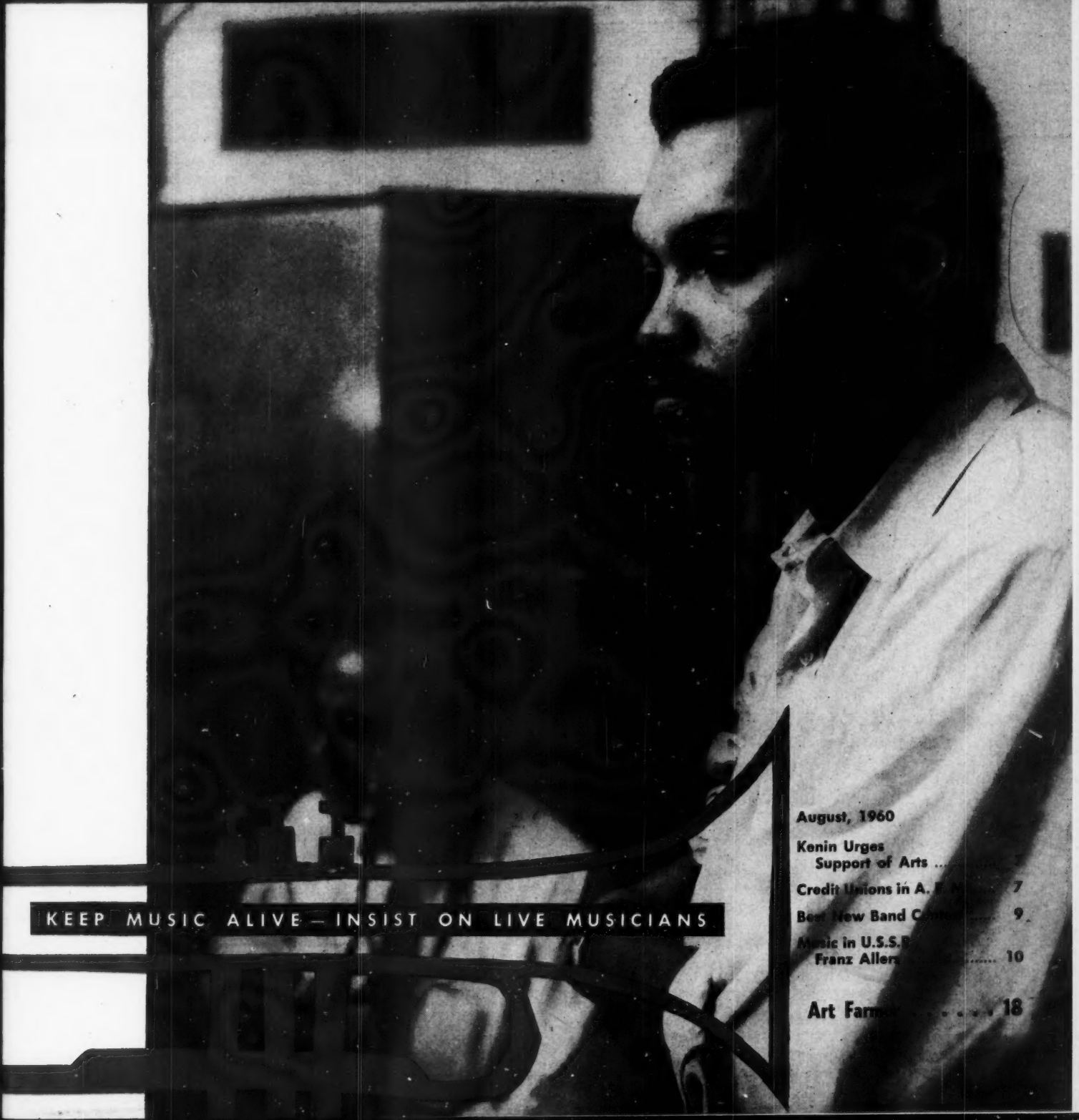


# MUSICIAN

international



KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS

August, 1960

Kenin Urges Support of Arts ... 7

Credit Unions in A. F. M. ... 7

Best New Band Contest ... 9

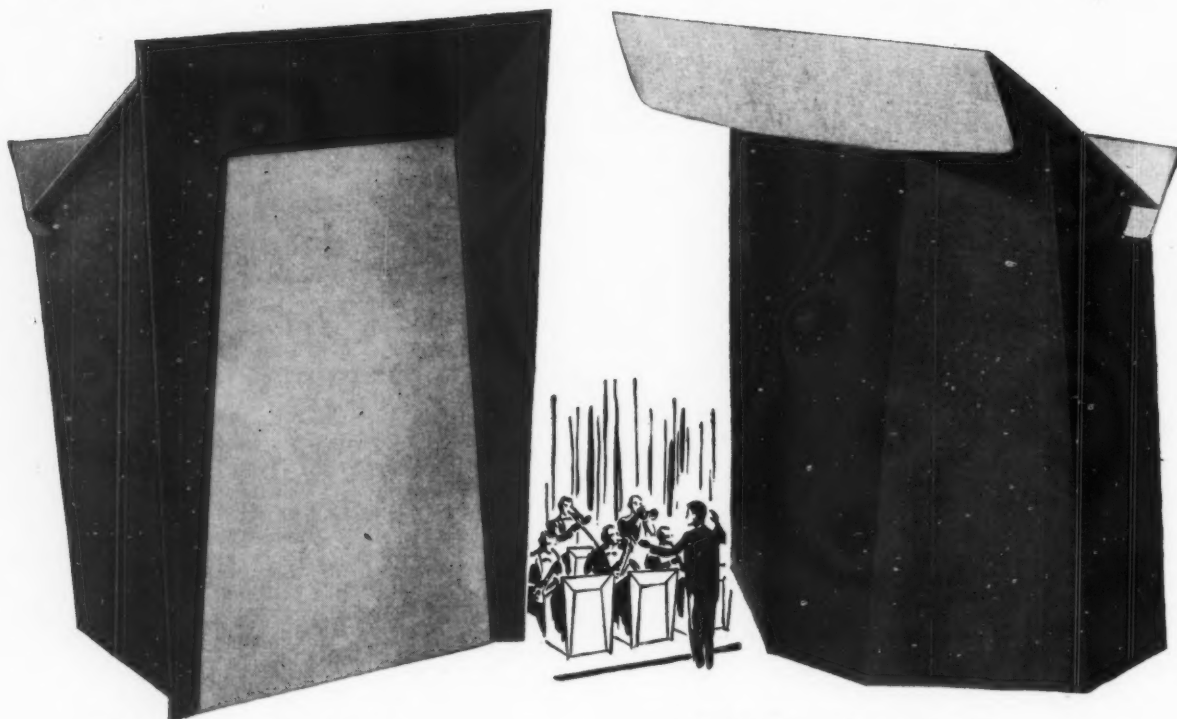
Music in U.S.S.R. Franz Allers ... 10

Art Farmer ... 18

# New Styling!

(OLD PRICES!)

## SELMER Porta-Desks



### NEW Deluxe Porta-Desk\*

Completely redesigned! Has new Shadow-Box front to set off the band's name. Two-tone blue finish gives the band a smart evening-dress look. Music shelf holds 350 double sheets in easiest reading position. \*Patent Pending

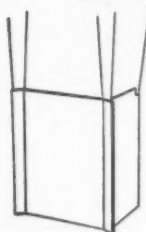
Still priced at only **\$2.95** each

### NEW Hollywood Porta-Desk

Redesigned to add new attractiveness to its old economy! Rich red base has gray tweed-design shelf with a front panel to give the band's name top billing. Same height and music capacity as Deluxe Model.

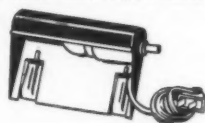
Still priced at only **\$2.25** each

**All Porta-Desks fold flat—one man can easily carry enough for the entire band!**



**RISER** to match the new Deluxe model adds 18" to total height for bass players and conductors. **\$1.50** each

**PORTA-LIGHT**; fits all Porta-Desks or any flat front stand. 8-ft. cord, switch and bulb. Dark brown finish metal. **\$2.75**



**SELMER, Elkhart, Indiana**

Dept. B-81

- Please send name of my nearest Porta-Desk dealer.
- Please send **FREE** Pocket Showbook of Selmer Musical Products and Accessories.

Name \_\_\_\_\_

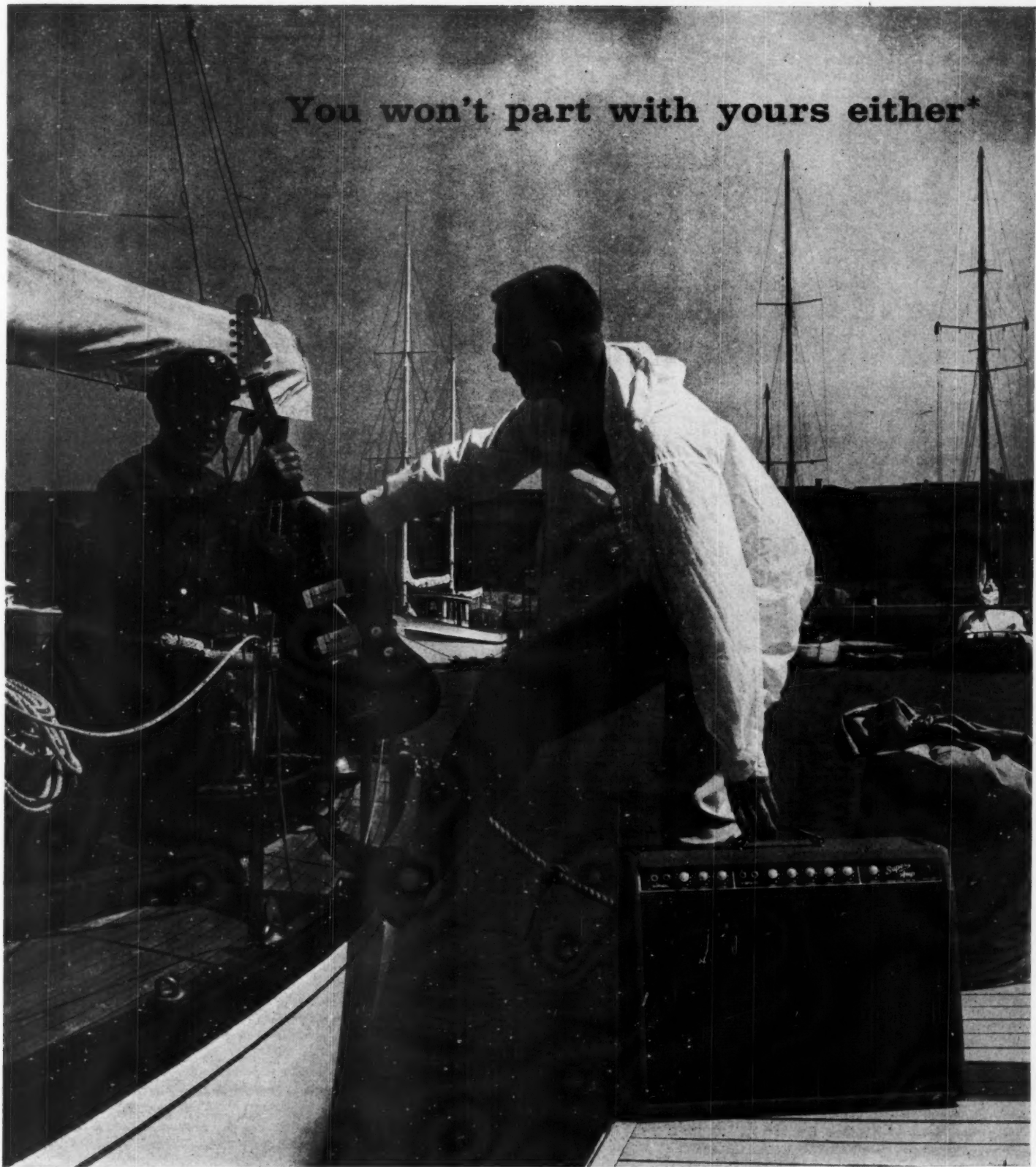
Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Distributed only by **Selmer ELKHART, INDIANA**

INTERNATIONAL MUSICIAN

You won't part with yours either\*



*Where musicians go, you'll find Fender!*

\*For your personal selection see the complete line of Fender Fine Electric Instruments (like the famous "Jazzmaster" guitar and Super Amp shown above) on display at leading music dealers throughout the world.



1546 EAST CHESTNUT • SANTA ANA, CALIF.

AUGUST, 1960



**unlimited  
response!**

Unlimited, even response in every register from every Symmetricut Reed . . . that's why top musicians throughout the world consistently rely on these precision made responsive reeds.

**Symmetricut** **Reeds**

**NOTICE TO MEMBERS**

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

**international**  
**MUSICIAN**



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

Vol. LIX — No. 2



AUGUST, 1960

**STANLEY BALLARD, Editor**

**Hope E. Stoddard**  
Associate Editor

**John L. Haase, Jr.**  
Advertising Manager

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

**OFFICERS OF THE FEDERATION**

- President, HERMAN D. KENIN**  
425 Park Avenue, New York 22, New York
- Vice-President, WILLIAM J. HARRIS**  
418½ North St. Paul Street, Dallas 1, Texas
- Secretary, STANLEY BALLARD**  
220 Mt. Pleasant Avenue, Newark 4, New Jersey
- Treasurer, GEORGE V. CLANCY**  
220 Mt. Pleasant Avenue, Newark 4, New Jersey

**EXECUTIVE COMMITTEE**

- LEE REPP, 2200 Carnegie Avenue, Cleveland 15, Ohio
- E. E. "Joe" STOKES, 5000 Polk Avenue, Houston 23, Texas
- ALFRED J. MANUTI, 261 West 52nd Street, New York 19, N. Y.
- CHARLES H. KENNEDY, 230 Jones Street, San Francisco 2, California
- WALTER M. MURDOCH, 17 Queen Street, East, Rooms 545-546, Toronto 1, Ontario, Canada

**WESTERN OFFICE**

- Assistant to the President, ERNIE LEWIS**  
8701 Wilshire Boulevard, Beverly Hills, California
- Special Assistant to the President, DON JACOBY**  
8701 Wilshire Boulevard, Beverly Hills, California

**CONTENTS**

- 7 Kenin Urges National Parties to Support the Arts
- 7 Credit Unions in the A. F. of M.—Harry Swenson
- 8 Recreational Dancing Institute
- 9 Best New Band Contest
- 10 Musicians' Status in Soviet Russia—Based on an Interview with Franz Allers
- 11 Labor Day Message
- 12 The Army Needs Symphony Men!—Rex Underwood
- 14 When Good Musicians Get Together
- 16 Dates and Doings in the Field of Jazz
- 17 Letters to the Editor
- 18 Art Farmer—Dom Cerulli
- 20 Approach to Practical Drumming—Sam Ulano
- 22 Official Proceedings
- 34 Official Business
- 35 Over Federation Field
- 36 1960 Annual Trade Show
- 37 Closing Chord
- 44 Bookers' Licenses Terminated
- 46 Bands Are for People

**COVER**

Art Farmer

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

# MADE BY GIFTED HANDS PLAYED BY CHET ATKINS!

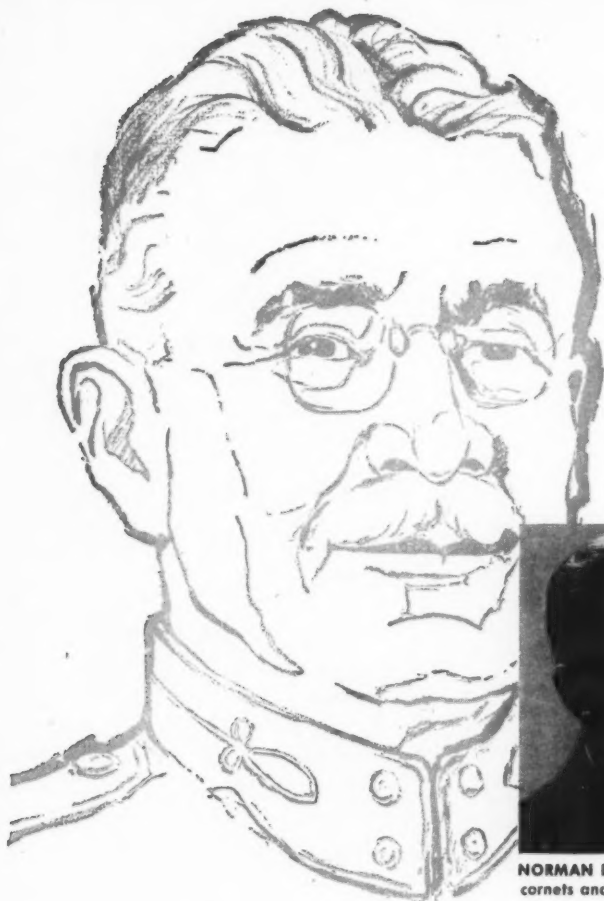
*The highly skilled hands of the Gretsch artisans who proudly create each fine guitar they manufacture are equally as talented as the gifted hands of Chet Atkins who sings the praises of his Gretsch guitar. Inspired by original design ideas from the famous RCA recording artist himself, Gretsch craftsmen have produced the Chet Atkins and other models. Choose from these superb models at your dealer's, and for that perfect sound use Chet Atkins "Country Style" strings.*

*For more details, write to Dept. IMG-51 for the FREE color — illustrated Gretsch Guitar catalogue.*

## GRETSCH

THE FRED GRETSCH MFG. CO.  
60 BROADWAY, BROOKLYN 11, N. Y.





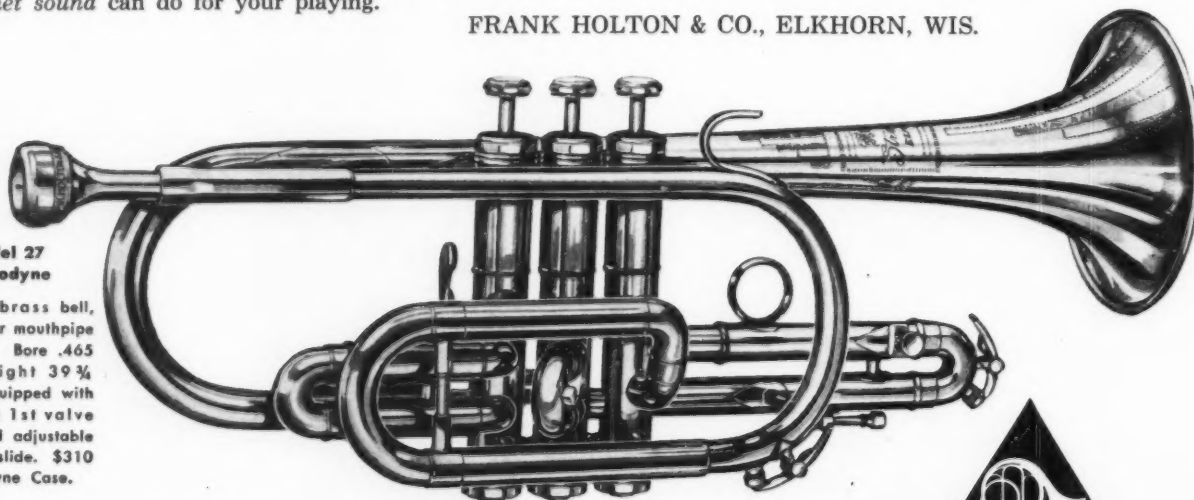
Only **HOLTON**  
brings you the  
**TRUE**  
**CORNET**  
**SOUND . . .**



**NORMAN D'ATH**, eminent Australian brasswind authority, plays both Holton cornets and trumpets.

**MODEL 27 STRATODYNE**—here is the quality of sound music educators and professional cornetists everywhere are insisting on. The basic tone is strikingly mellow — round, full and correctly “centered.” It blends well, yet there is a certain “edge” and just the right amount of brilliance for lead parts and solo work. Old-timers will recognize in the Model 27 a direct descendant of the world-famous Holton-Clarke design — the choice *par excellence* of virtually every leading cornetist in the heyday of Sousa, Pryor and Moses. Yet mechanically, musically and in beauty of workmanship and design the 27 incorporates tremendous advances. Like all Holton brasses, valve action is incredibly fast and smooth — intonation more nearly perfect than any other maker has yet achieved. Don't put off what we guarantee will be the experience of a lifetime. Visit your Holton dealer and discover for yourself what only Holton's *true cornet sound* can do for your playing.

FRANK HOLTON & CO., ELKHORN, WIS.



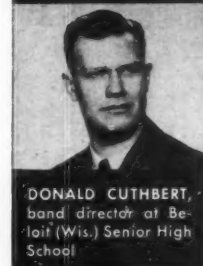
**Model 27  
Stratodyne**

5" Rose brass bell, nickel silver mouthpipe and trim. Bore .465 inch, weight 39 3/4 ounces. Equipped with fast-acting 1st valve trigger and adjustable 3rd valve slide. \$310 in Stratodyne Case.

**BAND DIRECTORS:** You are cordially invited to accept a free subscription to Holton's magazine, *The Fanfare*, devoted to informative articles of interest to everyone in the field of music education. Send us your name, address and teaching position on a post-card today!



**PAUL ANDERSON**, Director of Bands, University of Wisconsin-Milwaukee



**DONALD CUTHBERT**, band director at Beloit (Wis.) Senior High School



**ISH KABIBBLE** uses Model 27 Cornet with record-setting "Shy Guys" group



**DR. EUGENE STUCHBERRY**, Bandmaster, Pasadena (Tex.) High and outstanding educator



INTERNATIONAL MUSICIAN

# KENIN URGES NATIONAL PARTIES TO SUPPORT THE ARTS

Governmental succor for music and the fine arts as a matter of party policy was requested last month of the Democratic Platform Committee in a pre-Convention strategy session at which a telegraphic brief prepared by President Kenin was orally presented by Don Jacoby, Special West Coast Assistant to the President.

Many members of Congress who are familiar with musicians' problems were on the panel and Mr. Jacoby reported he was thanked warmly by Committee Chairman Chester Bowles. New Mexico's Senator Clinton Anderson, one of the Federation's chief advocates for relief from the 20 per cent tax, signalled Mr. Jacoby a "well done" as the presentation was concluded. The occasion afforded Mr. Jacoby opportunity to thank personally Sena-

tor Anderson and others in Congress who led the tax fight.

Mr. Jacoby's personal observation that no one had ever seen a sign in a foreign land that read "Satchmo, Go Home," drew understanding smiles as to the universality of the language of music.

Specifically, President Kenin's brief asked for the Committee's adoption "of such language in the Platform as will pledge support for the living arts." He noted that succor for the arts might take the form of material aid, such as is given by many other nations, or by creating a cabinet-rank director for cultural affairs, or both, but he urged that the language of the plank "declare boldly and affirmatively for the survival of music and the arts as a sacred obligation of government."

More than 26,000 Philadelphians were at Fairmont Park on the evening of July 7 when President Herman Kenin presented a plaque to the Robin Hood Dell for "exceptional service to musical culture" during the thirty-one consecutive summer seasons it has provided concerts for nearly a half-million music lovers annually. The plaque was accepted by Dell President Fredric R. Mann (right). With Mr. Kenin was Local 77 President Charles Musumeci. Coloratura Roberta Peters was the featured soloist.



AUGUST, 1960

A similar plank is being asked of the Republican Platform Committee.

The text of President Kenin's brief follows: "Permit me as spokesman for some two hundred and sixty-five thousand members of the American Federation of Musicians, AFL-CIO, to file this brief with your Committee and request that it be read to your members so that language implementing these vital truths may be written into the Platform which your Committee will recommend to the Democratic Convention next week.

"In furthering our nation's primary objective of an honorable and lasting peace, our government has given scant recognition to a means that has demonstrated its effectiveness abroad among diverse peoples and ideologies, namely, music in particular and the living arts in general.

"It is not trite to remind you and your colleagues of the Platform Committee that music is indeed the only universal language that provides ready exchanges and understand-

*(Continued on page thirty-five)*

## Credit Unions in the A. F. of M.

*by Harry Swensen*

Are you interested in forming a credit union? Is your local talking about organizing a credit union? What is a credit union? Questions such as these are being asked of locals and local members throughout the United States and Canada. A number of locals (see end of article for list) have already established credit unions which are flourishing.

Obviously it is the services that the credit union can render its members which are far more important than the financial gain. The following suggestions may prove of great help to any local that may be contemplating the formation of a credit union.

### Value of a Credit Union

There is no question but that the credit union can be of tremendous help to a local's members, both from the borrowing standpoint and from a savings investment. Some musicians have considerable trouble in obtaining loans from banks and other financial institutions, because of their unstable employment. It is every local's duty to protect, as much as possible, our brother members from falling into the clutches of loan sharks because other

*(Continued on page eight)*



## THE RECREATIONAL DANCING INSTITUTE

We need not remind our readers that encouragement of recreational dancing is encouragement of live music. It therefore is wise to give close attention to the new public service organization dedicated to the encouragement of social dancing: "The Recreational Dancing Institute." The A. F. of M. has evidenced its whole-hearted support of the organization by contributing to its financial upkeep.

The objective of this organization is to bring the benefits of social dancing to everyone in America.

Living patterns are constantly changing in a modern society. Those caught up in the changes face a need to become an integral part of their new surroundings. Social dancing is one of the few forces today that presents a means of achieving this need.

Dancing as group activity helps knead a community's residents closer together. It presents a way for an individual to broaden his social activities by meeting new and interesting people and to increase his cultural background through association with members of his community in a wholesome and pleasant atmosphere.

The Recreational Dancing Institute also is dedicated to the furtherance of social dancing because it is an activity that can be shared by nearly every member of the family, thereby

maintaining the integrity of the basic unit of our society. In addition, it is an easily learned social grace that may be put to use almost immediately. It also is an activity that brings pleasure throughout a lifetime.

The Institute, a public service organization chartered by the State of Iowa, aims to further dancing in all aspects of American life, including the home, the community, the church, the schools, youth organizations and adult groups.

It is operated by a board of directors and has a corps of specialists serving as aides in advancing social dancing within the scope of its functions.

The Recreational Dancing Institute works closely with various youth organizations. Emphasis is placed on this part of the Institute's program because it helps a youth become a well-adjusted adult by teaching him a social grace that has always contributed to the well-being and happiness of all age groups.

The Advisory Board of this Institute (our Secretary Ballard is a member of it) is made up of prominent people from different fields who share a desire to further the appeal of dancing as a wholesome and constructive social force. The Board advises the Institute on functioning in specialized fields such as recreation, psychology and social events.

## Credit Unions

(Continued from page seven)

means of borrowing are not available. However, this statement does not mean that the credit union, when formed, will make loans haphazardly to our brother members just because they are brother members. The loans are screened by a loan committee and approved just as they are in other highly regarded financial institutions. Because we know the members' circumstances, character and responsibility much better than the banks, we can come to a decision more readily on whether to make the loan or not. As far as earnings are concerned, the members of the credit union themselves receive all the net earnings; there are no outside interests whatever. It is possible in most cases for a credit union to pay a higher rate of interest on their deposits than other institutions.

### Political Problems Within the Local

May we suggest very firmly that locals refrain from making a political football of the credit union. If a local has different factions (and most locals do) it is a wise course to see that different factions are represented on the credit union's governing committees. If the ruling political faction takes complete control of all activities of the credit union, the credit union is in for a sorry time. Ruling factions will be blamed for trying to curry favor by making loans; they will be accused of mismanagement in case of losses; minority factions will be accused of trying to sabotage the credit union movement.

### Losses Incurred

The losses that are incurred can be held to a minimum if the credit committee uses sound judgment in granting loans; if the local aids in the problems of the credit union; and if other credit unions, A. F. of M. locals and the Federation central office cooperate in apprehending "dead-beats." Exchange of information concerning individuals who repudiate just debts can greatly aid all credit unions.

For further information we refer you to the Credit Union League in the state or province in which your local is situated. Locals who have already formed credit unions will be glad to help you with problems that arise during the forming of a credit union, as well as after your credit union is in operation.

A list of locals who already have established credit unions follows: 4, Cleveland, Ohio; 14, Albany, N. Y.; 47, Los Angeles, Calif.; 65, Houston, Texas; 104, Salt Lake City, Utah; 147, Dallas, Texas; 153, San Jose, Calif.; 174, New Orleans, La.; 180, Ottawa, Ont., Canada; 208, Chicago, Ill.; 216, Fall River, Mass.; 248, Paterson, N. J.; 325, San Diego, Calif.; 526, Jersey City, N. J.; 616, Monterey, Calif.; 677, Honolulu, Hawaii.

INTERNATIONAL MUSICIAN





George V. Clancy  
Project Chairman

# BEST NEW BAND CONTEST PROVES ITS WORTH...

● Last year's Best Band Contest not only provided the Federation with valuable dividends in printed publicity and nation-wide attention on the air, but, more significantly, produced added employment and expressions from all 170 competing bands that they had benefited from the experience. As a result of winning the contest, Claude Gordon's band has become nationally known.

It follows that the line-up in this year's band contest is most promising. International Treasurer George V. Clancy, Project Chairman in the search for the Best New Dance Band of 1960, reports that applications from individual band leaders are being received from locals in all parts of the country.

Many established entities in the music business, such as the National Ballroom Operators, band instrument manufacturers, and other national organizations, have again volunteered their support.

As all locals in the United States, Canada and Puerto Rico have been informed, contesting bands may be made up either of professionals who are members in good standing of the Federation or of amateurs who are not members of any union representing musicians. Bands are limited to a maximum of fifteen musicians, including leader and vocalist (if any). There are no restrictions as to instrumentation other than those governing a standard dance band. Excluded from the contest are established dance bands which customarily travel coast-to-coast and which, in the opinion of the committee, fall in the "name band" category. Band personnel may not be changed during the contest, without the consent of the judging committee.

In tribute to Jackie Gleason, Honorary Chairman of the Best Band Contest, the Federation's Live Music Promotions Committee has chosen the noted TV star's theme song, "Melancholy Serenade," as the official contest song. All band leaders entering the contest

will be provided with a full dance band orchestration in order to facilitate arrangements of the required contest tune before the local competitions start.

The deadline for bands is August 15, and thus most of the bands will have been entered by the time this month's magazine reaches its readers. Chairman Clancy has already received applications forwarded him from locals all over the country. However, there still is time for bandsmen to sign up with their respective locals.

Contests within the local jurisdictions are to be held prior to September 10. Committees for these contests are made up each of a local officer (chairman), a ballroom operator, a music supervisor in either a high school or college, a radio or television music program director and band leaders, none of whom are contestants.

Regionals, semi-finals and finals will be held between September 10 and October 15, in cities to be named by the National Committee, and these events will tie in with the National Dance Festival sponsored by the National Association of Ballroom Operators. Travel expenses of all the semi-finalists and finalists are underwritten by the National Committee.

## Conditions of the Contest

Besides "Melancholy Serenade," each competing band is required to perform a fox-trot. The other two numbers lie within the choice of the band leader.

Judging will be on a point system totaling a maximum of one hundred points. The value of points will be judged according to danceability and rhythm (0 to 30); arrangements (0 to 15); precision, coordination and attack (0 to 10); overall effect (0 to 10); leader (0 to 5).

In all the contests, regional or final, the winning orchestra is to perform for the re-

mainder of the evening for dancing and will be paid at the prevailing local scale.

All contests are to be held in public ballrooms and the general public is to pay admission charges.

## Threefold Purpose

It is to be seen that even in the course of the contest, dancing to live music is being encouraged, which reminds one that the Federation, in sponsoring these band contests year by year, seeks to aid in the revival of public dancing to live music; to assist in the discovery of top quality dance bands; and to help promote live music employment.

Whether it succeeds will rest not only with its local and national officers and its members but with the public at large.

Jackie Gleason  
Honorary Chairman



## Based on an interview with FRANZ ALLERS

● In describing his recent eight-week tour of the Soviet Union as Conductor and Musical Director of *My Fair Lady*, Franz Allers pointed out, logically enough, that, in speaking of musical matters in that country, one is not necessarily referring to the effects of the Soviet system in contrast to the democratic system. Far more contributory to the present high status of music in Russia is that country's long and celebrated musical tradition. This tradition, of which Glinka, Anton, Rubinstein, Tchaikovsky, the famous "Five"—Balakirev, Cui, Mussorgsky, Rimsky-Korsakov, Borodin—were products, extended back to a time before the Soviet Union was even dreamed of. The St. Petersburg Conservatory with its world-famous teacher, Leopold Auer, turned out its Mischa Elmans, its Jascha Heifetz, its Efrem Zimbalists, without benefit of Communism. Discipline in attaining musical ends, and the belief that, in art, spiritual values come before material ones, have been part of the Russian mentality from the earliest times. So, if violinists in Russian orchestras today sing on their fiddles superbly, it is not because the Ministry of Culture orders them to do so. If "Vanitshka" (Our little Van) is their particular pet, it is not for propaganda reasons. It is simply that devotion to the art of music and to its great exemplars have always been an integral part of the Russian temperament.

# MUSICIANS' STATUS IN Soviet Russia



Another contingency which serves to make healthful the musical atmosphere in Russia but which has little to do with the present-day government there is the fact that the electronic age has not made such inroads in the living habits of the Russian people as it has with us. Allers illustrates: "We were taken in Moscow to the 'Palace of Pioneers' which one might compare to a huge center of training for boy and girl scouts. Learning is at a premium there. Marks for excellence are ardently sought. And—just listen to this—the training classes in dancing—the *training* classes, mind you, are conducted with a forty-piece *live* orchestra. There it is—and the conductor and players compare favorably with our best ballet pianists.

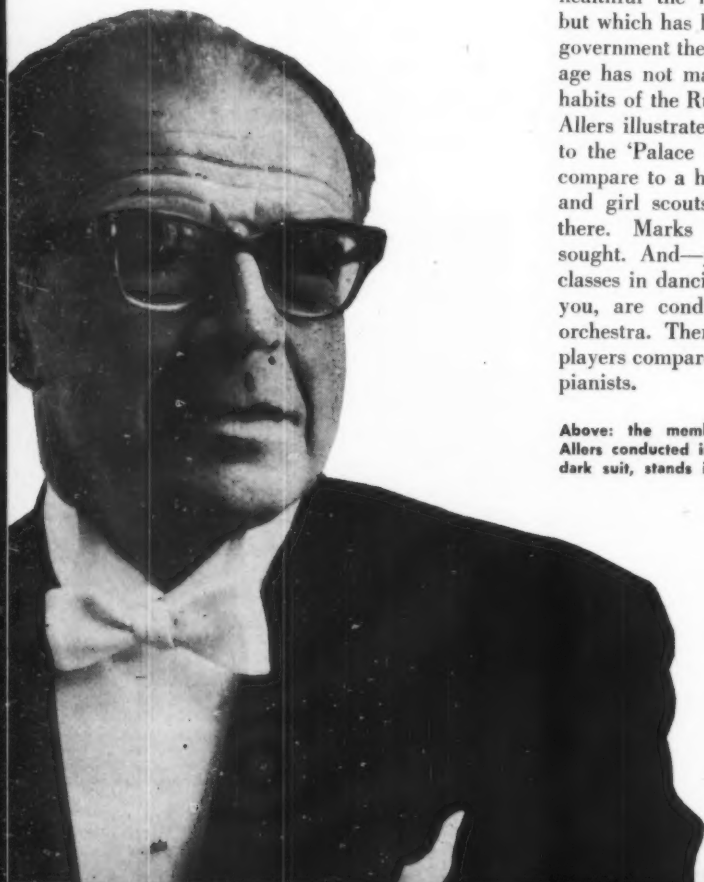
Above: the members of the orchestra which Franz Allers conducted in his tour of Russia. Franz Allers, in dark suit, stands in the center. Between him and his assistant, Saul Schechtman, also in a dark suit, stands J. S. Targonsky, the orchestra inspector. The photograph had the following inscription: "From the orchestra members of the Bolshoi Theatre to Franz Allers, the inspired conductor and warm-hearted human being, in commemoration of his tour of Russia with 'My Fair Lady.'" Left: Franz Allers.

"The Bolshoi Opera and Ballet Orchestra in Moscow employs 190 players. When I asked them, 'How long do you rehearse for such and such a ballet?' they just looked at me in astonishment. 'Why until it's ready, of course!' Besides the Bolshoi Orchestra, there are three symphony orchestras in Moscow, all state-run, and a comparable number in Kiev, Leningrad and other large cities."

Mr. Allers cited certain advantages the players in the Bolshoi group—and presumably in other large orchestras—enjoy. "They have health insurance. They have old-age security. The players of the higher level orchestras—and no doubt of the lower level ones, I did not check on these—have two-month summer vacations with pay. It is taken for granted that one retires in comfort on a pension, once one has completed one's orchestral service. That retirement facilities for artists is comfortable I can attest. We gave a performance of *My Fair Lady* at a Home for Retired Actors, set in beautiful surroundings in Leningrad. Every accommodation possible was provided to make them comfortable and at ease."

However, when Allers spoke to the orchestra members about their good fortune in obtaining such fringe benefits, they looked at him quizzically. "But isn't it fantastic what salaries those American orchestra players get!" they exclaimed. In the way of neighboring pas-

INTERNATIONAL MUSICIAN



tures always being greener, they could only remember that salaries for orchestral players are higher in the United States, that musicians here have better living quarters and wear better clothes, and that a far higher percentage of them own their own cars.

As Allers points out, there's a negative aspect to the much-vaunted job-security in Russia. "If I were a conductor in Russia, I would be told by the powers-that-be what the next assignment was to be. 'You are to take over a new orchestra next month. You're to conduct on tour next year.' There is nothing in the Soviet Union which is *not* government-run. If you buy an ice-cream cone on the street, you buy it from a government-run enterprise."

State-run, of course, is the Gos Concert Agency which stood host to Allers and the *My Fair Lady* cast. They were hosts extraordinary, take it from Allers. "Every day there was something planned—sight-seeing trips, inspection tours, entertainment (ballet, puppet shows, opera), parties. We travelled by official limousines. The red carpet was out everywhere."

