 17, Section 1, clearly states that "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," and

WHEREAS, This is just and proper and is mandatory on all individual musicians and leaders, and

WHEREAS, Section 2, Article 17, provides that if a Local Union has a local law requiring its members to file a written contract with the local prior to each engagement, the traveling member or leader must so file such contract with such Local Union, and

WHEREAS, This implies that any Local Union not having such a law, a contract need not be deposited by an individual musician or traveling leader, and provides an outlet for traveling member to evade the law, therefore,

BE IT RESOLVED, That to alleviate confusion and thus help to enforce Section 1, Section 2 be deleted from our Constitution and By-laws.

It was decided by the International Executive Board that the following be adopted in lieu of the "Resolve" contained in the resolution:

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 the engagement is to take place when such Local Union has a Local law requiring its own members to file a written contract with the Local prior to each engagement. Otherwise (when the Local does not have such a law) such traveling member or traveling leader shall either (1) file a contract with the Local prior to the engagement or (2) file a written statement with the Local, prior to the engagement, fully explaining therein the conditions under which same should be played, the amount of money contracted for . . ." (the balance of the Section remains the same as present Section 1). (Section 2 of Article 17 is eliminated from the By-laws and the rest of the Sections should be renumbered accordingly.)



OFFICIAL BUSINESS

COMPILED TO DATE

NEW JERSEY STATE CONFERENCE

The New Jersey State Conference will be held on Sunday afternoon, September 17, 1961, at Lou Horner's Ad-Lib, Route 1, Iselin, New Jersey. There will be open house at 1:00 P. M.; the meeting will take place at 2:00 P. M.; and dinner is scheduled for 4:30 P. M. Local 373, Perth Amboy, will be the host local.

Fraternally yours,
Thomas J. Casapulla,
Secretary.

TO ALL CONNECTICUT LOCALS

Greetings! In conformity with the agreement of the Connecticut Federation of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the next meeting will be held at the Colony Inn, Main St., Torrington, Connecticut, on Sunday, September 24, 1961, at 11:00 A. M.

Fraternally yours,
JOSEPH SAUCHELLI,
President,
Local 186, Waterbury.
JOSEPH W. COOKE,
Secretary-Treasurer,
Local 432, Bristol.

CHANGES OF OFFICERS MID-WEST CONFERENCE

President—Harlan Erickson, P. O. Box 68, Albert Lea, Minn.
Secretary—Miles Adams, 204 Guaranty Bank Building, Cedar Rapids, Iowa.

CHANGE IN ADDRESS OF OFFICER CONFERENCE OF WESTERN CANADIAN LOCALS

Secretary—Herbert G. Turner, 10029 Jasper Ave., Edmonton, Alberta, Can.

CHANGES OF OFFICERS

Local 113, Redding, Calif.—President, Peter Bay, 1125 Liberty St., Box 1211, Redding, Calif. Phone: CHestnut 3-1935.

Local 158, Marysville, Calif.—President, Manley I. Brayton, 736 "B" St., Yuba City, Calif. Phone: SHerwood 2-0610.

Local 163, Gloversville, N. Y.—Acting Secretary, Ralph J. Gardner, 2 Pearl St., Johnstown, N. Y. Phone: 6-3632—6-9823.

Local 341, Norristown, Pa.—Secretary, Sal L. Nave, 16-18 Curren Arcade Building, East Main St., Norristown, Pa.

Local 361, San Angelo, Texas—Secretary, Johnny Dutton, P. O. Box 463, San Angelo, Texas. Phone: 210882 or 8383.

Local 470, Rock Springs, Wyo.—Secretary, Mrs. Bruna A. Granaas, 507 Dewar Drive, Rock Springs, Wyo.

Local 764, Vincennes, Ind.—President, Joseph F. Ertel, 118 East Portland Ave., Vincennes, Ind. Phone: TU 2-6352.

Local 777, Grand Island, Neb.—President, Orie Kerwood, 917 West John, Grand Island, Neb. Phone: DUpont 2-8861—Secretary, Harry Collins, Stoley Park Road, Grand Island, Neb. Phone: DUpont 2-8877.

CHANGE IN ADDRESS OF OFFICERS

Local 180, Ottawa, Ont., Canada—Secretary, James W. K. Lytle, 394 Bank St., Ottawa 4, Ont., Canada.

Local 200, Paducah, Ky.—President, Jack Staulcup, 303 East 12th St., Metropolis, Ill. Phone: 8733.

Local 208, Chicago, Ill.—President, Harry W. Gray, 5320 South Drexel Ave., Chicago 15, Ill. Phone: MUseum 4-2850—Secretary, Wm. Everett Samuels, 5320 South Drexel Ave., Chicago 15, Ill. Phone: MUseum 4-2850.

Local 265, Quincy, Ill.—Secretary, Carl A. Landrum, 1524 Oak St., Quincy, Ill.

Local 305, San Luis Obispo, Calif.—Secretary, Art Bras, 3756 Angeles Road, Santa Maria, Calif.—Mailing address: P.O. Box 18, Santa Maria, Calif. Phone: WE 7-1103.

Local 418, Stratford, Ont., Canada—Secretary, Murray A. C. Corman, 166 Huron St., Stratford Ont., Canada. Phone: Stratford 271-9961.

Local 484, Chester, Pa.—Secretary, Louis Rosenberg, City Center Building, 5 West Fifth St., Chester, Pa.

Local 491, Virgin Islands, U. S. A.—Secretary, Freeman Dawson, Taanenberg No. 3, St. Thomas, Virgin Islands.
Local 555, Deer Lodge, Mont.—Secretary, Genevieve Collings, Box 626, Deer Lodge, Mont. Phone: 26.

Local 564, Altoona, Pa.—Secretary, Eugene Botteicher, 217-19 South 22nd St., Altoona, Pa.

Local 681, Centralia, Ill.—Secretary, Billy Stonecipher, 1509 South Hickory, Centralia, Ill. Phone: 532-6167.

WANTED TO LOCATE

Don Slye, former member of Local 689, Eugene, Oregon, in 1958.

Johnny Woods (Woodrum), leader of "Johnny Woods and His Rhythm Aces," formerly of Bozeman, Montana.

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

Asbury Park, N. J., Local 399 — William D. Midgley.
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Fitchburg, Mass., Local 173—Donald H. Bouvier.

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Montreal, P. Q., Local 406 — Larry Desjardins.

Minneapolis, Minn., Local 73—John Wilfahrt.
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Montreal, Que., Canada, Local 406—A. Hamel, Allen Woodroffe.

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Norfolk, Va., Local 125—Franz Wisel.
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Vallejo, Calif., Local 367—Mauricio Calica.

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INTERNATIONAL MUSICIAN

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NOTICE

TO LOCAL SECRETARIES
You are urged to send the orders for your local's 1962 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

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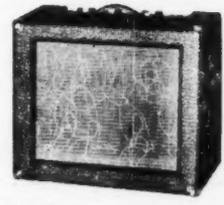
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(Continued on page forty-five)

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Box 308-A Tazana, Calif.

Over Federation Field . . .

The International Upper Peninsula Conference of Musicians will be held September 10, with headquarters at Taffy Abel's Lodge, in Sault Ste. Marie, Michigan.

After nearly sixty years of "making do," Local 325, San Diego, California, will soon have its new home. Committees were formed several years ago to investigate all possibilities. Finally the Board of Directors was authorized to go ahead on its own.

After thorough checks regarding city planning and potential area growth and taxes, architects and contractors were called in to answer questions on plans and costs. Finally the decisions were made and the orders given.

A glassed-in lobby overlooking the bay, a large rehearsal and meeting auditorium, facilities for social gatherings—these are features of the new building. The design will be modern and the structure built on the ground level. Ground-breaking began on May 29th and the contract calls for completion in 150 days, which puts the dedication ceremony sometime in November or thereabouts.

Dr. Edwin Gordon (son of Martin Gordon, who has been secretary-business agent of Local 626, Stamford, Connecticut, for forty-five years) has developed a two-hour music test to determine the music potential of students, that is, to come up with the answer to the question, "Does Johnny really have any musical talent?"

As recently administered to nine hundred public school chil-

dren in Racine, Wisconsin, the test has the children listening to two tape recordings of string music and distinguishing the difference, if any, between the two recordings. Dr. Gordon selected the music, steering clear of using any melodies which the children might have heard before. It is planned to give the test in the near future to faculty members of the Manhattan and Juilliard Schools of Music in New York.

Dr. Gordon received his B. A. and M. A. in music from the Eastman School of Music and a master of education degree from Ohio University. He is professor of music at the University of Iowa where he obtained his doctor of philosophy degree. During 1950 he played with Gene Krupa's Band.

Local 566, Windsor, Ontario, counts its origin as of June 23, 1911, but its official birthday celebration will be held in September. Its history is one of widening opportunities and widening service to the community. During World War II, it donated music to help raise war bonds. In 1948, when the Windsor district was struck by a tornado, it donated one hundred dollars and, besides, put on several benefit concerts. In September, 1947, it helped in the birth of the Windsor Symphony under Matti Holli. This and the Musicians' Concert Band led by Phil Murphy are the local's pride. Also in 1947 the local purchased a home. In 1958, it put into effect a one thousand dollar group life insurance policy.

The local has had nine presidents, the present one being Rex N. Eve.



The committee that helped make "Bandstand 61 Part Two" at the Elmwood Casino in Windsor, Ontario, a success. Left to right: Stan Turner, Stanley Grose, vice-president of Local 566; Doug Watson, committee chairman; Stan Jarovi, Erna Bertran, Barry Kingsbury, Gerry Brannagan, Sid Levine and E. J. W. Griffith, Jr., secretary-treasurer of the local.

Last February, the local presented "Bandstand 61," at Thomas Inn. For this event twenty bands performed with some seventy-seven musicians. In May, another such event took place, at Elmwood Casino (see above photograph), with forty dance bands performing for over 1,100 persons.

The birthday celebration will be held during "Live Music Week" (September 17-24), so proclaimed by the Mayor. The local plans to have band concerts, street dancing and symphony concerts. On the final weekend, the local will host the 22nd Eastern Canadian Conference of the A. F. of M., when there will be some fifty delegates attending from twenty-two of the thirty-two locals in Canada. Guests of honor sched-

uled to appear are President and Mrs. Kenin, Treasurer George Clancy and Mrs. Clancy, and Canadian Executive Officer Walter M. Murdoch.

One hundred and fifty-three members and guests attended the fiftieth anniversary party of Local 567, Albert Lea, Minnesota, on July 10 at the Stables Supper Club in that city. A. F. of M. Traveling Representative George Buttkus, officers of neighboring locals, representatives of civic and labor groups, and members of radio and the press were present at the gala celebration. The master of ceremonies for this program was Harlan Erickson, secretary-treasurer of Local 567.



Fiftieth anniversary of Local 567, Albert Lea, Minnesota. Left to right: George Buttkus, A. F. of M. Traveling Representative; Harlan S. Erickson, secretary-treasurer of Local 567 and president of the Midwest Conference of Musicians; Edgar Westrum, E. R. Carrier, Glen Brundin, Roy Servison, George Brundin, Russell Edwards, charter members of the local. The backdrop is a portion of the material which was on display in a prominent window in downtown Albert Lea the week preceding the party.

The Mystery of Bourbon Street

(Continued from page five)

indigenous regional self-expression! The Examiner made high hay of Loyola's past record on WWL radio, and noted the university's assurance that "the programs of the proposed television station will contain a high degree of live music." The Commissioners, in granting the license to WWL in a comparative hearing, rather than to the other applicants, echoed this symphony of sentiment complimentary to Loyola's awareness of its responsibility to local orchestras, artists, and talent development. It went even further and criticized an unsuccessful rival applicant because in his radio station operations, he had not employed a studio orchestra.

The Bourbon Street destiny, however, was waiting. WWL-TV went on the air in September, 1957. A staff organist was employed until January 31, 1959. Otherwise, according to the union president, "The station never employed a staff orchestra, combo unit, or string group. Its only use of musicians on live shows . . . has been in occasional commercial shows where the advertising agency or sponsor paid the fees for a one-shot deal . . . The station has not originated on a local live basis any regular shows using paid local musicians." In melancholy coda, the union prexy adds, "At the present time neither radio station WWL nor television WWL-TV employs a single staff musician for use on local live programs or any other programs." What happened? The station's explanation may be found in a brief filed with the FCC in connection with its recent application for a renewal of its license. The American Federation of Musicians and its Local 174 have petitioned the FCC to set the case for a formal hearing and to deny the petition. The musicians feel, in essence, that the station made a promise which was clearly a determining factor in its getting the license in the first place; that the station has now failed substantially to fulfill that promise, in respect to the amount of local live programming actually done; and that the Commission ought to hold a hearing at which the issues can be explored in depth and in oral argument rather than in the shorthand of legal argument in written briefs.

From the viewpoint of Loyola the mystery of the missing "Bourbon Street Beat" is very clear and no crime. They admit they made the promises. They submit that they tried, in good faith, to live up to them, but that, once they got their station built and on the air in 1957 (four years after their original 1953 representations) "the art of television had changed to such an extent that many of their original programming proposals had been outmoded and would no longer meet with public acceptance in the station's service area. From his (the station manager's) experience observing the failure of attempts of the three national networks to devise programming around live musicians, and considering the

limited resources available to him, it was concluded that WWL-TV probably could not succeed where the networks had failed . . . He formed the opinion that standard broadcasting (radio) should be the primary medium for the presentation of live musical talent . . ." The WWL-TV brief goes on to say that "From its experience in the area, from its pragmatic experiments in programming, and from its studies of listener preference this licensee has formed the honest and prudent judgment that live musical talent does not have to be seen to be appreciated, and that other forms of programming are more suited to the visual art of television. It would not be possible for WWL-TV to carry all of the live musical programs proposed in 1953 without abdication of this judgment. This would be a violation of the trust which the Commission has placed in the licensee."