Allers and his assistant Saul Schechtman were assigned a guide—her name, by the bye, was Anna Pavlova—who spoke English fluently (she was a graduate of the Academy of Languages) and was most happy to present the many aspects of the land to her guests.

Allers speaks of the dignity with which they were everywhere received. "When I was asked to conduct the Kiev Philharmonic, the invitation was issued in a room of the Ministry of Culture in Moscow, and they made quite a ceremony of it. The young man delegated to give me the information told me, 'All of us have heard you conduct. We should like to see you in another assignment—conducting one of our greatest orchestras, the Kiev Philharmonic.'" That was all that was said at the time, but they could tell from my reaction that I was agreeable to the suggestion. Later I received a letter telling me when and where the concert was scheduled. I conducted the Kiev Philharmonic in works of Creston, Barber, Smetana and Dvorak.

"About the forty-member orchestra culled for me from the Bolshoi Orchestra, the one I conducted for the *My Fair Lady* performances: the string section was of the highest quality, the brass section second, the woodwinds third. Their cohesion was delightful. Flexibility, though, was achieved last. They weren't used to the kind of *rubato* timing which is essential for *My Fair Lady*. It was not their dish. However, they caught on, and some commented they 'liked turning somersaults.' To get them up to perfection I had detailed rehearsals—each section worked four hours, which meant of course that I worked twelve. But there was to fortify me that naive aim of theirs—simply to do one's best at all times. They have dedication by the ton.

"One interesting aspect about their orchestra: they have a person they call the 'orchestra inspector' who is in full charge of the dis-

cipline of the orchestra—gives them hell when they are out of tune, sees they are there on time, checks their deportment while playing. This leaves just one duty to the conductor—to conduct.

"Oh yes, the union rules are strictly enforced. For instance, they have a twenty-minute intermission for every hour of rehearsal.

"In my work with this orchestra the backwardness of Russia in material things was again brought home. The harpist said to me, 'If I only had an American harp!' The flutist, a fine instrumentalist, by the name of Judson (pronounced 'youdson') played a wooden flute. 'If I could only have a metal flute!' he would sigh. 'Then I could make such music!' Nevertheless he sat there and played beautifully on that wooden flute of his. The first bassoon in Kiev sighed, 'I have had the same crook since the orchestra was founded in 1935.'"

Mr. Allers has been busy since his return having his music dealer ship crooks and other

accessories to the orchestra men he conducted over there.

"The reception of *My Fair Lady* by its audiences was surprising in many respects," says Mr. Allers. "The high literary quality of the whole production was acknowledged in newspapers and by everyone with whom we spoke. Many seemed familiar with the Shaw play, for both book-reading and theatre-going are habitual in Russia. Besides, the program notes carried complete synopses of the play. The uproarious response, however, was lacking. There were no belly laughs—only chuckles.

"But that the thing got across was beyond doubt. They liked the plot with its suggestion of skill winning over position. It is indicative of this popularity that, while diplomats were excoriating each other over the U-2 plane incident, the Soviet audiences continued to fill the houses for *Fair Lady* and to shower company members with applause, flowers and kindness. —H.E.S.

## George Meany Urges Labor Day Safety

### AMERICAN FEDERATION OF LABOR AND CONGRESS OF INDUSTRIAL ORGANIZATIONS

EXECUTIVE COUNCIL  
**GEORGE MEANY** PRESIDENT  
**WM. F. SCHNITZLER** SECRETARY-TREASURER

WALTER P. REUTHER WM. C. BIRNIGHT DAVID DUBINSKY EMIL REVE MAURICE A. HUTCHESON L. S. BUCKMASTER RICHARD F. WALSH JAMES A. SUFFRIDGE PAUL L. PHILLIPS	GEORGE W. HARRISON JAMES B. CAREY CHARLES J. MCGOWAN WM. L. McFETRIDGE A. J. HAYES JACOB S. POTOFSKY EVE W. MINTON O. A. KNIGHT PETER E. SCHOEMANN	HARRY C. BATES WM. C. DOHERTY DAVID J. McDONALD JOSEPH CURRAN JOSEPH D. KEENAN A. PHILIP RANDOLPH JOSEPH A. BEIRNE PAUL F. TELLER L. M. RAFFERTY
---	--	--



EXECUTIVE COMMITTEE

GEORGE MEANY  
WALTER P. REUTHER  
GEORGE W. HARRISON  
JAMES B. CAREY  
HARRY C. BATES  
DAVID J. McDONALD  
DAVID DUBINSKY  
WM. F. SCHNITZLER

815 SIXTEENTH STREET, N.W.  
WASHINGTON 6, D. C. NATIONAL 8-3870

June 17, 1960

Mr. Herman D. Kenin, President  
American Federation of Musicians  
425 Park Avenue  
New York 22, New York

Dear Sir and Brother:

For altogether too many years the celebration of Labor Day has been marred by deaths and accidents on the highways. The time has come for the trade union movement to demonstrate its sense of social responsibility by taking positive steps to reduce this waste of human lives on Labor's Holiday.

With this objective in mind, the AFL-CIO has accepted an invitation from the Labor Conference of the National Safety Council to participate in a national effort to reduce traffic deaths by cooperating in a Labor Day safety campaign. The AFL-CIO Standing Committee on Safety and Occupational Health has been authorized to implement this decision.

In the name of the AFL-CIO, I therefore, endorse this program and urge you to cooperate by enlisting the assistance of all your local unions in this worthwhile campaign.

A communication from you to your local unions in your official publication would be very helpful. Moreover, free packets of material containing campaign suggestions have been made available by the National Safety Council and they can be obtained by sending requests to the Labor Department, National Safety Council, 425 North Michigan Avenue, Chicago 11, Illinois.

Without in any way detracting from the proper celebration of Labor Day, I believe this effort to save lives will demonstrate the dedication of our trade union movement to the well-being of all America.

Fraternally yours,

*George Meany*  
President

# THE ARMY NEEDS SYMPHONY MEN!



**By Rex Underwood**

*Rex Underwood is past president of the American String Teachers Association. Formerly Professor of Violin and Director of Orchestra at the University of Oregon, he now operates his own music studio in Portland, Oregon.*

Ramon Scavelli who in 1954 at the age of twenty became a member of the viola section of the Houston Symphony, was drafted into the United States Army in May, 1958, after four seasons of wonderful music-making under Leopold Stokowski. When he said goodbye to his wife, whom he had married just three months before, to go to Camp Dix for basic training, the future looked dark and uncertain, what with the calculated tortures of boot camp and the almost sure relinquishment of a career for which he had studied intensively since childhood.

But, thanks to the Seventh Army Symphony's recruiting program, Scavelli's career plans have been even furthered by his life in the Army. Before three months were up he had become a valued member of the viola section of that orchestra and was comfortably established with his wife at the Seventh Army Headquarters near Stuttgart, Germany.

The unique organization which saved him, the Seventh Army Symphony, is one of the most potent arguments against the often cited criticism that the army fails to take advantage of previously acquired skills or specialized training. How it arrived at its present scope for good is a story in itself.

It is a story that covers no more than eight years. As late as 1952 a surprising number of well-schooled, experienced musicians were still serving in the ranks of the Seventh Army, doing everything except make music. Then Samuel Adler came along.

Adler, who was an army corporal in the Special Service Division of the Seventh Army, was a member of a string trio which gave concerts at the various posts. He gathered from the conversations of those who sought him out after the concerts that in every post there were players from major symphony or-

chestras, but players now reduced to driving trucks, running mimeograph machines and doing even less inspired chores. Being a methodical man, he made a mental catalogue of such displaced men and figured out there were enough to make a full-sized orchestra. All sections were there: strings, woodwinds, brass and percussion. All it needed was to locate the units in which they were tucked away, bring the men together, rehearse them and start giving concerts.

Naturally Adler, who had guest conducted in the United States and in German cities, coveted an orchestra. Because he was an efficient organizer with vigor and courage, he worked plans out to the minutest detail.

When he had his facts in hand he went directly to the Seventh Army Commander, Lieutenant General Manton S. Eddy, and, as a result, on June 1, 1952, the orchestra was authorized and Adler was sent immediately on a whirlwind tour of the armed forces stationed in Germany. He auditioned over three hundred musicians, and when he had selected the fifty best, started rehearsals at once, gradually raising the number to the full symphonic quota as more good musicians came along. Before the end of June the orchestra was playing for a military audience for practice. On July 7, the orchestra, led by Corporal Samuel Adler, made its public debut for a civilian audience in Goeppingen, Germany. Its success was unquestioned, and Adler's dream became reality.

Today the Symphony Orchestra Company of the Seventh Army, as it is called, has a personnel of eighty musicians, a conductor, a commanding officer, first sergeant and administration staff. All are based at Stuttgart-Vaihingen, Germany. Before being sent to Europe all the men had received their regular combat training. But, in spite of bayonet drill, forced marches, crawls through barbed wire fences and other stints, they, in the true spirit of musicians, have retained their bounce and now feel and play like artists.

During July and August of that first year of its organization the orchestra played fifty concerts in a tour of Germany. By this time



The Seventh Army Symphony Orchestra

the Army discovered it had acquired a first-class propaganda instrument. The musicians in no time earned the respect and admiration of thousands of Europeans outside as well as inside Germany.

The respect is deserved. Ninety percent of the orchestra members are graduates of American colleges and conservatories. Every one of them had distinguished himself musically before joining the Army. Since the musicians are young, averaging twenty-three years of age, they are both alert enough to appreciate what Europe has to offer and naive enough to be enthusiastic about it—all of which makes them charming guests.

Since really good symphonic music has never been available in the smaller cities of Germany—the large European cities have always had it—the Army orchestra has been booked especially in the towns and hamlets. Admission is free and the programs nicely printed with a formal welcome and greeting from the Commanding Officer.

#### Benefits to All

Naturally, it is a memorable event to have some eighty personable, talented young men become house guests of a community. The names of the strange American cities from which they come—the Army prints the home town and state of the orchestra personnel on all programs—make conversation long after

the orchestra has left. A recent program, for instance, showed that twenty-five states were represented by the players. So, if the orchestra men are thrilled at playing in Athens, Milan or Berlin, the listeners in their turn are equally thrilled at hearing that the timpanist is from Red Wing, Minnesota, or that the violinist playing the *Poeme* of Chausson, hails from Klamath Falls, Oregon. And who in Copenhagen or Rome could resist being fascinated by a program that lists a trumpeter from Sheboygan, Wisconsin, or an oboist from Kalamazoo, Michigan?

Naturally, for the orchestra members, it is the musical facilities of a city which most attract. In Cologne, for instance, after a passing glance at the great cathedral, they converged on the Conservatory of Music, where they were cordially greeted by its distinguished faculty and students, were given practice rooms as desired, sat in with the Conservatory orchestra in rehearsal and lunched with the faculty and students. They talked shop, tried each others' instruments, visited music stores to buy reeds and strings, and, on departing, left a host of friends and admirers behind them.

So, in addition to Germany, Italy, France and Austria, the Army Symphony has toured to Sweden, Denmark, England, Scotland and Wales. They have played around eight hundred concerts.

One of the serious problems the orchestra has had to meet is that of rotation. Most of the players are drafted for a period of but two years, and the actual orchestral service is on the average only fifteen months. But the replacements are somehow made and all goes smoothly. In little more than eight years, over five hundred men have played their allotted time in the orchestra, returned home and been quietly replaced without a break in the rhythm of rehearsals and concerts. It is to the credit of Captain Shettle, Commander of the Symphony Company, and his corps of assistants, that the chain of experienced orchestra men is kept moving.

Woodwinds and brass sections seldom fall below standard symphonic size, but it is a problem to keep string players on tap. There are certainly plenty of well-qualified string players of draft age. The trouble is they often are not acquainted with the bargain offered by the army.

Not that army orchestra officials do not do their best to contact eligible musicians about due for the draft. A quotation from the army publicity department explains the proper procedure for prospective inductees: "In the event a young musician is about to be drafted into the army he can start the machine moving by writing to Captain Shettle, Commanding Officer, 7th US Army Symphony Orchestra, APO

*(Continued on the following page)*



### DELICACY

Now tonal nuances are more sensitively projected into their rightful importance . . . with durable, low-action strings by Epiphone.

Watch for the new line of quality Epiphone products.

# EPIPHONE, inc.

KALAMAZOO, MICHIGAN

# When Good Musicians Get Together...

Photos by Helni Mayr



President Kenin presents King Phumiphol Aduldet of Thailand with an honorary membership card in the A. F. of M. prior to a jazz session arranged by Benny Goodman (at right), during the visit to New York of Thailand's King and Queen.



Jazz greats sit in with King Phumiphol in a jazz session arranged by Benny Goodman. Left to right: Red Norvo, Teddy Wilson (at piano), the King, Benny Goodman, Jack Sheldon, Gene Krupa (seated), Urbie Green and Flip Phillips.

## Kenin Urges Support of Arts

(Continued from page seven)

ings between all peoples. Indeed, music could be called with complete justification, our national secret weapon were it not for the fact that it has long since been unveiled to the applause of millions living in foreign lands.

"May I recall to you without intent of invidious comparison, that at almost the same time Japan's welcome to our chief executive was being withdrawn, the famed Boston Symphony was touring that land and winning the unstinted applause of audiences everywhere; also, that the great Leonard Bernstein and the New York Philharmonic Orchestra were being showered in Latin America with bouquets and compliments at about the same time another lofty spokesman for our government was being assaulted with eggs and epithets. There are numerous other examples of the efficacy of music as a solid ingredient of good-

will ambassadorship—but I shall not trespass upon your time.

"May I specifically recommend to you and your Committee the adoption of such language in the forthcoming Platform as will pledge governmental support for the living arts. Whether this support shall take the form of material aid such as is given the arts by most other nations, or whether it shall be through the establishment of cabinet-rank direction for arts and cultural affairs, or by what other means we are to succor our failing arts is for your Committee and the Convention to decide through the direction and force of your Platform declaration.

"But, in the name of our national cultural heritage and in the name of an honorable peace, let us now declare boldly and affirmatively for the survival of music and the arts as a sacred obligation of government."

## The Army Needs Symphony Men

(Continued from the preceding page)

46, New York, N. Y. Once a letter arrives and the man has entered the service, our office can requisition him upon the completion of his basic training and the chances are (although there is no guarantee) that he will be sent to us. Of course, the better his background and training, the more likely it is that we shall get him." Notice that in his letter,

Captain Shettle is careful to warn applicants that there is no assurance that their requests will be honored. This lack of guarantee is the weakness of the present system. When the time comes that all musical material needed by the army orchestra can be requisitioned and honored from Washington without any interference, its troubles will be over.

### Persistence Does It

It might be illuminating here to go back to the case of Ramon Scavelli. While still with

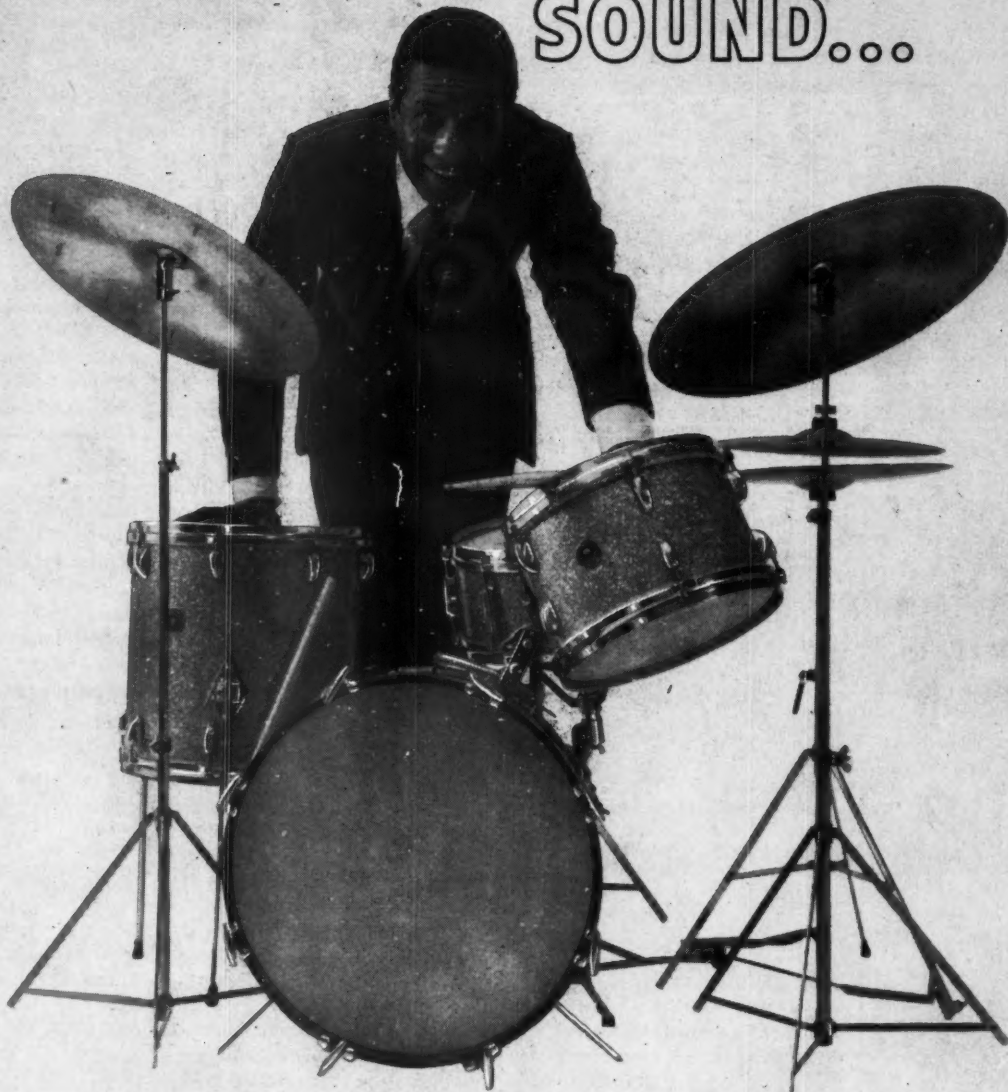
the Houston Symphony he wrote the Army Symphony of his qualifications and background for service with the orchestra. After his induction, he wrote again, and, as a result, his name was put on requisition for the Seventh Army Symphony. After ten weeks, no word came from Germany and he was sent to a clerk-typist school at Fort Dix. Finally, word came from the army symphony that orders were being sent for him to report to Stuttgart for an audition. "I was very happy," he relates. "The thought of playing again in an orchestra overjoyed me. Then through some error at Fort Dix, my symphony orders didn't get to me. As a result I was put on orders for Korea. That day I had my shots for going to Korea. At that moment I decided that they weren't going to send me to a 'no man's land.' I reported to the 'Classifications and Assignments Section.' They couldn't help me, since they hadn't seen any order for me for the symphony. Then a call to Washington, D. C. put through by my wife did the trick. They traced the error and sent a telegram to Fort Dix. Finally, to my great relief, I was taken off orders for Korea and placed on orders for transportation to Germany."

From the evidence of Scavelli and others it would seem that it takes more than artistry to become a member of the army symphony orchestra. It takes courage and persistence.

The latest on Scavelli? On February, 1959, his son was born, in Stuttgart, Germany. A few months ago, he was rotated, and now he is a member of the Philadelphia Orchestra. A lifetime goal achieved—and partly through the good offices of the army symphony!

INTERNATIONAL MUSICIAN

**THE PERFECT MATCH: MAX ROACH  
AND THAT  
GREAT GRETSCHE  
SOUND...**



**THE PERFECT MATCH** is the blend of talented artistry with the quality construction of GRETSCHE Drums. You'll agree with Max when you try GRETSCHE Drums at your dealer today. Write GRETSCHE for your **FREE** thirty-two page Diamond Jubilee Drum catalog. Dept. DD-713

Hear exciting modernist & Jazz Poll Winner, Max Roach, play his Gretsch Drums on his latest Mercury Recording. Max plays a "Progressive Jazz" outfit finished in "Silver Sparkle": 20" x 14" bass drums; 14" x 5½" snare; 12" x 8" and 14" x 14" tomtoms; exclusive "Floating Action" drum pedal and other Gretsch accessories shown here.

**GRETSCHE.** THE FRED. GRETSCHE MFG. CO. • 60 BROADWAY, BROOKLYN 11, N. Y.

# EXCITING CHAMBER SOUND!



## Sonola ERNIE FELICE ELECTRONIC ACCORDION

Sensational lightweight jazz accordion with the Felice-like sound! Balances left and right hands perfectly with separate volume controls! If you admire the great jazz of Ernie Felice, write for Folder SS-4 containing "The Ernie Felice Story".



Distributed by SONOLA ACCORDION CO.  
300 Observer Highway, Hoboken, N. J.  
PACIFIC MUSIC SUPPLY CO., Los Angeles  
TARG & DINNER, INC., Chicago

Patronize the advertisers in  
the International Musician



# Dates and Doings in the Field of Jazz . . . .

## NEW YORK CITY

The Til Dieterle Trio is back for a return engagement at the Park Sheraton Hotel's Mermaid Room. . . . Jack Teagarden opened a four-weeker at the Metropole Cafe on August 1 . . . Gene Krupa and his Trio play Basin Street East from August 11 to 13 . . . Owen Engle's World Jazz Festival is scheduled to be held on August 17 in the Central Park Mall.

## EAST

Before it was so unhappily interrupted, the Newport (R. I.) Jazz Festival was well on its way to be probably the biggest in its seven-year series. The three evening and three afternoon programs that were presented showed evidence of careful planning. Unlike previous years, the 1960 festival featured fewer performers for longer periods of time. High spots of the shortened festival were the performances of the Newport Youth Band led by Marshall Brown, the big bands of Gerry Mulligan and Maynard Ferguson, Cannonball Adderley and his Combo, Tyree Glenn and his Group, pianist Horace Silver, flutist Herbie Mann and a group including four drummers, and the Dave Brubeck Quartet.

On August 16 the Hartford (Conn.) Festival of Music will present the Dwiki Mitchell-Willie Ruff Duo in a joint concert with Ray Cassarino's Group.

Jazzsters already pacted for the Randall's Island (N. Y.) Festival to be held August 19 through 21 are Dizzy Gillespie, Thelonious Monk, Cannonball Adderley and Dave Brubeck. Brubeck will also play a jazz concert at the Chautauqua Institution, Chautauqua, N. Y., on August 25.

## CHICAGO

Wayne Muir, who just closed an eight-year stay at the Glass Hat of the Congress Hotel, is now booked indefinitely at the new Martinique. . . . Don Glasser opened a four-weeks' engagement at the Melody Mill Ballroom on August 1 . . . The new Rush Street club called

"Swing Easy" features the Gene Esposito Quartet on Fridays and Saturdays . . . George Shearing is set for an August 9 entry at the London House . . . Oscar Peterson is the present tenant at this locale.

## MIDWEST

The Antioch-Yellow Springs Festival on the Antioch campus in Yellow Springs, Ohio, presents George Shearing and his Sextet on August 6 and the Modern Jazz Quartet on August 13 . . . The Indiana State Fair in Indianapolis, which will stage a jazz night in the Coliseum on the fair grounds on September 2, will have the Duke Ellington and Les Brown bands, the Dukes of Dixieland and the Ahmad Jamal Trio . . . The Saugatuck (Mich.) Jazz Bash is using Duke Ellington's Band and Lambert, Hendricks and Ross for both the August 12 and 13 shows, plus other jazz names . . . Drummer Art Beacher lost a drum outfit valued at a thousand dollars in the fire at The Barn nightclub in Quincy, Ill., on June 10 . . . Red Nichols and his Five Pennies are set for Freddie's Cafe in Minneapolis, Minn., on August 22.

## SOUTH

Guy Lombardo's band furnished the music at the White House reception for King Phumiphon and Queen Sirikit of Thailand on June 28 . . . The first annual Carolina Summer Jazz Festival will be held at Legion Lake, twelve miles north of Columbia, S. C., on August 7. . . . Russ Carlyle plays the Blue Room of the Roosevelt Hotel in New Orleans, La., until August 3. He then makes a tour of the south and middle west before returning to Roseland Dance City in New York City for four weeks beginning October 4.

## WEST

Teddy Wilson is booked into San Francisco's Blackhawk for three weeks beginning September 6 . . . Smokey Stover and the Original Dixieland Firemen complete their four-week stay at the Nevada Club

in Las Vegas on August 16 . . . Leonard Sues is currently appearing at the Mapes Hotel in Reno, Nev., and has just been signed as Musical Director for Milton Berle on his new night club tour. He will also perform his trumpet-singing solo act as well as comedy with Mr. Berle . . . The Mary Kaye Trio is doing an extended summer date at Harrah's Club in Reno and will return to Hollywood's Crescendo for a three-weeker starting November 24.

## CANADA

The Montreal Woodwind Chamber Ensemble under the direction of Ted Elfstrom gave one of a series of concerts in which both classical and jazz forms were offered at L'Hermitage Concert Hall in Montreal, P. Q., on June 2. Plans are now in the process for a variety of college and university concerts of this same nature in the provinces of Quebec and Ontario. The State University in Plattsburgh, N. Y., has already invited the group to appear some time in October.

## SWING FOR SUMMER

Benny Goodman, the King of Swing, has joined H. & A. Selmer, Inc., musical instrument manufacturer, of Elkhart, Indiana, as a member of the Board of Directors, it was announced June 21, by Jack F. Feddersen, Selmer president. His work for Selmer will consist of appearances at meetings of music dealers, educators, students and others in the music field. In addition, he will perform promotion work in the new fast-developing high school dance band market.

Said Mr. Goodman on accepting the position, "No music can be good unless it is played with precision and taste . . . If youngsters just learning to play can learn to judge the quality of performance and, above all, to judge their own, they will reject the worst styles, along with the worst performances. . . . I want to do my part in helping the music educators show why some music is bad—and other music is good."

INTERNATIONAL MUSICIAN





### ARE AMERICANS LAZY?

To the Editors:

That American musicians are lazy is the implication felt by some of us who read the article by Leopold Stokowski in the May issue of the *International Musician*. Mr. Stokowski is undoubtedly a great musical talent and, as such, deserves our deepest regard. Neither are his opinions to be disparaged. Yet the serious younger musicians, especially those who aspire to careers in conducting, must take issue with some of his views.

Mr. Stokowski no doubt means well when he says that the reading of scores should be simplified. It is true that many new conductors find the present orchestral scores most difficult to handle. But every craftsman is required to learn to use the tools of his trade. Why then should the talented musician object to mastering the techniques of his art in the same way that professionals in other fields—doctors, lawyers, actors—develop the skills peculiar to them?

If music were scored as Mr. Stokowski suggests, namely by using only the treble and bass clefs and eliminating the transposition of horns and trumpets, the result would be a cumbersome and confusing conglomeration of notes plastered around an all but empty staff, an arrangement not likely to simplify the reading of a score.

Reading is a matter of training and practice, and the talented American musician who aspires to conduct is neither lacking in competence nor reluctant to expend the effort required in gaining the necessary skills. He will learn his trade so well that he will not be

concerned with the mechanics of reading a score, but will be able to concentrate solely on his interpretations of the composer's music.

While we agree with Mr. Stokowski that an increased income is desirable and would make entry into the field much more attractive, we must at the same time insist that financial difficulties would not deter a really talented conductor from mastering all the complexities of his art.

Naturally no one can object to doing things the easy way, provided the practice does not affect the quality of the result. But until such time as a practicable solution to simplified reading is developed, conductors should concentrate on gaining efficiency in reading the traditional scores. Then it will not be a chore, and some of us may look to the time when our artistic achievements may parallel even those of the most eminent Mr. Stokowski.

... HERBERT DOERFEL,  
6811 Delongpre Avenue,  
Hollywood 28, California.

### THRIVING SUMMER SYMPHONY

To the Editors:

May we hasten to correct a misapprehension which crept into your otherwise authoritative article upon "National Subsidy of Music in Canada" in your June issue.

On page nineteen there is a statement to the effect that Victoria, for one, had no summer music prior to receiving a grant last year specifically for that purpose. Rather, the Victoria Symphony Orchestra has been giving

(Continued on page thirty-five)

LOOK AS GOOD AS YOU SOUND WITH

Golden Trophy JACKETS by...

# SAXONY



SHAWL COLLAR

Beautiful spotlight colors: Red, Grey, Royal, Powder Blue, Gold, Peacock Blue, White, Green, Charcoal, Maroon. Top quality fabrics. Fully lined. \$16.90  
Also available with matching shawl



TARTAN PLAID

Handsomely styled, authentic and modern tartans for the "New Elegant Look." Basic colors: Red, Grey, Blue, Yellow, Green, Charcoal. New, slim-line lapels. Fully lined. \$17.90



STRIPED BLAZER

2, 3, or 4 button. Patch or flap pockets. Finest Dacron, Rayon or Orion blends. Also available in plaids or solids. \$22.90

TUX PANTS . . . \$9.50 • CUMMERBUND & TIE SET . . . \$3.50

FULL STOCK. WRITE, WIRE, OR PHONE FOR SAME DAY SERVICE

SAXONY CLOTHES, 230 CANAL ST., NEW YORK 13 • WOrth 2-6290

Wm. S. HAYNES CO.

12 Piedmont Street

Boston 16, Mass.



FLUTES—  
PICCOLOS

REPAIRS—All Makes

N.Y. Branch: Wm. S. HAYNES CO.

157 West 57th Street, New York 19, N.Y.

FLUTES — PICCOLOS — REPAIRS—All Makes

## 60 MODERN TUNINGS

FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. or Canada on Receipt of \$1.00 Cash or Money Order.

16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTEDS, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.

## CLEFCRAFT CONDENSED CHARTS

Designed for easy reference . . . Ideal for teaching or self-instruction. Transposition—modern chord structures and progressions—a new short-hand system for bass progression, etc. Write for free circular C-3.

CLEFCRAFT 600 Dorsey Court, Dayton 59, Ohio

In every era during the brief history of jazz some few young jazz players have emerged, grown and matured into leaders who determine the course this modern American music will take.

Here in 1960, the current generation of young players has perhaps a half-dozen jazzmen among the potential greats. And among them, Art Farmer towers head and shoulders.

Farmer's horn is the trumpet, an instrument he makes hard and driving or gentle and lyrical, as the occasion demands. Jazzmen say Art has "soul." Critics and writers report that he has verve and imagination in

yet. But to date, since his arrival on the jazz scene in the early 1950's, Farmer has shown every indication of fulfilling the promise his talents have indicated.

"This horn's taken me a lot of places," Art said recently. "I got to meet a lot of people. If you're interested, you learn a lot about people and about things. You can get a real education if you want to."

Art *has* wanted to.

He was born in Council Bluffs, Iowa, August 21, 1928, one-half of an amazingly identical pair of twins (brother Addison Farmer, a fine bass player, has worked with Art off

it in a couple of weeks. It took a *bit* longer."

Art jumped into small group playing right from the start, "improvising before I found out *I Got Rhythm* had a bridge in it." He picked up chords and technique as he went.

Among early exposures to jazz were the bands of Harry James, Jimmie Lunceford, Erskine Hawkins, and Roy Eldridge with the Artie Shaw band. In Los Angeles, Art caught Dizzy Gillespie, Miles Davis, and Charlie Parker.

"The first guy I *really* heard was Roy Eldridge," Art recalled. Before long, "I just wanted to be a trumpet player in a band."



## by Dom Cerulli

his improvisations. Recording directors and studio bandleaders have created a constant demand for his services.

He is typical of the current generation of young jazzmen. He is an excellent reader, a superior improviser, a soloist who takes chances, a musician with superb control of his instrument. Above all, he is a serious student of jazz in all its varieties.

Whether he will become a leader and help determine the course jazz will take in years to come cannot be determined for some time

and on during the last seven years in New York, and is currently bassist in the group co-directed by Art and tenor saxist Benny Golson). In the mid-40's, Art and Addison went to Los Angeles for their summer vacation. They liked the climate and the musical scene there, and decided to stay on. At the age of seventeen, his horn had already started taking him places.

Originally, Art had studied violin and tuba. He soon learned that the fingering for the trumpet was the same as that for the tuba. So he switched to the easier-to-tote horn.

"I had heard a trumpet in a session," he recalled, "and I figured I'd be able to cook on

He soon became exactly that, in the band of Johnny Otis, where he blew lead trumpet . . . *without any previous experience!*

Art had his troubles in that key chair as the band worked its way across the country to New York. Freddie Webster helped him out, and recommended study with Maurice Grupp in New York. Farmer worked as a porter in a theater and studied his horn with Grupp every day.

Before too long, he was back on the road with another band. This time it was the Jay McShann orchestra, and Art stayed in the section for a tour across the country to the West Coast. The band broke up, and Art giggered

INTERNATIONAL MUSICIAN

around Los Angeles. He played every chance he got.

Although he had been on a couple of commercial recording dates with McShann and Roy Porter, he cut his first jazz records with the late Wardell Gray. One of his own compositions, *Farmer's Market*, was recorded at the session, and it was instrumental in enabling him to secure work when he returned to New York.

Art worked with Lionel Hampton for a year. Hamp took him into the band although he was already carrying five trumpets. Farmer's trumpet took him overseas. During his stay with Hampton, the band traveled to Europe. His chair in the band also gave him additional opportunities to learn, most often from his colleagues in the band.

"If it wasn't for Hamp," Art noted, "the music business would be in a bad way. He's about the only one who will give a young musician a chance. And in his bands there's always someone you can learn from. I got experience and exposure to showmanship. I learned how *not* to be fazed by an audience."

Back in New York, Art worked with Teddy Charles and Lester Young, among others, before settling into the Horace Silver Quintet. He stayed with Horace from August, 1956, to April, 1958.

The horn then led him into Gerry Mulligan's tightly-knit quartet, where he was a permanent fixture until late last Fall. With Mulligan, Art and his trumpet traveled across the country to festivals, concerts, club engagements, and even out to Hollywood, where he made two films, *I Want to Live*, and *The Subterraneans*.

"I gained a lot of valuable experience working with Gerry," Art stated. "I was playing his ideas. It was like the time with Horace Silver. The group is Gerry's band. I found it valuable to cope with and still manage to do something of my own."

"With Gerry," he added, "you can try his way of doing things. But with your own group, you're responsible for everything you do. Anyway, I learned a lot musically, a lot about presentation, dynamics and simplicity."

Farmer is one of that responsible breed of jazzmen who looks and listens, sifts and stores, then draws upon his experience and his knowledge to grow and develop as an artist.

In October last year, Art and tenor saxist-arranger Benny Golson were going separate ways toward a common goal: the formation of a new group. Each wanted a band with a modern point of musical view and one to serve as a meeting place for the development and creation of original jazz thought.

"Since we were each going to start a group," Art grinned, "we decided to make a merger." Thus the Jazztet was born, co-directed by Art and Benny and currently including Addison on bass, Lex Humphries on drums, Curtis Fuller on trombone, and McCoy Tyner on piano. Benny has written most

of the group's book, with contributions by such as Gigi Gryce.

And with Farmer and Golson at the helm, the group can only bring into focus the strong point the leaders share: a wonderfully warm and singing lyricism.

"This group is a place where we can grow and develop," Art said seriously. "It's hard to forecast what we're going to do musically. We can try any of the things that come to mind. We have our standards."

Co-leader Golson added, "The first thing is that we want to play good music . . . music that we enjoy, ourselves. After all, you can't expect others to like it if we don't like it."

"We rehearse usually by tearing a tune apart and working on it until it sounds best to us. Sometimes it just doesn't happen, and we throw the tune out."

Art said, "Our rehearsals are more like a workshop, and not like a record date. Right now, the way it sounds, we've just begun to scratch the surface. I don't think we'll be adding any more men for awhile. I kind of like it just the way it is. We'd only consider expanding if we thought we'd gone as far as we could with what we have, and could get more with more pieces."

The years since Farmer first decided he wanted to be a player in a trumpet section have given him a wealth of experience. For Art has always been interested in working in music in every possible context. He has followed his horn into jazz groups of many types and many schools, into big bands, into recording studios for jazz dates, band dates, commercial dates, any date which offered a new experience in music.

"I'd like to work with Meyer Davis or Lester Lanin," he said. "I'd just like to see what they do and why the people who dig them enjoy it."

The horn has taken Art onto the stage of Carnegie Hall, in jazz concerts, and for an appearance with the New York Philharmonic Orchestra, conducted by Leonard Bernstein. That occasion was the premiere of composer Teo Macero's jazz-influenced work, *Fusion*. At the other end of the scale, Art has played with rock 'n' roll bands, and has done TV commercials.

"I always took whatever jobs were offered," he said. "If you're a professional musician, you play music."

Of all the types of work he has done, club appearances rank high on his favored list. There is no substitute, it appears, for the intimacy a jazz musician shares with his audience in the club setting.

"There's more contact between the people and the performer than in a big concert hall," Art said. "There, all I can see is a bunch of peas out front. In a little club, if you get something going with those people, it's terrific."

With the Jazztet, Farmer and company can look forward to a good deal of club work. The group debuted in Washington, D. C., last

November, and since has worked steadily in the East and in Los Angeles. The group was featured on a coast-to-coast TV appearance on the Steve Allen show in mid-April, and seems sure to be present at several of the jazz festivals scheduled from Newport, R. I., to Monterey, California, this summer.

"We've had some reaction from Europe on the group," Art reported. "We were working in New York and some sailors came in, from Sweden, I think, and said that they had heard about us over there. And the English jazz critic, Albert McCarthy, has been encouraging."

"I think there's a chance we may get across and play in Europe some time in the next twelve months. But we want to get something going here first before we go over."

The group is under an exclusive recording contract with Argo Records, and has cut one long-play record which was scheduled for release in late Spring.