It is impossible, in this space, to do justice to the extent and depth of the arguments on both sides in this pleading. The FCC has many things to consider in arriving at a decision. While its policy is to compare an applicant's actual performance with his promises, it does not maintain that promises are contracts which must be adhered to slavishly. The Commission recognizes also that conditions in a community may change. It does hold, however, and significantly under the new Minow chairmanship, that the burden of proof to substantiate a deviation from promise rests with the licensee. The Commission held in a recent decision that an applicant cannot "mechanically recite changing needs of the community; he has a burden of demonstrating just why his community had less need for such public service programming when he originally proposed it." WWL-TV asks that the petition be denied on the theory that the union has "none of the traditional grounds of standing before the Commission." It asserts on the other hand, its own "honest and prudent judgment." Presumably, its own eco-

"Omnibus" will not return to TV next fall. All three networks have refused to carry it. The history and demise of this cultural show is not without its paradox. In its lifetime, the industry that has killed it awarded the program no less than eighty-five of its top awards for excellence.

—From Bert Burns Column,
*New York World Telegram
and Sun*, July 7, 1961.

nomic interests, never mentioned in its brief, are respectably "broad" rather than narrow, broad enough to warrant the Commission trusting the licensee's judgment alone, and the judgment of no other group in the community.

This is an interesting case for many reasons. Is it to be the sole judge of "changing conditions" in its community, and is the Commission to take its exclusive word without hearing from other representatives? The heart of chairman Minow's local hearing plan, encouraged by Congress, is to give *the people* a chance to speak, to be heard. Surely there are people in New Orleans who would like to be heard on this question of what rather mysteriously happened to the public demand for live local music in this colorful city traditionally associated with music high, low and middle-brow. Is TV really unsuited for the presentations of live music?

Has it become financially too tough for many TV and radio stations to program live local music? If so, do all the stations in a community have some responsibility to approach this problem collectively, in the interests of developing American music and musicians generally? These are fascinating, difficult questions. If there ever was a natural for a local hearing which would help the general public to understand many of the complex aspects of TV-radio regulations, it is the WWL-TV renewal. The FCC would do the nation a service if it set the mystery of Bourbon Street for a local, well-publicized hearing.

FCC Crackdown Brings Results

(Continued from page five)

stations are meeting the needs of their communities.

This was the authority Chairman Minow had requested earlier in the year from the House of Representatives but was denied on the grounds he was attempting to usurp the legislative powers of Congress through administrative fiat. It is hoped the House will now concur with the Senate Bill.

Another license renewal in which the A. F. of M. has sought to intervene—that of Station WWL in New Orleans—at the time of this writing has not been acted upon. However, in view of the trend of decisions since Chairman Minow has assumed office, it seems

likely that whether or not the A. F. of M. is granted a legal intervention in the matter, the station will be forced to fulfill its pledges to promote live local talent if it is to continue in operation.

In any event, President Kenin has announced a firm policy to continue to monitor license applications and renewals to force broadcasters to live up to their responsibilities to promote live local talent. "We were one of the first voices to be heard in this effort," he said, "and we will continue to be heard until the broadcasting industry puts into effect the pledges upon which their licenses to operate are based."

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MINUTES OF THE MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

ATLANTIC CITY, NEW JERSEY

June 7 through June 16, 1961

Traymore Hotel
Atlantic City, N. J.
June 7, 1961

Meeting called to order by President Kenin at 10:00 A. M.

Present: Harris, Ballard, Clancy, Repp, Stokes, Manuti, Kennedy and Murdoch.

Also present: Leo Cluesmann, Secretary Emeritus, and Henry Kaiser, General Counsel.

Jack Healey, representing the Convention Bureau of Miami Beach, Florida, is admitted. He invites the American Federation of Musicians to that city for future conventions and cites reasons why the Convention should be held in that city. He enumerates many organizations who have large Negro membership who have held conventions there and he emphasizes that our Negro members would not be discriminated against.

The subject matter is laid over for future study.

The following officers of Local 661, Atlantic City, New Jersey, appear: Alfonso Porcelli, President; Vincent E. Speciale, Secretary; Benny Bishop, Chairman of the Local Convention Committee. These officers express the pleasure of the Convention being held in this city and their appreciation for being hosts. They extend cordial greetings to the delegates through the International Executive Board.

President Kenin responds on behalf of the Board and all of the delegates.

The officers of Local 661 are excused.

A recess is declared at 12:15 P. M.

The session reconvenes at 2:00 P. M.

The International Executive Board discusses matters in connection with our business relationship with the Recording Industry.

On motion made and passed, it is decided that the following recommendations be presented to the Convention.

RECOMMENDATION No. 1

RESOLVED, That Sections 1 and 1-B of Article 4 of the By-laws be and the same are hereby amended to read as follows:

Effective March 1, 1961

(a) Every member of the A. F. of M. receiving compensation for services rendered in connection with the production of sound motion pictures shall pay a tax in an amount equal to one per cent (1%) of the minimum scale applicable to such services; and

(b) Every member of the A. F. of M. receiving payments based on the re-use on television of films of every kind and description shall pay a tax in an amount equal to one per cent (1%) of the minimum scale of such re-use payment; and be it further

RESOLVED, That an amount equal to any excess of tax over the

rates prescribed in (a) and (b) above paid by any member on account of services performed after March 1, 1961, shall be forthwith refunded to such member.

RECOMMENDATION No. 2

"Article 7, Section 14, of the Federation's By-laws is hereby amended by striking the words 'Constitute their resignation' and substituting therefor the words 'be grounds for expulsion.'"

RECOMMENDATION No. 3

Amend Article 28, Section 6, by adding sub-section "d" to read:

"The President may direct the Laws Committee to come to the Convention city prior to the Convention for the purpose of considering and making recommendations on resolutions."

RECOMMENDATION No. 4

Amend Article 12 of the Federation By-laws by striking the present language of Section 26 and substituting the following:

"Section 26. All nominations and elections of local officers and delegates to the Convention of the American Federation of Musicians must be held in conformity with local and Federation laws. All delegates to the Convention of the American Federation of Musicians must be nominated and elected in conformity with the Labor-Management Reporting and Disclosure Act of 1959. All local officers, except those of Canadian locals, must be nominated and elected in conformity with the Labor-Management Reporting and Disclosure Act of 1959."

RECOMMENDATION No. 5

RESOLVED, That the By-laws of the Federation are amended by striking Section 5-S of Article 1 (relating to the Recording and Transcription Fund, which is no longer in existence) and adjusting subsequent subsections so that the final subsection shall be 5-Y.

RECOMMENDATION No. 6

WHEREAS, The labor movement has learned from hard experience that the goals of American labor are not limited to higher wages and better working conditions; but adequate protection requires a broader concern with the health and welfare of the trade unionist, and

WHEREAS, Organized labor knows that it has an important stake in the battle against the diseases which ravage the bodies and minds of its members and their families, and

WHEREAS, The City of Hope is a free, non-sectarian national medical center, piloting in original research, patient care and medical education, with the latest and best equipment and plant facilities in an all-out fight against the catastrophic diseases in which the City of Hope specializes — cancer, leukemia, heart, blood, chest diseases and certain hereditary diseases, and

WHEREAS, In the fraternal spirit the labor movement facilities at the City of Hope are made available to patients, not in a sense of

charity, but as a matter of social justice with full regard for human dignity and individual worth, and

WHEREAS, Leading international unions have given support to the City of Hope in the form of union endowed buildings, departments and equipment, as well as providing for day to day maintenance, therefore,

BE IT RESOLVED, That the American Federation of Musicians, AFL-CIO, endorses the work and services of the City of Hope, and

BE IT FURTHER RESOLVED, That the American Federation of Musicians, AFL-CIO, urge its affiliated bodies to make known to its members the vital service being rendered free of charge to all working men and women and further urges its affiliates to give maximum financial support to the City of Hope and its campaigns to insure the uninterrupted continuation of this essential service.

There is a lengthy discussion, and consideration given to adopting a statute of limitations regarding stale claims that Booking Agents file against members.

The Board considers the following case:

Case No. 531, 1960-61. The charges preferred by member James E. Adams of Local 274, Philadelphia, Pa., against member James Shorter, President of Local 274 for alleged violation of Article 23, Section 1; Article 18, Section 35; and Article 2, Section 5; of the By-laws of Local 274, and Article 13, Section 1, of the A. F. of M. By-laws, and the charges preferred against members of the Executive Board of Local 274, Stanley Peters, Paul Mack, James (Coatesville) Harris, Augustus Johnson, Linwood Johnson, William (Gabe) Bowman, Joseph Thomas, Harry (Skeets) Marsh, Jr., and Charles Gaines for alleged violation of Article 5 of the Constitution, and Article 18, Section 75 of the By-laws of Local 274.

On motion made and passed, it is decided that we summon all of the parties involved, including members Henry Lowe and Le Roy McCoy, to appear before the International Executive Board on Saturday, June 10th, at 10:00 A. M.

A request is received from Local 559, Beacon, N. Y., requesting permission to adopt and put into effect their new Constitution and By-laws, inasmuch as their present laws provide that their Constitution can only be amended at their annual meeting in December.

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

(a) The local, prior to adopting a new constitution and by-laws, be required to distribute the full text of the proposed new laws to all members at least 30 days before the membership meeting which will consider and act upon the new laws; and (b) that the approval of the new laws by a majority of the entire membership of the local (not merely of a majority of those present at the meeting) be required since their quorum consists of seven members, as indicated in Article 15, Section 2, of their by-laws.

A request is received from Lev-erett H. Page for reinstatement into membership in Local 746, Plainfield, N. J.

The applicant was terminated from membership on September 24,

INTERNATIONAL MUSICIAN

1957, for continuing to render services at the Stork Club, New York City, which is on the National Unfair List of the Federation.

On motion made and passed, it is decided that the request be not considered at this time.

The International Executive Board considers the record and the report of Robert R. Rissman, who was appointed by President Kenin to act as referee in the following case:

Case No. 1564, 1959-60: Charges preferred by member Harold Stern of Local 47, Los Angeles, Calif., against member Vlado Kolitsch (Count de Sessy) of Locals 167, 802 and 47 for alleged violation of Article 17, Section 20, of the A. F. of M. By-laws.

On motion made and passed, it is decided that member Vlado Kolitsch (Count de Sessy) be found guilty and that a fine of \$450.00 be imposed upon him.

The Board considers the following cases:

Case No. 1211, 1960-61. Charges preferred by Local 119, Quebec, Canada, against member Charles Houdret of Local 406, Montreal, Canada, for alleged violation of Article 16, Section 1A, and Article 24 of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that Charles Houdret be found guilty and that he be fined \$100.00.

Case No. 1484, 1960-61: Charges preferred by Local 291, Newburgh, N. Y., against member Tony Mecca of Local 802, New York, N. Y., for alleged violation of Article 16, Section 1A of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that the defendant be given the option of having a personal hearing.

Case No. 1494, 1960-61: Charges preferred by Traveling Representative Paul Huffor against member B. B. Riley King of Local 71, Memphis, Tenn., for alleged violation of Article 10, Section 7, of the A. F. of M. By-laws.

On motion made and passed, it is decided that B. B. Riley King be found guilty and that he be fined \$200.00, the entire amount to be held in abeyance pending his future conduct as a member of the Federation and a reprimand be administered to him.

Case No. 1360, 1960-61: Claim of Clyde Baldschum and Associates, Woodland Hills, Calif., against member Johnny Cash of Local 257, Nashville, Tenn., for \$17,290.00 alleged damages sustained through failure to appear on Calgary Stampede Corral Show.

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

Case No. 1210, 1960-61: Claim of member George Liberace of Local 47, Los Angeles, Calif., against World Artists Management Agency, Beverly Hills, Calif., Bookers' License No. 4791, for \$3,427.50 alleged due covering overcharge on commissions and request for release from management contract with said agency, and counter-claim of World Artists Management Agency against member George Liberace for \$1,872.50 alleged commissions due to December 28, 1960, and for future

commissions during his engagement at the Hollywood Roosevelt.

On motion made and passed, it is decided that the claim be denied, the counter-claim be allowed, and that we grant the request of Liberace for release from his management contract with the World Artists Management Agency.

Case No. 970, 1960-61: Claim of member Harvey Avene (Arvito) of Local 802, New York, N. Y., against the Pine Hill Lodge, Mt. Freedom, N. J., and Richard Gillman, President, for \$3,017.00 alleged balance salary due him and his orchestra covering breach of contract.

On motion made and passed, it is decided that the claim be allowed in the amount of \$1,358.50.

Case No. 1278, 1960-61: Claim of member Russ Case of Local 802, New York, N. Y., against members Dick Rice and Jack Foy of Local 369, Las Vegas, Nev., for \$7,207.47 alleged to be due him covering damages in permitting use of his arrangements and copywork.

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

Case No. 1180, 1960-61: Appeal of member Charles J. Chisholm of Local 274, Philadelphia, Pa., from an action of that local in denying his claim against the Germantown Tavern for \$1,029.00 and in ruling that he has no contract for engagement of December 12 to 17, 1960.

On motion made and passed, it is decided that the appeal be sustained.

Case 1252, 1960-61: Claim of General Artists Corporation, New York, N. Y., against member Jan Garber of Local 47, Los Angeles, Calif., for \$6,426.42 alleged commissions due them.

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

Case No. 1346, 1960-61: Claim of Circle Artists Corporation, New York, N. Y., against member Charles Koenig of Local 802, New York, N. Y., for \$255.00 alleged commissions due.