Before the Jazztet was formed, Art vacationed in Mexico and studied the music he heard and the people he met. The result was an album called *Aztec Suite* for United Artists Records. The Suite was composed by Chico Farrill, whom Art met in Mexico. Art commissioned the work, and several months later he and a big band of crack New York jazzmen recorded it, with tenor saxist-arranger Al Cohn conducting.

Art's career to date has been capsuled effectively by critic Nat Hentoff, who wrote on the liner of Farmer's Album, *Modern Art*: "Art Farmer, after a long apprenticeship, has matured into one of the few trumpet players of his generation who is individual and who indicates a capacity for growth that will make him an influence. Through the years, Art has sharpened his technique so that he can—and has—handled all manner of assignments from the funky, driving soul-flexing of the Horace Silver Quintet through the polyphonic play of the Gerry Mulligan quartet to jagged experimental scores at Brandeis University, Carnegie Hall and Cooper Union.

"While absorbing all this experience—and much more—Art has consistently enlarged and strengthened his own musical personality until he now cannot be accurately categorized as a member of any 'school' but his own."

It is this indication of greater and greater music to come which makes Farmer one of the very few most promising young men in modern jazz today.

It is his restless following of his horn, wherever it takes him, which makes him appear to be destined for all the greatness his growth to date has promised.

For he is a musician with a deep respect for melody and the creation of melody. He is a jazzman with taste and integrity and the facilities for expressing himself concisely. And Art has become a constantly maturing individual with the one quality—intellectual curiosity—that will never permit him to be satisfied with status quo.

## LAST OPPORTUNITY!

YOU GET 12 FULL BACK ISSUES OF 1959—  
PLUS—1 YEAR SUBSCRIPTION

TO  
**DRUM FILES**  
\$10.00 OFFER FOR  
**\$5.00**

DRUM FILES brings you every month the most complete up-to-date instructional material about drums, drum books, and drum study. Each issue contains 30 fact-filled pages, designed to fit a standard loose-leaf folder.

Only with this month's order. Limited Supply.  
DON'T DELAY, SEND FOR YOURS TODAY

Send check or money order—you must get complete satisfaction

**SAM ULANO** Dept. 8, 115 West 48th Street, New York 36, N. Y.

Send for free catalog of other books for drum study.



### American Drum Manufacturing Company

maker of the  
**American Dresden Pedal Tympani Mark VI**

proudly introduces the revolutionary new  
**PRAC-TYMPANI by AMERICAN**

TRADE MARK  
THE NEWEST INNOVATION IN THE TYMPANI FIELD

- Collapsible to a 6" width.
- Top quality sound, full range.
- Standard sizes, 25" & 28".
- Quickly and easily assembled.
- High quality at nominal cost.



for details and price write

**AMERICAN DRUM MFG. CO.**

**PRAC-TYMPANI**

336-40 BROADWAY

Patent Pending  
DENVER 3, COLORADO

## ★ DRUMMERS ★

### "Introduction to the Drum Set" by Charlie Perry

BOOK No. 1  
ELEMENTARY

**1.50**

Postpaid

Designed for the beginner: A progressive system for playing on a full set of drums using Modern Fill-ins. One and two bar solos—Basic Independent Coordination for the Hands and Feet.

See your favorite dealer or write:

**Charlie Perry's School for Drummers**

831 Peninsula Blvd.

Hempstead, L. I., N. Y.

Send cash or money order.

BOOK No. 2  
INTERMEDIATE

**2.50**

Postpaid

Ivanhoe 3-6177

## JUST RELEASED . . . "RHYTHM DICTIONARY"

by SAM ULANO

**FOR ALL INSTRUMENTS**

PART 1—The breakdown of rhythm figures with counts. Good for beginners, intermediates, advanced, teachers, professionals. Can be used by every instrument.

ORDER NOW  
ONLY \$1.50

**SAM ULANO**

Send check or money order to:  
115 West 48th Street, Dept. 7-B, New York 36, N. Y.



### "CHA-CHA"

PEDAL OPERATED MARACAS

Perfect Latin beat  
Right at your feet!

Used by thousands of top musicians.  
Order today at new low price of \$14.95.  
C.O.D.'s O.K.

**NEW!** Versatile "Footnik" pedal lets you play cowbell, gourd scratcher, drum brushes, cymbals, and many other set-ups with your foot! Send for literature.

**SUNNYSIDE CO.**

8-A Harwick Road

Westbury, N. Y.

## DRUMMERS

PEARL and SPARKLING plastic to recover your old drums. Also NEW PLASTIC DRUM SHELLS made to order. Write for free samples and information.

**A. F. BLAEMIRE**

4846 Yosemite Way, Los Angeles 41, Calif.



**AT HOME!**

Revolutionary Course  
Can Put YOU in  
Business in 30 Days!  
FOR DETAILS WRITE

**TUNECRAFT**

P. O. Box 5074 . . . . . St. Paul, Minnesota

## PIANO TUNING

LEARN AT HOME. COMPLETE COURSE IN TUNING AND REPAIRING, written by DR. WILLIAM BRAID WHITE, World's Leading Piano Technician and Teacher.

For Details Write: **KARL BARTENBACH**  
1001 East Wells Street, Lafayette, Indiana



In this issue I shall discuss the importance of reading and how to improve it.

If the drummer has a reading problem, he is in real trouble. This lack cancels out the opportunity to make a record date, play a better show, or play with a good big band. It prevents him from playing TV work or the concert field or even trying to improve his drumming. If the reading problem is mastered, the drummer can learn the Babari, the Merengue, technical parts of a show or some kicks that the arranger may have written for an effect. Remember, the drummer who raises his standards won't be the nice guy left by the wayside when important jobs come up. Local bands are always looking for the man who can read.

The leader of a band knows better than anyone the value of good sight-reading ability in the drummer. On a date where the reading may not be too difficult, he may think, "I'll take a chance with a poor reader," but if there is a show with drum music to be read, then you know why the leader didn't use Mr. X.

Unfortunately, many a drummer hasn't been lucky enough to have someone drill him in the discipline of reading. Playing the stroke is fine, but the reading chart has nothing to do with practical reading, since many arrangers write simple drum parts that are completely void of any of the rudimentary strokes. Many wouldn't even know how to write them into a part.

It is easy to see, therefore, how the early phase of drum study affects reading in later years. It has been many years since I have practiced hands only, but every day I have a full diet of reading and can see it helping my work in every phase of drumming.

### Basic Books

How to improve your reading? Here is a method, maybe not surefire for every fellow, but one which has helped many with reading problems. First, prepare a drum book library—twenty or thirty books, more if possible. Try to obtain every drum book available, bar none. If you cannot get them, your local shop may be able to help you. Almost every drum company's catalogue has a complete listing of all available books.

If you have had some instruction and can read a little, first sort out a group of the basic fundamental books and prepare these. Then prepare the next section of books that are past the elementary stage but not too advanced. Then, using your own judgment, group the advanced books. This will give you three steps of progress. Now get ready the following: a music stand, a good practice pad (not a small piece of wood with a small piece of composition rubber but a good-sized piece of pure gum rubber placed on a big pad) and some good practice sticks.

With your preparation equipment ready, set aside, if possible, two hours or more each day. Start reading these books. Begin with page one, *not* with the pages you think are difficult. The main trouble with many drummers' practice routine is that they open a book and begin to play some page they cannot execute, and before long, they become discouraged. The proper way is to start with page one, and then work, page by page, systematically, every day in the same way. With this method, you are able to correct errors as you keep your practice schedule.

More important, the habit of becoming a reader is formed. Your mind can direct your hands. It is not logical to believe, as some drummers do, that, if their hands improve, they can suddenly read better. How can you progress mentally with two hours of hand conditioning, when your eyes do not coordinate the notes and music with the hands?

### It's for the Mind

Let us suppose you spend two years at three hours a day on your hand study. Naturally your hands will play well. But, just beating with your hands on a rubber pad will never improve your reading capability. Your mind does that—and so you must begin to face the reading problem in this manner.

Two important suggestions: one, if you need eyeglasses, get them, and, two, if there is a capable instructor in your area, pay him to help you improve your reading ability. In the end it will be to your good financially, for he will put into your hands and mind a priceless possession—one which will increase in value as you climb up the ladder to better performance.

Added suggestions: Read while playing on your snare drum the same as you do on the pad. Try practicing with another drummer; it can be most beneficial for you if he reads better and can exchange ideas with you. Talk with local up-to-the-minute drummers. Begin with simple reading: quarters, eighths, sixteenths, and continue step by step.

Some tips for improving your reading eye:

1. Never stop for a mistake when reading. Try to complete the page just as though you were on the bandstand and playing a job. You wouldn't stop then with every error.

2. Play hand to hand to eliminate hesitation in reading and do not worry as to position or the correct hand for playing a figure.

3. Concentrate first on your hands playing the exercise while your mind keeps time. Thus you will be reading and not worrying about the bass drum part.

4. Never go back to the beginning if you do make a mistake. Finish the page, then read the page again and try not to repeat the same mistake.

5. When practicing, exaggerate your playing. Hit the pad hard, play slowly at first and try to coordinate your eyes with your hands and mind while reading, with the pad or drum. By exaggerating your power, you build the hands. By playing slowly, your eyes and mind can digest the notes while you are reading slightly ahead of the measure you are playing.

6. Do not cheat yourself. Do a sufficient amount of reading. Try for better accuracy with the same exercises when you do your daily practicing session. Try not to repeat errors of the day before. This pattern should be followed each day without fail.

7. Approach your practice as an adult. You are old enough to absorb this material. Books for elementary reading, hand and foot control, roll development, cut time reading, solo work, hand conditioning, practical beats (such as cha cha, mambo, etc.) should be a part of your repertoire as well as 3/4 time, 6/8, 9/8, 12/8 and all other meter signs. Collect drum charts from stock arrangements, to be read daily. Keep a music dictionary to explain the markings that the notes indicate, if you cannot understand them fully.

8. Keep good practice sessions. Remember, that competition is keen and by keeping abreast of these phases of drumming, you may be able to push forward.

I shall next discuss "Reading, Hands and the Set—as the Three Keys to Drumming."

AUGUST, 1960

# Ludwig



Osie Johnson is a name that gains in fame with almost every big show or big date in the New York area: Osie is tops among studio and free-lance drummers. It's a name that has meant "new sounds in drumming" for Earl (Fatha) Hines . . . on recordings with Tony Scott and Dan Terry . . . on arrangements for Bennie Green, Dinah Washington and Carmen McRae . . . on an all-Europe tour with Illinois Jacquet. And always, Osie Johnson's name and new sounds have linked with LUDWIG, . . . MOST FAMOUS NAME ON DRUMS!

Ludwig Drum Co., 1728 N. Damen Ave., Chicago 47, Illinois

## There's a reason why sax men every year BUY MORE KINGS

One big reason is that the nation's top sax men are playing Kings. Take Cannonball Adderley, for example. He likes the sound. He likes the action. He likes the feel. He likes the way his King holds its fine adjustment. Skilled hands working to exacting tolerances make sure every King that leaves the factory is worthy of the finest performers. Why not stop at your King dealer's. Listen to your sound on a solid sterling silver bell King.



CANNONBALL AND

THE H. N. WHITE COMPANY

King / Cleveland / American-Standard band instruments  
5225 Superior Avenue, Cleveland 3, Ohio

# Official Proceedings

of the sixty-third annual convention of the  
**AMERICAN FEDERATION OF MUSICIANS**

## OPENING SESSION

CONVENTION CENTER, LAS VEGAS, NEVADA

June 6, 1960

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

Prior to the call to order by President Kenin, the delegation and their guests were entertained by the Clark County Concert Band under the direction of Ted Vesely.

The band then played the American and Canadian national anthems.

President Kenin then introduced Rev. Richard A. Crowley, C.S.V., St. Viator's Catholic Church, who delivered the invocation. He was made an honorary delegate.

President Kenin surrendered the gavel to the president of the host local, Jack Foy, who briefly but warmly welcomed the delegates. He in turn introduced Nick Russo, chairman of the local Convention Committee.

Mr. Russo introduced the junior Senator from Nevada, Mr. Cannon, as a card-carrying member of the A. F. of M. Las Vegas, he noted, supports more musicians than any city of its size in the world.

Senator Cannon expresses the well wishes of Senator Bible and his regrets at being unable to be with us at this Convention.

For many years the 20% Cabaret Tax was an albatross around the necks of musicians because it denied many thousands of jobs for instrumentalists and others, Senator Cannon said, congratulating the Musicians' Union on their leadership in the fight against the tax.

The Senator also praised the union for the opposition to cut-rate foreign music in its substitution for American musicians. He was warm in his approval of the Federation's String Congress for talented young string players.

On the Washington scene, Senator Cannon said, a principal aim was to extend the minimum wage law and to provide health benefits for the aged.

The federal government's obligation to support the arts is closely linked to our goodwill missions abroad, with more exports of cultural talents such as music needed.

In concluding, the Senator said export of musical talents, especially to iron curtain countries, is one of the greatest contributions which musicians can make toward world peace.

Chairman pro-tem Russo next introduced Mayor Gragson. He hailed

the musicians as the first international labor body to hold a convention in Las Vegas.

Jack Foy, president of the Las Vegas local, introduced Benjamin Goffstein, proprietor of the Riviera Hotel, who, as representative of the hotel industry in Las Vegas, expressed the appreciation of that group because our Convention is being held in Las Vegas.

Keith Hickman, president of the South Nevada Labor Council, was next introduced. He read a letter from President Ralph Leigon of the Nevada Federation of Labor, in which President Leigon advised that his absence from our Convention was necessitated by a critical situation in a defense industry in which members of organized labor are employed. President Leigon expressed his well wishes for a constructive Convention.

Brother Hickman advises that he has been a member of Local 369, A. F. of M., for 25 years. He commends the American Federation of Musicians for the great leadership which it has had and still has. He comments that the hotels in Las Vegas are 100 per cent unionized.

Local Convention Chairman Russo introduced President Kenin with many well deserved laudatory remarks, followed by a musical fanfare.

There is sustained applause.

In his address to the Convention, President Kenin promised some 1,200 delegates to the union's 63rd Annual Convention here today that the Federation will never relax its demands that broadcasting licensees be compelled to fulfill their basic obligations by developing, sponsoring and employing live local talent.

The accomplishment of this aim probably means a "rewriting of the Federal Communications Act, with built-in policing and enforcing powers that stop short of programming censorship," Kenin declared. Thus, the resort probably is to the next Congress, Kenin said, and he expressed the hope that the musicians will have able cooperators among entertainment unions and other entities that have a stake in reforming broadcasting practices.

"But," said the musicians' leader, "if we have to go it alone, as we did in the early stages of the now successful fight on the job-destroying 20 per cent federal tax, we shall go it alone—and win it alone."

President Kenin's verbal report to the opening session of the Convention was, for the most part, a tempered recounting of union accomplishments over the last year, including:

The union-sponsored nation-wide protest against cut-rate foreign music dubbed into otherwise wholly American-made TV filmed shows; the reduction by one-half of the so-called "cabaret" tax; the introduction of Congressional legislation to investigate unregulated use of foreign taped music and a law making it a crime to import "wetback" recordings for the purpose of replacing American musicians; the negotiation of a record wage scale and live music safeguards in the pay-TV field; the Federation's current efforts to win a return of its bargaining rights for musicians in the major Hollywood studios, and numerous others he recited.

Only in his denunciation of "the several thousand broadcasting licensees who fatten off a multi-billion-dollar monopoly," was President Kenin bitterly caustic. "Theirs," he said, "is a monopoly dedicated to the propagation—not of talents and human resources, as is their pledge and obligation—but to the propagation of the almighty dollar." He said their "brazen expropriation of our air waves" constituted "one of the most despicable and continuing frauds ever perpetrated upon the public."

Even now the Federation has pending legal proceedings seeking to balk the renewal of licenses for three radio stations in the Boston area that have failed to hire a single musician since they have been on the air, Kenin said. Every intermediate step to compel licensees to fulfill their obligations to promote live talent will be taken, but the final remedy may lie, Kenin repeated, in a thorough Congressional rewriting of the Federal Communications Act.

The musicians' leader was at his good humored best when he discussed the need for governmental subsidies to preserve American music, as the art has so long been fostered abroad.

Kenin recounted that 20 years ago the federal government spent a half-million dollars to acquire a refuge in Texas for 14 wild whooping cranes. Today, with some five millions more invested over the years, there is a whopping population increase to 41 such birds, he reported, adding:

"So you see, there is federal aid—for the birds!"

No musician, he added, has anything against whooping cranes, or

feels that the threatened life span of these birds should not be protected.

"But so, too, should musical careers be protected," he declared.

Further, with respect to his plea for federal aid for the arts, President Kenin noted that the nation's Capital appropriates but \$16,000 yearly in support of music and other live art forms and that no dollar of this grant goes to support the National Symphony in Washington. Even the \$2,000,000 provided annually for the President's International Cultural Exchange is limited to art expressions outside the United States and not at home, he pointed out.

These examples of neglect, however, do not indicate a lack of sympathetic understanding or interest on the part of members of Congress, Kenin said. He quoted from an article by Representative Frank Thompson (D. N. J.) in the music union's current publication, the *International Musician*, in which the New Jersey champion of legislation for the arts writes:

"What is needed, in my opinion, to advance the fine arts . . . is the kind of well organized grass roots movement put together by the American Federation of Musicians and its president, which recently won its years-long fight to reduce the cabaret tax from 20 to 10 per cent."

Kenin said he agreed wholeheartedly with Congressman Thompson's further observation that: "No one will be able to tell the members of the American Federation of Musicians . . . that members of the Congress are uninterested in the status of the American musician."

Therein, Kenin said, "lies the very real hope that the musicians are going to be able to get the kind of just and honorable legislation needed to correct the major ills of our profession and to guarantee the future of American music."

Elaborating on results from the national protest sponsored by the musicians' union against the use of cut-rate foreign music recordings on otherwise wholly American-made television shows, Kenin said the campaign had developed into a fine trade union effort wherein small and medium-sized locals, remote from the scene and benefits of recording employment, had carried a major share of the nation-wide protest effort. "This," he said, "has developed into one of the Federation's finest unity of purpose performances, teamwork that is the true hallmark of trade unionism." This has further been exemplified

by the understanding on the part of the delegates to the Conventions of the American Federation of Musicians for the past 63 years that the welfare and unity of every professional musician has been and still is our goal.

His address is accorded a standing ovation.

Delegate Davis, Local 60, moves that this Convention ratify the President's appointment of the Credentials Committee and of the Appeals Committee.

Motion adopted.

A resolution was introduced by Delegate Davis, Local 60, that the President appoint the following committees:

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

The resolution was adopted.

Chairman Winstein of the Credentials Committee reads the following list of names of members of the Committee:

**CREDENTIAL COMMITTEE**

David Winstein, chairman, 174; Thomas P. Kenny, 12; Reg. C. Light, 24; Jerome D. Edie, 26; Mike Isabella, 27; Fowler R. (Dick) Kadrie, 30; Harry W. Anderson, 41; A. F. Shanabrook, 49; Robert C. Wilkinson, 56; Anthony Russo, 65; Ben Bullough, 104; Madea Cetta, 120; Charles S. Keller, Jr., 135; Donald MacLuskie, 140; Jack Shapira, 190; Ted Brooks, 256; Robert L. Foxen, 308; Mrs. Orion Sims, 369; Biagio Casciano, 466; Alvah E. Shirey, 472; Edward J. Wharton, 543; Roger K. Kraft, 657; Dr. Harold F. Carbaugh, 770.

The Committee on Credentials reports through Chairman Winstein.

Las Vegas, Nevada  
June 6, 1960

Mr. Chairman, Officers and Delegates to the 63rd Annual Convention of the American Federation of Musicians:

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

There are, at this moment, 1,182 delegates, representing 620 locals, present and certified. Treasurer Clancy has informed us that every local but one in the Federation is up to date in per capita tax payments. This local, we have been told, has valid reason to be in arrears. The work of your Credentials Committee, which prior to the Convention threatened to be almost over-burdening, was reduced to the absolute minimum by the tireless efforts of Secretary Ballard, Treasurer Clancy, and their combined staffs, notably Guy Scola, Tom Nicastro, Harry Swensen, and Bob Crothers.

The Landrum-Griffin Bill, in its total effect on the elections within locals, has caused great attention to be focused on details previously taken for granted. The net result was about 1,000 extra, pin-pointed, individual pieces of mail, uncoupled telegrams, and many long-distance calls from Secretary Ballard's office. The success of the efficiency of

this National Office is attested by this huge Convention of properly certified delegates.

Your Credentials Committee is happy to set another great Convention into motion with its report, and extends its wholehearted thanks for a job well done by the cooperation of our National Officers.

Our signatures are appended herewith in concurrence with this report.

Respectfully,

David Winstein, chairman, 174; Thomas P. Kenny, 12; Reg. C. Light, 24; Jerome D. Edie, 26; Mike Isabella, 27; Fowler R. (Dick) Kadrie, 30; Harry W. Anderson, 41; A. F. Shanabrook, 49; Robert C. Wilkinson, 56; Anthony Russo, 65; Ben Bullough, 104; Madea Cetta, 120; Charles S. Keller, Jr., 135; Donald MacLuskie, 140; Jack Shapira, 190; Ted Brooks, 256; Robert L. Foxen, 308; Mrs. Orion Sims, 369; Biagio Casciano, 466; Alvah E. Shirey, 472; Edward J. Wharton, 543; Roger K. Kraft, 657; Dr. Harold F. Carbaugh, 770.

The report of the Credentials Committee was adopted.

The new delegates were then introduced by President Kenin and were welcomed by the applause of the other delegates.

Vice-President Harris in the chair.

The following committees were appointed:

**LAW COMMITTEE**

Hal C. Davis, 60, chairman; Ken J. Farmer, 2; Don Duprey, 4; Eduard Werner, 5; Eddie T. Burns, 6; Milton Foster, 7; V. Dahstrand, 8; Gus F. Fischer, 9; David Katz, 10; Hal R. Carr, 15; Logan O. Teagle, 24; Ted Dreher, 34; John Tranchitella, 47; Arthur A. Peterson, 67; Robert M. Bowman, 70; Charles Musumeci, 77; Norman E. Harris, 149; J. Martin Emerson, 161; James L. Falvey, 171; Harry W. Gray, 208; Jack Foy, 369; Ed Charette, 406; Al Knopf, 802.

**MEASURES AND BENEFITS**

Edward P. Ringius, 30, chairman; Alvin Weiman, 1; George Harris, 9; Oscar L. Nutter, 17; Salvatore A. Rizzo, 43; Max Herman, 47; George Wilkens, 60; C. W. (Chet) Ramage, 76; Robert W. Easley, 115; Steve E. Grunhart, 116; A. Leon Curtis, 138; George E. Gallagher, 143; Raymond A. Schirch, 144; Sam Jack Kaufman, 161; Francis Cappalli, 198; Herbert E. Turner, 390; Ralph J. Recano, 440; Mrs. Lyle C. Haskell, 477; Michael Skislak, 526; Frank J. Casciola, 655; Hy Jaffe, 802.

**GOOD AND WELFARE**

Victor Fuentealba, 40, chairman; Lloyd E. Wilson, 3; Harry Walker, 4; Harry S. Currie, 11; Alvah R. Cook, 62; George E. Murk, 73; James P. Perri, 77; Weymouth B. Young, 94; Joseph Dardis, 99; C. L. Sneed, 148; George C. Anderson, 149; Charles C. Halvorsen, 166; Adolph F. Coimbra, 214; John E. Burruss, 217; Alfred E. Kern, 263; James Shorter, Sr., 274; Edwin G. (Zebe) Mann, 325; Mrs. Mary E. Dickinson, 353; John W. Griffin, 372; Harold P. Smith, 380; Newton E. Jerome, 512; Myron C. Neiser, 561; Alfonso Porcelli, 661.

(Continued on page twenty-six)

**JACMIN**  
AWARD WINNING  
*formal wear*

*Riviera*  
Formal jackets as distinctive as your group's theme song. All luxury fabrics: shantungs, silk blends, and metallics. Grey, Red, Gold, Powder Blue, Royal, White.

*Holiday*... styled with self-matching lapels, no cuffs.  
\$45 VALUE FOR \$24.50

*Dayniter*  
Formal effect with tux trousers, casual with slacks.  
\$45 VALUE FOR \$24.50

TUX TROUSERS  
Midnite Blue or Black  
\$14.50 value \$9.50

Order now or send for swatches

JACMIN MFG. CO., 120 WALKER ST., N. Y. C.—WOrth 6-4132

**GUITAR TEACHERS**

See the  
**MEL BAY METHOD**  
for the  
**MODERN GUITAR**  
COMPLETE IN SEVEN GRADES

Used successfully by  
**the World's Leading Guitar Studios**

**MEL BAY PUBLICATIONS**  
133 WEST JEFFERSON      KIRKWOOD 22, MISSOURI

**DOUBLE-CUP MOUTHPIECE**

Used by... HARRY JAMES, including the ENTIRE BRASS SECTION IN HIS ORCHESTRA... Made for all brass instruments... HIGHER TONES... INCREASED ENDURANCE... AMAZING BRILLIANCE AND POWER.

Write for particulars.  
Manufactured Only by  
**JOHN PARDUBA & SON**  
800 EIGHTH AVENUE      NEW YORK 19, N. Y.

HARRY JAMES

BOX 805-C, UNION, NEW JERSEY

**Special Jazz Choruses  
Written for Your Instrument**

Any famous songs of your choice. Any instrument. Modern professional style ad-lib solo arrangements written to order in ink. Transposed for Bb and Eb instruments, chord symbols included for guitar, piano, organ and accordion solos.

Our staff writes for America's leading jazz artists. If you can read, but can't improvise, this is your chance to play professional style ad-lib jazz.

Free list of the most played standard tunes.

**MINIMUM PRICES**

WRITE FOR FREE INFORMATION TODAY!

**GUITAR**

Cat. No.

995—MODERN ELECTRIC BASS GUITAR METHOD. Complete course .....\$1.50

939—THE TOUCH SYSTEM. Thrilling, exciting effects for amplified Spanish guitar. Organ effects, combo effects, bass fiddle, etc. ....\$1.75

362—GUITAR RUNS. Modern technique for improvisation on all chords ..... .75

42—GUITAR CHORDS, in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions .....\$1.25

353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions ..... .50

346—OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it ..... .75

355—NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects ..... .50

344—11TH CHORDS FOR GUITAR and how to use them. 660 modern chords, diagrams, fingerings, notation ..... .50

982—GUITAR INTRODUCTIONS. Professional material ..... .80

358—GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects ..... .50

350—THE GUITAR MAGIC OF LES PAUL. 43 pages of scintillating improvisations .....\$1.75

349—ORCHESTRATION GUITAR CHORDS. 60 pages .....\$1.50

367—UNUSUAL CHORD POSITIONS FOR GUITAR. .... .75

73—ULTRA MODERN BOOK FOR GUITAR. Professional runs, breaks, fill-ins, endings, modulations, introductions and accompaniments.....\$2.00

500—WALKING BASS FOR GUITAR..... .50

503—CHORD ROUTINES. The most used chord sequences as found in all popular music. The "formula" of all chord progressions ..... .50

507—RIGHT HAND HARMONICS FOR GUITAR. Special effects and their application (by Norman Elliott).... .50

42—CORRECT CHORDS FOR 100 STANDARD HITS .....\$2.25

511—LATIN GUITAR RHYTHMS. (32 pages) .....\$1.75

520—COMPLETE COURSE IN JAZZ GUITAR. 52 advanced lessons covering all phases of modern guitar technique ....\$2.00

540—CHARLEY CHRISTIAN GUITAR JAZZ copied from records .....\$1.50

549—JOHNNY SMITH GUITAR INTERPRETATIONS .....\$1.50

**WALTER STUART  
Publications**

**for musicians**

**BOOKS FOR ALL MUSICIANS**

524—ENCYCLOPEDIA OF CHORDS. Every musician needs this reference book, which spells out the notes contained in 1,264 chords .....\$1.50

16—HOW TO PLAY MODERN JAZZ. New 21-page edition gives full analysis and examples of up-to-date jazz styles. For all instruments .....\$1.50

499—HOW TO CREATE YOUR OWN JAZZ CHORUSES. Walter Stuart's famous jig-saw system, all instruments. (39 pages) .....\$1.50

54—MANUAL OF HARMONY. Basic music theory covering scales, chords, inversions, cadences ..... .75

40—HOW TO WRITE MUSIC MANUSCRIPT. A study method for the music copyist .....\$1.50

489—DEVELOP SIGHTREADING (30 pages of graded studies) .....\$1.75

930—RHYTHMS (Vol. No. 1). Exercises designed to eliminate struggling with syncopation .....\$1.75

931—RHYTHMS (Vol. No. 2) .....\$1.75

490—HOW TO IMPROVISE. Complete course .....\$1.75

917—LESSONS IN DANCE ARRANGING. Complete Course.....\$1.75

82—ARRANGING LATIN-AMERICAN MUSIC. Complete scores of all Latin beats .....\$2.00

996—LESSONS IN EAR TRAINING AND ABSOLUTE PITCH .....\$1.75

**FOR BASS**

74—MODERN BASS METHOD. A complete course with countless illustrations, examples and exercises.....\$3.50

523—SELF-INSTRUCTION IN HARMONY. A complete home-study course covering the popular approach to music theory. This is the necessary background for improvising, harmonizing, arranging, etc. \$1.50

910—1,500 CHORD PROGRESSIONS. Every possible chord progression used in popular music. A "must" for pianists, guitarists, organists, etc. ....\$1.50

997—TRANSPOSE AT SIGHT. An automatic transposing manual, every possible transposition at your fingertips (27 pages) .....\$1.50

919—CHORDS (Vol. No. 1). Every modern chord from triads to 13th chords with text and exercises .....\$1.75

920—CHORD PROGRESSIONS (Vol. No. 2). All the most used chord progressions are analyzed. Single note figurations to fit all harmonies (96 pages) .....\$1.75

958—AD-LIB. An instruction book for developing modern improvisations (32 pages) .....\$1.75

32—HARMONIZE AT SIGHT. 3 to 6 part harmony for every note (24 pages) .....\$1.50

78—190 MODERN JAZZ PASSAGES. For all instruments. Four-measure examples, including chord symbols. ....\$1.50

374—LESSONS IN SONG WRITING. Develop new ideas, proper form, correct harmony (25 pages).....\$1.50

360—MODULATION SIMPLIFIED. Every possible modulation shown in chord symbols (25 pages) .....\$1.50

**FOR DRUMS**

530—HOW TO PLAY BONGOS, TAMBALES, MARACAS, CONGA DRUMS .....\$1.95

553—CHICO ARNEZ BONGO MADE EASY, complete course .....\$1.50

56—JAZZ AD-LIB CHORUSES ON 21 FAMOUS SONGS. Modern jazz solo improvisations for all treble clef instruments. Chord symbols included .....\$1.50

44—LESSONS IN RHYTHM AND SYNCOPATION. From the simplest to the most complicated rhythms. Fully explained. For all instruments .....\$1.50

**FOR SAXOPHONE**

479—SWING STYLE FOR SAXOPHONE (47 pages) .....\$1.50

Jazz ad-lib choruses on any famous standards of your choice, \$1.00 each. Written to order.

**FOR ORGAN**

526—ORGAN INTRODUCTIONS. For popular songs. Hammond registration. ....\$1.00

08—EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations ..... .50

30—HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists ..... .75

33—COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds ..... .75

906—POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration ..... .50

59—CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams ..... .50

**FOR ALL INSTRUMENTS**

Piano, Accordion, Guitar, Sax, Trumpet, Clarinet, Vibes

Cat. No.

506—STUART MUSICAL SLIDERULE. Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete ..... .75

365—AD-LIB JAZZ PHRASES. 1,728 modern two-measure jazz phrases to fit all chords .....\$1.00

67—MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments)..... .50

518—THE AUTOMATIC MUSIC COMPOSER. A mathematical jig-saw device that can make up an unlimited number of original songs, melodies and chords complete. Practical and educational. You must see this to believe it! .....\$1.25

959—SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading ..... .50

60—TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key ..... .50

58—BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams ..... .50

**For Your Library**

Cat. No.

529—83 FAMOUS SONGS every musician needs. Melody, words, chord symbols, Hammond Registrations .....\$1.50

501—LESSONS IN AD-LIB PLAYING. Correct choice of Ad-Lib notes, jazz syncopation, how to compose modern rhythm choruses.....\$1.00

498—PLAYING BY CHORDS. Ad-Lib figures applied to popular chord progressions ..... .50

902—PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys ..... .50

04—MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords..... .50

372—NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included).....\$1.25

52—HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody .....\$1.00

371—MODERN BLUES STYLES. New style blues examples for all treble clef instruments ..... .75

57—HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music.... .50

Cat. No.

41—HOW TO TRANSPOSE MUSIC, including special exercises to practice transposing at sight .....\$1.50

491—HOW TO USE FOURTH INTERVAL PASSAGES. New ideas for the ad-lib instrumentalist ..... .50

47—IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations .....\$1.00

494—HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation ..... .50

502—HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ ..... .50

907—HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony ..... .75

363—THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style ..... .50

05—TRANSPOSING CHART, changing music to all keys ..... .75

913—100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales ..... .50

43—CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc. ....\$1.50



**INSTRUCTIVE PUBLICATIONS FOR THE MODERN PIANIST**

Cat. No.

- 376—MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions .....\$1.00
- 11—MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys .....\$1.00
- 49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations ..... .50
- 496—BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously ..... .50
- 80—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart .....\$1.00
- 88—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist ..... .50
- 508—THE GEORGE SHEARING PIANO STYLE. Illustrations of his typical chord progressions, copied from his recordings ..... .50
- 354—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling ..... .75
- 48—11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords ..... .50
- 69—PIANO BASS PATTERNS. .... .75
- 380—EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional shopworn phrases, looking to the future (For piano) .....\$1.25
- 366—HOW TO ACCOMPANY VOCALISTS on the piano. Six effective styles of piano accompaniments clearly illustrated ..... .50

Cat. No.

- 940—NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits .....\$1.00
- 379—PROGRESSIVE JAZZ PIANO INTROS. ....\$1.00
- 904—ASCENDING PIANO RUNS. For the right hand. In all popular keys ..... .50
- 10—MODERN PIANO RUNS. ....\$1.00
- 493—MAMBO PIANO BASS. .... .50
- 353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions ..... .50
- 980—MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds ..... .50
- 364—LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them ..... .75
- 50—LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. ....\$1.25
- 09—MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00
- 9327—MODERN JAZZ PIANO INTROS, BREAKS, ENDINGS, to fit the 24 best-known standard hits .....\$1.50
- 903—HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs. .... .50
- 64—NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords ..... .50
- 901—PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys ..... .50
- 66—PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations ..... .50

Cat. No.

- 65—MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales ..... .50
- 912—CHORDS BUILT BY FOURTH INTERVALS. A chart of ultra-modern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords .....\$1.00
- 915—DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords ..... .50
- 63—PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music. .... .50
- 914—11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords..... .50
- 375—ULTRA - MODERN HARMONIZATIONS. How to create new style effects through unconventional uses of harmony .....\$1.00
- 370—SINGLE NOTE FIGURATIONS FOR STANDARD HITS. Typical modern piano ad-lib variations applied to songs ..... .75
- 373—EXPERIMENTAL JAZZ IDEAS. Polytonality, counterpoint and the 12 tone system applied to a jazz beat .....\$1.00
- 345—MAMBO RHYTHM PATTERNS FOR PIANO. .... .50
- 497—INTERESTING PIANO VOICING. Examples and studies for the modern pianist ..... .50
- 495—MODERN NINTH CHORD POSITIONS, and how to use them. New, unusual chord ideas for pianists ..... .50
- 504—ANALYSIS OF CHORD SEQUENCES, as used on recordings by George Shearing and Billy Taylor .....\$1.00
- 377—PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles .....\$1.25

**BOOKS FOR THE MODERN PIANIST**

- 983—PIANO STYLING FOR PROFESSIONALS. Practical hints on improvising, jazz accompaniments, walking bass, runs, breaks, etc. ....\$1.50
- 525—LEARN TO WRITE PROGRESSIVE SOUNDS. For arrangers, pianists, organists. Atonal techniques, new sounds through unique harmonies, rhythms, etc. The only book of its kind .....\$1.50

**For Piano Teachers**

- 528—HOW TO TEACH POPULAR PIANO TO BEGINNERS. America's most successful teachers use this system. Perfect for adults. Formerly \$7.00—New edition .....\$1.50
- 369—PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson—40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only .....\$1.50
- 416—ART TATUM IMPROVISATIONS No. 1. 11 famous standard hits.....\$1.50

- 417—ART TATUM IMPROVISATIONS No. 2. 13 famous standard hits.....\$1.50
- 510—LATIN-AMERICAN PIANO IMPROVISATIONS (by Nere Morales). Authentic piano take-offs for the Mambo, Cha Cha, Merengue, and all other Latin beats. A "must" for every pianist .....\$2.50
- 942—ERROL GARNER PIANO SOLOS. 24 pages of typical Garner Styling .....\$2.25
- 509—NEW DIRECTIONS IN MODERN JAZZ. 21 pages of contemporary fresh ideas for the modern pianist and composer. Interesting harmonic innovations, new styles and techniques .....\$1.50

- 492—PIANO FILLERS. 32 pages of Runs, Intros, Breaks, Endings, that can be used with all current and standard song hits .....\$1.50
- 477—SWING STYLE FOR THE PIANO. (63 pages) .....\$1.75
- 435—PIANO HANDBOOK ON BOOGIE, BLUES, AND BARRELHOUSE (28 pages) .....\$1.25
- 911—BILLY TAYLOR'S MODERN JAZZ SOLOS .....\$1.75
- 522—INNOVATIONS IN MODERN HARMONY—For pianists, arrangers, composers, organists. 33 pages .....\$1.50

- 402—GEORGE SHEARING INTERPRETATIONS OF STANDARD HITS VOL. No. 1. 10 famous Standard Hits .....\$1.50
- 403—GEORGE SHEARING INTERPRETATIONS OF STANDARD HITS VOL. No. 2. 10 famous Standard Hits .....\$1.50
- 521—HOW TO DEVELOP A MODERN CHORD TECHNIQUE. 24 pages of innovations in full chord piano technique, studies that develop a contemporary jazz style. The only course of its kind .....\$1.50

MONEY BACK GUARANTEE

MINIMUM ORDER \$1.00

**FREE CATALOG**

**WALTER STUART music studio**

BOX 805-C  
UNION, NEW JERSEY

Enclosed you will find \$ \_\_\_\_\_  Send C.O.D. (minimum \$2.00)  
No C.O.D.s to Canada.

Please send (list by number) \_\_\_\_\_

Free Catalog

PLEASE PRINT

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

**If you can't read music**

- Cat. No.
- 76—HOW TO READ MUSIC. Complete self-instructor, treble and bass clef (23 pages) .....\$1.50
- 83—ALL KEYBOARD CHORDS IN PICTURE DIAGRAMS for musicians who can't read music (48 pages) .....\$1.75

**Free! Free! Free!**

**CHORD CHART**

132 popular sheetmusic chords.  
— SEND FOR YOURS TODAY —

**For Your Library**

- 961—LIBRARY OF 148 STANDARD HITS. Complete sheet music with words and chords. All good titles such as: Body and Soul, Embraceable You, September in the Rain, Ain't Misbehavin', Stormy Weather, etc. Complete .....\$10.00

**Solos by Famous**

**JAZZ STARS**

transcribed from records

- 554—PLAY LIKE ANDRE PREVIN. 10 Famous Standards as recorded on piano .....\$1.50
- 555—BUD POWELL. 4 piano transcriptions copied from records .....\$1.50
- 556—DAVE BRUBECK piano themes and improvisations as recorded.....\$2.25
- 535—THELONIOUS MONK PIANO SOLOS copied from records .....\$1.50
- 536—GEORGE SHEARING PIANO SOLOS copied from records .....\$1.50
- 552—CHICO O'FARRILL'S LATIN PIANO SOLOS copied from records .....\$1.50
- 929—JAZZ THEMES FOR PIANO by Shorty Rogers .....\$1.75
- 533—THE SOUNDS OF GERRY MULLIGAN recorded modern solos .....\$1.50
- 534—CHARLIE PARKER ORIGINALS for sax .....\$1.50
- 537—SONNY ROLLINS FREEDOM SUITE as recorded .....\$1.50
- 539—ZOOT ZIMS SAX SOLOS as recorded .....\$1.50
- 547—JAZZ ORIGINALS By Hal McKusick copied from records .....\$1.50
- 550—MILT HINTON and OSCAR PETTIFORD progressive jazz lines .....\$1.50
- 532—MILES DAVIS INTERPRETATIONS as recorded .....\$1.50
- 541—DIZZIE GILLESPIE BLOWS KEROUAC copied from his recording.....\$1.50
- 551—JAZZ PHONETICS, the style of Miles Davis and Charlie Parker fully analyzed .....\$1.50
- 531—AL COHN'S JAZZ WORKSHOP for C, Bb and Eb instruments .....\$1.50
- 538—GREAT JAZZ LINES, as recorded by famous jazz stars .....\$1.50
- 544—THE BEST OF TONY SCOTT transcribed from records .....\$1.50
- 546—SHORTY ROGERS SKETCH ORKS modern jazz arrangements .....\$1.50
- 548—THE EAST COAST JAZZ SCENE, solos copied from records .....\$1.50
- 543—DON ELLIOTT JAZZ ARRANGEMENTS .....\$1.50

In the **Gibson**  
galaxy of stars!

**MUZZY MARCELLINO** as music director for Art Linkletter, is highlighting his wonderful career as all-around guitarist and expert musician. A big West Coast favorite for years, Muzzy leads his own group and does that scintillating strumming of his exclusively on a Gibson.

**Gibson INC.**

KALAMAZOO, MICHIGAN



## Official Proceedings

(Continued from page twenty-three)

### ORGANIZATION AND LEGISLATION

Chet Arthur, 399, chairman; Theodore Stenzel, 66; Robert R. Biglow, 73; Marcellus Conti, 82; Harvey E. Glaeser, 95; Howard R. Rich, 99; Russ D. Henegar, 114; Michael Marchuk, 215; Arthur H. Arbaugh, 223; Fred W. Stitzel, 238; E. D. Lupien, 252; John H. Addison, 293; Ray Reager, 311; H. H. Aldridge, 325; E. J. Sartell, 328; Don F. Tarlecki, 341; Wilfred Yeaman, 367; Louis J. Koutnik, 423; Louis Rosenberg, 484; Mrs. Edward F. Skalicky, 490; Hezekiah Oldwine, 550; Martin O. Lipke, 610; Vern Swingle, 618.

### INTERNATIONAL MUSICIAN

Gay Vargas, 424, chairman; Eugene V. Frey, 1; R. H. Zachary, 35; Joseph De Vitt, 66; Charles Quaranta, 69; Alvin Schardt, 76; William Peterson, 102; Dudley L. Wilson, 105; Carl F. Shields, 111; Joseph A. Sauchelli, 186; Edmond J. Schott, 220; Floyd A. Crabtree, 299; E. J. Wenzlaff, 309; Earl G. Heath, 374; Donald L. Angel, 404; M. Cecil Mackey, 479; Leonard N. Reed, 486; L. V. Fogle, 532; Bill Jameson, 537; Mrs. Edna Clendenin, 542; Ralph Constable, 586; Joseph Riesgo, 721; William F. Boston, 806.

### PRESIDENT'S REPORT

Gene Crouse, 278, chairman; Glen Hancock, 32; Darwin H. Allen, 37; Gilbert R. Rogers, 55; Vincent E. Skillman, 71; Thurman Frock, 90; W. D. Kuhn, 121; R. Plumberg, 136; Michael Lapchak, 139; Melvin von Rosenvinge, 155; Lee E. Logan, 167; Edwin H. Holt, 173; Mrs. Winnifred N. Hultgren, 184; Don Jacoby, 284; Francis R. Fain, 285; James R. Baccote, 335; Wm. J. Fields, 510; Ervin F. Street, 571; Joseph S. DeSimone, 630; Ernie Hoffman, Jr., 771; Henry H. Joseph, 809.

### SECRETARY'S REPORT

Kenneth E. Plummer, 20, chairman; Ben A. Gardner, 21; Ernest E. Weaver, 31; Larry Phillips, 34; Wendell Brown, 36; Pete Anesi, 98; Marshall Rotella, 123; A. H. Thorpe, 148; Oscar J. Walen, 204; John Cole, 215; Joseph Carrafiello, 248; Mrs. Evelyn Allyn, 360; Louis F. Horner, 373; Milo A. Briggs, 381; James C. Morgan, 507; Victor Mutschell, 514; Clemon E. Jackson, 535; John L. Boudreaux, 538; E. J. Smith, 546; Harry Bliss, 625; Alex J. Demcie, 633; James McQuown, 777.

### FINANCE COMMITTEE

Harry Chanson, 308, chairman; David Holzman, 35; Charles W. McElfresh, 40; Carl Dispenza, 108; C. E. (Jim) Corbett, 196; Clyde A. Hartung, 188; Donald T. Tepper, Sr., 220; Matt Callen, 269; Dominick R. Bucci, 291; Edmond McGoldrick, 368; James W. Whittaker, 375; Guy W. Heric, 104; Louis J. Zebedeo, 400; Joseph Friedman, 402; Chas. L. C. Hatch, 427; Henry Rosson, 446; Russell F. Olson, 500; Enrico Serra, 595; Dr. Wm. S. Mason, 596; Artie Jones, 637; Terry Ferrell, 644; Ira Schneider, 771; Mrs. Peggy Joseph, 809.

### LOCATION COMMITTEE

Herb MacPherson, 86, chairman; Sigurd Erickson, 18; Virgil E. Dean, 25; Earl W. Lorenz, 29; Raymond F. Frish, 48; Anton Fassero, 88; Paul J. Cumiskey, 94; Forest R. Muhleman, 122; Michael C. Tomasulo, 151; Mrs. Crystal O. Printy, 162; Allan J. Saunders, 180; George L. Smith, 197; Roy E. Smith, 201; Jack C. Bigelow, 320; Raymond P. Brock, 337; Sheldon L. Hornbuckle, 444; Arthur P. Patt, 457; Mark Pierce, 463; Wm. Hermon Guile, 516; Mrs. Blanche A. Matthews, 652; Wally Erfert, 656; Ray N. Tanaka, 677; Phillip H. Young, 770.

Delegate Davis, Local 60, moves that the Convention reconvene on Tuesday, June 7, at 12 noon and continue in session until 5:00 P. M.; Wednesday, June 8, the same hours shall prevail; Thursday, June 9, the Convention shall convene at 10:00 A. M., and continue until sine die adjournment.

The motion is adopted.

Delegate Davis, Local 60, moves that the nomination of officers be held on Tuesday, June 7, at the discretion of the chair, and the election be held at the close of the Wednesday, June 8, session.

The motion is adopted.

Delegate Davis, Local 60, moves that resolutions may be introduced up to one-half hour after adjournment of this session, June 6.

The motion is adopted.

Delegate Davis, Local 60, moves that the memorial services be held at 3:00 P. M. on Tuesday, June 7.

The motion is adopted.

Vice-President Emeritus Charles Bagley announced the arrangements pertaining to the memorial services.

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

Herman D. Kenin, President American Federation of Musicians Sands Hotel, Las Vegas, Nev.

Dear Herman:

Kindly convey to the officers and delegates of the 63rd Annual Convention of the American Federation of Musicians my sincere best wishes for a successful Convention. My hope and prayer is for the continued success of the Federation under your demonstrated leadership. I am confident the present pattern of progress will continue because I have always held that an organization can only be as strong as its leaders. Your administration is ably demonstrating its leadership and abilities. May God bless and guide each of you.

Sincerely and fraternally yours,

JAMES C. PETRILLO.

Herman D. Kenin, President American Federation of Musicians Las Vegas, Nev.

Kindly extend my warmest greetings to officers and delegates, and I extend congratulations on the wonderful progress being made by the Federation under the guidance of the official family.

J. W. PARKS.

INTERNATIONAL MUSICIAN

**Sano**

HI-FI STEREOPHONIC ACCORDIONS  
and  
HI-FI STEREOPHONIC AMPLIFIERS

produces true living sound

Conventional and stereophonic pickup  
Electric and non-electric accordions

For information see your dealer or write  
**SANO CORPORATION**  
1281 Springfield Ave., Irvington, N. J.

in southern California:  
RALPH VETRO ACCORDION STUDIO  
3609 Barclay Ave., San Diego, Calif.

in San Francisco:  
COLOMBO & SONS  
126 Columbus Ave., San Francisco 11

in Canada:  
MAURO ACCORDION SALES, LTD.  
865 College St., Toronto 4, Ontario

American Federation of Musicians  
Riviera Hotel, Las Vegas, Nev.

Fraternal greetings and best  
wishes for a harmonious and suc-  
cessful Convention.

E. M. HOGAN,  
General Secretary-Treasurer,  
United Garment Workers  
of America.

AMERICAN FEDERATION OF  
GOVERNMENT EMPLOYEES  
Washington, D. C.  
The American Federation  
of Musicians

Dear Brothers:

May I take this opportunity to  
extend greetings to all those in at-  
tendance at your Convention and  
we most sincerely hope that it is a  
most successful one.

There seems to be little need that  
I detail the many reasons why the  
classified employees in the service  
of our government today direly need  
a pay raise, since we have always  
been far behind outside industry for  
the past twenty years.

One of the reasons our pay has  
remained far below other salaries is  
because our pay is set by act of Con-  
gress, which many times may or  
may not involve considerable polit-  
ics.

In order that these loyal govern-  
ment workers may have sufficient  
salary to care for their families and  
educate their children, like other  
employees in outside industry, in a  
respectable manner we are trying  
to secure for them what we call an  
"economic equality" pay adjustment  
of nine per cent.

We urge that your group assist  
us wholeheartedly with whatever  
means you may have, and I assure  
you any consideration that you may  
give us in this matter will be deeply  
appreciated.

Thank you and lots of good luck  
in the conclusion of your Conven-  
tion.

Sincerely and fraternally,  
I. W. KIRKPATRICK,  
National Vice-President.

Herman D. Kenin, President  
American Federation of Musicians  
Convention Center  
Las Vegas, Nev.

Very best wishes for a successful  
Convention. Sorry, indeed, that I  
am unable to attend. May God be  
with you all.

JOHN T. WHATLEY,  
Secretary-Treasurer, Local 733,  
Birmingham, Ala.

American Federation of Musicians  
Convention Hall, Las Vegas, Nev.  
Best wishes to all for a successful

Convention. Regret that illness pre-  
vents my attendance.

HARRY L. BENSON,  
Local 234, New Haven, Conn.

Herman D. Kenin, President  
American Federation of Musicians  
Convention Headquarters  
Sands Hotel, Las Vegas, Nev.

Due to my physical condition I  
was forced to retire as an officer of  
Local 141 and regret not being able  
to attend the 63rd Annual Conven-  
tion of the American Federation of  
Musicians.

We wish to commend you, the in-  
ternational officers and Hal Ley-  
shon Associates for the splendid job  
done concerning the reduction of  
the 20 per cent tax.

We also appreciate the fine sup-  
port and cooperation of all the local  
officers and members of the Amer-  
ican Federation of Musicians for  
their untiring efforts.

Please extend to the delegates in  
attendance my sincere good wishes  
for a most successful Convention  
and continued benefits to our mem-  
bership.

ROBERT K. HARVEY,  
Local 141, A. F. of M.

Herman Kenin, President  
American Federation of Musicians  
Sands Hotel  
Las Vegas, Nevada

Had honor of accepting honorary  
degree of Doctor of Music for you  
conferred by Philadelphia Musical  
Academy. Please advise National  
Board and assure them that the In-  
ternational String Congress is an  
assured success in international  
terms. Being entertained in United  
Nations Building before leaving for  
Puerto Rico and by Casals Festival  
under enthusiastic support of Gov-  
ernor Munoz Marin. Looking for-  
ward to August meetings. Greet-  
ings to you and your cabinet.

ROY HARRIS.

President Kenin in the chair.

President Kenin announces that  
the Victoria, B. C., Local 247, wishes  
him to make an honorary presenta-  
tion to William F. Tickle who has  
completed thirty-two years of em-  
ployment at the Empress Hotel in  
Victoria.

Announcements.

Treasurer Clancy announces that  
the A. F. of M. Employers' Pension  
Fund manager, George Clarke, is  
present at this Convention and will  
be happy to discuss the Pension  
Fund set-up with any of the dele-  
gates.

The session adjourns at 4:20 P. M.

## SECOND DAY

June 7, 1960

President Kenin called the Con-  
vention to order at 12 noon.

President Kenin announces that  
the next order of business is the  
report of the Appeals Committee on  
the appeal to the Convention by  
George F. Boujie, Local 47, Los An-  
geles, Calif., from the decision of  
the International Executive Board  
in denying his appeal from the  
action of Local 47, Los Angeles, in  
finding him guilty of alleged viola-  
tions of the local by-laws, and fin-

ing him \$500.00, \$300.00 of which is  
being held in abeyance. (Case 77,  
1959-60.)

The Appeals Committee, composed  
of delegates Davis, Local 60; Gray,  
Local 208; Farmer, Local 2; Char-  
ette, Local 406; and Duprey, Local  
4, makes its report through Chair-  
man Davis.

The report of the committee is  
favorable to the decision of the In-  
ternational Executive Board and is  
unanimous that the appeal be de-  
nied.


Chairman Davis gives the reasons  
of the committee's findings.

AUGUST, 1960

In the **Gibson**  
galaxy of stars!

REMO PALMIER  
has been winning  
enthusiastic applause  
on radio and TV for  
years. An Arthur Godfrey  
favorite, and one of the top men  
in his field, he has strummed  
his way into the homes of  
music lovers everywhere.  
Naturally Remo prefers  
Gibson!

**Gibson INC.**  
KALAMAZOO, MICHIGAN



**THE 3 BUTTON SHAWL**  
Another Original by TOWNCRAFT

SOLIDS \$18.75 PLAIDS  
IN STOCK

As new as tomorrow, combining the smart conti-  
nental look in the modern tux. All colors and sizes.

Silk mixtures at \$21.75.  
Also with black shawl collars.

SEE OTHER TOWNCRAFT AD IN THIS ISSUE.  
Send for free sample materials.

**TOWNCRAFT CLOTHES**  
ESTABLISHED 1931  
752 Broadway, Cor. 8th St., N. Y. 3, N. Y., GR 7-7652




## LEARN ARRANGING

... Give YOUR Band "Personality"

The "difference" that gets you to the top in  
personal arrangements . . . a style—a  
trademark. Learn to make these popularity-  
building arrangements in our convenient  
HOME STUDY Harmony and Arranging  
Courses. Send today for free catalog and  
lessons! Check courses that interest you.

## University Extension CONSERVATORY

Dept. 180, 2000 S. Michigan, Chicago 16

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> MARCHING BAND ARRANGING         | <input type="checkbox"/> HARMONY                       | <input type="checkbox"/> Violin              |
| <input type="checkbox"/> DANCE BAND ARRANGING            | <input type="checkbox"/> Ear Training & Sight Singing  | <input type="checkbox"/> Voice               |
| <input type="checkbox"/> Piano, Teacher's Normal Course  | <input type="checkbox"/> Choral Conducting             | <input type="checkbox"/> Guitar              |
| <input type="checkbox"/> Piano, Student's Course         | <input type="checkbox"/> History & Analysis of Music   | <input type="checkbox"/> Clarinet            |
| <input type="checkbox"/> Public School Mus.—Beginner's   | <input type="checkbox"/> Cornet - Trumpet              | <input type="checkbox"/> Saxophone           |
| <input type="checkbox"/> Public School Mus.—Supervisor's | <input type="checkbox"/> Professional Cornet - Trumpet | <input type="checkbox"/> Double Counterpoint |
| <input type="checkbox"/> Advanced Composition            |  |  |

NAME \_\_\_\_\_ AGE \_\_\_\_\_  
STREET \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_

# KAPLAN STRINGS

Unanimously Endorsed

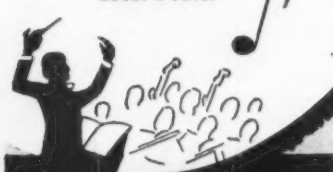
by top artists in  
CONCERTS  
RECORDINGS  
RADIO - TV

These brands deserve your personal endorsement, too:

- GOLDEN SPIRAL
- MAESTRO
- RED-O-RAY
- TONE CRAFT
- MIRACLE WOUND
- TRU-STRAND DELUXE

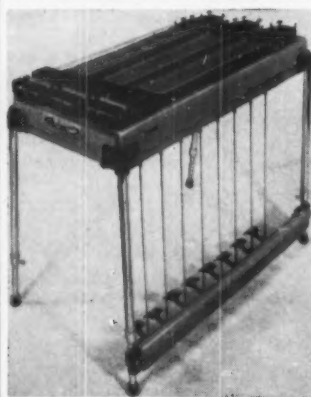
Keep a good supply on hand

See Your  
Local Dealer



Kaplan Musical String Co.  
SOUTH NORWALK, CONN.

## WRIGHT Custom



The Latest in Pedal Guitars  
SINGLE, DOUBLE, TRIPLE AND  
FOUR BANK MODELS

Using Eight or Ten String Cast Necks  
PEDAL CHANGERS SET UP ACCORDING  
TO INDIVIDUAL SPECIFICATIONS  
WRITE FOR FREE INFORMATION

WRIGHT Custom Mfg. Co.  
BOX 4, RED BLUFF, CALIF.

GIVE GLADLY THE UNITED WAY  
THROUGH YOUR COMMUNITY CHEST

The appellant, George F. Boujie, replies.

After prolonged comment, Delegate Wilson, Local 105, moves that further presentation of his case by Boujie be stopped.

President Kenin rules that the appellant be allowed all necessary time to present his case. His ruling is met with applause.

Mr. Boujie continues his appeal. Chairman Davis rebuts arguments presented by Mr. Boujie.

Discussed by Delegates Herman, Local 47; Winstein, Local 174; Recano, Local 444, who calls for the previous question.

The previous question is carried. The report of the Appeals Committee is carried, with but a few dissenting votes.

President Kenin introduces Don Conaway, National Executive Secretary of AFTRA, who extended fraternal greetings of his organization. He discussed pay TV at length and stressed the need of closer cooperation of all the unions in the entertainment field. "It is also high time," Conaway said, "that the entertainment unions, numbering more than a half-million dues-paying members, had a representative on the AFL-CIO Council." He said his nominee for that post would be President Kenin, and the Convention cheered him.

President Kenin thanks Mr. Conaway, and agreed with him on his recommendation for joint union action in approaching employment in the pay TV field.

At this juncture Mr. Boujie thanks the delegates for having listened to his appeal.

Delegate Costa, Local 289, urged Mr. Boujie to use his talents in helping to dissolve the splinter group in Los Angeles.

Mr. Boujie advises that he felt that he did not possess the necessary leadership.

President Kenin now introduces Henry Kaiser, General Counsel for the Federation, who addresses the delegates regarding the aspects of the Landrum-Griffin Act. He remarked that it was the most unapproaching topic he had ever approached in some 25 years of addressing labor gatherings. "The legislation is," he declared, "a continuing diminution of the basic principles of human freedom and is enforced under the ideology that government is by benefit of policemen."

Among other things, he covered the following points in connection with this law:

(a) Officials of a union who in turn may have an interest in any business with which the locals negotiate as a labor organization, is under criminal compulsion to file certain annual reports of all such activities.

(b) Locals must have available for perusal, either by the government or members, all collective bargaining contracts.

(c) Locals must file annual fiscal reports.

(d) Wilful misrepresentation of these reports will subject the President and the Secretary of a local to criminal penalties.

In discussing the Landrum-Griffin Act in respect to provisions pertaining to local elections, he stressed the necessity that at least 15 days'

prior notice must be given to members of the local before an election is held.

(e) Locals are forbidden from having members hold office if they have a criminal record dating back less than five years, or have been a member of the Communist party during a similar period of time prior to election.

(f) Locals are prohibited from lending an officer more than \$2,000.

(g) Locals cannot legally increase their dues without first notifying their entire membership that such legislation is going to be considered.

(h) Local officers are cautioned that in cases where a fine is imposed their laws carry a provision that if their fine is not paid within a specified period of time, the offending member stands suspended.

(i) Locals are advised that their laws should contain adequate provision for removal of officers where such action is necessary.

Mr. Kaiser touches upon the forthcoming Presidential campaign. He advises of the untimely death of Emanuel Gordon, counsel for the Federation, and pays tribute to the unselfish and untiring efforts which he expended on behalf of the entire American Federation of Musicians.

President Kenin reports on the successful conclusion of the negotiations between the Canadian Broadcasting Corporation and the Canadian locals, in which Executive Officer Murdoch represented the Federation.

Special order of business, nomination of officers.

### NOMINATION OF OFFICERS

#### For President:

Herman D. Kenin, Local 99,  
Portland, Ore.

#### For Vice-President:

Wm. J. Harris, Local 147,  
Dallas, Texas.

Raymond Meurer, Local 566,  
Windsor, Ont., Canada.

#### For Secretary:

Stanley Ballard, Local 73,  
Minneapolis, Minn.

#### For Treasurer:

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

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

Lee Repp, Local 4,  
Cleveland, Ohio.

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

Alfred J. Manuti, Local 802,  
New York, N. Y.

Charles H. "Pop" Kennedy,  
Local 6,  
San Francisco, Calif.

#### For Member of the International Executive Committee from Canada:

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

Due to the fact that Senator Alan Bible of Nevada is unable to be present because of the press of legislative business in Washington, a short taped message is given by the Senator.

President Kenin expresses appreciation for the comments by Senator Bible.

THE  
*Armstrong*

# ALTO FLUTE



the  
exciting  
new sound  
that every  
professional  
can afford!



Orie Amodeo, Robert Di Dominica, Andy Fitzgerald, Alan Ross, Anthony Saffer, Joe Soldo, Walter Wegner... these are just a few of the top ranking professional players who are establishing new concepts in woodwind doubling with the Armstrong alto flute. For beauty and richness of tone, for accuracy of intonation and overall mechanical excellence there has never been an alto like it within hundreds of dollars of the Armstrong price! Ask to try this truly exciting new Armstrong creation — at your favorite dealer's!

Incredibly  
**\$389.50** (suggested list price)

*Armstrong*  
ELKHART,  
INDIANA

builders of the complete range of open pipe voices — the name to remember in flutes, piccolos, alto flutes, E<sub>6</sub> soprano flutes.

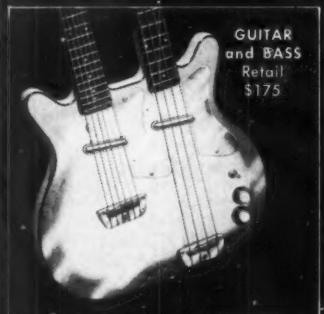


4 STRING  
BASS  
Retail  
\$150.

## Danelectro

Send for new catalog of  
electric guitars, 4 string basses,  
6 string bass guitars,  
amplifiers and accessories.

DANELECTRO CORPORATION  
207 West Sylvania Avenue,  
Neptune City, N. J.



GUITAR  
and BASS  
Retail  
\$175



AMPLIFIERS  
8 models  
Retail from  
\$45 to \$330



TRIPLE  
PICKUP  
Retail  
\$145

Available to  
established  
dealers  
from the  
following  
wholesalers

Boston - Harris Fandel  
New York - U. S. Musical Mds.  
Philadelphia - Jack Goodman & Co.  
Atlanta - Conn Corporation  
Cleveland - Grossman Music Corp.  
Chicago - Targ & Dinner Inc.  
Chicago - David Wexler & Co.  
San Francisco - Sahlin Music Co.

Delegate Davis, Local 60, made a motion that an Election Committee of 30 be appointed.  
Motion passed.

The following committee was appointed:

### ELECTION COMMITTEE

Andy Tipaldi, 406, chairman; John E. Cooper, Sr., 5; Harold C. Olsen, 8; James Buono, 16; W. Clayton Dow, 42; Steward J. Wagner, 51; Charles M. DeBlois, 109; Jack W. Russell, 147; Chip Essley, 210; John F. Cipriano, 234; Eddie Texel, 255; Ben F. Thompson, 266; C. V. (Bud) Tooley, 303; Nicholas A. Narducci, 319; Max Ahrens, 351; E. D. Graham, 375; Paul T. M. Hahn, 379; Joseph Dorenbaum, 400; Clifford A. Lachance, 409; Richard M. Sigley, 411; Mrs. Alice M. Scharlow, 437; Frank A. Frederick, 439; Guillermo Pomares, 468; Gilbert Snowden, 518; Wyatt Sharp, 579; Ray M. Dawson, 594; Frank Li Volsi, 626; Albert Seitz, 650; John E. K. Akaka, 677; George F. Allen, 708.

Secretary Emeritus Cluesmann suggests that an expression of the appreciation of the Convention be sent to Senator Bible.

No objections.

Robert Freed, Vice-President of the National Ballroom Operators Association, is introduced.

He extends the well wishes of his organization and outlines the program which the Recreational Dancing Institute is engaging in, in its attempt to bring dancing back to the ballrooms. He thanks the Federation for its cooperation in this program.

### MEMORIAL SERVICE

The service is conducted by Vice-President Emeritus Charles Bagley.

### PROGRAM

The string ensemble playing consists of the following personnel, all members of Local 369: Lewis Elias, conductor; Harold Lieberman, concert master; Ubaldo Bellini, Walter Borsella, Don Ferrera, Louis Gelsin, Robert Norris, Louis Pressman, Robert Spokany, Spiros Stamos, violins; William Gromko, Paul Israel, Irving Manning, violas; Julius Tannenbaum, Victor Lauria, cello; Robert Aragon, bass.

- (1) Andante from "Eine Kliese Nachtmusik" Mozart

### RETROSPECTION

- (2) Elegy from "Serenade" for strings Tschaikowski

- (3) "The Lost Chord" Sullivan

### FINALE

### RETROSPECTION

In ancient lore I have read that "the whole earth is the sepulchre of illustrious men." There seems some question as to whether that precept was uttered by Pericles or Thucydides, and I will not try to decide the matter. It is a truism. I need not define "illustrious." We often quote the words of predecessors or contemporaries for their aptness. Certain it is that there must be finality to all things of earth. And death is sure to come to all of us.

We are to speak today of departed musicians—our own people. Many

of our great instrumentalists—the virtuosi—are already illustrious. Such will continue to leave artistic footprints on the sands of time. It is, however, of another sort of illustri that I am now thinking. They are the men and women who formed the American Federation of Musicians and persevered in maintaining and improving it. Though not personally a member of the first Convention of 31 members who, at Indianapolis in 1896, organized the Federation, I well knew the story of the event and was acquainted with a number of the delegates who were there. My first Convention was in 1894 at New York, the Federation's ninth, and was near enough to visualize the beginning.

In my mind's eye I view a long procession of the men and women who as delegates and officers, began the task, and through their labors, devotion and understanding brought it down to the present time. The scene as it progresses is interesting—it renews itself constantly.

A pagan Roman emperor of near eighteen centuries ago left us this epigram:

"Time is like a rapid river and a rushing torrent of all that comes and passes. A thing is no sooner *well come* but it is past; and then another is borne after it and that too will be carried away."

And so time as expressed in years that are gone has brought us to Las Vegas and we are afloat on that *torrent* for our brief hour.

The early conventions are well anchored in my memory. I assure you that in those days (both before and after I began) there were delegates so zealous who personally paid part or even all of their expenses to take part in the proceedings. Many names and faces crowd my recollection. And as the torrent moved on they dropped out one by one, and others took their places.

Thus it seems to me that at times—and this occasion is one of them—we should turn our faces to the past and pay tribute to the illustrious ones who preceded us—and appreciate what they did for us. Remember

"It is the treasure house of the mind  
Where the monuments thereof  
are kept and preserved."

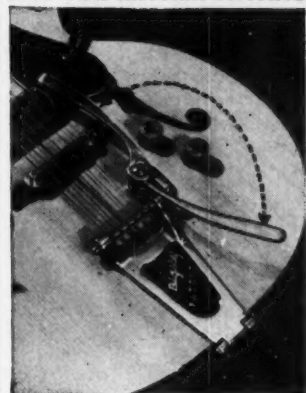
I say reverently and with deep emotion, that I saw much of this great procession. I lived in it, and the experience will remain vivid while life lasts.

Death is the Great Teacher—whom the collected might of the world cannot stay or ward off. What a lesson is this—demonstrating our frailty and feebleness, as well as the existence of an *Infinite Power Beyond*. It teaches us duty; to do our part well, and to faithfully perform the work assigned to us. Longfellow gave us Hope when he wrote:

"Life is real! Life is earnest!  
And the grave is not its goal,  
Dust to dust, to dust returneth  
Was not spoken of the Soul."

Untold millions believe that there is another life, that there is a Divinity, an Infinite Power, which shapes our ends. Faith in Him is the essence of Hope. To whom do we pray? That same Divinity and Infinite Power. Mankind asks Him to show the way to another and better life after this one is over.

ALL MODELS NOW EQUIPPED  
WITH NEW SWIVEL HANDLE  
WHICH SWINGS OUT OF THE  
WAY FOR RHYTHM PLAYING



PATENTED

# Bigsby

## TRUE VIBRATO

Price \$55.00

COMPLETE WITH MOUNTING INSTRUCTIONS and NEW SET OF BIGSBY STRINGS  
MODELS FOR ALL CONVENTIONAL AND THIN GUITARS

SOLD DIRECT BY

### PAUL A. BIGSBY

8114 EAST PHLOX STREET  
DOWNEY, CALIFORNIA  
SEND FOR FREE FOLDER



HOLTON OILS  
SLIPPERY?  
MAN THEY'RE  
EEL-ECTRIC!

Slippery as an eel and fast as greased lightning... that's Holton Oil! Gives you swifter action, better protection, it spreads faster and more evenly. Discover for yourself why Holton Oils are first choice of musicians the world over. Pick up a bottle today!



FOR SLIDES  
VALVES  
KEYS



# Bradleigh

"the sound of quality"

Assorted year 'round quality fabrics. Fully lined, sizes 34 - 52. Regulars, longs and shorts IN STOCK. Send for free brochure. Black and mid-night blue tux pants - \$9.75.

## BAND JACKETS FACTORY PRICED



BLAZER

SOLID COLORS 17.50  
PLAIDS 18.50



ETON

SOLID COLORS 17.50  
PLAIDS 18.50



CARDIGAN

SOLID COLORS 17.50  
PLAIDS 18.50



SOLID COLORS 17.50  
PLAIDS 18.50

SOLID COLORS: red, pink, powder lime, maroon, grey, tan, yellow, royal.  
PLAIDS: red, green, blue, grey, yellow.

Bradleigh Clothes

100 Fifth Ave., N. Y. 11, H. Y. WA 9-7575-6

And an anonymous poet tells us that:

### THE WAYS ARE MANY.

At the muezzin's call for prayer,  
The kneeling faithful thronged the square;

Amid a monastery's weeds,  
An old Franciscan told his beads;  
And on Pushkara's lofty height  
A dark priest chanted Brahma's

might;  
While to the synagogue there came  
A Jew to praise Jehovah's name.  
The one Great God looked down and

smiled,  
And counted each His loving child,  
For Turk and Brahman, Monk and

Jew,  
Had reached Him through the God  
they knew.

### FINALE

Sir Arthur Sullivan, world famous composer, furnished us a beautiful thought for this day in his "Lost Chord," which the string ensemble will now play. After which I will read the lyrics of Adelaide A. Proctor which are set to the music.

### THE LOST CHORD

Seated one day at the organ,  
I was weary and ill at ease,  
And my fingers wander'd idly  
Over the noisy keys.

I knew not what I was playing,  
Or what I was dreaming then,  
But I struck one chord of music  
Like the sound of a great amen.

It flooded the crimson twilight  
Like the close of an angel's psalm,  
And it lay on my fever'd spirit  
With a touch of infinite calm.

It quieted pain and sorrow  
Like love overcoming strife;  
It seem'd the harmonious echo  
From our discordant life.

It link'd all perplexed meanings  
Into one perfect peace,  
And trembled away into silence,  
As if it were loth to cease.

I have sought, but I seek it vainly,  
That one lost chord divine,  
Which came from the soul of the  
organ,  
And entered into mine.

It may be that Death's bright angel  
Will speak in that chord again,  
It may be, that only in Heav'n  
I shall hear that grand Amen.

I will now read the names of those delegates who have passed away since the Seattle Convention in 1959:

Name	Local
Roland Kohler	8
Herbert E. Nickerson	9
Rollie E. Barton	12
Jack Solfo	38
Ulysses Sheridan Felton	45
Dan Cook	50
Frank B. Field	52
James S. Toohar	69
John Lotz	77
Eugene Pascarella	86
Grady Morehead	117
W. Earl Boyer	135
Robert M. Jones	138
Don Romanelli	149
Paul J. Schwarz	161
David Thomas	170
Thomas F. Castles, Sr.	189
Elmer Neu	193
Rocco Bernarducci	223

Ralph Decker	237
Edward Matowitz	266
James A. LeFevre	311
Demetrio Magnani	367
H. M. Rudd	382
J. Edward Boyd	404
Leopold F. Spenard	408
Ralph A. Pensyl	456
Charles H. Armstrong	466
Guy Flanagan	477
Charles E. Morris	506
Alfred Lawrence	513
William A. Smith	535
George Irish	535-802
E. M. Alliger	645
C. E. Smith	646
Harold Macomber	652
Harvey L. Shapiro	677
Edward C. Vollmer	809

I add to the list Emanuel (Manny) Gordon of our legal staff. He was not a member, but he understood our business and rendered most efficient professional services to the Federation.

These men have now joined the long procession and are part of it. May they rest in peace. Amen.

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

President Kenin thanks the orchestra leader, Lewis Elias, and the members of his string group for the beautiful and appropriate music.

He also expressed special thanks to Vice-President Emeritus Bagley for the magnificent manner in which he conducted the Memorial Service.

President Kenin introduces Edmund P. Tobin, president of the Union Labor Life Insurance Company. He addresses the delegates and briefly reports on the progress of the company and its importance to the labor movement. He advises that 87,000 members of the A. F. of M. are covered by policies with this company. He pays tribute to Leo Cluesmann, Secretary Emeritus, who is a member of the Board of Directors of the Union Labor Life Insurance Company.

### Announcements.

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

Herman D. Kenin, President  
American Federation of Musicians  
Convention Hall  
Las Vegas, Nev.

Dear Herman:

My warmest wishes for a most successful Convention. You and the Executive Board are to be congratulated for a tremendous job under most difficult conditions. I deeply regret not being able to be with you and with my many friends among the delegates who showed me great warmth and understanding at a most critical time. I am sure that this kind of understanding among locals is vital to a strong Federation, and that all locals, big and small, need each other. Good luck and best wishes.

ELIOT DANIEL.

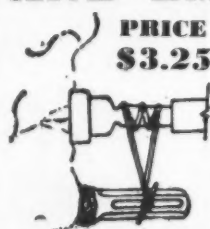
INTERNATIONAL MUSICIAN

**Squier**  
THE GREATEST NAME IN STRINGS

Designed for and used by Professionals

V. C. SQUIER CO. • BATTLE CREEK, MICHIGAN

## DE MIRE'S MARCHING AND EMOUCURE AID



PRICE  
\$3.25

Approved by college and university band directors. This patented adjustable chin rest is a valuable non-pressure device which enables the brass musician to develop or maintain a firm muscular embouchure. Enjoy the benefit of playing your instrument for longer periods of time with less fatigue and greater clarity. Fully Guaranteed. Models available for French horns, cornets, trumpets, tenor trombones or baritones, and symphony trombones or tuba. Special rates to school bands and retailers. Specify your model when ordering.