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

Case No. 1244, 1960-61: Claim of member Jimmie Vee (Scrivano) of Local 9, Boston, Mass., against members Tony Gillard (Ciliberti) and Debra Hayes of Local 77, Philadelphia, Pa., and Music Corporation of America, New York, N. Y., for \$3,120.00 alleged salary due, plus \$228.50 expenses—total \$3,348.50.

On motion made and passed, it is decided that the claim be allowed in the amount of \$228.50.

Case No. 1231, 1960-61: Claim of member Ray McKinley (Glenn Miller Orchestra) of Local 802, New York, N. Y., against The Judges' Chambers Club, East St. Louis, Ill., and H. L. Langford, employer, for \$2,250.00 alleged salary due him and his orchestra through cancellation of engagement.

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

Case No. 21, 1961-62: Charges preferred by Local 541, Napa, Calif., against member Sal Carson of Local 6, San Francisco, Calif., for alleged violation of Article 16, Section 1A, of the A. F. of M. By-laws, in the former local's jurisdiction; and charges preferred against Bill Catalano, of Local 6 also, for violation of Article 16, Section 4.

On motion made and passed, it is decided that the defendants each be found guilty and a reprimand be administered to them.

The session adjourns at 5:15 P. M.

Traymore Hotel
Atlantic City, N. J.
June 8, 1961

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

All members present except President Kenin, who is excused.

The Board considers the following cases:

Case No. 1337, 1960-61: Claim of member George Famera of Local 802, New York, N. Y., against member Raymond Aquilar of Local 167, San Bernardino, Calif., for \$142.12 alleged salary due him, plus additional claim of \$58.55 for room and board.

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

Case No. 1556, 1960-61: Claim of member James A. Ille of Local 47, Los Angeles, Calif., against The Jamaica Inn, Corona Del Mar, Calif., and Glenn Billingsley, employer, for \$239.40 alleged balance salary due him.

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

Case No. 1378, 1960-61: Claim of member George E. Borden of Local 591, Port Arthur, Ontario, Canada, against member George Havas of Local 802, New York, N. Y., for \$375.00 covering purchase of accordion and amplifier.

On motion made and passed, it is decided that the claim be denied for lack of jurisdiction.

Case No. 1533, 1960-61: Charges preferred by Local 325, San Diego, Calif., against member Rose Maddox (Brogdon) of Local 47, Los Angeles, Calif., for alleged violation of Article 16, Section 1A, and Article 10, Section 7, of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that Rose Maddox (Brogdon) be found guilty and a fine of \$50.00 be imposed upon her.

To be continued in the
October issue

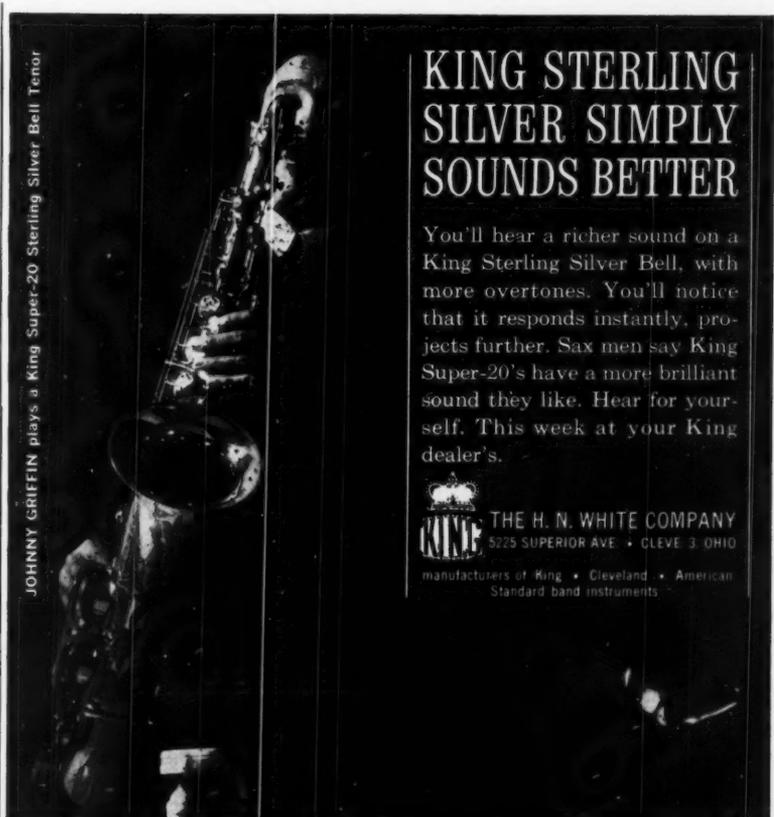
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AMPLIFIER, Premier Model 120. Very good condition; 12" speaker, three inputs and tremolo control. \$50.00. Henry J. Rosell, 22-40 128th St., College Point, N. Y. Phone: HI 5-2645 (after 6:30 P. M.)

ARRANGEMENTS, full sounding, danceable. For trumpet, tenor, trombone, rhythm and trumpet, alto, tenor, rhythm. Also medleys for four saxophones, trumpet, rhythm. Paul Schoen, 24 Lincoln Ave., Pittsford, N. Y.

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ARRANGEMENTS (Custom), for any size group; reasonable prices. State instrumentation. Also, lead sheets, copying, vocal backgrounds. Bob Sisco, 674 Anita, Laguna Beach, Calif. 7-8-9

BANJO (Tenor), Vega-Vox IV, gold plated, custom deluxe with plush case. Purchased new, December, 1959. Cost \$758.00; sell for \$375.00 plus shipping. Leo J. Aberle, 810 Emerald St., Madison 5, Wis.

BASS (String), Epiphone B-5, blond, 3/4, bow cover included. Perfect. \$225.00. Ampex optional, sacrifice. Also, Fender guitar (Telecaster), blond, case; never used. Miss Ruth Conn, 3011 Babcock Blvd., Pittsburgh 37, Pa.

BASS (String), German, early 1900's. About 3/4 size, swell back, beautiful workmanship. Good condition, \$750.00. Robert L. Stauffer, 623 North 23rd St., Allentown, Pa. Phone: HE 4-6828.

BASS (String), German, 3/4, hand-made. Good tone, like new, \$125.00; with new cover \$140.00. Bob Ellis, 280 Driggs Ave., Brooklyn 22, N. Y. EV 3-3779.

BASS FIDDLE, excellent tone, \$75.00. Also, violin orchestration (overtures, waltzes, marches, selections, etc.), must sacrifice at once. Phone: WYandotte 2-1554 (New York City).

BASS FIDDLE, by Bernard Fendt. Old English 3/4 flat-back; fine tone, \$550.00. Seen at Hanson's, 800 Eighth Ave., New York, N. Y. (Property of Alan Mack.) 8-9

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ORCHESTRATIONS (Small), thirty-three Schirmer Galaxy, \$25.00; twenty-five standard overtures, \$25.00. Community orchestras attention! Full orchestration, overtures, suites, Galaxy, etc. Less than half price. Query, 77 Joslyn Place, Rochester 5, N. Y.