Nato Manufacturing Company  
BOX 1143 BERKLEY, MICHIGAN

## SCHOOL of PIANO TUNING and REPAIRING

- Short, thorough course in piano servicing.
- This is a trade worth learning.
- Instruction given in well equipped shop.

ARTHUR KING, 1831 Lincoln Avenue  
East Meadow, L. I., N. Y.—IVanhee 3-3336

## ORDER BY MAIL AND SAVE! FINE QUALITY RAISED LETTER BUSINESS CARDS

PROMPT SERVICE - LOW PRICES  
Write for free samples and easy  
"how - to - order" information.  
ALDEN PRODUCTS  
Box 6393-D San Antonio 9, Texas

## Two-Beat Arrangements

Society Style Two-Beat - 4 to 10 men,  
(Tenors or Altos) 1 chorus, \$1.50.  
Dixieland Combo - 4 to 7 men, Full Arr.  
of Authentic Dixieland Tunes, \$3.00.  
Send for free list.  
KLOMAN SCHMIDT  
126 North Linden Ave., Pittsburgh 8, Pa.

## Bandleaders! USE THE "NEW" COMPOSCRIPT DANCE BAND SPECIALS

-at your favorite music dealer  
or order direct.  
COMPOSCRIPT 246 Lindbergh Blvd.  
Teaneck, N. J.

## LEADERS!

save time — save money —  
avoid headaches Use an

### E-Z WAY RECORD FOR BANDLEADERS

We now have:

1 The E-Z WAY TAX RECORD for Band-leaders—A book in which you keep the records of income, expenses and payrolls. \$3.50 postpaid.

2 The E-Z WAY INCOME AND EXPENSE RECORD for Bandleaders—A book in which you keep the income and expenses and your local union or employer of the band maintains the payroll records. \$2.00 postpaid.

### JUNO PUBLISHERS

P. O. Box 301 (IM) Canton 1, Ohio

## ORCHESTRA COATS

SLIGHTLY IRREGULAR

White Single Breasted Roll Lapels \$5.00

New Tuxedo Pants (lightweight)...\$6.95

KALE UNIFORMS CH 3-1985

607 W. Roosevelt Chicago 7, Ill.

## Ad Lib Solos

New styles. 10 for \$1.00. Trumpet, Accor-dion, Saxophone, Clarinet, etc. Modernize your PROFESSIONAL REPERTOIRE; SMALL COMBO LIBRARY, guitar fill-ins, walking bass with alto or tenor sax, uni-son specials. FREE CIRCULARS.

WIN NEHER

1800 County Street Laureldale, Pa.

## MUSICIANS' HANDBOOK

• A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes. Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

SEND FOR YOUR COPY TODAY \$1.25

A RAY DE VITA

36 Cornelia Street, Brooklyn 21, New York  
Or See Your Local Music Dealer



## EMCEE

The amazingly different Entertain-er's publication. Contains original material. Fatter, Skits, Novelties, Parodies, Monologues, Dialogues. Special offer of 7 different issues and booklet of comic song titles; a mountain of material, \$4. Mountain-bank guarantee. EMCEE, Desk 15, Box 983, Chicago 90, Ill.

## Orchestra Coats, Bargains!

Single Breasted IVORY WHITE, 5hl. Collars, all sizes, cleaned and pressed, \$5.00. Also blue coats, maroon, \$7.00. Single breasted tuxedo suits, latest style, like new, \$15.00. Tuxedo trousers, blues, blacks, tropicals, woolsens, \$4.00. Cleaned, pressed, sashes, \$1.00, \$2.00. Tux shirts, \$2.00; three for \$5.00. Fifty double breasted IVORY color coats, \$100.00, like new. School bands, choral singers, orchestras, glee clubs, approvals on request. FREE LISTS, 2453 North Halsted

AL WALLACE Chicago 14, Illinois

## Earn up to \$10,000 yearly Learn Piano Tuning and Repairing

Now you can be a Piano Tuner-Technician with our sure-fire low cost home study plan. No musical knowledge necessary. Piano tuners are taught — not born. Tuner-Technicians greatly in demand. Your business will be operated from your home. We supply the same method used by every professional tuner in the country. Terms. Write today. Don't miss this opportunity. No obligation. Money-back guarantee. 70 years experience.

### ERIE PIANO TUNING

556 West Eighth Street Erie, Pa.

Herman D. Kenin, President  
American Federation of Musicians  
Convention Headquarters  
Las Vegas, Nev.

I wish to extend best wishes for a successful Convention. Am glad to have had a part in the reduction of the amusement tax which will certainly help your cause.

CONGRESSMAN

FRANK M. CLARK,

25th Pennsylvania District.

Herman D. Kenin, President  
American Federation of Musicians  
Convention Building  
Las Vegas, Nev.

Best wishes for a successful and educational Convention. Regret illness prevents my attendance at this time.

HAROLD D. HICKMOTT,

Secretary-Treasurer,  
Local 276, A. F. of M.

The session adjourns at 5:00 P. M.

## THIRD DAY

June 8, 1960

President Kenin called the Con-vention to order at 12 noon.

President Kenin announces for the benefit of the New Jersey dele-gates that he has been assured by the proper authorities that there should be no fear in connection with the recent accident of fallout of a nuclear warhead at the McGuire Air Force Base in New Jersey.

President Kenin expresses the thanks and appreciation of the Con-vention to Mike Isabella and his "Kenin Kats" for the musical entei-nainment prior to yesterday's ses-sion.

President Kenin introduces George Clarke, Manager of the A. F. of M. Employers' Pension Fund, who briefly reports to the delegation the progress to date of this fund. He states that in the short time of its existence, almost one million dollars has been collected, and advises the delegates that he is available to answer all questions concerning its operation during the balance of the Convention.

Vice-President Harris in the chair.

The committee on Good and Wel-fare reports through Chairman Fuentealba.

### RESOLUTION No. 18 GOOD AND WELFARE

WHEREAS, It's been the policy of the A. F. of M. to encourage live music in all communities, and

WHEREAS, In order to success-fully promote live music, monies must be allocated by the Common Council or any other agency in the community handling expenditures of this kind, and

WHEREAS, Many communities have complex internal problems making additional expenditures pro-hibitive, and

WHEREAS, When the city of New Rochelle, N. Y., which has many financial problems and also has and already submitted and passed budget for the year 1960 which includes \$2,000.00 for live music, allocates an additional \$3,000.00 contingent of the Recreation Commission's budget for a "Live Music Summer Festival," we believe commendation from this Con-vention is justified. Now, therefore,

BE IT RESOLVED, That Mayor Stanley W. Church, Mayor of the City of New Rochelle, sponsor of resolution for additional funds; the City Council of New Rochelle; and Betty Meagher, City Manager of New Rochelle; be commended for their unanimous approval of a "Live

Music Summer Festival" in that city, and

BE IT FURTHER RESOLVED, That Peter J. Mayers, Superintendent of Recreation and the Recreation Commission be also commended for their part as co-sponsors in making live music part of the everyday life in the City of New Rochelle, N. Y.

The committee chairman, in re-ported on this resolution, an-nounces that the proponents re-quested that it be amended by adding the following paragraph to the original resolution:

BE IT FURTHER RESOLVED, That a copy of this resolution be sent to Mayor Stanley W. Church; Mrs. Betty Meagher, City Manager; and Peter J. Mayers, Superintendent of Recreation of New Rochelle.

The report of the committee is favorable.

Delegate Walker, Local 4, moves that the committee chairmen dis-pense with the reading of the "whereases" in reporting on the resolutions. Motion carried.

The report of the committee is adopted.

### RESOLUTION No. 19 GOOD AND WELFARE

WHEREAS, There is urgent need in the United States for improve-ment of curative treatment facilities in mental health institutions, and

WHEREAS, Music has been recog-nized by several psychiatrists as being helpful in therapeutics as ap-plied to the mentally ill, now, there-fore,

BE IT RESOLVED, That Presi-dent Kenin be directed by the dele-gates to the 63rd Annual Con-vention of the American Federation of Musicians assembled at Las Vegas, Nevada, June 6, 1960, to appoint a committee to study the advisability and feasibility of exploring this area in the interest of alleviating the suffering of victims of mental illnesses.

The report of the committee is unfavorable.

Discussed by Delegates Murk, Local 73; Winstein, Local 174; Meurer, Local 566; and Chairman Fuentealba.

Delegate Cusick, Local 89, moves for the previous question. Sec-onded.

Motion carried.

The committee report is adopted.

### RESOLUTION No. 20 GOOD AND WELFARE

WHEREAS, The status of the symphony musician has been re-le-gated to the economic rank not com-mensurate with its dignity in the field of the arts, and

## FOR SWINGIN' SIDEMEN

TAKE OFF for all instruments takes the guess-work out of faking. Shows the right notes to play for any chord. Helps you create hot or cool solos styled by you. No notes to read. Employs only numbers 1 to 12 and note names A to G. Easy, but terrific. The solid jazzman's dictionary. CHORD SYMBOLS. Get the low-down on all modern chords. Create big sounds. Write your own arrangements. Analyze all possible chords. Learn how to use chord symbols for taking off on hot solos. Streamlined, easy-to-understand. Secrets, short-cuts and special voicings. A must for all JAZZ ORIGINALS. 8 themes and their own dynamic and interesting stylized take off versions. Fresh and excitingly different chord progressions. Hit parade quality. Worth ten times the price. \$1.50 each, pp. Write for free flyer or catalog. Trade discounts. Whole-sale accounts invited. Prompt service given.

MUSIC EXPLOITATION ENTERPRISES  
237 North Mulberry St., Lancaster, Pennsylvania

## PIANO TEACHERS

Write Dept. M, for a

### FREE MUSIC PACKAGE

which includes a \$1.00 Robert Whitford Master Lesson on Chords, a copy of Piano Teaching Today, the sensational Music Bank Book, and 7 other valuable items.

ROBERT WHITFORD PUBLICATIONS  
3010 N. W. 2nd Ave. Miami 37, Fla.

## ACCORDION TEACHERS!

Complete catalog from world's largest pub-lisher of accordion music. Solos, duets and band numbers in every grade. Polkas, waltzes, marches, novelties, classics, Spanish rhythms and more—much more! FREE.

PIETRO DEIRO COMPANY  
133 Seventh Ave., South, New York 14, N. Y.

## Metro Arrangements

THE FINEST IN MUSIC AND SUPPLIES

ARRANGEMENTS FOR ANY SIZE DANCE ORCHESTRA, INCLUDING TENOR BANDS

For full information and catalogue, write:

METRO ARRANGEMENTS P. O. Box 471

Times Square Station, New York 36, N. Y.

## POPULAR PIANO Course on Tape

arranged especially for Teachers, Semi-Advanced and Classical students, or for anyone who can read Treble Clef. Play popular music with Fill. Complete Course—Covers all Scales. Chart and six numbers included in course. Introductory Offer—First lesson \$2.00 for piano course. If satisfied send balance for complete course. ORGAN TAPE—Converting piano knowledge to ORGAN. Chord Chart—Six numbers—15 HAMMOND COMBINATIONS. Price, \$12.00. MUSICIANS' PRICE, either tape, \$9.00. Recorded on AMPEX, 7.5. BOB MILLER TAPES, P. O. Box 132-M, Cranford, N. J.

## Italian Dance Albums

for orchestra or small combo

12 different series of albums containing the most desired dance numbers, including one SPANISH and one IRISH collection.

Send for Free Catalog.

O. DiBella 162 EAST 116th STREET  
NEW YORK 29, N. Y.

## REED-COAT offers its Amazing Permatize Solution, \$1.50 a bottle

Waterproof your own reeds indefinitely. One bottle permatizes dozens of reeds. Non-toxic . . . Satisfaction guaranteed.

Reed-Coat 5 EASTERLY AVE.  
AUBURN, N. Y.

## POLKA and MICKEY ARRANGEMENTS

Polish & Ukrainian Polkas, Oberaks, Waltzes TWO-BEAT for TENOR BAND — COMBO — BIG BAND—DIXIELAND. Send for free list.

EDDIE'S ARRANGING SERVICE  
62 Somerset Street Springfield 8, Mass.  
Agent for Michigan and Ont., Can.: Eddie Sklyer, 5724 Renville, Detroit 10, Mich.

## PIANO TUNING PAYS

Learn this Independent Profession  
AT HOME

- ★ Tuning
- ★ Regulating
- ★ Repairing

Piano tuning is a well paying, uncrowded profession. The number of able tuner-technicians is at a serious low.

Here is your opportunity to combine your talents with your many contacts to enhance your professional and financial standing.



THE BRYANT  
ACTION MODEL

An actual size model of a piano action to make learning easy. Write for free booklet today!

Niles Bryant School, Dept. B3  
3731 Stockton Blvd.

Sacramento 20, California  
Please send me your free booklet  
"Piano Tuning Pays"

Name.....  
Street.....  
City.....  
State.....



**Big money in spare time!**  
Learn at home Tune pianos in 30 days

No musical knowledge needed. Low cost training by experts. Records giving true piano tones, tools, instructions furnished. FULL TRAINING in piano repair—and how to line up work for big, steady earnings. Personal instructions available. Write today for FREE illustrated booklet.

CAPITAL PIANO TUNING SCHOOL  
3160 S. W. 16th Ct., Dept. 3, Fort Lauderdale, Fla.

WHEREAS, Communications between groups of symphony musicians could result in the culmination of ideas for their own advancement, therefore,

BE IT RESOLVED, That a National Conference of Symphony Musicians be formed representing every major symphony orchestra in this nation so as to exchange ideas, study conditions, and as a body recommend legislation to the Executive Board of the A. F. of M.

The report of the committee is unfavorable.

Discussed by Delegates De Vitt, Local 66; Maury, Local 47; Newman, Local 76; Winstein, Local 174; and Chairman Fuentelba.

The report of the committee is adopted.

Vice-President Harris declares a recess at 1:00 P. M. in order that the delegates may view two motion pictures, both of which appeared on television nationally. Many requests have been received to rerun them at this Convention for the benefit of many who may have missed seeing them at home. The first is a documentary film entitled "We Are the Music Makers."

It is one of the AFL-CIO-produced series of Americans at Work, and was prepared for television showing in more than one hundred cities. We are especially proud of this film and the work that our people did on it, because it has been selected as one of the series to be entered for a prize award.

The second film is a Kinescope of that segment of the NBC-TV "Today" show that gave nation-wide publicity to our first String Congress. It depicts activities at the Greenleaf Lake Congress site in Oklahoma. The perfect quality of reproduction that characterized this showing on television will be lacking here because it is not possible to adapt the Kinescope completely to motion picture screen projection. The delegates will find the subject matter sufficiently interesting, however, to excuse the lack of sharpness and contrast in this showing.

The session reconvenes at 1:45 P. M.

President Kenin in the chair.

President Kenin introduces Joey Adams, President of the American Guild of Variety Artists, who are also holding their convention in

Las Vegas at this time. Mr. Adams said he found himself perfectly at home in a musicians' gathering because he had worked all of his professional life with them. He paid tribute to President Kenin as a dedicated leader and observed that the two entertainment unions had much in common. He cited examples of cooperation and concluded with the declaration that musicians and actors can succeed together if they build together.

Jackie Bright, national administrator of AGVA, was next introduced. "It is a good omen," he said, "that the two entertainment unions are meeting concurrently in Las Vegas, foretelling a closer bond of cooperation between them." Bright noted that there had been differences in the past, but promised that the days of misunderstanding will never return. "We shall live, work and plan for the happiness and economic well-being of the entertainment business, and we actors and musicians will be the architects of our own destiny." Mr. Bright concluded his address by paying tribute to President Kenin and the American Federation of Musicians, and brings the greetings and salutations of his convention to us. He states that his convention in present session adopted a resolution insuring that its members will perform only with members in good standing of the American Federation of Musicians.

His address is greeted with prolonged applause by the delegates. President Kenin responds by thanking Mr. Adams and Mr. Bright and suggests to the delegates that before the adjournment of our Convention, a similar resolution as adopted by the AGVA, be adopted by the American Federation of Musicians.

Mr. Bright, on behalf of the AGVA, presents to President Kenin a gold pin with the AGVA emblem, and with it goes a life membership gold card in the AGVA.

President Kenin makes appropriate response.

Chairman Tipaldi of the Elections Committee announces that the following typographical error in the Roll Call appears:

Numbers of Votes—1,988, should read 1,805.

Number of Delegates — 1,131, should read 1,132.

Vice-President Harris in the chair.

The Good and Welfare Committee continues its report through Chairman Fuentelba.

### RESOLUTION No. 21 GOOD AND WELFARE

WHEREAS, There has been flagrant misuse of recording disks so as to provide musical accompaniment or background music for TV films; for example, local newsreels, and

WHEREAS, These same record disks have not been licensed for the above use, therefore,

BE IT RESOLVED, That the Executive Board of the A. F. of M. press for Congressional legislation to right these wrongs; that either these films must contain their own sound on film musical accompaniment or there shall be live music engaged on these occasions to supplement these films.

The report of the committee is unfavorable.

The committee report is adopted.

### RESOLUTION No. 22 GOOD AND WELFARE

WHEREAS, To quote Leopold Stokowski, who stated in the May, 1960, issue of the *International Musician*, "With the great interest in music in all the major cities of this country I believe that a great Renaissance will develop in the future. The Renaissance will be in all the arts," and

WHEREAS, A Commission of Review is needed to re-examine the traffic in the arts which could eliminate incidents as payola of recordings, etc., and

WHEREAS, There is an appalling great number of "rock and roll" types of music being constantly heard, thereby employing much smaller groups of musicians, therefore, to help elevate the quality of and insure a high standard of music performed in this country, a new office should be formed, therefore,

BE IT RESOLVED, That this conference instruct the Executive Board of the A. F. of M. to cause to have introduced a bill in the Congress of these United States so that a new cabinet post, that of the Secretary of the Arts, be created so that the position of the professional musician and artist be enhanced; that the employment of musicians may be strengthened reasonably in the national economic picture either by government subsidy or by other means to be determined, and

BE IT FURTHER RESOLVED, That Doctor Howard Hanson, eminent American and fraternal broth-

## SHAWL COLLAR JACKETS made in our own factory

### ORIGINAL!

## SOLIDS \$18.75 PLAIDS

### IN STOCK

Fine, full-bodied all-year-round gabardines in solid colors, nylon, rayon, dacron and quality tartan plaids. Fully lined, long-wearing, fully crease-resistant. COLOR-FAST—WILL NOT SHRINK—SMART, COOL, GOOD LOOKING. SATISFACTION GUARANTEED.

SIZES  
34 to 50  
and up

SOLID COLORS: red, lime, gold, powder and cadet blues, grey, white, pink, etc.  
TARTANS: reds, greens, maroons, etc.  
TUX PANTS—Cummerbund sets.

Send for free sample materials.

## TOWNCRAFT CLOTHES

ESTABLISHED 1931

752 Broadway Corner Eighth St. New York 3, N. Y.  
GRamercy 7-7652



### MUSIC BRAIN

A brand new plastic slide chart for Musicians, Arrangers and Composers. Gives answers instantly on problems relating to Scales and Chords in all keys. Shows letter names, tone positions, etc.

Price \$2.00 postpaid. Circulars on request.

GEORGE F. BRIEGLER, INC.  
17 West 60th St., New York 23, N. Y.

### COM-BETS

NEW • DIFFERENT • EXCITING  
FULL ARRANGEMENTS

Voiced specifically to add fullness, style and reputation to your band.

Written exclusively for Combos consisting of Trumpet, Alto (clar.), Tenor; Trumpet, Tenor, Tenor; three Tenors or less plus rhythm. Send for FREE list and samples. Same day service.

VIC MAYBRAY  
1218 8th Ave. New Brighton, Pa.

INTERNATIONAL MUSICIAN



er, be consulted in setting up such a post.

The report of the committee is unfavorable.

The committee report is adopted.

#### RESOLUTION No. 43 GOOD AND WELFARE

WHEREAS, The American Federation of Musicians is ever conscious of the need for leadership in the area of cultural activities, and

WHEREAS, The many American symphony orchestras represent a major national cultural asset, and

WHEREAS, The symphony musicians of the American Federation of Musicians include much of the world's finest musical talent, and

WHEREAS, There appears to be a lack of complete awareness on the part of the American public of this national cultural asset, therefore,

BE IT RESOLVED, That the American Federation of Musicians use its significant influence to bring about the following, which will not only help increase awareness of the work of the many outstanding American symphonies, but will also bring the music of these major symphonies across the nation to the American public, including the youth and the aged:

1. A meeting with representatives of the major symphony orchestras, the FCC, the national television networks and other interested parties to discuss this need.

2. With the cooperation of the President of the United States declare the month of October "American Symphony Month."

3. During American Symphony Month, use its auspices to make available to the networks through the cooperation of the symphony societies, several of the major American symphonies for one-half or one hour programs designed to showcase the American symphony on a national basis and thereby create additional awareness of, interest in, and support for the American Symphony Orchestras.

The committee's report is unfavorable.

The report is adopted.

#### RESOLUTION No. 44 GOOD AND WELFARE

Dear Sir and Brother:

Inasmuch as the American Federation of Musicians, which, through the imaginative and responsible actions of its President, its Executive Board, and its National Constituency of Musicians' Associations, has proved to the people of our country that they accept their educational responsibilities as an International Federation through their establishment and continuing support of the International Congress of Strings,

WHEREAS, BE IT RESOLVED:

1. That the same International Federation of Musicians now address itself and its resources toward the establishment of The International Congress of Winds and Percussion; whereas the Federation undertook the establishment of the Congress of Strings for the express purpose of contributing in the most tangible and dynamic fashion the skill, talent, and experience of our most able string teachers and performers to the revitalization of the study of string instruments among the youth of the United States, it is suggested that a Congress of Winds and Percussion be established to bring purpose to bear upon the

channeling of our remarkably gifted performers on these instruments as well.

2. WHEREAS, The comprehension of those economic, social, and cultural conditions surrounding the plight of string study and performance were based upon a diminishing supply and a waning interest, the purpose of establishing the Congress of Winds and Percussion would serve to concentrate that interest for the one that must be generated for the other.

3. WHEREAS, This resolution is predicated upon the belief that application of the stated inverse ratio of strings to winds is both desirable and possible within those same precepts upon which the Congress of Strings was achieved, be it further stated that:

The magnificence of the orchestra in its numerous manifestations, being man's greatest large ensemble achievement and a majestic realization of his genius, will long survive all onslaughts to its position, provided, of course, man continues to protect it from complacent indifference on all sides. Professional educators and conductors who in their complacency admired only the blossoms and neglected to tend the seed bed, discovered that the once bountiful harvest was no more.

Innumerable national organizations of long standing have addressed themselves to this crisis, notably the American String Teachers' Association, the Music Educators' National Conference, the National Music Camp, the American Symphony Orchestra League, and other vital bodies. In recognition of their work and with due regard for their importance it was deemed necessary that the International Federation make its own contribution to the high cause of string study. Accordingly, there exists in the International Congress of Strings, now in its second year, as a dynamic and far-reaching program which seeks to aid all other existing enterprise on behalf of the amelioration of current and future professional and community orchestral activity.

4. WHEREAS, There exists in our country a program of study and performance on wind instruments completely without parallel in the annals of music history, and further, that this vast and compelling activity reaches deeply into every facet of our life, it seems desirable—once again—to assume a position through which the International Federation may contribute to its evaluation and stability in the same manner that the Federation lends its energies to the International Congress of Strings.

5. WHEREAS, The nation's activity in bands is the most diverse in scope and greatest in number of any country in the world, that activity is pursued almost exclusively within the sheltering confines of educational institutions, wherein have taken place the most progressive and dynamic developments on behalf of such groups. In these processes of growth through teaching, through the achievement of public tax support toward musical education as part of normal secondary school curricula, through the improvement of instrument design and manufacture, through the expansion and revitalization of the publishing trade, and through the constant production of technically trained and musically stimulated young people, we have come to a

point where existing guidance and leadership might well be augmented by Federation assistance, namely, the establishment of the International Congress of Winds and Percussion. All existing national organizations are dedicated to the just cause of the band. Among those organizations are the College Band Directors National Association, the American Bandmasters Association and numerous state bandmasters' associations, the American School Band Directors Association, the Catholic School Band Directors Association, the Army-Navy Bandsman's Association, etc.

6. WHEREAS, These organizations are dedicated to the cause of the band as it is conceived in the tradition of our great bandmasters Patrick Sarsfield Gilmore, John Philip Sousa, Edwin Franko Goldman, Albert Austin Harding, and others, it is not to the ends served by the distinguished and venerable traditions established by these men that this resolution is directed. These traditions, being firmly planted in the national conscience and proceeding through a constant process of metamorphosis are in no way the subject of crisis, demanding particular assistance from any non-existing source. Therefore, it is the heart of this resolution that there should be established the International Congress of Winds and Percussion that would explore those musical paths and provinces which the orchestra and the band have not embraced. Within the past ten years there has arisen a new and vital musical force, the Wind Ensemble, which embraces within its simple precepts the assets of those instrumental sonorities and juxtapositions, known both to the band and to the wind section of the orchestra, but which, apart from both, have not until recently been applied to the winds and percussion alone as is the current trend. In its instrumental fabric are included those reed, brass, and percussion instruments which have withstood the ravages of time. Such an ensemble, in a total of fifty-two players, is divided into the three categories as follows: 25 reeds, 19 brasses, 6 percussion, harp, string bass, one instrument—so to speak—for each state of our Union. Within this assembly of reed-brass-percussion sonorities exists a reed ensemble, a brass ensemble, a reed-brass-percussion ensemble, and almost limitless combinations of all three groups, in both large and small instrumentation.

7. WHEREAS, It is proposed that such a group be assembled in the name of the International Federation as the International Congress of Winds and Percussion, it is further stated that such is in no way intended to be an experimental group for the purpose of testing the validity of the Wind Ensemble as a musical idea, for this was long ago proved to be not only a valid musical concept, but a dynamic and far-reaching expansion of the musical horizon of the wind and percussion player.

8. WHEREAS, The Wind Ensemble contribution to music making was first achieved at the Eastman School of Music of the University of Rochester and from which its purpose has, in turn, radiated to every corner of our country, it is appropriate, therefore, that the Rochester Musicians' Association set forth this resolution on behalf of the es-

(Continued on page thirty-eight)

Announcing . . .

## GIL EVANS

(Down Beat Poll Winner)

is now writing for . . .

## KENDOR

Know the thrill of playing arrangements by the greatest contemporary writers . . .

Play the exciting  
"ON STAGE!" Series.

Scored for 8 Brass, 5 Saxes & 4 Rhythm, plus optional Strings, French Horns and Tuba. (Playable with 6 Brass, 4 Saxes and Rhythm.)

Send for Free List

Kendor Music, Inc.  
East Aurora, New York

## GUITARISTS!

"MODERN GUITAR STUDIES"  
by Johnny Rector

GUITAR-LICKS—143 Modern Licks, Runs, of top-flight artists transcribed from recordings. Terrific for ideas. . . . \$2.00  
GUITAR CHORDS—Most modern up-to-date study of chord-voicings on the market. For the Beginner, Adv., and Prof. . . . \$2.00  
CHORD PROGRESSIONS—A study of Modern Chord Progressions with extensions, alterations, substitutions, and application. Vol. 1, \$2.00 Vol. 2, \$2.50 Both for \$4.00 Satisfaction or Refund. Sorry—no C.O.D.'s  
**PLAY-RITE MUSIC**  
BOX 267 CHICAGO 90, ILL.

## UNIQUE!!

Identify yourself and members of your band or combo with smart looking Gold and Black FIRST NAME pins that can be worn with any outfit . . . formal-informal. These small, handsome pins put patrons at ease because they can call you by name; lets them know who is who in a dignified way. Gold Mylar letters won't fade or tarnish. Order sample for yourself to test this idea on money-back guarantee if not pleased. Only \$1.00 ppd. Specify name wanted. (Limit eight letters.)

**ALDEN PRODUCTS**  
Box 6393-D San Antonio 9, Texas

● HAVE BASS CLEF, WILL TREBLE ●

"Music Designed With Dancers in Mind."  
TENOR BAND Arrangements—Society and Mickey style. If you play for "Musicians Only," save stamp, but if you want "Crowd Pleasers" for the stub-holders, send for free list.  
**EDDIE'S ARRANGING SERVICE, Dept. T**  
62 Somerset St. Springfield 8, Mass.

## VOCALISTS

SPECIAL MATERIAL

Fits all occasions. For soloists, groups, instrumental-vocal combos.  
Unison band vocals.

**MUSIC SCRIPT**

Box 25 Wantagh, N. Y.



# OFFICIAL BUSINESS

**COMPILED TO DATE**

## CONFERENCE NOTICE

The annual conference of the International Upper Peninsular Conference of Musicians will convene in the Hotel Northland, Marquette, Michigan, on September 11, 1960, at 10:00 A. M.

## MOUNTAIN STATES CONFERENCE

The Mountain States Conference will be held in Boise, Idaho, September 3 and 4, 1960. Headquarters will be at the Hotel Boise. The fiftieth anniversary of Local 537, Boise, will also be celebrated at the same time. Featured entertainment will be the large Boise Jazz Orchestra that appeared at the Fifty-ninth Convention in Seattle.

Fraternally,

Bill Jameson, *President*,  
Mountain States Conference.

## CHANGE IN NAME

Local 516, Hillsboro, Ill., President and Secretary, Hermon Guile. Change to Herman Guile.

Local 686, Rapid City, S. D.—From Musicians' Protective Union to West River Musicians' Union.

## CHANGES IN ADDRESSES OF OFFICERS

Local 25, Terre Haute, Ind.—President, Virgil E. Dean, 56 Gilbert Ave. Phone: L-4248.

Local 78, Syracuse, N. Y.—Secretary, James W. Hogan, 710 Wilson Bldg. Phone: HArrison 2-3820.

Local 94, Tulsa, Okla., President, Paul J. Cumiskey, 7522 East 19th St. Phone: TEMple 6-4969.

Local 211, Pottstown, Pa.—Secretary, Leroy H. Keyser, Route 20, Boyertown Pike. Phone: FA 3-5722.

Local 280, Herrin, Ill.—President, Harry Gosnell, 400 South 24th St.

Local 547, Calgary, Alberta, Canada—President, Jack R. Hurrell, 110 10th Ave., N. W. Phone: CR 7-8060.

Local 773, Mitchell, S. D.—Acting Secretary-Treasurer, K. G. Schonebaum, P. O. Box 483.

## CHANGES OF OFFICERS

Local 234, New Haven, Conn.—Secretary, Harry L. Benson, retired. Address all mail to President John F. Cipriano, 129 Church St.

Local 281, Plymouth, Mass.—President, John Pacheco, 30 Allerton St.

Local 506, Saratoga Springs, N. Y.—President, Tracy Purcell, Washington St. Phone: 2950-J.

Local 773, Mitchell, S. D.—Acting Secretary, K. G. Schonebaum, P. O. Box 663.

Southern Conference: President E. A. (Jake) Stephens, 3050 Austin, Corpus Christi, Texas.

## IMPORTANT NOTICE TO LOCAL OFFICERS

By action of the International Executive Board at its meeting held in Las Vegas, Nevada, on June 13, 1960, the following was adopted:

"Officers of locals of the Federation are advised that where in the past they have listed only P. O. boxes in lieu of other addresses for the Secretary and/or President, they now must also list a street address and, if possible, a telephone number."

Your early cooperation is respectfully requested.

Stanley Ballard, *Secretary*.

## IMPORTANT NOTICE

Local 112, Danville, Virginia; Local 332, Greensboro, North Carolina; and Local 534, Winston-Salem, North Carolina, have merged and are now one local. The merged locals will be designated as Local 332 and all correspondence that would normally be directed to Local 112 or Local 534 should be directed to Local 332, 1812 Efland Drive, Greensboro, North Carolina.

## WANTED TO LOCATE

Anyone knowing the whereabouts of Alexander Edenfield will please get in touch with Paul Edenfield, Route 1, Box 237, Augusta, Georgia.

## WANTED TO LOCATE

Browne, Barbara, former member Local 477, Mankato, Minnesota.

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

## DEATH ROLL

Asbury Park, N. J., Local 399—Charles W. Taylor.

Baltimore, Md., Local 40—Stanley E. Simpson.

Bay City, Mich., Local 127—Kermith Parrent.

Cleveland, Ohio, Local 4—David Evans, Mario Floro, George Miko.

Daytona Beach, Fla., Local 601—Lewis Hayden.

Detroit, Mich., Local 5—Thomas A. Lester.

Elizabeth, N. J., Local 151—George T. O'Leary, Wm. O. Mueller.

Great Falls, Mont., Local 365—John F. Christian.

Hazleton, Pa., Local 139—Sheridan Kester.

Indianapolis, Ind., Local 3—Joseph Dux, Bethel Koonce, Earl Walker.

Kilso-Longview, Wash., Local 668—Fred Donahue.

Long Beach, Calif., Local 353—Orval Hooper.

Miami, Fla., Local 655—Harold Ingoe, Jose Toledo Martin.

Montreal, Canada, Local 406—Louis Lamoureux, Dantes Belleau, Roger Brosseau, Cliff Blanchette.

Norfolk, Va., Local 125—Frank S. Lofurno.

Plymouth, Mass., Local 281—Albert A. Saunders.

Phoenix, Ariz., Local 586—William R. Goodheart, Jr.

Salina, Kan., Local 207—Virgil Van Cleef.

San Francisco, Calif., Local 6—Homer N. Keele, Antone Steppan.

Toronto, Ont., Canada, Local 149—George Bent, Emil Gartner, John McNamee.

Washington, D. C., Local 161—Stanley E. Simpson, Melvin Walter.

Wheeling, W. Va., Local 142—Alford R. Haden.

## ATTENTION, WOMEN INSTRUMENTALISTS

Professional women musicians are needed in the USAF WAF Band, only traveling women's band in the country today.

Exceptionally qualified musicians may apply for positions in all sections. Immediate opportunities exist for an oboe, solo flutist, percussionist, alto sax, trombone and harp.

Members with college degrees are eligible for accelerated promotions. High school graduates with good musical background and experience may also apply.

All applicants must pass an audition, as well as Air Force mental and physical requirements. Certificates are issued to qualified applicants guaranteeing assignment to the WAF Band immediately after completion of regular indoctrination training.

The WAF Band is a well-organized fifty-piece unit, musically proficient and nationally known. For more information write to: USAF WAF Band, Norton AFB, California.

## PLACED ON NATIONAL DEFAULTERS LIST

### ALABAMA

Dothan: S. Jones, \$175.00.

### CALIFORNIA

Burbank: The Merry Macs (Ted and Carolyn McMichael), restored, \$886.50.

Hollywood: Sarah Vaughn, \$650.95.

Los Angeles: Gloria Smyth, restored, \$618.64.

Palm Springs: La Paz Hotel and George Wesson, added, \$1,600.00.

Winterhaven: Johnny's Top Hat and John E. Shaffer, \$234.00.

### FLORIDA

Cocoa: The Patio Club and Harriet Washington, \$169.00.

Hallendale: The Palms Club and Ernest Busker, restored, \$300.00.

St. Petersburg: The Riviera Hotel (Consolidated Restaurants, Inc.), Vincent Auletta, Mrs. Gertrude Hayward and Lloyd A. McColly, \$1,195.65.

### ILLINOIS

Chicago: The Primrose Lounge, Philip Compartmento and Bill White, \$190.00.

Quincy: Sherman Hechter (also listed under Minneapolis, Minn.), added, \$850.00.

### MARYLAND

Baltimore: Chipperette's, Inc., \$275.00. "Charles Players," Charles Martin, (Rothlein), Josephine Piccirilli and E. Michael Piccirilli, \$1,020.00.

### MASSACHUSETTS

Boston: Mayfair Club, Larry Drionia and Tiny Wright, \$637.50.

### MINNESOTA

Minneapolis: Sherman Hechter (also listed under Quincy, Ill.), added, \$850.00.

### NEW JERSEY

Long Branch: Martin Biederman, Mark Golden, Murray Koppelman, restored, \$2,404.00.

Oak Tree: Dutch Mele's Dugout, \$152.00.

### NEW YORK

New York: Don Davis, \$692.50.

Brooklyn: M. S. G., Ltd., and Giovanni Mazzola, \$800.00.

### OHIO

Xenia: Lone Pine Inn and Mrs. Dorothy Puckett, \$2,000.00.

### PENNSYLVANIA

Scranton: The Alto Cafe and Tony Paone, \$600.00.

### TEXAS

Amarillo: Willie Vinson, \$250.00.

Odessa: Silver Saddle Club, Charles Barry, R. W. Batson and O. C. Francis, restored, \$200.00.

### WASHINGTON

Tacoma: Richard D. Cope, \$20.00.

### WISCONSIN

Sheboygan: Bismark Cafe, \$172.00.

### CANADA

Kenaston, Sask.: Kenaston Board of Trade and B. J. Oulette, \$126.00.

## PLACED ON NATIONAL UNFAIR LIST

### MARYLAND

Baltimore: New Jazz City and Robert Jervis.

### NEW JERSEY

Somers Point: Gateway Play House and Jonathan Dwight.

### CANADA

St. Hubert, P. Q.: Aviation Restaurant.

**INTERNATIONAL MUSICIAN**

**REMOVED FROM NATIONAL  
DEFAULTERS LIST**

**CALIFORNIA**

- Albany:*  
Cafe Windup.
- Long Beach:*  
Garden of Allah.
- Los Angeles:*  
Michael Gradney.
- Oakland:*  
Arrow Club and Joe Bronk, Frank Merton and Joy Sheet.  
Bill's Rondevu Cafe and Wm. Matthews.
- Oxnard:*  
King Arthur's Restaurant (Gourmet Catering, Inc.)

**CONNECTICUT**

- Stamford:*  
The Three Gables and Melvin L. Rich.

**ILLINOIS**

- Chicago:*  
The Chase Restaurant and Russ Kirkpatrick.
- Evanston:*  
Educational Music Service, Inc., and William A. Sandberg.

**MARYLAND**

- Baltimore:*  
Spring Valley Country Club.
- Burtonsville:*  
Valley Stream Country Club.

**NEW JERSEY**

- Bound Brook:*  
The Club 208.
- East Orange:*  
Dorrie Jones.

- Newark:*  
Le Jeune Club.

**NEW YORK**

- Albany:*  
Joe's Casino.
- Angola:*  
The Hacienda Cafe.
- Bolton Landing:*  
Bonnie View Restaurant and Peter Sause.
- Great Neck, L. I.:*  
Fantasia Lounge and Mrs. Anna Borsuk.
- Huntington:*  
The Hotel Lorraine and Morris Ferber.
- Ray Brook:*  
The Birches, Mose La Fountain and C. Randall.
- Saranac Lake:*  
Durgan's Grill.
- Syracuse:*  
Memory Lane and Gus Dine.
- Windham:*  
The New Olympia Hotel.

**WISCONSIN**

- Tomah:*  
V. F. W.  
WASHINGTON, D. C.  
Davidson & Taylor Enterprises, Inc., and Herbert L. Davidson, Pres.

**CANADA**

- Montreal, P. Q.:*  
El Morocco.

**REMOVED FROM NATIONAL  
UNFAIR LIST**

**ALASKA**

- Anchorage:*  
Alibi Club and Newt Scott.

**CALIFORNIA**

- San Diego:*  
Poncho's Cafe.

**ILLINOIS**

- Jacksonville:*  
Chalet Tavern in the Illinois Hotel.

**NEW JERSEY**

- Pennsauken:*  
Holly House and Burt Ross.  
Ivystone Inn and Burt Ross.

**NEW YORK**

- Kingston:*  
Earl Killmer and his Orchestra (Lester Marks).

**OHIO**

- Ashtabula:*  
Ashtabula County Ohio Fair.

**PENNSYLVANIA**

- Havertown:*  
The Falcon House and Michael Falcone.

- Philadelphia:*  
The Four Chefs and Bob Backaukas.

**OREGON**

- Garibaldi:*  
Pirate's Den and Jack Finnell.

**LETTERS**

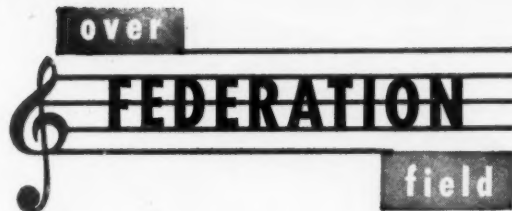
(Continued from page seventeen)

outdoor concerts at the nearby Butchart Gardens on certain Thursday evenings in July, since 1953—concerts which are known to have attracted, from the very beginning, the largest known symphony audience in the Dominion, for each concert between four and seven thousand people.

In addition, Victoria has for many years enjoyed weekly summer band concerts in the Cameron Shell, in Beacon Hill Park, largely under commercial sponsorship and free to the public.

CLIFF RUTLEDGE, Chairman, Publicity Committee of the Victoria Symphony Society, Victoria, B. C., Canada.

● We stand corrected and thank Mr. Rutledge for sending in the information.



Highlights of Local 209, which is just passing its half-hundred mark (chartered on August 11, 1910): Its Treasurer, Arthur Wein, is serving his thirty-fourth consecutive year in that capacity; it has its own twenty-seven-piece uniformed marching and concert band; it presents a music award (medal and Savings Bond) each year to the outstanding instrumentalists of the high schools each of Tonawanda and North Tonawanda.

Other locals which pass their fifty-year mark this month, August, or did so last month, July, are: Local 550, Cleveland, Ohio; Local 206, Fremont, Ohio; and Local 320, Lima, Ohio.

In Vienna, if you dial the number 1561 on the telephone, you get the hit tune of the week. What we'd like to know is, who decides what the tune is. Page Payola!

In his Convention address President Kenin recounted that twenty years ago the federal government

spent a half-million dollars to acquire a refuge in Texas for fourteen wild whooping cranes, and further pointed out that it has today, with some five millions more invested over the years, brought the total whooping crane population to forty-one. ("There is federal aid for the birds!")

Now we hear more about this amazing situation from A. H. Thorpe, President of Local 148, Atlanta, Georgia, who had been intrigued by all this fuss about the birds:

"I became vitally interested," says Thorpe, in a recent issue of Local 148's periodical *The Podium*. "I could hardly wait until the next few hours went by and maybe the news would give out with the latest progress of these whoopers. Where would they be? Would there be food placed for them? Would just ordinary bird watchers be on the lookout or specially trained ornithologists, members of the Audubon Society perhaps standing by? How high can they fly? At what speed? Who would greet them, a township, a (Continued on page thirty-seven)

Mayor Stanley W. Church of New Rochelle, New York, has rallied to the support of live music and musicians in that community by proclaiming a Live Music Summer Festival from June 19 to September 5, following appropriation of funds for the event by the City Council. He is shown presenting the official proclamation to officers of Local 38. Left to right: John Ravese, Secretary and Emil Pao'ucci, President of Local 38, Mayor Church and Peter L. Mayers, Superintendent of Recreation for New Rochelle, whose department is cooperating in the program.



remember... **ONLY YOU CAN  
PREVENT FOREST FIRES!**



SUSAN STERBA



LORIN LEEVE

# 1960 ANNUAL TRADE SHOW

## national association of music merchants

● Occupying 135,000 square feet of floor space and representing the biggest trade show yet, the Music Industry Trade Show and Convention, in Chicago July 10 to 14, reached a total of 11,382, of whom 3,618 were buyers. The previous attendance record was in 1958 when 11,034 registered.

One of the highlights of this year's show was the Selmer sound spectacular. Benny Goodman, his full band and Sextet, were featured. Breaking into the program was a nine-year-old, Lorin Levee, a clarinetist. Lorin showed the audience a fine display of talent which in turn rewarded him with an ear-shattering ovation.

Susan Sterba, Music Queen of 1960, aptly demonstrated to all who attended that the judges' choice was excellent.



Capacity audience listens to Benny Goodman.

INTERNATIONAL MUSICIAN

# CLOSING CHORD

## ALBERT A. SAUNDERS

Albert A. Saunders, President of Local 281, Plymouth, Massachusetts, passed away on July 6 at the age of seventy-three.

Mr. Saunders was a member of Local 281 for the past fifty-five years and its President for the past forty years. He was a member and manager of the Aleppo Temple Shriners Band of Boston since 1917 and traveled extensively with this organization.

## HUGH COMISKY

Hugh Comisky, former Secretary-Treasurer of Local 688, Wichita Falls, Texas, died April 22.

Born July 19, 1894, in Chicopee, Kansas, he had lived in Wichita Falls for the past twenty-eight years. He was instrumental in organizing Local 688 in January, 1941, and served the local as Secretary-Treasurer for many years, retiring in 1958 due to ill health. Mr. Comisky was leader of his own band which played at Wichita Falls and area dances for many years. He had also been a member of concert, popular and symphony orchestras before coming to Wichita Falls.

## VIRGIL VAN CLEEF

Virgil Van Cleef, an honorary life member of Local 207, Salina, Kansas, died on June 23. He was seventy-three years old.

Mr. Van Cleef was a member of Local 207 for thirty-three years and served the local as President for four years, as Vice-President for two years and as a member of its Executive Board for four years. He played violin and for several years had his own orchestra.

He is survived by two sons, Earl Van Cleef, President of Local 207, and Glen Van Cleef, also a member of that local.

## OSCAR P. DUNKER

Oscar P. Dunker, a member of Local 8, Milwaukee, Wisconsin, passed away on April 28 at the age of eighty-four.

In 1942 Mr. Dunker was elected to Local 8's executive board, an

office he held until the end of 1959.

An excellent flute and piccolo player, Mr. Dunker often would put his baton down while leading his band, and play one or the other of these instruments. At the age of seventy-seven he began taking piano lessons regularly.

Mr. Dunker had a reputation of playing for Presidents. When an assassin tried to take the life of Theodore Roosevelt in 1912, he was awaiting word to march his bandmen to the Auditorium. Years later when Presidents Wilson and Truman visited Milwaukee, it was Dunker's band who led the way. Besides his own group Mr. Dunker led the Fraternal Order of Eagles Band for a quarter-century.

## WILLIAM "POP" MILLER

William "Pop" Miller, a member of Local 436, Lansford, Pennsylvania, passed away on May 16. He was eighty-six years old.

Long an instrumental music teacher and bandsman, he had been affiliated with many bands in Pennsylvania including the Slovak Band, the Tuscarora Band, the Repaz Band, the Third Brigade Band and the Victory Band.

## FRED WINTER, SR.

Fred Winter, Sr., a member of Local 8, Milwaukee, Wisconsin, passed away on May 26 after a long illness. He was seventy-eight years of age.

Born in Milwaukee on March 15, 1882, he studied the violin, later learned to play the banjo and other fretted instruments. He joined Local 8 on April 12, 1905. Many members of that local received their early training under his guidance. He was founder of the Winter Academy of Music and in former years had been on the staff of the Wisconsin College of Music and the Milwaukee Institute of Music.

## FRANK S. LOFURNO

Frank S. Lofurno, former President of Local 125, Norfolk, Virginia, passed away on June 22. He was seventy-six years of age.

Mr. Lofurno was President of Local 125 for thirteen years and attended many Conventions of the Federation.

A fine trombonist, he played with orchestras at the Academy of Music, the Granby, the Colonial and other theaters of the 1920's.

## NOTICE TO SECRETARIES

Because of a lack of understanding of many new secretaries we are again calling attention to Article 11, Section 2, and Article 11, Section 4, Constitution and By-laws.

This means any changes concerning the mailing list of the INTERNATIONAL MUSICIAN must be furnished by the local secretaries on forms provided for that purpose.

These forms are IBM 1, IBM 2, IBM 3 and IBM 4. IBM 1 is for new members, IBM 2 is for changes of address, IBM 3 is for cancellations, IBM 4 is to be used for reasons other than those covered by IBM 1, 2 or 3. Any type of complaint could be used on IBM 4.

DO NOT send as a LOCAL REPORT any changes that you wish to make on the International Musician mail list.

You can appreciate it is quite a problem keeping a mailing list as large as the International Musician corrected, especially if correspondence must be transferred from one department to another.

Fraternally yours,  
STANLEY BALLARD,  
Secretary.

## Over Federation Field

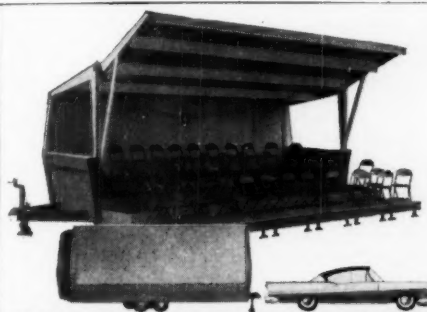
(Continued from page thirty-five)

band, a horde of people, or would they just land in a quiet dell near Moose Jaw, Manitoba? I was on my way to the library when I picked up a morning paper and what do you suppose I see on page two? A three-column by six-inch picture of a newly hatched whooping crane in a zoo in New Orleans!

"Here I had completely brushed aside the news of the summit meeting. I hadn't paid the respect and commented on the fate of the pilot of the U-2 plane. Had only listened to a few of Khrushchev's ruminations about what he would do. Hadn't been digging Ike too much since he laid down his clubs to go to Paris. My interest had diminished on the big topics of the day. My big interest had been whooping cranes. Where do they get the authority in Texas to say these are the only 33 whooping cranes left in the world? Why didn't someone count this one in New Orleans? Who is in charge of this news service? How do I know but that there might be several of these birds in zoos around the country? Could it be possible that this bird in New Orleans is just a *Grus canadensis tabida*, a sandhill crane? No, they know just as much about birds in New Orleans as those blowhards in Texas. Who gives a whoop anyhow?"

Not us, brother, not us!

—Ad Libitum.



## WENGER PORTABLE BANDWAGON

The Mobile Combination Band Stand and Outdoor Stage

Ideal for use at music events, rallies, acts, demonstrations, and for speakers, the Wenger Bandwagon provides comfortable quarters for performers, plus assuring resonance and volume for the audience. At site, the Wenger Bandwagon opens in minutes into a generous stage or outdoor theater, or a complete, scientifically designed music shell for band, orchestra, or chorus. After event, it folds quickly into a handsome, completely enclosed road trailer with ample locked storage space for chairs, stands, instruments, or accessory equipment. May be used indoors, too! Every community will want one!

Send for complete details and specifications, or ask for a free demonstration. No obligation, of course.

Now you can

# GO

where the events  
take place

...and be heard!

Wenger  
MUSIC EQUIPMENT Co.  
OWATONNA MINNESOTA

## Official Proceedings

(Continued from page thirty-three)

establishment of the International Congress of Winds dedicated to the acknowledgment and stimulation of this aspect of the high artistic development of the gifted young wind and percussion performers of our country, and further that the Congress be inaugurated on the campus of the Eastman School of Music from which the Wind Ensemble took its origin.

9. WHEREAS, The purpose of this Congress, would be the study of the techniques of virtuoso ensemble performance of the great original music literature for winds and percussion dating from the brass music of the 16th century through the baroque serenades up to the ever-growing musical literature of today, this would not be a duplicate experience for those chosen to participate therein.

10. WHEREAS, The virtuoso wind group developed in this second half of the 20th century is a product of contemporary times it should draw upon the vast creative activity now extant in the world on behalf of the composition of significant music for winds that does not necessarily fit within the concepts of the symphony orchestra or the concert band, and which, therefore, is seldom performed. Like the Congress of Strings, this group of fifty players is reducible to the most minute and intimate of chamber ensembles for the study and performance, under the guidance of master teachers and performers, of the vast wind chamber music literature which has for so long been an integral part of music making everywhere.

11. WHEREAS, There exists a considerable opportunity at the college level for virtuoso ensemble participation by gifted young wind and percussion players of our country, it is suggested that membership in the proposed Congress be limited to young men and women currently attending high school or who just have completed their secondary education.

12. WHEREAS, It may be convenient to ignore any program of assistance to the winds in the face of the already challenged crisis in strings, be it clearly stated that the proposed Congress of Winds and Percussion in no way seeks to divert either attentions or resources away from that work. Rather, would such an endeavor be an adjunct to that challenge which, because of its purely artistic and pedagogical motivations would surely do nothing but honor the strings, string players, string teachers, and all that is being done on their behalf.

In summary, then,

BE IT RESOLVED, That in view of the foregoing there be established by the International Federation the International Congress of Winds and Percussion for the purpose of focusing national attention upon the high artistry of young players, who—though they abound in profusion—are in need of every guidance in their artistic and professional development and that through this action the Federation may contribute its position of leadership to the stabilization of a vast segment of musical life which, though its needs may not be those presented by the crisis in strings, are nonetheless genuine and deserving of a similar Federation action.

The report of the committee is unfavorable.

The report is adopted.

Chairman Fuentelba thanks his committee.

The Committee on Measures and Benefits reports through Chairman Ringius.

### RESOLUTION No. 25

#### MEASURES AND BENEFITS

WHEREAS, The Federation has at this time no symbol which can be placed before an orchestra or band stating that there are members of the Union performing.

BE IT RESOLVED, That the Federation look into the advisability of having made symbols similar to the Federation hat ornaments, and made available for locals who wish to show the public they are members of the Union. Also they be properly copyrighted for our protection.

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

The report is adopted.

### RESOLUTION No. 26

#### MEASURES AND BENEFITS

WHEREAS, In recent months electronic devices have been developed which simulate the sounds of musical and percussion instruments, and

WHEREAS, Manufacturers of these devices have released advertising which recommend their use "in restaurants," "in combos," "in dancing schools," etc., for the purpose of augmenting a single or a group of live musicians, and

WHEREAS, The use of these mechanical devices are a real menace to many existing and potential job opportunities of the professional instrumental musician, therefore,

BE IT RESOLVED, That members of the Federation are prohibited from using or performing with any mechanical device which simulates the sounds of musical and/or percussion instruments automatically, which could be used to displace the services of live instrumental musicians.

The report of the committee is favorable to the content of the resolution, but that it be referred to the President's office.

Discussed by Delegate Kenny, Local 12.

The report of the committee is adopted.

### RESOLUTION No. 27

#### MEASURES AND BENEFITS

WHEREAS, To quote the *International Musician* (page 8 of the January, 1960, issue), "Every radio and television licensee pledges in its FCC licensed application that certain percentages of its programming will be devoted to live, local talent. These pledges are renewed every time the FCC reviews the license." Therefore,

BE IT RESOLVED, That the Executive Board of the A. F. of M. press for Congressional legislation to cause to be introduced a bill making it mandatory to hire music at local radio and TV stations.

The report of the committee is unfavorable.

The report is adopted.

### RESOLUTION No. 28

#### MEASURES AND BENEFITS

WHEREAS, The losing cause of the brass band musician is becom-

ing increasingly evident as the years go by, therefore,

BE IT RESOLVED, That the Executive Board of the A. F. of M. find ways of creating employment for concert brass bands at the coming 1964-65 World's Fair to be located at New York City so that brass band representation could be effected through a majority of the states throughout this nation.

The introducers of this resolution request permission to withdraw same.

The request is granted.

### RESOLUTION No. 29

#### MEASURES AND BENEFITS

##### Article 3

##### Eligibility and Application

##### Section 15

WHEREAS, The A. F. of M. is making a persevering and assertive effort to preserve live music, and

WHEREAS, The public expects the finest from members of A. F. of M., and

WHEREAS, Through lenient new member examinations, incompetent members are accepted, and

WHEREAS, These members reflect on the A. F. of M. as a whole, therefore,

BE IT RESOLVED, That to prevent further penetration into the A. F. of M. by incompetent members, a musical test be furnished the examining board of each local by the A. F. of M., to be given to all applicants whether or not former members of any A. F. of M. local.

BE IT FURTHER RESOLVED, That such tests shall be changed periodically to prevent unscrupulous methods of examination.

The report of the committee is unfavorable.

The report is adopted.

### RESOLUTION No. 30

#### MEASURES AND BENEFITS

WHEREAS, The territorial jurisdictions as designed by the Federation in many cases are impractical and not properly serviced, therefore,

BE IT RESOLVED, The President appoint a committee to study and correct the situation.

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

### RESOLUTION No. 42

#### MEASURES AND BENEFITS

We must continually strive for unity of purpose if we are to increase our effectiveness as representatives of an organized minority profession. Experience has shown that the principal deterrent to this objective is a result of a shocking lack of knowledge on the part of many of our members as to the basic concepts of unionism in general together with an incorrect evaluation of the reasons for the controls and requirements of membership in the A. F. of M. As a result, members are misinformed by each other, thus creating unconstructive and unfavorable actions and attitudes toward the Federation.

An informed member is the greatest asset of the Federation. Such a member will voluntarily support and uphold the Constitution and By-laws because he understands that they exist for his protection and security. He does not resent

these controls because he has some understanding of their value. His positive evaluation of his union is always passed on to others with whom he associates and this results in the creation of valuable attitudes at the "grass roots" of the organization. He is our best public relations instrument because he continually proves that the A. F. of M. is a necessary and valuable partner in the pursuit of a livelihood through the profession of music.

If the above be true it is only logical that the Federation should seek and utilize any practical means whereby both old and new members can be educated in a basic understanding of the inestimable value of their membership in this great organization. This educational process, now being carried on to some extent at the local level, should be supplemented and made more effective by the National. Therefore,

BE IT RESOLVED, That the A. F. of M. produce a carefully planned, interestingly written and colorfully illustrated brochure which will be given to every member and every applicant for membership. It will contain at least the following subjects:

1. The basic ideas and values behind unionism.
2. History of the A. F. of M.
3. Operational procedure of the A. F. of M. and reasons for that procedure.
4. The position of the A. F. of M. in the economic and artistic growth of music in our country.
5. Accomplishments and goals of the A. F. of M.

This brochure will be available no later than four months from the date of this resolution.

The report of the committee is favorable with the recommendation that the booklet "You and Your Union" be extended to include the suggestions stated in the resolution; and also delete the last sentence making the booklet available no later than four months from date of resolution, and that Secretary Ballard confer with the introducer pertaining to the subject matter.

The report of the committee is adopted.

Chairman Ringius thanks his committee for their cooperation.

The Committee on Finance reports through Chairman Chanson.

### RESOLUTION No. 35

#### FINANCE

I respectfully move the adoption of the following resolution:

WHEREAS, The word "Musician" is usually the last word on most lists of credit ratings, and

WHEREAS, This indicates a deep and frequently unmet need among musicians—and their dependents—for cash and other readily available resources, and

WHEREAS, This need can most easily be met, in lieu of higher individual incomes, through the effective organization and efficient administration of credit unions within the A. F. of M., therefore,

BE IT RESOLVED, (1) That a "Credit Union Research and Information Committee" be appointed by the office of the President of the A. F. of M., said committee to consist of principal officers and/or key assistants in those A. F. of M. locals having credit unions, same to be under the supervision and direction of the A. F. of M. Treasurer's Office, and

BE IT FURTHER RESOLVED, (2) That the main purpose and duties of this committee (CURIC) shall be to collect, collate and distribute facts and information designed to guide other locals interested in the formation of strong credit unions, and

BE IT FURTHER RESOLVED, (3) That said committee shall seriously investigate, and report their findings to the President of the A. F. of M. within a reasonable length of time, the possibility of establishing an International Credit Union for all members in good standing in the A. F. of M. and their respective locals.

The report of the committee is to refer the resolution to the President's office.

The report of the committee is adopted.

#### RESOLUTION No. 7 FINANCE

WHEREAS, The 10 cents per member per year the locals pay the Federation for the Lester Petrillo Memorial Fund is not enough to do any real good for Disabled Musicians, and

WHEREAS, If the locals were to pay one dollar per member per year to the Federation for the Disabled Musicians, the Federation could buy a good piece of land somewhere in the center of the United States and build a Home for the Disabled Musicians. About 250 thousand dollars a year would go into that Fund and the locals would not miss the money, and

WHEREAS, It would solve the problem of members not paying their dues, because there is a feeling that if the member would become disabled, had no home of their own and nowhere to go, they could go to the American Federation of Musicians' Home for Disabled Musicians. This would be a wonderful thing for our Disabled Musicians, therefore,

BE IT RESOLVED, That Article 2, Section 9, be changed to read: "Locals shall pay 50 cents per member including transfer, traveling, life and honorary members, for the Lester Petrillo Memorial Fund for Disabled Musicians on January 1 and July 1," when the locals pay their Per Capita Tax.

BE IT FURTHER RESOLVED, That Article 2, Section 1, be changed to read: "For the Lester Petrillo Memorial Fund for Disabled Musicians, 50 cents," instead of "5 cents."

The introducer of this resolution requests permission to withdraw same.

The request is granted.

#### RESOLUTION No. 33 FINANCE

WHEREAS, The first four lines in Section 19, Article 7, of the Constitution and By-laws of the A. F. of M. states that fines imposed by locals upon members of traveling bands and orchestras, or upon members of other locals, must be paid into the treasury of the Federation, and

WHEREAS, When a local imposes a fine upon members of traveling bands and/or orchestras or upon members of other locals, and

WHEREAS, Said members very often appeal the actions of the local imposing the fine to the Executive Board of the A. F. of M., thereby causing the office or the secretary of the local imposing the fine to

answer appeals, rebuttals, etc., therefore,

BE IT RESOLVED, To amend and/or add to the first four lines of Section 19, Article 7, of the Constitution and By-laws of the A. F. of M. to read as follows: Fines imposed by locals upon members of traveling bands and orchestras, or upon members of other locals, must be paid into the treasury of the Federation and 25 per cent of said and all fines imposed by locals upon traveling bands and orchestras or upon members of other locals shall be returned by the Treasury of the Federation to the locals imposing said fines.

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

Discussed by Delegate Riesgo, Local 721, and Chairman Chanson. The report of the committee is adopted.

#### RESOLUTION No. 40 FINANCE

WHEREAS, Article 3, Section 23, No. 3, the Prime International Fees to be initially imposed shall be based on the Local Initiation Fees existing on the date this resolution is adopted. Such Local Initiation Fees shall not later be decreased without first receiving specific permission from the International Executive Board. If a local decreases or increases its initiation fees, then the Prime International Initiation Fee shall be based on the decreased or increased amount as per the schedule in paragraph one (1) hereof.

WHEREAS, Article 3 in its entirety is beneficial to the A. F. of M. in regards to finances, it has worked hardship on some locals where the initiation fee was raised temporarily. Article 3 was enacted and therefore causing hardship for such locals. Therefore,

BE IT RESOLVED, That the Executive Board be instructed to lower initiation fees as requested by requesting locals.

The report of the committee is favorable to the resolution with the amendment "that the Executive Board temper its past policy of general denial of locals' requests for reduction in their initiation fees and to grant such requests where hardship is shown."

Discussed by Delegate Cusick, Local 89.

The report of the committee is adopted.

#### RESOLUTION No. 34 FINANCE

WHEREAS, Near the close of the 1959 Convention several resolutions were considered dealing with raising revenue to meet rising costs of operating the Federation, and

WHEREAS, The Special Finance Committee reported favorably on a resolution increasing the per capita tax 60 cents per year to meet this cost, and

WHEREAS, Upon the insistence of former President Petrillo and several large locals this resolution was voted down and another resolution was passed by the Convention, that of introducing a Prime International Fee, and

WHEREAS, This added initiation fee will discourage new members, therefore,

BE IT RESOLVED, That this Convention re-consider the original

resolution favored by the special committee that raise the needed funds by increasing the per capita and discard the present Prime International Fee.

The report of the committee is unfavorable.

The report of the committee is adopted.

#### RESOLUTION No. 6 FINANCE

WHEREAS, At the Convention in Seattle, 1959, it was reasonably demonstrated that the Federation would need a new source of revenue if the annual Conventions were to be continued, and no other means of obtaining the revenue was presented to the Convention, the delegates assembled, voted to impose what is now known as the Prime International Initiation Fee.

This was opposed by many locals with the thought that the extra fee on top of that already required would discourage countless musicians from joining the Federation and would create a group of non-union musicians which would grow ever larger, and increasingly present an opposing force to unionism amongst musicians.

Furthermore ours is a union which can offer a means of complete livelihood to only approximately 12% of our membership, leaving the preponderance of our people able to rely upon their profession of music for only part time work. To ask a beginning musician to pay an entrance fee which in many instances in many locals is over \$100.00, and be able to offer him only casual employment which he for the most part must hustle for himself is totally unrealistic, and makes the job of recruiting at the grass roots difficult indeed. However, the proponents of this resolution believe there is a way of doing away with the Prime International Initiation Fee and still obtaining the funds necessary to continue annual Conventions. They propose this by a redistribution of the 10% travel surtax (10% Traveling Surcharge).

There are several reasons why this is possible and desirable:

First—the tax is not paid by the musician, but is collected from the employer. The musician only turns it over to the Jurisdiction Secretary, who in turn remits it to the Federation. Therefore it is no true cost to the musician. Furthermore, it is a well known fact that a very substantial portion of this travel tax never finds its way back to the original musician who is supposed to get a 20% piece of it, because the leader receives it for distribution from the Federation Treasurer, and in countless cases, the group of musicians on whose behalf it was submitted, has disbanded, and the leader does not know the whereabouts of the members. Consequently he retains the money, having no certain place to send it, and the effort required to obtain addresses is too demanding to make him feel any responsibility in the matter.

Second—the normal amount of travel tax submitted annually to the Federation is on the average about \$2,800,000.00. 20% of this amount, the amount submitted back to leaders for distribution is well over \$500,000.00, the sum which it has been repeatedly stated is required to pay for an annual Convention.

Third—if this resolution were adopted, all locals in all areas would benefit from no longer having the onerous task of collecting a fee which in its long term effect could gradually undermine our union structure in that new blood is constantly needed to fill the ranks left by the old, and the slow decay caused by a percentage of musicians refusing to join because of prohibitive entrance charges would be replaced with more willing applicants who felt they were paying a more reasonable price for what they were getting—an opportunity to perform as a union musician once in awhile if they are lucky.

For these many desirable reasons the proponents of this resolution urge its enactment, therefore, BE IT RESOLVED, That the Prime International Initiation Fee be discontinued as of the date of July 1, 1960, one year after its first enforcement, and in its place the 20% portion of the 10% Traveling Surcharge, which supposedly reverts to the traveling members from whom it was originally collected, be retained by the Federation.

The report of the committee is unfavorable.

Discussed by delegates Cane, Local 365; Greene, Local 5; Treasurer Clancy and Delegate Harris, Local 149.

The previous question is called for and carried.

The report of the committee is adopted.

The Committee on Law reports through Chairman Davis.

#### RECOMMENDATION No. 1 International Executive Board LAW

Resolved that the Constitution of the Federation is amended by adding provisions requiring secret ballot and notice required by Federal Law, so that Article 6, Section 1, shall read as follows:

"Delegates to the Convention and alternates for those delegates who may be unable to attend the sessions shall be elected by the locals, either at annual, regular or special meetings, or at regular or special elections, but in any event, by secret ballot. At least fifteen (15) days prior to the election of delegates, notice thereof shall be mailed by the local to the last known home address of each member in good standing.

"Elections held in violation of this law are null and void."

The report of the committee is favorable.

The report is adopted.

#### RECOMMENDATION No. 2 International Executive Board LAW

RESOLVED, That the By-laws of the Federation are amended in the following respects in order to bring the By-laws into closer conformity with new Federal law:

1. Article 1, Section 4-G, is amended by adding the bold face words, so that it will read:

"Section 4-G. For the faithful performance of his duties he shall give an indemnity bond in the sum of at least \$200,000.00, together with a forgery insurance bond in the sum of \$200,000.00, the cost of which shall be borne by the Federation."

2. Article 10, Section 7, is amended by adding the bold face words, so that it will read:

"Whenever any person, persons, organization or establishment is declared to be on the National Unfair or Defaulters List by the Federation, members cannot render services for such person, persons, organization, or for or in such establishment. If members render services for any person, persons, organization or establishment declared Nationally Unfair or in Default by the Federation, such action shall constitute grounds for such members' expulsion from membership in the Federation and they can only be reinstated under such conditions as may be imposed upon them by the International Executive Board."

3. Article 12, Section 2, is amended by adding the words "grounds for expulsion" after "constitute" in the third line from the end and by striking all remaining words, so that it will read:

"It shall be the duty of all locals to investigate all engagements played in their jurisdiction by their own members or by members of any other local, to ascertain whether such engagement, or any employment was procured or negotiated by or through, or with the assistance of any booker, agent, representative, personal representative or manager, not licensed for that purpose by the Federation and to report each violation with respect thereto to the International President. Such violation by a member shall constitute grounds for expulsion."

4. Article 13, Section 2, is amended by striking the last word and substituting therefor "subject to expulsion," so that it will read:

"If any member of the Federation at any time or under any circumstances whatsoever denies that he is a member of the Federation in any case which involves the interests of the Federation or his obligation as a member thereof, he shall be subject to expulsion."

5. Article 13, Section 3-B, is amended by changing the word "expelled" in the next to last line to "subject to expulsion," so that it will read:

"If a member fails to comply with such order within ten days from date thereof he shall be subject to expulsion from each and every local in which he may at the time be enrolled."

6. Article 13, Section 4, is amended by changing "expelled" to "subject to expulsion," so that it will read:

"Any member of the Federation who changes his name in any way whatsoever with intent to defeat efforts of the officers of the Federation or the officers of any local thereof in establishing his identity, shall be subject to expulsion from membership in the Federation."

7. Article 24, Section 2, is amended by striking all words after "Musicians" in the fourth line and adding therefor "shall be subject to expulsion," so that the section will read:

"Any member who assigns any property right in any recording to any recording company, or to any other party without the consent of the American Federation of Musicians shall be subject to expulsion."

8. Article 25, Section 4, is amended by striking the last two lines and substituting therefor "grounds for expulsion," so that the section will read:

"No member shall employ any booker, agent, personal or other representative or manager, or secure or

accept any engagement, for himself or for any other member, orchestra or band, directly or indirectly, from or through, or with the assistance of, any such booker, agent, personal or other representative or manager, who does not hold a license or permit then in force, for that purpose, from the Federation. No member shall participate in any employment or engagement so procured. Such violation by a member shall constitute grounds for expulsion."

9. Article 31, Section 1-7 (entire article), should be struck and the following substituted in its place:

"Members are required to exhaust all remedies and appeals provided by their locals and/or the Federation before proceeding in court or any other tribunal against any member, local, or the Federation."

The committee's report is favorable to the recommendation.

Discussed by Delegate Lipke, Local 610.

The report is adopted.

#### RECOMMENDATION No. 3 International Executive Board LAW

RESOLVED, That the following By-laws of the Federation are amended by adding the bold type language to conform with Canadian law and custom:

1. Article 9, Section 7-C:

"(7) agrees that the courts of the State of New York and of the state in which any party to such submission resides shall have jurisdiction over such parties to adjudication in reference to any matter arising out of any adjudication held pursuant hereto, including but not limited to the confirmation of the award of the Board and the enforcement thereof by entry of judgment thereon or by any other legal remedy, and that an award of the Board may be enforced as either the award of a common law proceeding or of a statutory proceeding; and any court in Canada of competent jurisdiction in the Province, County or District in which any party to such submission resides shall have jurisdiction as aforesaid and the law of such Province shall apply."

2. Article 12, Section 12:

"Locals must require members who use a professional name to register such name with the local Union, and (except in Canada) must also require all members to register their Social Security numbers with the local secretary. All bands using names other than members' names or registered professional names shall be required to register such band names with their local secretary."

3. Article 12, Section 13:

"The membership card issued by the local must contain the member's legal name, his Social Security number (except in Canada), his professional name and the A. F. of M. seal. All correspondence concerning any member who uses a professional name must refer to both his legal and professional name."

The report of the committee is favorable. Delegate March, Local 341, moves that the chairman of the law committee need not read the text of the remaining recommendations of the International Executive Board, since same are printed and in the hands of all the delegates. Seconded. Motion carried.

The report of the committee is adopted.

#### RECOMMENDATION No. 4 International Executive Board LAW

The following By-laws are amended by being recast so as to conform with Canadian law and custom:

1. Article 16, Section 1-A, is amended so as to exclude the requirement of listing Social Security numbers in Canada so that it will read:

"Any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled, naming the place wherein same is to be played, the amount of money contracted for, the hours of the engagement, as well as the names of the members who will play same and the locals to which they belong, 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. Article 17, Section 1, should be amended so as to exclude the requirement of listing Social Security numbers in Canada so that it will read:

"Any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled, naming the place wherein same is to be played, the amount of money contracted for, the hours of the engagement, as well as the names of the members who will play same and the locals to which they belong, 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 number."

The report of the committee is favorable.

The report is adopted.

#### RECOMMENDATION No. 5 International Executive Board LAW

The following By-laws are amended by adding the bold type language to conform with Canadian law and custom:

1. Article 25, Section 25-B, Fourth: "(c) The following stipulation shall be included in all agreements procured by the licensee relating to the professional engagements, performance or appearance of members.

"To the extent that the inclusion and enforcement thereof are not prohibited by a valid federal or state, or provincial statute, the Constitution, By-laws, Rules, Regulations and Resolutions of the American Federation of Musicians, and of the local thereof in whose jurisdiction the musicians perform hereunder, insofar as they are not in conflict with those of the said Federation, are made part of this contract, and to such extent nothing in this contract shall ever be construed as to interfere with any obligation which any member there-

of may owe to said Federation pursuant thereto."

2. Article 27, Page 175:

"In respect to all services covered by this Article, (1) a pension contribution is required in accordance with the detailed provisions set forth below, and (2) the applicable scales and conditions shall be those set forth below or the local scales and conditions (in the jurisdiction in which the engagement is played), whichever is the higher. If local scales and conditions are higher than those set forth below, the pension contribution shall be five per cent (5%) of local scales.

"It shall be the duty of the contractor (and of the leader, if there is no contractor) to collect the pension contribution from the employer (which term includes an establishment and a purchaser of music) and to transmit the contribution to the American Federation of Musicians' and Employers' Pension Welfare Fund (425 Park Avenue, New York 22, N. Y.) together with the appropriate form prescribed by the Fund properly filled out.

"Provided however that in Canada, the amount of the Pension contributions shall be collected and paid to the members in lieu of pension."

The report is favorable.

The report is adopted.

#### RECOMMENDATION No. 6 International Executive Board LAW

RESOLVED, That Article 3, Section 16, is amended by striking the words "by taking out his first papers" so that the Section will read:

"No local shall issue a card of membership to an applicant unless he be a citizen of the United States or Canada. However, if an applicant does not hold citizenship in the United States, he must in order to become eligible for membership, declare his intention of becoming a citizen of that country, and in Canada he must have established domicile with a view to acquiring citizenship in that country; but a member so accepted must complete his naturalization within the shortest possible time provided by law. Failure to comply with the requirements of this section shall be cause for annulment of membership unless the laws of the Federation provide otherwise."

The report of the committee is favorable.

The report is adopted.

#### RECOMMENDATION No. 7 International Executive Board LAW

RESOLVED, That Article 8, Section 17, is amended by being recast so as to provide more explicit grounds for reopening discipline cases:

"Section 17. A member may request the reopening of a case decided by the International Executive Board upon the ground of prejudicial error or to submit new evidence that was not available at the prior proceeding. An application for a reopening must be submitted in writing to the International Secretary not later than ninety (90) days after the Board's initial decision, and shall explicitly set forth the alleged prejudicial error and/or the new evidence relied upon. The International Secretary, in his discretion, may grant



or deny the application after reviewing the evidence submitted."

The report of the committee is favorable.

The report is adopted.