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SAXOPHONE, Bb curved soprano, never used, new last year. French make, lacquered with nickel keys, case and cover. Cost \$260.00; take \$135.00, or trade for baritone saxophone. Musician, 180 Shelburne Road, Greenfield, Mass.

SAXOPHONE, H. Selmer tenor, mod. Mark VI, complete with combination case. Like new, \$400.00. Gary Lehman, 4032 Forest, Kansas City, Mo. WE 1-1563.

TROMBONE (Kruspe bass), with interchangeable Penzel tenor trombone bell. Excellent tone, both for only \$150.00. English Besson baritone, an excellent old Besson in very good condition; four valves, \$250.00. Will consider trade for Gardell Simmons model "cello tone" trombone, manufactured by H. N. White, Ed Sweden, 1542 Amy Ave., Whiting, Ind. Phone 659-1302.

TROMBONE (Valve), Paris model, pre-war. Silver, wooden case, good shape, good valve action; \$65.00. C. Kay, 1618 Monticello, St. Louis 38, Mo. TU 6-0488.

TROMBONE, Vincent Bach, gold plated, slightly used. Excellent condition, case, zipper cover, \$97.00. Also, full dress suit, size 38, European hand tailored; \$25.00. Phone: OLinville 3-3916 (Bronx, N. Y.)

TRUMPET, Bb Besson "Brevete" (London). Medium large bore, excellent condition. Lists \$375.00, sacrifice for \$145.00. H. J. Michaels, 92 Park Ave., Brockport, N. Y. Phone 165.

TRUMPETS, two French Bessons. One Meha large bore with case, like new. Lists \$325.00; sell for \$225.00. One Brevete medium bore, with case. Slightly used, lists \$325.00; sell \$175.00. References: Henry A. Schuler, 1639 Kemble St., Utica, N. Y. Phone: 2-7074.

TUNE-DEX, from the start, few recent years missing; steel cabinets, \$300.00. Musician, 135 Miguel St., San Francisco 12, Calif. 9-10

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VIOLINS, J. B. Guadagnini, ex "Spohr" 1780. Also, superb Tomasso Balestrieri; two gold T shell Tourtes. Advertiser, 1693 Fishinger Road, Columbus, Ohio.

VIOLINS, one German Mathus Hornleiner Geigenmacher, 1872, \$250.00. One Italian Conservatory copy Stradivarius, 1723, \$175.00. Beautiful tone, excellent condition. R. R. Lubin, 1801 N. E. Second Court, Miami, Fla.

VIOLINS, Petrus Guarnierus, 1720; also, Camillus Camilli, 1750. Both with papers. Salvatore Picardini, 40 West Ave., Buffalo 1, N. Y. Phone: 2-1928.

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MUSICIANS, lead alto, double clarinet; tenor, double clarinet; tuba, double fiddle; lead trumpet; drummer; good Latin; for traveling dance band. Guarantee salary. Write qualifications to: Tommy Allan, 4903 Delmar, St. Louis 8, Mo.

MUSICIANS, trumpet, saxophone, piano, for road band. Guaranteed salary. Tell all in first letter, don't misrepresent yourself. Jerry Antrim, 1335 East Cantrell, Decatur, Ill. Phone: 422-4225.

MUSICIAN-PERFORMERS, wanted by radio-television star. Seek professional showmen, no students. Old-time Dixieland two-beat; all instruments except drums. Write: Tommy Morris, % AFTRA, 15 West 44th St., New York, N. Y.

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BOOKS 4, 6, 7, Master School Modern Piano Playing Virtuosity, Alberto Jonas, published by Carl Fischer. Write: 77-09 Kew Forest Lane, Forest Hills 75, N. Y.

CELESTE, over Hammond organ, must be in good condition and reasonable. A model Hammond Leslie speaker, trade for later model and assume payments—details. Eugene Rasmussen, 3357 Overland Ave., Los Angeles 34, Calif. Phone: VE 7-6960.

CELLO TRUNK (Taylor), full size. Joseph Emonts, 525 Little Neck Ave., North Bellmore, N. Y.

COURSES (Correspondence), in theory and all instruments. Will buy used instruments. Send prices and description. Frank Adams, Bandmaster, 401 Ninth Court North, Birmingham 4, Ala.

FLUTES, piccolos. Haynes or Powell, in "C" and "D"; also, alto flute, Eb flute, bass flute; silver only, with cases. No body damage or excessive key wear. Hurlburt, 180 Shelburne Road, Greenfield, Mass. 9-10

FLUTE, French model Haynes "Open" G key. Also, books about the flute by Theobald Boehm, R. S. Rockstro, Dayton Miller or any author. Write: Box 1527, L. W. W., South Bend 28, Indiana. 7-8-9

GUITAR, Gibson L5 or Super 400, in need of repair. Please send price and condition of instrument. Ted Conner, 718 Revere St., Daytona Beach, Fla. 9-10

INSTRUMENTS, old, odd, unusual. Also, correspondence with other collectors. Urgently need old "Dewey" sax stands, old instrument catalogs and literature. All leads welcome. Dick Hurlburt, 180 Shelburne Road, Greenfield, Mass. 9-10

INSTRUMENTS, antique woodwinds and brass. Write full description and price. Hal Lynn, 13210 Shaker Square, Cleveland 20, Ohio. 12-61

MANDOLIN, Gibson F-5 or F-12 Artist Model. Marvin L. Miller, 90 Rockwell Road, Columbus 7, Ohio.

RECORDS (Old), Red Nichols OKEH 5648, 78 rpm "Overnight Hop"; Tommy Dorsey Camden 268, Decca ED2397, DL5370, DL5452, DL5448; Ted Heath LB511, LB374, LB340. Good prices. Murray MacNicoll, 3805 Meyer, Madison, Wis.

RECORDINGS NEEDED, will pay high price: Clarinetist (Johnny Dodds); Prohibition Has Done Me Wrong (Jimmy Rodgers); WPA (Glen Miller). Contact: Aida Fava-Artway, 50 Prospect Ave., Valhalla, N. Y.

SAXELLO, oboe-sax, slide-sax, "F" sax; Normahone; Terogotta; Octavin; straight alto sax; Ab and C clarinets; contra-bass sax; Conn bass sax (to high F); Hurlburt, 180 Shelburne Road, Greenfield, Mass. 9-10

SAXOPHONES, Conn, Selmers, gold-plated (burnished), straights and curved. All voices from Eb soprano through bass, including "C" and "F". Also, a Wm. Haynes metal clarinet. Hurlburt, 180 Shelburne Road, Greenfield, Mass. 9-10

VIBE BARS, for Deagan, 2 1/2 octaves F to F. Note above the natural set, but will accept a full set. Tony Lapata, 409 Preston Road, Haddonfield, N. J. NO 3-1908.

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BASSIST (Female), experienced and available to work with combos (Modern, Jazz, Western). Vocal optional; willing to travel. Musician, 3011 Babcock Blvd., Pittsburgh 37, Pa.