**RECOMMENDATION No. 8**  
**International Executive Board**  
**LAW**

RESOLVED, That Article 9, Section 9, of the Federation's By-laws is amended as follows to provide more explicit grounds for reopening claims cases:

"Section 9. Where the Board has rendered its initial award in an arbitration proceeding, whether or not upon the default of any party, any party to the proceeding may request a reopening of that initial award upon the ground of prejudicial error or to submit new evidence, not available at the prior proceeding. An application for a reopening must be submitted in writing to the International Secretary not later than 90 days after the date of the Board's award, and shall set forth the evidence relied upon. The International Secretary, in his discretion, may grant or deny the application after reviewing the evidence submitted."

The report of the committee is favorable.

The report is adopted.

**RECOMMENDATION No. 9**  
**International Executive Board**  
**LAW**

RESOLVED, That Article 28, Section 5, of the By-laws be amended to read as follows:

"At the annual convention the President shall appoint the following committees: Finance, Measures and Benefits, Good and Welfare, Organization and Legislation, International Musician, President's Report, Secretary's Report, Location and such other committees as the Convention may direct. As soon as practicable after receiving the list of delegates, the President shall appoint from that list, the Credentials Committee and the Law Committee, and from the members of said Law Committee a subcommittee of five to be known as the Appeals Committee."

The report of the committee is favorable.

The report is adopted.

**RECOMMENDATION No. 10**  
**International Executive Board**  
**LAW**

BE IT RESOLVED, That all scales subject to the jurisdiction of the Federation be deleted from the By-laws of the Federation, and

BE IT FURTHER RESOLVED, That the International Executive Board be authorized to establish all such scales.

The report of the committee is that the following substitute be adopted:

BE IT RESOLVED, That all traveling and national scales subject to the jurisdiction of the Federation shall be negotiated by the International Executive Board and not subjected to action of any convention. However, recommendations for

adjustment in these scales may be made to the International Executive Board by a convention, and

BE IT FURTHER RESOLVED, That the matter of deleting the national scales from the By-laws be referred to the International Executive Board with a recommendation they consider publishing same under separate cover.

The report of the committee is adopted.

**RESOLUTION No. 14**  
**International Executive Board**  
**LAW**

WHEREAS, The anti-union Labor-Management Reporting and Disclosure Act of 1959, known as the Landrum-Griffin Bill, recently enacted by the Congress of the United States has tremendously enlarged the scope of compulsory surety bond coverage for Union officers, cashiers, tax collectors and others who handle or have custody of or access to union funds or property, including co-signers of union checks, single or co-admittance to safety deposit boxes containing any union owned securities, monies, negotiable properties, etc., and

WHEREAS, The type and amount of bond required by the Act has greatly increased the basic premium rate when bonds are purchased by individual local unions, and

WHEREAS, Such greatly increased costs have been vividly brought to the attention of the Hon. James Mitchell, U. S. Secretary of Labor, whose duty it is to administer the Landrum-Griffin Act, by many labor executives and legal representatives of unions, including our own general counsel, Henry Kaiser, with pleas to liberalize as far as possible the Labor Department's interpretations of any and all provisions of the new act and particularly the bonding requirements which place such a great burden on the financial resources of unions, and

WHEREAS, The Secretary of Labor, as a result of such pleadings, has approved a type of bond known as a "Labor Organization Bond, Consolidated Form" which when purchased to cover under one bond not only the parent union organization but all its local unions, greatly reduces the premium rates as compared to those of bonds purchased individually, and

WHEREAS, Negotiations have been carried on for some months by your national officers with one

of the country's largest and most respected bonding companies in an effort to obtain for our locals and the International the benefits of much lower bonding premium costs, and

WHEREAS, Based on financial and bonding information furnished by local unions in answering questionnaires sent out for such purpose by the International, we have obtained definite commitments from the company which would result in tremendously reducing the bond premium costs of all locals and the International, therefore,

BE IT RESOLVED, That the International Officers of the American Federation of Musicians be and hereby are authorized to effect such coverage, the American Federation of Musicians to pay such premiums as are required, in one lump sum, and, that locals will reimburse the American Federation of Musicians for their individual shares of such premiums, based on their individual bond coverage requirements under the provisions of the law and those of the A. F. of M., and

BE IT FURTHER RESOLVED, That while the American Federation of Musicians locals in Canada are not affected by the new United States Federal legislation, they be and hereby are invited and urged to join in the bonding coverage proposed in this resolution when financial information and coverage requirements are reported so that our Canadian locals can receive the financial savings and benefits which would be derived from the provisions of this resolution, and

BE IT FURTHER RESOLVED, That this legislation shall become effective on July 1, 1960.

The committee's report is favorable.

President Kenin reports that the International Executive Board has voted that the Federation will absorb the cost of the bonds for the locals.

Delegate Winstein, Local 174, amends authorizing the International Executive Board to collect the premium costs from the locals, if at any time in the future, the Board deems such action necessary. Seconded.

Discussed by delegate Ringius, Local 30.

Chairman Davis moves that the action of the International Executive Board as amended be substituted for the report of the Law Committee.

The motion, as amended, is adopted.

**RESOLUTION No. 1**  
**LAW**

WHEREAS, Article 29, Section 9, of the By-laws, provide that in those places on the ballot calling for more than one candidate to be elected, that part of the ballot shall not be counted if more or less than the full number to be elected is voted for, and

WHEREAS, Such By-law is in conflict with every democratic principle, now therefore,  
BE IT RESOLVED, That Section 9, of Article 29, be repealed.

The report of the committee is unfavorable.

Discussed by delegate Thomas, Local 655, and Bavoux, Local 74.

The report is adopted.

**RESOLUTION No. 2**  
**LAW**

WHEREAS, Many recording agreements are entered into by the Federation and persons who are not financially able to fulfill their obligations to members of the Federation they employ,

WHEREAS, In order to protect the members who render service from not receiving their proper fee, therefore,

BE IT RESOLVED, In Article 24, Section 7, to strike the last period and insert a comma and add the following "and furthermore the applicant post a \$1,000.00 bond (in cash) until such time as the applicant return such license to the Federation."

The introducers request permission to withdraw the resolution. The request is granted.

**RESOLUTION No. 3**  
**LAW**

WHEREAS, The conditions of working hours under Article 27 of the Federation Constitution and By-laws are archaic, and in the face of modern union demands for union members ridiculous, the following change is proposed in Article 27... in order that not only the working conditions of the traveling musician playing Fairs, Circuses, Rodeos and Carnivals will be improved, but also so that no traveling group so employed can enter a jurisdiction and take away employment rightfully belonging to members of the local in whose jurisdiction such a group has entered.

WHEREAS, a musician employed under the terms of Article 27 may be on call for 10 hours out of 24 and only receive pay for six, for instance make himself available for

# Pirastro strings

- Endoxa
- Gold Label
- Flexocor
- Wondertone
- Ultra-Sensitive

"The String of the Masters"



Sold exclusively by

SCHERL & ROTH, Inc.

1729 Superior Ave. • Cleveland 14, Ohio

work at the whim of his employer from the hour of 1:00 P. M. in the afternoon until 11:00 P. M. in the evening, and get paid as if he had worked from 5:00 P. M. until 11:00 P. M., and

WHEREAS, By so doing he could prevent local musicians from doing at least part of the performing necessary, as well as subject himself to a form of slavery which should have been left behind with the 1920's, therefore,

BE IT RESOLVED, That the sentence under Section 1, of Article 27, reading, "Services to consist of

six (6) hours per day within any ten (10) hours." be changed to read, "Services to consist of six (6) hours per day within any seven (7) hours."

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

The report is adopted.

#### ANNOUNCEMENTS

Special order of business, Election of Officers at 4:30 P. M., after which the session is adjourned.

tive that they make arrangements for the 1961 Convention in Atlantic City. This has been done.

Also all of you are aware that it is advisable to plan several years ahead for our Conventions.

The committee therefore interviewed members from other locals and would like to make the following recommendations:

That the 1962 Convention be held in Pittsburgh, Pennsylvania. Also that the 1963 Convention be held in Miami Beach, Florida. They also feel that future consideration should be given to Santa Barbara, California, and to Reno, Nevada.

Just one resolution was received. This, from Santa Barbara. Since it contained the same subject matter we felt that the committee's report would cover the resolution.

We ask adoption of the committee's report.

HERB MacPHERSON,  
Chairman, Local 86.

SIGURD ERICKSON,  
Local 18.

EARL W. LORENZ,  
Local 29.

RAYMOND F. FRISH,  
Local 48.

ANTON FASSERO,  
Local 88.

PAUL J. CUMISKEY,  
Local 94.

FOREST R. MUHLEMAN,  
Local 122.

MICHAEL C. TOMASULO,  
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.

RAYMOND P. BROCK,  
Local 337.

SHELDON L. HORNBuckle,  
Local 444.

ARTHUR P. PATT,  
Local 457.

MARK PIERCE,  
Local 463.

WM. HERMON GULE,  
Local 516.

MRS. BLANCHE A. MATTHEWS,  
Local 652.

WALLY ERFERT,  
Local 656.

RAY N. TANAKA,  
Local 677.

PHILIP H. YOUNG,  
Local 770.

#### RESOLUTION No. 32

##### LOCATION

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

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 1961 or 1962 or 1963 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.

Discussed by delegate Jerome, Local 512, President Kenin and Secretary Ballard, and delegate Smith, Local 197.

The report of the committee is adopted.

Chairman MacPherson thanks his committee.

Delegate Ramage, Local 76, asks for the special privilege of the floor to convey to the delegation a telegram he has received from Walter Van Camp, President of Greater Seattle, and Jack Gordon, Public Relations Director of Greater Seattle, to the following effect: "Please convey to the delegates of one of the greatest organizations ever to hold a Convention in our great city, our sincere congratulations on the re-election of your great officers. We, the Seafair Pirates are especially honored that our brother Pirate, that great Texan First Mate Bill Harris was re-elected. We were ready to fly down there to his rescue if necessary. To President Kenin, the officers and delegates of the A. F. of M., our best wishes for a successful Convention and hope you will return to Seattle, Washington, soon."

The Committee on Organization and Legislation reports through Chairman Arthur.

#### RESOLUTION No. 4 ORGANIZATION AND LEGISLATION

WHEREAS, Statistical information will be of prime importance in convincing the Congress that the Cabaret Tax of 10% should be completely removed from the Public Law, and such information will be readily obtainable from each local secretary if he is provided with the necessary forms and reminders, therefore,

BE IT RESOLVED, That some statistical forms be made up and be made available to all locals for the purpose of keeping a record of the employment opportunities increasing directly from the decrease of the cabaret tax. Such statistics to be submitted monthly to the Federation and used as ammunition to prove that the complete elimination of the tax would result in still further increased revenue to the Treasury in the form of personal income tax, and would more than offset the loss of the revenue from the cabaret tax.

The report of the committee is to refer this resolution to the President's office.

The report of the committee is adopted.

#### RESOLUTION No. 5 ORGANIZATION AND LEGISLATION

WHEREAS, A policy of racial segregation has been existing for some time within the Government of South Africa, and

WHEREAS, Such a policy is being pursued at present with marked intensification, and

WHEREAS, The civilized world has been shocked by the wanton killing of human beings, some of whom children, and

WHEREAS, The continuation of this apartheid policy is a threat to the peace of the world, be it therefore

RESOLVED, That the American Federation of Musicians, in conjunction with the many labour groups who have protested these unmerciful and unjustified killings, strongly protests through proper channels such persecution and urges that immediate means be instituted to stop racial segregation, and be it further

## FOURTH DAY

June 9, 1960

President Kenin called the Convention to order at 10:00 A. M.

#### ELECTION COMMITTEE REPORT

Chairman Tipaldi reports for the Election Committee:

Las Vegas, Nevada  
June 8, 1960

To the Officers and Delegates of American Federation of Musicians the Sixty-third 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.....1132  
Total number of locals.....606  
Total number of votes eligible.....1805  
Total number of votes cast.....1764  
Void ballots.....24

#### President

Herman D. Kenin.....1740

#### Vice-President

William J. Harris.....1484  
Ray Meurer.....256

#### Secretary

Stanley Ballard.....1740

#### Treasurer

George V. Clancy.....1740

For Members of the International Executive Committee from the United States

Lee Repp.....1740  
E. E. Stokes.....1740  
Alfred Manuti.....1740  
Charles Kennedy.....1740

For Member of the International Executive Committee from Canada

Walter Murdoch.....1740

#### ANDY TIPALDI,

Chairman, Local 406.

#### JOHN E. COOPER, SR.,

Local 5.

#### HAROLD C. OLSEN,

Local 8.

#### JAMES BUONO,

Local 16.

#### W. CLAYTON DOW,

Local 42.

#### STEWART J. WAGNER,

Local 51.

#### CHARLES M. DE BLOIS,

Local 109.

#### JACK W. RUSSELL,

Local 147.

RESOLVED, That copy of the resolution be sent to the UN together with a strong recommendation to take proper action with a view to bringing an end to the continuation of a policy which is unworthy of a civilized nation.

The committee report is favorable.

The report is adopted.

#### RESOLUTION No. 9 ORGANIZATION AND LEGISLATION

WHEREAS, It behooves all members of the AFL-CIO and the American Federation of Musicians to help each other to improve labor and working conditions of their fellow members, and

WHEREAS, The American Federation of Government Employees, an affiliate of the AFL-CIO, rendered invaluable service, assistance and moral support to the American Federation of Musicians in its campaign to reduce the 20% Cabaret Tax, and

WHEREAS, The AFL-CIO in its National Convention has endorsed a pay raise for Federal employees, and

WHEREAS, Federal employees are prohibited from political activity on their own behalf by the Hatch Act, and

WHEREAS, 1,500,000 Federal employees are not in a position to bargain for wage increases, and

WHEREAS, The pay increases granted to Federal employees in the past ten years have failed to keep up with the rising costs of living, and

WHEREAS, 2,500,000 Federal employees work on behalf of all citizens, the economic welfare of such workers should be the concern of all organized labor, and

WHEREAS, A goodly number of members of the American Federation of Musicians are Federal employees, now, therefore,

BE IT RESOLVED, That this 63rd Annual Convention of the American Federation of Musicians, held at Las Vegas, Nevada, go on record as endorsing the position taken by the AFL-CIO and its affiliate, the American Federation of Government Employees, in support of a pay raise for Federal employees.

The report of the committee is favorable.

The report is adopted.

#### RESOLUTION No. 11 ORGANIZATION AND LEGISLATION

RESOLVED, That the Location Committee be entrusted with the seating of the delegates, prior to the opening of the Annual Convention, by their states. In other words, just as the major political party conventions of our country have two (2) or more if needed, placards printed with the name of the state in large letters. These would be raised up at the ends of the respective states' tables, thereby avoiding confusion of the seating of the delegates, the finding of each state body, and eliminating the seating of non-delegates on the convention floor, and

BE IT FURTHER RESOLVED, That the National Secretary's office, knowing how many delegates of each represented state would attend, by the returned pink (duplicate) credential copies sent by the local attending; have this list made

available to the location committee and they would then make proper seating arrangements for those attending delegates under this state group plan.

The report of the committee is unfavorable.

The committee's report is adopted.

That Raymond J. Meurer, as a matter of personal privilege, hereby requests permission to address the Convention on the subject of the "All American Symphony," its organization, aims, and purposes.

If such right shall not be granted, then in order to insure the subject matter being brought before this Convention, the following resolution is respectfully submitted.

#### RESOLUTION No. 23 ORGANIZATION AND LEGISLATION

RESOLVED, That the A. F. of M. lend its moral support to the organization, the aims, and the purposes of the "All American Symphony."

The report of the committee is that the request is subject to the wish of the Convention and under the circumstances, there is no resolution before the body if the request is granted.

No objections to the report.  
Discussed by delegates Meurer, Local 566; Werner, Local 5; Recano, Local 440 and Winstein, Local 174.

#### RESOLUTION No. 24 ORGANIZATION AND LEGISLATION

WHEREAS, The "International Cooperation Administration" of the United States Government, more popularly known as "foreign aid," furnishes monies to support certain desirable projects of foreign government, and

WHEREAS, Some of the foreign governments supported in part by appropriations from the United States Government expend large sums of money for the training, education and employment of their musicians and entertainers, and

WHEREAS, Such help from the United States Government would enhance the culture and arts of America, and

WHEREAS, The United States Government should logically give its own citizens the same benefits as it gives to citizens of foreign governments, therefore,

BE IT RESOLVED, That this Federation does hereby request the United States Congress and the administration of the United States Government to set up a "National Cooperation Administration" to give the same benefits in the training, education and employment of United States citizens that are supported by foreign governments receiving aid from our "International Cooperation Administration."

The report of the committee is that the resolution be referred to the President's office.

The report of the committee is adopted.

#### RESOLUTION No. 36 ORGANIZATION AND LEGISLATION

WHEREAS, The American Federation of Musicians, acting through its separate locals, has mounted a nation-wide protest against the use of foreign taped music as background for TV shows, and

WHEREAS, President Herman Kenin has personally taken the initiative in this protest and activated the national effort, therefore,

BE IT RESOLVED, That a message of thanks from Local 47 to President Herman Kenin and to each and every member of each and every local who by his action in this campaign has helped the cause of Live Music on TV be conveyed to them through this resolution.

The committee report is favorable.

The report of the committee is adopted.

Chairman Arthur thanks his committee for their cooperation.

The Committee on Finance continued its report.

#### FINANCE COMMITTEE REPORT

To the Officers and Delegates of the 63rd A. F. of M. Convention:

Your finance committee had meetings Monday, Tuesday and Wednesday at the convention hall where they met with numerous delegates to discuss resolutions presented to the Convention delegates assembled.

All delegates appearing before the committee were given unlimited time for presentation, discussion and questions regarding their resolutions. The committee wishes to thank the delegates who appeared for their patience and time.

The committee is gratified with the concurrence of the Convention delegates on all recommendations made by the Finance Committee.

Treasurer Clancy, Assistant Swensen and Mr. Bob Crothers met with the Committee twice in order to help with resolutions presented as well as to explain the financial condition of the Federation since the last convention.

It is the unanimous considered opinion of your Finance Committee that Treasurer Clancy and his staff be highly commended by this Federation for the excellent manner in which monies collected, monies saved through more efficient practices and additional earnings through sound and profitable investments are being handled.

It is the fervent hope of this committee that the actions taken by the Treasurer's office and this Convention will allow a report next year of an audit placing this Federation in the "black" for the first time in a number of years.

Respectfully submitted,

HARRY CHANSON,  
Chairman, Local 308.  
DAVID HOLZMAN,  
Local 35.  
CHARLES W. McELFRESH,  
Local 40.  
GUY W. HERIC,  
Local 104.  
CARL DISPENZA,  
Local 108.  
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.

JOSEPH FRIEDMAN,  
Local 402.  
CHAS. L. C. HATCH,  
Local 427.  
HENRY ROSSON,  
Local 446.  
RUSSELL F. OLSON,  
Local 500.  
ENRICO SERRA,  
Local 595.  
DR. WM. S. MASON,  
Local 596.  
ARTIE JONES,  
Local 637.  
TERRY FERRELL,  
Local 644.  
IRA SCHNEIER,  
Local 771.  
MRS. PEGGY JOSEPH,  
Local 809.

The report of the committee is favorable.

The committee's report is adopted.

Chairman Chanson thanked the committee for its cooperation.

President Kenin thanks all the committees for their fine work.

Delegate Walker, Local 4, moves that a vote of thanks be extended to Vic Fuentealba, for his good work as chairman of the Good and Welfare Committee.

Seconded. Motion carried.

Secretary Ballard, Chairman, reports on the Second International String Congress.

Secretary Ballard calls attention of the delegates to an error in the third day's proceedings in that it was printed that the committee's report on Resolution No 3 was unfavorable, whereas, the report of the committee was that the resolution be referred to the International Executive Board.

Treasurer Clancy, Chairman, reports on this year's "Best New Band Contest."

President Kenin expresses the thanks of the Federation to Local 47 for their fight in that city to protect the interests of the A. F. of M.

The Committee on Law continued its report.

#### RESOLUTION No. 8 LAW

WHEREAS, Unlike United States servicemen, members of the Canadian Active Armed Forces are not under orders forbidding them to join labour unions, or to accept legitimate civilian employment during off-hours, and

WHEREAS, Canadian servicemen, in theory, are subject to call at any time of day or night, in actual fact most of these men are employed during regular hours each day, as are numerous civilian Federation members, and

WHEREAS, Continued exclusion of Canadian servicemen from membership in locals of the Federation will undoubtedly force these servicemen, many of whom are highly competent musicians, to join non-union organizations creating strong unfair competition for Federation members, and

WHEREAS, Exclusion of Canadian servicemen from membership in the Federation constitutes discrimination against a group for no reason other than that they are

(Continued on page forty-five)

# BOOKERS' LICENSES TERMINATED

<p><b>ARKANSAS</b></p> <p><b>Fayetteville</b></p> <p>Clark's Booking Agency ..... 2506</p> <p><b>Little Rock</b></p> <p>Arkansas Artist Service, Inc. .... 2677</p> <p><b>CALIFORNIA</b></p> <p><b>Bell Gardens</b></p> <p>Taylor, Miss Jane H. .... 4113</p> <p><b>Beverly Hills</b></p> <p>Campbell-Rosenthal Agency ..... 3373</p> <p>Ehrlich, Jake, Jr. .... 4261</p> <p>Gans, Cliff R., Agency ..... 2699</p> <p>Harris, Kenneth S. .... 549</p> <p>Heman &amp; Preston Agency ..... 2718</p> <p>Herrick, Rick ..... 2235</p> <p>Mickie, Pauline, Theatrical Agency ..... 2976</p> <p>Mills, Earl ..... 889</p> <p>National Booking Corp. .... 2409</p> <p>Purcell, Ed ..... 3246</p> <p><b>Compton</b></p> <p>Willey, Russ ..... 1412</p> <p><b>El Cajon</b></p> <p>Kochian, Sam ..... 3010</p> <p><b>Glendale</b></p> <p>McDowell, Jean ..... 4155</p> <p><b>Granada Hills</b></p> <p>Weir, Wallace ..... 2729</p> <p><b>Hollywood</b></p> <p>Ash, Flo, Agency ..... 2990</p> <p>Beam, James C. .... 1601</p> <p>Benton, Walsh and Gutierrez ..... 2975</p> <p>Berg, Billy ..... 2817</p> <p>Clarke-Hines Agency ..... 233</p> <p>Cossette, Pierre ..... 3002</p> <p>Dacey Enterprises Agency ..... 2787</p> <p>Garry, George A. .... 2721</p> <p>Gibbs, John, Agency ..... 2916</p> <p>Guaranty Agency (A. Schnitzer) ..... 2073</p> <p>Hollywood International and Theatrical Agency (Phillip Sudano) ..... 3272</p> <p>Lambert, Harold R. .... 1525</p> <p>Leonard, Robert ..... 3707</p> <p>Michaud, Arthur T. .... 1073</p> <p>Molina, Carlos ..... 3349</p> <p>Pan American Artists Enterprises ..... 3612</p> <p>Personality Productions, Inc. .... 3871</p> <p>Pratt, Jimmy, and Woodward, Donald ..... 2989</p> <p>Preble, Dorothy, Agency ..... 1658</p> <p>Producers Studio Corp. Agency ..... 3678</p> <p>Rogers, Ral A., Associates Agency ..... 3245</p> <p>White, Mack ..... 2303</p> <p>Woliver, Vivian, Theatrical Agency ..... 2778</p> <p><b>Huntington Park</b></p> <p>Egan, Martin, Agency ..... 3106</p> <p><b>Los Angeles</b></p> <p>Alexander, Norman ..... 3563</p> <p>Blair, Dick E. .... 1611</p> <p>Briere, Therese ..... 2800</p> <p>Butler, Harry ..... 168</p> <p>Carling, Clifford ..... 1493</p> <p>Carson, Don ..... 2908</p> <p>Church, Geneva ..... 231</p> <p>Drake, Dr. David ..... 2530</p> <p>Grant, Edythe ..... 1867</p> <p>Graves, Leslie V. .... 2328</p> <p>Hill, Herman ..... 2620</p> <p>Howard, Gene ..... 595</p> <p>Kaiser, Albert ..... 2248</p> <p>Key Party Plan Agency ..... 2799</p> <p>Lewerke, Jack ..... 2032</p> <p>Linder, Jack, Theatrical Enterprises, Inc. .... 770</p> <p>McNeely, Dillard ..... 813</p> <p>Miller, Virginia ..... 2828</p> <p>Noriega, Anthony ..... 3275</p> <p>O'Neill, Sunny ..... 1539</p> <p>Pacific Coast Attractions Agency ..... 3409</p> <p>Party Management, Edmund Cantillon ..... 2842</p> <p>Penney, Janice (Lovoos) ..... 1935</p> <p>Price, Bob, Agency ..... 2720</p> <p>Raskin, Roy L. .... 1624</p> <p>Red Fox Music Management ..... 2709</p> <p>Saputo Agency ..... 1134</p> <p>San Rose, Frank, Jr. .... 1464</p> <p>Schumm, Richard H. .... 1793</p> <p>Silber, Arthur, Jr., Agency ..... 1213</p> <p>Silvers, Herb ..... 2993</p> <p>Sonshine, Jack W., Agency ..... 2167</p> <p>Sullivan, Joseph, Agency ..... 2438</p> <p>Turnham, Raymond P. .... 2665</p> <p>Walker's, Ben, Enterprises ..... 1383</p> <p>Ward, Al C. .... 1384</p> <p>Wood, Bill ..... 1839</p> <p><b>Manhattan Beach</b></p> <p>Katz, Jack J. .... 1801</p> <p><b>Newport Beach</b></p> <p>Betty's Theatrical Agency ..... 3946</p> <p><b>North Hollywood</b></p> <p>Celley, Albert ..... 3100</p> <p>Neff, Fred ..... 2482</p> <p><b>Oakland</b></p> <p>England Entertainment Agency ..... 385</p> <p>Network Booking Agency, Evelyn Leon ..... 3226</p>	<p><b>Pacoima</b></p> <p>King, Bob J. .... 2706</p> <p><b>Palo Alto</b></p> <p>Cahn, Jane ..... 171</p> <p><b>Pomona</b></p> <p>Gallion, Aida ..... 452</p> <p><b>Richmond</b></p> <p>Trans-Bay Agency ..... 2551</p> <p><b>San Diego</b></p> <p>Poole, Nathaniel, Agency ..... 3315</p> <p>Stutz, Walter R., Enterprises ..... 1275</p> <p><b>San Francisco</b></p> <p>Allen, Jack ..... 33</p> <p>Baccari, Alessandro M., Jr. .... 81</p> <p>Beth, Leslie E. .... 79</p> <p>Bristow, Harry ..... 143</p> <p>Brown, Kathleen May ..... 1569</p> <p>Dwyer, Ruth, Productions Agency ..... 3050</p> <p>Miller, Richard S. .... 3434</p> <p>Morgan Entertainment Agency ..... 1820</p> <p>Walt, Paul, Singing Artists Agency ..... 3390</p> <p>Western Services Co. .... 2379</p> <p><b>San Jose</b></p> <p>Bender, Gene, Enterprises ..... 3260</p> <p><b>Santa Ana</b></p> <p>Footitt, F. Clifford ..... 427</p> <p>Melody Entertainment Agency ..... 4139</p> <p>Star Theatrical Representative ..... 2860</p> <p><b>Santa Barbara</b></p> <p>Perry, Newton ..... 1575</p> <p><b>Santa Monica</b></p> <p>Barton, Dorothy R. .... 1630</p> <p>Snyder, William G. .... 1620</p> <p><b>Sherman Oaks</b></p> <p>Bronson, George A. .... 3117</p> <p>Kane, Bernie, Management ..... 2917</p> <p><b>South Gate</b></p> <p>Stowell, Lawrence L. .... 2783</p> <p><b>Stockton</b></p> <p>Stockton Programs and Geo. C. Westcott ..... 1264</p> <p><b>Van Nuys</b></p> <p>Rubell, Allen ..... 2243</p> <p><b>CONNECTICUT</b></p> <p><b>New Haven</b></p> <p>Madigan, William (Madigan Entertainment Service) ..... 821</p> <p><b>DISTRICT OF COLUMBIA</b></p> <p><b>Washington</b></p> <p>Jenkins, Jesse (Tiny) ..... 4041</p> <p><b>FLORIDA</b></p> <p><b>Miami Beach</b></p> <p>Rose, Irving ..... 2337</p> <p><b>Pensacola</b></p> <p>Mack, Mildred (Gulf Attractions) ..... 2518</p> <p><b>St. Petersburg</b></p> <p>Auletta, Vic, Attractions ..... 4322</p> <p><b>GEORGIA</b></p> <p><b>Atlanta</b></p> <p>Entertainment Associates ..... 387</p> <p>Harris, Denton ..... 1692</p> <p>Miller Enterprises ..... 2700</p> <p>Read, Tommy, Booking Agency ..... 1084</p> <p>Ridley, Lewis, Agency ..... 1100</p> <p><b>Augusta</b></p> <p>Street, John ..... 3094</p> <p><b>IDAHO</b></p> <p><b>Pocatello</b></p> <p>Mason, Charles P., Theatrical and Musical Booking Agency ..... 2381</p> <p><b>ILLINOIS</b></p> <p><b>Aurora</b></p> <p>Aurora Entertainment Agency ..... 70</p> <p><b>Beardstown</b></p> <p>Ader, Lt. Col. Sam ..... 23</p> <p><b>Bloomington</b></p> <p>Olson, Al ..... 2444</p> <p><b>Calumet City</b></p> <p>Wayne, Ted, Associates Service ..... 67</p> <p><b>Chicago</b></p> <p>Bloom, Marty, Talent Mart of America ..... 1307</p> <p>Brown, George, Jr. .... 3812</p> <p>Central Booking Office ..... 217</p> <p>Evans, Sam ..... 2388</p> <p>Fitzhugh, McKie ..... 424</p> <p>Jamboree Attractions ..... 2348</p> <p>Magnum Talent Corporation ..... 4995</p>	<p><b>Danville</b></p> <p>Martin, Robert, Entertainment Service ..... 849</p> <p><b>Decatur</b></p> <p>Harris's Talent Agency ..... 1294</p> <p><b>Elgin</b></p> <p>Nicoll, Jim, Agency ..... 1664</p> <p><b>Galesburg</b></p> <p>Mullen, C. H. .... 1895</p> <p>Mullin, Phil C. .... 1889</p> <p><b>Peoria</b></p> <p>Acme Entertainment (Robert Hundemer) ..... 3160</p> <p>Donato, Mildred ..... 2118</p> <p><b>Rockford</b></p> <p>Ad-Video Productions ..... 3037</p> <p>Cave, Harry G. .... 214</p> <p><b>Springfield</b></p> <p>Affiliated Booking Agency ..... 2472</p> <p>White, Lewis, Agency ..... 1567</p> <p><b>Taylorville</b></p> <p>Butler, K. W. .... 2671</p> <p><b>INDIANA</b></p> <p><b>Bluffton</b></p> <p>Cavalcade of Stars, Donald Lane ..... 4054</p> <p><b>Evansville</b></p> <p>Crawford, Lillian, Theatrical Agency ..... 1865</p> <p>Kellogg, Sam, Entertainment ..... 2111</p> <p>Talent Unlimited (Arthur Forcum) ..... 3384</p> <p>Tri-State Theatrical Agency ..... 1339</p> <p><b>Indianapolis</b></p> <p>Lesser, Leo ..... 2983</p> <p>Variety Entertainment Agency ..... 4049</p> <p>Zaney Brothers Enterprises ..... 1447</p> <p><b>Marion</b></p> <p>Glad, Zina, Studios ..... 470</p> <p><b>Richmond</b></p> <p>Pollock, Harry A. .... 1053</p> <p>S and E Booking Agency ..... 2770</p> <p><b>Terre Haute</b></p> <p>Richmond, Don ..... 2387</p> <p>Roman's Theatrical Enterprises ..... 1125</p> <p><b>West Lafayette</b></p> <p>Cheatham-Stitt Booking Agency ..... 226</p> <p>Zink, Lewis E. .... 2458</p> <p><b>IOWA</b></p> <p><b>Des Moines</b></p> <p>Dresser, Naomi, Artists Representative ..... 590</p> <p><b>Waterloo</b></p> <p>Rainbow, Eddie, Agency ..... 2625</p> <p><b>KANSAS</b></p> <p><b>Wichita</b></p> <p>Peebles, Harry ..... 2170</p> <p><b>KENTUCKY</b></p> <p><b>Covington</b></p> <p>Goldblatt's Entertainment Service ..... 2565</p> <p><b>Louisville</b></p> <p>Belgrade Booking Agency, Lester Belgrade ..... 2156</p> <p>Franklin, Jimmy, Attractions, and R. James Griffin ..... 3509</p> <p>Kleinhenz, Bonnie Smith ..... 1531</p> <p><b>LOUISIANA</b></p> <p><b>Baton Rouge</b></p> <p>Howeth, Bddie ..... 598</p> <p><b>Bossier City</b></p> <p>Ark-La-Tex Entertainment Service ..... 3188</p> <p><b>New Iberia</b></p> <p>Romero, Johnny (Pelican Booking Agency) ..... 4220</p> <p><b>New Orleans</b></p> <p>Boone, Phyllis ..... 2749</p> <p>Crescent City Booking Agents ..... 280</p> <p>Durning, Al, Music Entertainment ..... 364</p> <p>Hardy, Marion, Enterprises, Inc. .... 2650</p> <p>Jiles, Wilbur J. .... 2546</p> <p>Young, Alvin E. .... 1947</p> <p><b>Shreveport</b></p> <p>Belcher, Ray ..... 2228</p> <p>Lippincott Booking Agency ..... 2028</p> <p><b>MARYLAND</b></p> <p><b>Baltimore</b></p> <p>Associated Music Consultants ..... 5214</p> <p>Colimore, Jimmy, Theatrical Agency ..... 2471</p> <p>Dorsey, Bertram I. .... 4565</p>	<p><b>Pikesville</b></p> <p>Miller's Management Agency ..... 3048</p> <p><b>MASSACHUSETTS</b></p> <p><b>Boston</b></p> <p>Dartmouth Entertainment Agency, Abe Wolfson ..... 3971</p> <p>Larkin, Robert ..... 2552</p> <p>McLean, Dixie ..... 2393</p> <p><b>Danvers</b></p> <p>Larkin, George ..... 2614</p> <p><b>MICHIGAN</b></p> <p><b>Ann Arbor</b></p> <p>ABC Party Services ..... 3437</p> <p>Chisholm, Don ..... 3114</p> <p>Donelson Orchestra Management ..... 1974</p> <p><b>Detroit</b></p> <p>Diamond, Dave, Organization ..... 335</p> <p>Empire Theatrical Agency ..... 383</p> <p>Klein, Jules, Agency ..... 702</p> <p>Sawyer, Duane ..... 1164</p> <p><b>MINNESOTA</b></p> <p><b>Duluth</b></p> <p>Mi-Lu Agency ..... 2567</p> <p><b>Hopkins</b></p> <p>Schoening, Bill E. .... 1477</p> <p><b>Minneapolis</b></p> <p>Smith, William C., Entertainment Agency ..... 3922</p> <p>Trumble, Celia, Shows ..... 2398</p> <p>Utech, Robert J. .... 2746</p> <p><b>New Ulm</b></p> <p>Stahl, Dick, Booking Agency ..... 2204</p> <p><b>Winona</b></p> <p>Interstate Orchestra Exchange, L. Porter Jung ..... 626</p> <p><b>MISSOURI</b></p> <p><b>Kansas City</b></p> <p>Beasley's Booking Agency ..... 3074</p> <p>Pagano, Paul ..... 1001</p> <p><b>St. Louis</b></p> <p>Downey, Jimmy ..... 351</p> <p>Farrar, Mrs. Arthesma Downey ..... 407</p> <p>Fisher, Clement E., Jr. .... 2098</p> <p>JJJ Company ..... 3241</p> <p>Padratzki, Victor ..... 2245</p> <p>Rose, James K. .... 1129</p> <p><b>Springfield</b></p> <p>Mitchell, Danny, Inc. .... 3424</p> <p><b>NEBRASKA</b></p> <p><b>Omaha</b></p> <p>DeMichel Entertainment Service ..... 3631</p> <p>Swanson, Guy A., Midwest Booking Agency ..... 2083</p> <p><b>NEW HAMPSHIRE</b></p> <p><b>Manchester</b></p> <p>Breton, Maurice, Agency ..... 2870</p> <p>Praet, Lou, Orchestra Service ..... 1061</p> <p>Soule, Ernest C. .... 2429</p> <p><b>NEW JERSEY</b></p> <p><b>Belleville</b></p> <p>Atlantic Artists Agency ..... 2977</p> <p><b>Lodi</b></p> <p>Iannaci, Al ..... 4096</p> <p><b>Paterson</b></p> <p>Ciamprone, Joseph A. (New Jersey's Music Agency) ..... 960</p> <p><b>Roselle</b></p> <p>Creative Talent ..... 3580</p> <p><b>NEW YORK</b></p> <p><b>Albany</b></p> <p>Snyder, Bob ..... 1904</p> <p><b>Bronx</b></p> <p>Gallo, Joe ..... 2350</p> <p><b>Brooklyn</b></p> <p>Martin, Dave ..... 2301</p> <p><b>Cohoes</b></p> <p>White, Wm. P., Theatrical Agency ..... 1406</p> <p><b>Hempstead</b></p> <p>Walmetta Agency ..... 3288</p> <p><b>Hudson</b></p> <p>Bell, Curt, Agency ..... 105</p> <p><b>Ithaca</b></p> <p>Causar, Bob ..... 210</p> <p>Halsband, Jerome ..... 2401</p> <p>Natale, Frank ..... 2390</p> <p>Townsend, Don ..... 2456</p> <p><b>New York City</b></p> <p>Allied Artists Agency, Inc. .... 2539</p> <p>Arnold, Billy ..... 4571</p> <p>Austin, Clarence J. .... 3059</p>	<p>Barbieri, Al ..... 3007</p> <p>Berns, Harry B. .... 2238</p> <p>Blue, Joe, Theatrical Agency ..... 3137</p> <p>Bowser, Milton ..... 4574</p> <p>Carlson, Ralph T. .... 2266</p> <p>Carpenter, Richard W. .... 201</p> <p>Croydon's Theatrical Agency ..... 297</p> <p>Diel, Lillian, Theatrical Enterprises ..... 2595</p> <p>Esva Artists Assoc., Hi Steger ..... 2325</p> <p>Field, Jerry ..... 3351</p> <p>Finck, Jack ..... 4884</p> <p>General All-Stars Agency (Phil Bernard) ..... 3739</p> <p>Grade, Lew and Leslie, Ltd., Inc. .... 491</p> <p>Greene, Beverly, Theatrical Agency ..... 500</p> <p>Hamid, George A., &amp; Son ..... 534</p> <p>International Entertainment Bureau, Morris Bleiman ..... 623</p> <p>Kalchrim, Jack ..... 2659</p> <p>Kalet, Paul (K N S Assoc.) ..... 670</p> <p>Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) ..... 2100</p> <p>Lucille's Theatrical Agency ..... 2834</p> <p>McRae, Teddy, Theatrical Agency ..... 2352</p> <p>Malco Entertainment ..... 3797</p> <p>Miller, Bob, Enterprises ..... 885</p> <p>Montgomery, Jack, Productions ..... 3248</p> <p>Morales, Cruz ..... 1561</p> <p>Perry, Lou ..... 1028</p> <p>Rey-Reid Music Publishing Co. .... 5133</p> <p>Robinson, Thomas (Atlas Theatrical Agency) ..... 69</p> <p>Rogers and Ruggerio, Trixie Rogers, Rose Ruggerio ..... 1964</p> <p>Saunders, Hal ..... 1161</p> <p>Saxon, Don ..... 3436</p> <p>Singleton's Show People's Employment Agency ..... 3397</p> <p>Smith, George ..... 3238</p> <p>Strauss, Fred ..... 1745</p> <p>Weiss, Norman, Roy Gerber ..... 2660</p> <p>Weissman, Harry ..... 1305</p> <p>Williams, Bradley, Entertainment Bureau, R. Bradley Williams ..... 1415</p> <p><b>Nyack</b></p> <p>Oliver, Maurice (Sonny) ..... 983</p> <p><b>Rochester</b></p> <p>Charles, Ken, Entertainment Service ..... 2225</p> <p><b>NORTH DAKOTA</b></p> <p><b>Bismarck</b></p> <p>Del Giudice, Eddie ..... 2961</p> <p><b>OHIO</b></p> <p><b>Akron</b></p> <p>Mussara, Russ ..... 1538</p> <p><b>Cincinnati</b></p> <p>Ace Attractions Co., Inc. .... 1629</p> <p>Dahlman, Arthur L. .... 1668</p> <p>Nathan, Isadore ..... 943</p> <p><b>Cleveland</b></p> <p>Artistry in Promotion, Ray Skrepich ..... 2895</p> <p>King, Ted, Agency ..... 2708</p> <p><b>Columbus</b></p> <p>Lewis, Richard, Agency ..... 4119</p> <p><b>Dayton</b></p> <p>Willis, Tommy, Midwest Entertainment Service ..... 882</p> <p><b>Lima</b></p> <p>Newland, Peter, Amusement Agency ..... 1998</p> <p>Schenk, Frankie, Attractions ..... 2197</p> <p><b>Sandusky</b></p> <p>Anderson, Glenn E. .... 2342</p> <p><b>Springfield</b></p> <p>Chew, R. D., Enterprises, Inc. .... 3465</p> <p><b>Toledo</b></p> <p>Bender, Bob, Attractions ..... 1605</p> <p>Zablocki, Chet ..... 1446</p> <p><b>Youngstown</b></p> <p>Capri, Tony, Entertainment Agency ..... 189</p> <p>Consolidated Amusement Service ..... 258</p> <p>Tee Ross Music, Inc. .... 1317</p> <p><b>OKLAHOMA</b></p> <p><b>Bartlesville</b></p> <p>Apolitian Agency ..... 4468</p> <p><b>Lawton</b></p> <p>Duncan, Tommy, Agency ..... 2129</p> <p><b>Tulsa</b></p> <p>Cowles Enterprises ..... 2998</p> <p>Schroeder, Vic ..... 3539</p> <p><b>OREGON</b></p> <p><b>Portland</b></p> <p>Anderson's, Beth, Music Theatrical Agency, Norman, Theatrical Agency ..... 2804</p> <p>Baker's, Fred, Agency ..... 1560</p> <p>Mossman, Earl, Attractions ..... 3154</p> <p>Owen, Jerry, Agency ..... 2958</p>
--	---	---	---	---