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OFFICIAL BUSINESS

(Continued from page forty-nine)

Budd, John W., Camden, N. J.	3210
Grossman, Al, New York, N. Y.	592
Taylor Orchestras and Entertainment (Karl Taylor), Dayton, Ohio	1315
Di Dio, Charles, Beaumont, Texas	340
Entertainment Associates Ltd., Dallas, Texas	5015
International Artists (Joe Prenskey), El Paso, Texas	3884
O'Brien, Dottie, Theatrical Agency, San Antonio, Texas	4556
Sneed, Othella, Milwaukee, Wis.	5592

BOOKERS' LICENSES REINSTATED

Belleau, Julian L., Jr., Los Angeles, Calif.	4557
Midland Attractions, (Arlie J. Simmonds), Kansas City, Mo.	879
Kessler, Danny, New York, N. Y.	3102
Hough, Robert, and Associates, New York, N. Y.	592

Attention All Locals

On July 15, Deputy Secretary of Defense Roswell Gilpatrick issued a new Department of Defense Directive (No. 5500.7) which, of course, applies to all the services. It reads, in part, as follows:

"XIV. B. No enlisted member of the DoD on active duty may be ordered or permitted to leave his post to engage in a civilian pursuit or business, or a performance in civil life, for emolument, hire, or otherwise, if the pursuit, business, or performance interferes with the customary or regular employment of local civilians in their art, trade, or profession."

This means that service personnel on leave, liberty or furlough may not be permitted to compete with civilian musicians.

AT LIBERTY

BASSIST (String), amplified. Ready, willing, able and available for jobbing in Chicago area. Local 10 card. Work with or without music. Ted Polock, 4424 West 55th St., Chicago 32, Ill. Phone: LU 4-27581.

BASSIST (Fender), all styles, double accordion. Age 23, seeking work in Long Island area. Local 802 card. John Darmiento, 23 Oak St., Bay Shore, N. Y. MOhawk 5-2153.

BASSIST, saxophonist (tenor), double clarinet and flute. Fake, read, some vocals: age 27. Local 10 card; will travel. Louis Hault, 4322 North Mason, Chicago, Ill. Phone: PE 6-4356.

BASSMAN, age 24, wants to join show type group. Plays bass, Fender or full size, and trombone. Also sings and does MC work. Looking for good group. Conrad Kay, 1618 Monticello, St. Louis 38, Mo. TU 6-0488.

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COMBO, "George and the Emeralds." Desires weekend work: all types of music. Guitar, accordion, trumpet, sax, drums; also vocals. Local 77 cards. George Sage, 4710 Brookside Ave., Bristol, Pa. Phone: ST 8-8340.

COMBO (Female Jazz), four or five pieces. Trumpet, piano, drums, guitar and/or bass. Not beginners. Available for club dates, night clubs, etc. Local 802 cards. Phone: GR 7-1573 (N.Y.C.)

COMBO, "The Music Makers," electric accordion, saxophone, trumpet, drums. For all occasions. New York vicinity. Local 802 cards. Phone: WY 3-2635—FA 4-5361.

DRUMMER, age 30, neat and reliable. 14 years experience. Would like to locate in or around Las Vegas. Read, cut shows, particulars on request. Johnny Myers, 2808 30th Ave. South, Minneapolis 6, Minn. Phone: PA 2-2347.

DRUMMER, age 23, single, experienced, can read. Available for local work in and around Chicago. Local 10 card. Earl William Beecher, 4212 West Washington Blvd., Chicago, Ill. Phone: NE 8-6053.

DRUMMER, age 25, reliable, six years experience. Plays Latin, jazz, Dixie, swing, society, etc. for all occasions. Desires weekend dance band work in Bronx, New York and Westchester. Jim Civi, phone: KI 7-2479 (7:00 to 9:00 P.M.)

DRUMMER, age 21, seven years experience. Reliable, play all types of music. Will play any night, any place, from Newark to Cedar Grove. Local 16 card. Phone: CLIFFORD 6-6318 (N. J.)

DRUMMER (Teacher), 24, reliable, experienced in all styles: group vocals. Desires steady 3-6 nights in N.Y., N.J., area. Charles Freundlich, Phone: MA 2-0256 (7:00 to 10:00 P.M.)

DRUMMER, neat, young, dependable. Name band experience, play any style; read, cut shows. Travel or relocate, cut or no notice: Local 10 card. Don Langlois, 6612 Romona, Milwaukee, Wis. Phone: GR 6-1136.

DRUMMER, comic, vocals, emcee; play shows. Desires to join trio or four; organist for duo. All essentials, car, top appearance and background; age 44. Billy Stearns, Hotel Mark Twain, No. 324, Minneapolis, Minn. FE 6-8373.

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DRUMMER, Tommy Morris "The Jazz Drummer," radio-TV star, comic. Leader of the Rhythm Kings, New York Personal Manager. Picture listed in the 1961 edition of the Player's Guide. Star of clubs, hotels, resorts, stage, radio and TV. Local 802 member. AFTRA member, ATAS member. Tommy Morris, % AFTRA, 15 West 44th St., New York 36, N. Y.

FIDDLE PLAYER, western, modern, hot, novelty. 25 years in show business; also write songs. Local 6 card; will travel. Leonard A. Dossey, Route 1, Box 47, Lakeport, Calif.

GUITARIST, also bass. Young, good appearance. Excellent commercial and R 'n' R; sing parts or solo; experienced musician and showman. Latest and finest equipment. Prefer location, consider travel. Kenny Mills, Box 224, Republic, Pa.

GUITARIST (Electric), lead, rhythm, fake, arrange, compose, read. Double on drums and bass; experience in rock 'n' roll, jazz. Local 8 card. Terry Gale, 945 North 13th St., Milwaukee, Wis. Phone: DI 2-9765—OR 1-1100.

GUITARIST (Electric), read and fake, solo and rhythm. 15 years experience with trios. Local 802 card and 1961 night club permit. Have car; available for weekends. Phone: Buddy Caffill, UN 4-0376 (N. Y. C., Mon. to Fri., 7:00 P. M.)

GUITARIST - BASSIST, jazz only. Will accept students, Washington, D. C., or surrounding area only. Write: Musician, 206 Center St., Waverly, N. Y.

ORGANIST-PIANIST, desires position in established hotel restaurant bar, yearly, 30 years experience. N. J. preferred. Write: Box 28, International Musician, 39 Division St., Newark 2, N. J.

ORGANIST (Professional), have organ and library of 1,500 tunes. Standards and pops; will do single and location only. Age 35, good appearance, no habits, single, sober and reliable. Interested in Caribbean or So. America area. Musician, Box 14, Taychedah, Wis.

ORGANIST, male, owns Hammond and midget piano; plays both. Years of experience. Wishes connection, Los Angeles area; will team, consider weekends. Eugene Rasmussen, 3357 Overland Ave., Los Angeles 34, Calif. VE 7-6960.

PIANIST, doubles organ, many years experience. Desires work with orchestra or combo; prefer location, Arizona or Bermuda. Plays married, Dixie, jazz; read, fake, cut shows. Married, dependable, reliable, not a character. Bernard McCulloch, 80 Cedar St., Hyannis, Mass. SP 5-9285.

PIANIST-ORGANIST, owns RT3 Concert Hammond, two Leslies and a PR3. Trick snare drum; built-in P.A. and piano amplifier. Last engagement seven years. Sober, top references. Read, fake, cut shows, endless repertoire. M. L. Young, 341 E. 2nd N., Rigby, Idaho. SH 5-6825.

PIANIST, age 23, desires work in Philadelphia or New Jersey area. Plays jazz, society, rock 'n' roll and sings. Mel Harvey, 149 States Ave., Atlantic City, N. J. Phone: 348-1642.

PIANIST, many years experience, society dance, concert, show. Quick sight reader, fake. Plays with good taste, "lift." Sensitive, dynamic accompanist. Seeks first-class resort hotel engagements with congenial leader. Willie Marks, Apt. 3-D, 922 East 15th St., Brooklyn 30, N. Y. Phone: Esplanade 7-3167.

SAXOPHONIST, tenor, clarinet, alto, for commercial band or combo. Good tone, reader; no take off. Twenty years experience. hotel and club work. Will travel. Ralph Hockaday, 200 1/2 East Main, Manchester, Iowa. Phone: 32262.

SAXOPHONIST (Tenor), clarinet, vocals. Pleasant tone, read, fake, transpose. Wide experience, society, Latin, commercial; handle M.C. chores, accent on audience participation and entertainment. Neat, reliable; have car. Available weekends. New York City area. Phone: Frank, TY 2-3789.

SAXOPHONIST (Tenor), clarinet and flute. Age 30, B.S. degree in Music Ed. Also does repairs on woodwinds. Will travel for right position. Al Shad, Box 873, Bridgeport, Conn.

TROMBONIST, thoroughly experienced, big bands, combos, duos. All styles, society, commercial, Dixie, R 'n' R, jazz. Read, transpose, fake well. Doubles good trumpet, bass, also fair tenor sax and drums. Age 31, former H.S. teacher. Desires steady work. Trailer, wagon, will travel. Buzz Olsen, 27 South Grant St., Midvale, Utah. Phone: AM 5-1251.

VIBE MAN, modern, can double good drums; jazz and commercial. Also, fine vocal soloist, double cocktails. Desire to join vocal, instrumental group; top notch only; solid bookings, top salary. John Bussey, Box 301, Metuchen, N. J. Phone: Liberty 8-0245.

VIOLINIST, 39, experienced in symphony and opera orchestras. Studied in Academy of Music, Munich, Germany; also in Tashkent Conservatory, Russia. Vladimir Christenko, 554 Stonewall Ct., Apt. 2-D, Kansas City 24, Mo.

VOCALIST, female country-western singer wants to tour with group. Very smooth performer with ability plus experience; also TV and touring experience. Miss Kitty Hawkins, Box 208, Davis, Illinois.

VOCALIST, pretty, fine musician, excellent wardrobe. Desires club dates in metropolitan area. Phone: MO 2-4448—OX 7-5895.

VOCALIST, seeks weekend club dates in capital district area (N.Y.), with combo or pianist. Female, attractive, personable, smooth style. Contact: Vocalist, 147 North Elm St., Schenectady 4, N. Y. FR 7-4793.

VOCALIST, world-known tenor, solo trombonist, desires to settle in quiet medium sized town or Canada. Formerly "Fats" Waller and Noble Sissle Orchestras. Jazz and semi-classics; fluent linguist. Herb Flemming, 3311 Wilson Ave., Bronx 09, N. Y.

LOST or STOLEN

GUITAR (Gibson L-5), Serial No. A-156. With Desmond pickup and two-tone flower embossed strap with name Ray written on it; light brown, green plush-lined case. If found please notify: Ray E. Gustafson, Box 532 East, Helena, Mont.

News Nuggets

President Kenin has filed a statement for the record of the House of Representatives' District of Columbia Committee, expressing hearty approval of companion bills that would preserve as a museum the home of John Philip Sousa and enshrine a statue of him in the Capitol Rotunda's Statuary Hall.

"I trust," Kenin wrote, "these measures presage a growing awareness that we, as a comparatively young nation, must begin now to preserve those glorious reminders of our infant days . . . Should these bills be reported favorably, the American public will see that these shrines are supported and rendered useful. Despite the hectic pace we set for ourselves, Americans are a sentimental people who treasure their nation's unique beginnings and remarkable development into world leadership in less than two centuries."

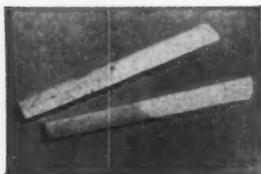
A proclamation by Governor Robert B. Meyner of New Jersey will turn the week of September 10 to 16 into another "Use Live Music Week." These proclamations which he has been issuing now for years have helped to spark live music throughout the State of New Jersey.

A new music magazine will see the light of day this month. It is entitled, "Bravo! — Magazine of the Lively Arts," and its format is opulent and sophisticated. Its readers are expected to be "those who make music, and those for whom music is made," and it will be published at 17 West 71st Street, New York 23, New York.

Mrs. Helen Thompson, Executive Secretary and Treasurer of the American Symphony Orchestra League, and Mr. William Strickland, conductor, have been named as co-recipients of the Laurel Leaf Award given by the American Composers Alliance. Inaugurated in 1951, this award is made for distinguished service to American music.

Why do ROY J. MAIER SIGNATURE REEDS have more pep, play better, last longer?

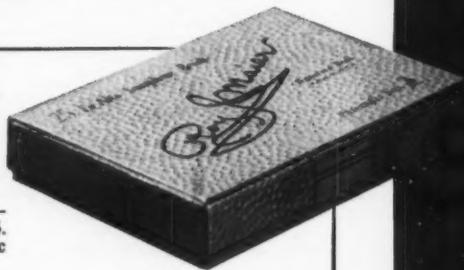
The two strange-looking objects in our picture look more like guided missiles, or interplanetary rockets, than what they actually are—Maier Reeds! Enlarged through microphotography, the half-reed at near right is about ten times normal size; the one at far right, about three times. Both views graphically document the fact that there is more "spring" in the tip of every Maier Reed to give you livelier tone, snappier response, more power. The cane fibres (vertical lines) are long, continuous, unbroken from butt to tip. The cane pulp (darker areas) is cushiony, live, unmatted. So quickly and gently are the reed shapes carved, the cell structure of the cane is not forced or disturbed in any way. Even in the thinnest part of the tip, all the vitality of the cane is retained! Pick up a box of Maier Reeds soon—see how their extra springiness brings out the best that's in you.



For our microphotograph, we selected a Maier Reed at random and split it lengthwise from butt to tip. The two halves are shown at left.

Roy J. Maier
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we teamed
a microscope
and a camera
to get the
inside facts