PENNSYLVANIA		SOUTH CAROLINA		Fort Worth		VIRGINIA		CANADA	
<b>Carbondale</b>		<b>Sioux Falls</b>		Allen, Tracy, Theatrical Booking Agency ..... 1566		<b>Norfolk</b>		<b>Vancouver, B. C.</b>	
Howe, Buddy, Booking Agency ....	597	Siouxland Musicians' Booking Agency ..... 2407		Stromer's Party Planning Service... 2162		C.M.C. Artists Agency ..... 242		International Theatricals, Ltd. .... 3738	
<b>Chester</b>		<b>TENNESSEE</b>		<b>Galveston</b>		<b>WASHINGTON</b>		<b>Winnipeg, Manitoba</b>	
Randolph, Louis .....	2593	<b>Memphis</b>		Star Bookings (Harold Hill) ..... 2880		<b>Seattle</b>		Winnipeg Entertainment Agency .. 3903	
<b>Erie</b>		Bluestein, Ben .....		<b>Houston</b>		Casura-Leigh Agency, James L.		<b>Hamilton, Ontario</b>	
Danielson, Gustav .....	2767	Harris, W. A., Jr. .... 4783		Curtis, Eli J. .... 295		Casura (alias Jimmie Leigh) .... 207		Horrigan and Horrigan .....	
<b>Harrisburg</b>		Neal, Bob .....		Ellis, Seger .....		Harvison, R. S., & Assoc. .... 2053		Ireland, Ray .....	
Filingieri, Chas., Theatrical Enterprises .....	2113	Treat, Ray, Agency .....		Penley, Dora Jacqueline .....		<b>WEST VIRGINIA</b>		<b>London, Ontario</b>	
<b>New Castle</b>		Emerson Talent Agency .....		Kahal, Solomon M. .... 1503		<b>Clarksburg</b>		Scalon, The, Entertainment Agency .....	
Natale, Thos. A. (Natale Theatrical Agency) .....	942	Kelly's, John, World Famed Attractions .....		Lampkin, Phil, Agency .....		Powell, Frank E. .... 2108		<b>Toronto, Ontario</b>	
<b>Norristown</b>		Attractions .....		McCardell, Lillian, Theatrical Agency .....		<b>White Sulphur Springs</b>		<b>Toronto, Ontario</b>	
Grable, Joe, Theatrical Productions ..	4505	Attractions .....		Municipal Concerts .....		Cardini, George .....		Bin-Ree Agency .....	
<b>Oreland</b>		<b>TEXAS</b>		Phiner, Al, Entertainment Service. 1030		<b>WISCONSIN</b>		Larkin, James .....	
Entertainment Unlimited .....	2868	<b>Austin</b>		Prod'Homme, M. Edwin .....		<b>Green Bay</b>		<b>Windsor, Ontario</b>	
<b>Philadelphia</b>		Guerra, Tony .....		Schwartz, Jack B. .... 3042		Anderson, Clifford R. .... 52		Barbaro Agency .....	
Cavanaugh & Martin .....	213	Huys, George V. .... 2132		Stone, Harry L. .... 2463		Ohlsson Advertising Agency .....		<b>Montcalm, Quebec</b>	
<b>Pittsburgh</b>		Struve, Dan .....		Whalen, Gene .....		Scofield, Nathan M., Theatrical Productions .....		Riley's Vaudeville Agency .....	
Blumer, Lou .....	131	<b>Beaumont</b>		<b>Longview</b>		<b>Madison</b>		<b>Montreal, Quebec</b>	
Daly, Jack, Theatrical Agency .....	1811	Artist Relay Service .....		Morrow, Wm. M., Jr., and Associates .....		A & C Booking Agency .....		Artistes de Montreal, Reg'd. (Madame Albert Gosselin) .....	
Hoyes, Charles, Agency .....	599	<b>Corpus Christi</b>		<b>Port Arthur</b>		<b>Marshfield</b>		Harbor Lights Revue .....	
Simmons, Mildred .....	1214	Albright, Philip, Agency .....		Rowley, Rex B. .... 2240		Gotz, Clarence .....		Montreal Artists Bureau, Michel Leroy .....	
<b>Scranton</b>		Gilder, Grady .....		<b>Rosharon</b>		<b>Milwaukee</b>		Montreal Theatrical Agency, Rita Doucet .....	
Cohen, Arthur .....	244	Lyons, Ted, Productive Entertainment .....		Lockridge, Tom .....		Owen & Elliott (Art Owen-Joan Elliott) .....		Renaud, P. D., Canadian Attractions .....	
<b>RHODE ISLAND</b>		Patrick, Henry, Jr. .... 2672		<b>San Angelo</b>		<b>Wausau</b>		<b>Ville La Salle, Quebec</b>	
<b>Providence</b>		Talent Agency, The (Jay Byars) ..		Hickman's Record Shop .....		Entertainment Booking Agency, Robert Maloy .....		Blythe, Thomas William .....	
Bar Agency, Bennie Woods .....	3670	<b>Dallas</b>		<b>San Antonio</b>		<b>WYOMING</b>		<b>Moose Jaw, Saskatchewan</b>	
Clarke, Albert J. .... 1950		Allied Artists of America .....		Artists Management and Entertainment Agency .....		<b>Casper</b>		Andric, Wes, Agencies .....	
Clary, Bernard F. .... 1638		Beck, Jim .....		Block, Metha (Mrs.) .....		Fordham, Howard .....		<b>PUERTO RICO</b>	
Columbia Artists Corp. .... 3526		Dunbar, Robert G. .... 1689		Botello, Roy .....		<b>WASHINGTON, D. C.</b>		<b>San Juan</b>	
Guny, Louis .....	4020	Fashions in Music, Jimmy Eastland ..		Denas, Vicky .....		Caprock Entertainment Enterprise 5168		Agencias Ramos (Richard Ramos) 3762	

## Official Proceedings

(Continued from page forty-three)

practitioners of a certain legitimate trade and

WHEREAS, For many years Canadian locals have enjoyed the utmost cooperation of the Command of the Canadian Armed Forces in the matter of restricting the activities of service bands to meet the wishes of said locals, therefore,

BE IT RESOLVED, That Article 13, Section 34, be so amended as to exclude from its effects all Canadian locals and members of the Canadian Armed Forces, and

BE IT FURTHER RESOLVED, That all matters pertaining to members of the Canadian Armed Forces, insofar as these matters pertain to Canadian locals, be considered strictly as local autonomy.

The introducer requests permission to withdraw the resolution. The request is granted.

### RESOLUTION No. 10

#### LAW

RESOLVED, To amend Article 16, Section 26, by adding the following after the words, "Concert Orchestras."

Orchestras employed by non-profit opera companies.

The introducer requests permission to withdraw the resolution. The request is granted.

### RESOLUTION No. 15

#### LAW

WHEREAS, Resolution No. 17 adopted at the 62nd Convention and referred to the International Treasurer, has been found by the Treasurer to be infeasible and detrimental to the interests of the Federation, and

WHEREAS, The Executive Board has reviewed and ratified the said findings of the International Treasurer, and

WHEREAS, The authors of said Resolution No. 17, after conference

with the International Treasurer, have consented to withhold enforcement of the resolution pending reconsideration by this Convention, now therefore,

BE IT RESOLVED, That this Convention ratify the foregoing actions of the International Treasurer and the International Executive Board to nullify the said Resolution No. 17.

The report of the committee is favorable.

The committee report is adopted.

### RESOLUTION No. 16

#### LAW

WHEREAS, So many purchasers and purveyors of music have failed to recognize their responsibility to the public in preserving and aiding music culture in the United States and Canada, and

WHEREAS, It is desirous that the A. F. of M. have a voice in formulating policy for these purchasers and purveyors of music for the preservation of music culture in the United States and Canada,

WHEREAS, Economic power is a sure way of being able to formulate such policy, therefore,

BE IT RESOLVED:

1. That President Kenin appoint a committee to investigate the advisability of creating a separate A. F. of M. Welfare Fund supported by voluntary share purchasers from our individual members, who will be credited for any amount paid into said fund.

2. That said funds be invested in companies which use the music product with the view of eventually gaining a voice in policy formulation for the preservation of music culture.

3. That said committee make its findings of fact and recommendations to the Executive Board of the A. F. of M. for their action.

The introducers request permission to withdraw the resolution. The request is granted.

### RESOLUTION No. 37

#### LAW

WHEREAS, In most industrial and craft unions, the five-day week now prevails throughout the United States, and

WHEREAS, In Article 33, Section 16, By-laws of the American Federation of Musicians, the five-day work week is endorsed by the Federation, and

WHEREAS, In Article 32, Section 3, the Federation urges the six-day week upon its locals, now, therefore,

BE IT RESOLVED, That Article 32, Section 3, be amended as follows:

"The A. F. of M. concurs in the principle of the five-day week and urges all locals to adopt same wherever possible," and

BE IT FURTHER RESOLVED, That Article 16, Section 13, be amended as follows:

"A week consists of five days, unless otherwise provided. This law shall not be so construed as interfering with any local rule governing its own members," and

BE IT FURTHER RESOLVED, That wherever, in the Federation By-laws reference is made to actual wage scales, such as in Article 20, these scales shall be based upon a work-week of five days.

The report of the committee is that the first "Resolve" is favorable and that the second and third "Resolves" be referred to the International Executive Board.

The report of the committee is adopted.

### RESOLUTION No. 38

#### LAW

Re: Personal Managers

WHEREAS, The provisions of Article 25, with reference to Personal Managers can no longer be administered and enforced with equity to all our members in that said Personal Managers do not adhere to the 5% maximum fee, but require members to pay in excess

of this amount, and consequently, in violation of our laws, said Personal Managers are acting in many cases as Booking Agents, therefore,

BE IT RESOLVED, That the provisions of said Article 25 pertaining to Personal Managers be eliminated.

The report of the committee is that the following substitute be adopted:

"Recommend that the International Executive Board review Section 5 of Article 25 and increase the percentage of compensation personal representatives, personal managers and personal agents may receive. This increase to be commensurate with the economic conditions of today and not in conflict with existing State Laws, and further that a distinction between a personal manager and a booking agent be clarified."

The report of the committee is adopted.

## To be continued in The September Issue





\$3,000 for the season, employing fifteen to eighteen men at the most. Today, the city appropriates the sum of \$1,000 as their share and the Recording Industries Music Performance Trust Funds with the cooperation of Local 409, contribute \$1,440.00 to cover ten concerts.

These Sunday evening concerts attract in the vicinity of one thousand people each week.

St. Louis is having band concerts this year. A thirty-two-piece band, the Laclede Concert Band conducted by Laurent Torno, plays from bandstands in centrally located parks on nine evenings and two afternoons throughout the summer. The concerts are presented in cooperation with the City of St. Louis, the Recording Industries Music Performance Trust Funds with the cooperation of Local 2, and the Laclede Gas Company.

In Lewiston, Maine, the summer evening band concert has defied the changing times. Every Sunday night from mid-June to mid-August Lewistonians gather in their downtown park to hear varied programs by the sixty-six-year-old Le Montagnard Band. The City Council has authorized renovation of the bandstand's weather-beaten roof—thus reaffirming its faith in the band concert as wholesome family relaxation.

Roland Gagnon is the band's leader and its solo trumpeter.

It is interesting to note that twenty years ago the City of Lewiston appropriated the sum of

Sioux Falls is another city rich in band music. When the Municipal Band opened its forty-first concert season this summer, Russ D. Henegar started his twenty-sixth year as its director. Four of the band's musicians have a combined service of 125 years with the band. They are O. W. Palmer who has played flute and piccolo since 1920; Ardeen Foss, solo clarinetist with the band since 1931; Ed Paul, vocalist and master of ceremonies since 1935; and Glen G. Houdek who has played tympani since 1930.

Arthur Fiedler, Conductor of the Boston Pops Orchestra, served as guest conductor for the Purdue Symphonic Band's spring concert on March 29. More than four thousand persons attended the band's spring concert. Mr. Fiedler's appearance with the band drew an ovation from the audience. The appearance of noted names in the orchestra world such as Ferde Grofe, Izler Solomon, and Arthur Fiedler, with the Purdue Symphonic Band on their concert series, is a sure indication of the rising acceptance of symphonic bands as a major medium for performance on the concert stage.

Arthur Fiedler guest conducts the Purdue Symphonic Band. Left to right: Clive Hoffman, a senior in engineering and first flutist with the Purdue Symphonic Band; Carlotta Spensley, a sophomore in the school of science and the band's harpist; Maestro Arthur Fiedler, Conductor of the Boston Pops Orchestra.



## CLASSIFIED ADVERTISING

(NON-COMMERCIAL ONLY)

FOR SALE, EXCHANGE, WANTED TO BUY, LOST OR STOLEN; payable in advance, 30 words, \$1.00—HELP WANTED, AT LIBERTY; 30 words, no charge. Type or print your ad and send with check or money order by the 12th of the preceding month. Monthly basis only. GIVE THE NUMBER OF YOUR LOCAL. Please notify the INTERNATIONAL MUSICIAN, 39 Division St., Newark 2, N. J., of any advertiser using these columns for commercial purposes. PRINT or TYPE advertising copy on SEPARATE sheet of paper.

### FOR SALE or EXCHANGE

ACCORDION (Marca D'Oro), 120 B, 4 and 5. Double tone chamber; a fully handmade instrument. 12 treble switches, master, 6 bass switches, master; built-in Premier mike. Cost \$1,200, sacrifice for \$300. Very fine condition. Carl Schuck, 115-53 198th St., Hollis 12, L. I., N. Y. Phone: LA 8-7826.

ACCORDION, professional 120 bass, Acme model 26 Supertone. Six automatic dial shifts, four sets of reeds treble, five on bass. Good condition, sacrifice, \$380.00. George Kelley, 8754 139th St., Jamaica 35, N. Y. AXtel 7-5733.

ARRANGEMENTS (Big Dance Band), for eight brass, five saxes; also a library of 150 arrangements for a seven-piece group. Robert Eberhart, 1320 Haslett Road, East Lansing, Mich.

BANJO (Plectrum), Gibson, 1942 model. Beautifully gold-plated, inlaid; like new. Ideal for the professional demanding tone, quality and class. With hard case, \$225.00 or best offer. Details, photo, \$2.50. Musician, 1236 West 18th St., Lorain, Ohio.

FLUEGELHORN, Courtier C, silver, with case. Very nice older horn; \$55.00 includes shipping. Richard King, 611 West Central, Wichita 3, Kan.

### FREE PERSONALIZED FREE STATIONERY FREE

200 LETTERHEADS — 100 ENVELOPES  
Your name, etc. (max. 4 lines), in blue ink at top center of sheets and back flap.

Stationery FREE with:  
**LOOK! RAISED LETTER BUSINESS CARDS 1000**

Two Colors Main line red fancy \$7.95  
type, balance in blue  
Blue or black ink only—\$6.95

Print copy for both items. Sorry, no C. O. D.  
DISTINCTIVE CREATIONS  
Dept. 1-D, 825 West End Ave., N. Y., N. Y.

FREE MUSIC TO MEMBERS OF FEDERATION. Fresh new songs for pianists, organists, entertainers, singers, and for small combos of no more than four people. These are not orchestrations, however they are fine new material for your enjoyment and for your listeners. I will send you right the same day as your letters arrive. Send \$1.00 to cover cost of handling and mailing. Ed Caron, 43 Highland Ave., North Adams, Mass. 7-8

TWO TO FEDERATION MEMBERS ONLY. Two special arrangements for full dance band, so you may introduce same to your public. These can also be played effectively by smaller groups and combos. Please send \$1.00 to cover cost of handling and mailing. I will accept stamps. Eddie Ames, Box 309, North Adams, Mass. 7-8

GUITAR (Fender 1,000), double-neck steel, eight pedals, legs, case. Works perfectly, not a scratch on it. Will sell for \$500.00. Jody Carver, 76-38 85th Road, Woodhaven 21, Queens, L. I., N. Y.

GUITAR, blonde Gibson electric cutaway, model No. ES-175D. Custom wiring system, excellent condition, \$190.00. Also a Premier three-speaker amplifier, model 71, clean, \$90.00. Chuck Martin, 73-44 Austin St., Forest Hills 75, N. Y. BO 1-6626.

GUITAR (Steel), Fender four-neck, three years old. Excellent condition; \$200.00 plus freight. Reason for selling; bought pedal guitar. Bob Houston, 1353 West Cass, Flint, Mich.

GUITAR (Gibson), L-5 CESN blond cutaway with plush-lined case; like new. Cost \$703.00, first \$400.00 takes it. Money-back guarantee. Darin O'Brien, 717 Main St., Lynchburg, Va.

GUITAR (Martin Classic), in perfect condition. Cost \$250.00, will sell for \$150.00. Need the money. Darin O'Brien, 717 Main St., Lynchburg, Va.

HARP (Wurlitzer), six octaves. Reasonable. M. Luedke, 2928 West Greenfield Ave., Milwaukee 15, Wis.

HARP (No. 22), serial number 2584, in good condition, \$1,875.00. Catlin, 233 Laurel, San Rafael, Calif.

HOUSE FOR SALE, Quogue, L. I., N. Y. Eight rooms, three bedrooms, two baths, outside large patio, barbecue. Write: Danny Tyler, 215 East 29th St., New York 16, N. Y.

LIBRARY, used, for three tenors, trumpet and rhythm; standards. Send stamp for list to Boston 2315 Smith, Manhattan, Kansas.

LIBRARY, Bohemian music for orchestra from Czechoslovakia, 300 orchestrations, mostly double numbers; 400 orchestrations from Viuk & Elmsic; Joseph Jiran, Chicago. Polkas, waltzes, tangos, fox trots and marches. There is over \$700.00 worth of music. This is an excellent Bohemian library. Will sacrifice for \$200.00. Rudolph Zelina, Sr., River Terrace, Route 1, Box 461, McHenry, Ill.

LIBRARY, full band, five saxes, six brass, rhythm. 220 special manuscript arrangements for name band of 1940's. Most are by N. Hefli, S. Burke, M. Alburn, and feature solo trumpet. These are in all styles, Latin, jump, ballads, vocals. 25 original scores in manuscript for other arrangements are included plus six brass hat mutes. Also included are 70 modern stock arrangements (Kenton, Brown, Miller), plus folders for all music. Everything in fine shape, will sell complete for \$250.00, plus shipping charges, or better offer. B. R. Bancroft, 29 Central Ave., Fredonia, N. Y.

OBOE (Loree), conservatory plateau system. Left-hand side F key. Just overhauled, has passed some severe winds without cracking. \$295.00. Glen Danielson, 2258 South 57th St., West Allis 19, Wisconsin.

ORGAN (Hammond), model C-2, with Leslie speaker, model 21-J. Like new, six years old, \$1,800.00. Josephine Neff, 9 Bernath St., Carteret, N. J. Kimball 1-9616.

RECORDS (Monaural L.P.), complete classical collection, symphonies, operas, etc. Majority London and Angel recordings. List \$4.98; approximately 250 records at \$2.00 per record. Sam Kalm, 1662 Vyse Ave., Bronx 60, N. Y. DAyton 9-3216 (week days after 6:00 P. M.)

SAXOPHONE (Getzen), Eb baritone; beautiful plush lined case, mirror lacquer gold finish, A-1 condition, year old. Otis Link metal mouthpiece included; \$360.00. Richard D. Skinner, 510 North Brady, Watertown, S. D.

SAXOPHONE, alto, Selmer Paris, No. 10,000. Excellent horn, very little wear, heavy silver-plated, repadded and refinished like new. With new case, \$210.00. Stan Polikoff, 131-25 228th St., Laurelton, L. I., N. Y.

SAXOPHONE, Buescher soprano, straight model. Perfect condition, recently overhauled, \$95.00. Louis M. Borges, 328 Bedford St., New Bedford, Mass. Phone: WYman 4-7383.

### WANT MORE GIGS?

LEADERS — ENTERTAINING GROUPS  
Today a band has to do more than play! Entertain! Put on your own show with a NEW 15-minute at the mike comedy routine. This is not a book of "corn." It's a manuscript edited by a top TV writer. Adaptable for monologue or duo. Money back if you don't dig it. You can't lose! EXTRA: A 10-min. M.C. act. Get 60 jokes, 25 mins. of material. \$3.00. V. HEALY, 825 West End Ave., N. Y., N. Y.

TIMBALES, complete outfit, \$50.00. Amplifier (Bogen), with phono. A-C 6 volts; two 12 inch speakers, 4 inputs, 2 mikes, stands, 5 voice controls; \$150.00. Professional (RCA) record cutting machine, complete with two speakers for balance and playing back. Antonio Colon, 124 East 109th St., New York 29, N. Y. TR 6-6517.

TUBA TRUNK, for upright tuba. Built by Taylor trunk works, Chicago. Dimensions: 41" long, 28" wide, 25" high. George K. Blandon, 201 Arden Grove, San Antonio 2, Texas. 9-10

TUBA, Conn C, four valves, side action, \$275.00. Good condition. Will consider E King, side action only. L. Pirko, 3362 Toledo Terrace, Apt. E-1, Hyattsville, Md.

TRUMPETS, Bach Strad (Bb), gold bell, beautiful response; perfect condition, with new double case, \$185.00. Buescher fluegelhorn (Bb), \$60.00. King matural trumpet, in D & G, \$20.00. Merrill Debski, 3536 34th St., Astoria 6, N. Y. AS 8-7395.

VIBRACHORD (Maas Rowe), cost \$1,000, with special built cabinet. Will sell for \$500 with cabinet or \$425 without. Cabinet mounts vibrachord and it is played simultaneously with organ at right angles. Also it is connected into organ, thereby playing through any organ speaker. For more details contact: Jimmie Applegate, 75 North Fourth St., Easton, Pa. Phone: BL 8-6881.

VIBES (JenCo), model 622, variable speed motor, excellent condition, three years old. Retail at \$750.00, no reasonable offer refused; or will trade for smaller model. Lineburgh, Old Academy Road, Fairfield, Conn. 7-8

## FOR SALE or EXCHANGE

**VIBES** (Trixon-Harp), Tommaster 60, 3 octave, F to F. Beautiful tone, like new condition, used only one month. Lists for Canada, \$780.00; sell for \$495.00, with case. Roland Speigler, 17 Queenston Cr., London, Ont., Canada.

**VIOLIN (Bass)**, fine old Italian (Venetian School) instrument; beautiful tone, excellent condition, \$695.00. Marvin Topolsky, 1604 Bedford Ave., Brooklyn 25, N. Y. IN 7-2987.

**VIOLIN (Bass)**, Paul Toenniges, 7/8 size. A splendid instrument. Harry H. Adkins, 447 W. Belden Ave., Chicago 14, Ill. LAkeview 5-3011.

**VIOLINS**, estate offers for sale private collection of 60 fine old violins and bows for violin, cello, viola and bass. Complete set of violin-making hand tools; wood for violins and bows; two volumes Hawley Collection of Violins (Lyon and Healy). Frank Jusek, 4615 Pearl Road, Cleveland 9, Ohio. Phone: Florida 1-0775.

**VIOLIN**, Peter Guarnerius of Mantua, about 1720. Papers from well-known appraiser; insured. Would consider trade. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928.

**VIOLINS**, a superb Joseph Guarneri filius Andrea, 1706, also a J. B. Guadagnini, 1776. Will sell or trade on fine del Gesu or Strad. Ted Marchetti, 3481 Clearview, Columbus, Ohio.

## HELP WANTED

**BAND INSTRUMENT SALESMAN**. Old, reliable and progressive retail music store has opening for experienced man to call on schools in our area. Draw and about double the average commission. Renier Music Co., 531 Main St., Dubuque, Iowa.

**BASS OR GUITAR**, girl, under 27, able to sing alto part; to join well established recording vocal instrumental comedy traveling unit. Immediate opening in Reno, Nev. Don Seat Ent., 119 West 57th St., New York 19, N. Y. JU 2-2502.

**COMEDIAN**, experienced, to team with straight man with lots of material and know how. Can sing, dance and imitate top celebrities. Clean cut, reliable, sober; has own group for six years. Looking for better things. Frankie Di Meo, 928 McClellan St., Philadelphia 48, Pa.

**GUITARIST** (Steel), for country-western type band doing carnival, park and radio work. Hawaiian and take off on latest numbers essential. Must be sober and reliable. Norman Frey, 792 Washington Ave., Bethlehem, Pa. Phone: UN 8-4428.

**MUSICIANS**, work two, three nights per week, home every night. Commercial dance band. Must be sober. Day jobs available or go to college. Sammy Stevens, 1520 Stella St., Omaha 10, Neb.

**MUSICIANS**, saxophone men, lead trumpet man, tuba (dbl. string bass). Steady year-round work for right men. Commercial musicians only need apply. Tommy Allan Orchestra, Roosevelt Hotel, St. Louis, Mo. 8-9

**MUSICIANS**, the Board of the Manitowoc Civic Orchestra Association will try to place qualified and acceptable musicians in appropriate positions in the Manitowoc area. We are looking for people who are interested in helping expand our orchestral program and who would enjoy living and working in a middle-sized city on the shore of Lake Michigan. Musicians qualified on oboe, bassoon, horn and all strings needed. Write: Michael R. Sfat, Community Liaison Chairman, Manitowoc Civic Orchestra Association, % Rehr Malting Co., Manitowoc, Wisconsin.

**MUSICIANS**, 802; group vocals; maybe travel. Have \$\$\$ ideas for cooperative people. Must be willing to rehearse hard. Write in detail to: Musician, % 611 Hunt Lane, Manhasset, N. Y.

**SAXOPHONE**, doubling clarinet, for an established territory band. Year-round job, home most every night; hire cut or no notice. Don't misrepresent please; no drinkers wanted. Contact Johnny Hider's Orchestra, P. O. Box 113, Mandan, N. D. Phone: 2434.

**SALESMEN**, for orchestras and entertainment. 25-50, neat, intelligent. Travel four days, hotels and lounges; \$12,000 a year. Write, include photo. Ernest Keyes Agency, Isle Theatre Bldg., Aurora, Ill.

## WANTED

**BANJOS**, Paramount "Leader" or better plectrum; Paramount "Style D" to "Artist" tenor. Must be in good condition as to neck, rim, resonator, etc. Larry Benson, % Purple Girdle, 16384 East 14th St., San Leandro, Calif. 8-9

**BANJOS** (Tenor), top models of Gibson, Epiphone, Paramount, Vega or Bacon. Send picture if available and price. Carl Secchi, 2857 Clays Mill Road, Lexington, Ky.

**BASS**, recording or upright symphony BBs. Must be in good playing condition, age no factor. Joe Catalonotto, 677 Diane St., Seaford, L. I., N. Y.

**BASSOON** (Heckel), in good condition. Melvin E. Woodall, 353 South 13th St., San Jose, Calif.

**DRUMS AND TOM TOMS**, Duplex make, all metal. New or used, with or without heads. Describe what you have and price. Walter Tritcher, 293 West Seventh St., Apt. 5, St. Paul 2, Minn.

**EXERCISE BOOK**, Hayden Shepard, for trumpet. William Trotter, 713 1/2 Main, Evanston, Ill.

**LIBRARY** (Commercial), from good disbanded territory band in the midwest, between Omaha and Minneapolis. Will pay good price for right book. Walter Jerome Orchestra, 2016 South Euclid, Sioux Falls, S. D.

**WANTED: Orchestral musicians, particularly violinists, interested in locating in a growing Western Canadian city, and willing to become members of a symphony orchestra of long standing. Applicants must be technically proficient on their instruments, and should be reasonably good sight-readers, but need not necessarily have had previous professional orchestral experience. They must, however, be able and willing to supplement their orchestral income with some other kind of employment. Apply, stating not only musical qualifications, but also those for a supplementary occupation, to:**

**DR. PAUL McINTYRE, Conductor**  
Regina Symphony Orchestra  
3044 Robinson St., Regina, Saskatchewan

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

**ORCHESTRATIONS**, used, dance; also volumes of marches, overtures, etc., published Fisher, Fox, Feist, Fullers Jazz, Harms, etc. Nine or more instruments. Send description and price. Ed Becht, 3669 Doris Ave., Oakland, Calif.

**ORGAN** (Hammond), home or church model. Preferably within ten years old, also prefer a Leslie tone cabinet. State model, condition and price. Jack Cooper, 1027 Alexandria Drive, San Diego 7, Calif.

**ORGAN** (Hammond), home model with percussion. Cash for good used model. K. Slate, 6608 Fair Oaks Ave., Baltimore 14, Md. 7-8

## AT LIBERTY

**ACCORDION**, doubles vibes and electric bass. Society or progressive, jump vocals; fake only. Age 29; take jobs in 802 area. Can supply group. Martin Reisman, 357 Fair St., Paterson 1, N. J. Phone: ARmory 4-0527.

**ARRANGER**, specializing in piano-voice arrangements and other special orders. Quick service, beautiful work. Write for my prices. Eddie Madden, 221 Massachusetts Ave., Arlington 74, Mass. Phone: MIssion 3-0469.

**COUNTRY MUSIC SHOWS**, Junie Lou and Pine Hedge Ranch Hands, available for western Pennsylvania area. Park, theatre managers and fire departments contact: Norman Kelly, Box 569, Franklin, Pa. Idelwood 2-6633.

**DRUMMER**, reads, fakes; desires six day work in large or small jazz combo. Young, sober, experienced; not afraid of hard work. Local 597 card. Dave Anderson, Route 4, Box 193, Grants Pass, Ore. Phone: Proxolt 5004.

**DRUMS**, bass, guitar, vocals, entertainer; read, fake; shows, Latin, great beat, ideas. No habits, have car, will travel. Call, write or wire: Max Cooper, 7032 Walrond, Kansas City, Mo. Phone: JACKson 3-0543.

**DRUMS** (Cocktail), young woman, desires to join congenial single or unit; also sings. Will travel. Write: 119 1/2 Wash. St., Neenah, Wis. For further information phone: PARKway 5-1526.

**DRUMMER**, read, fake, play Latin, Dixie, any style. Will travel, but prefer west coast; Local 99 card. Willing to rehearse. Dick Doty, 1513 Taylor St., Hood River, Ore. Phone: EV 6-2255.

**DRUMMER**, age 29, read, fake, wide experience; reliable, sober. Desires work with modern show group that have ideals and are happy; serious about getting ahead. Local 73 card; will travel. Johnny Myers, 2808 30th Ave. South, Minneapolis, Minn. Phone: PA 2-2347.

**DRUMMER**, single, age 20; read, fake, cut either big or small group. Available immediately; will travel. Gerry Walls, 1201 Western, Topeka, Kan. CE 4-7297.

**DRUMMER**, fine drums, sober; five years on last night club job. Will join night club or polka dance band. Locals 6 and 30 cards. Walter Tritcher, 293 West Seventh St., St. Paul 2, Minn.

**GUITARIST-TEACHER**, doubles electric bass; 32, formerly with Geo. Shearing and Elgart orchestras. Take club dates one to six nights, commuting distance. Lessons (12 years experience), given only at 343 Fair St., Paterson, N. J. Phone: Dick Evans, ARmory 4-0527 (preferably after 6:00).

**GUITARIST** (Girl), rhythm, lead, excellent western vocalist. Desires work in south. Local 23 card. Hazel Minica, 251 Quinta, San Antonio 10, Texas. Phone: ED 3-5275.

**ORGANIST** (Pianist), long experience, lunches, cafes and restaurants; accompanist. Seeks summer engagement in resort areas; play popular, semi-classic and classic music. Speaks Spanish, Italian and French. Guido Ometto, 7 Second Ave. North, Roxboro (Montreal), P. Q., Canada. Phone: MU 4-4853.

**PIANIST**, piano major, double on organ and clarinet. Juilliard graduate. Local 250 card. Frank M. Fox, 36 West 97th St., New York 25, N. Y. Phone: MU 9-8925.

**PIANIST**, many years experience, society dance, concert, show. Clean living, dependable. Available for resort hotel, ship or comparable job with first class leader; permanent. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. Phone: ESplenade 7-3167.

**SAXOPHONE** (Tenor), desires work in instrumental dance combo, group or dance band. Read or fake well on stock arrangements and orchestras. Also interested in playing burlesque stage or floor shows in night club or theatre. Local 47 card; would like local work, but consider traveling if salary is good; interested in Las Vegas area. Need work bad, consider any offer for work. Larry Reichart, 6310 Waring Ave., Hollywood, Calif. Phone: HO 7-5990.

**SAXOPHONIST**, tenor, alto, clarinet. All-around experience. Desires summer resort job. Age 32, 4' 5" tall, 12 years experience. Local 5 card. Bob Reels, 12939 East Canfield, Detroit 15, Mich. Phone: VA 4-3006.

**SAXOPHONIST** (Alto), clarinet; read, fake; nice tone. Lead alto or second; big band and combo experience, 17 years. Local 489 card. Fino Roverato, 409 Cedar St., Ironwood, Mich. Phone: 3031-M.

**SAXOPHONIST** (Tenor), clarinet, vocals; pleasant tone and personality. Read, fake, transposer; society, Latin and commercial; handle MC chores. Weekends, New York City area. Consider summer job nearby. Phone: Frank TY 2-3789.

**TRUMPETER**, experienced in all types of work. Age 25; Local 6 card. Musician, 4136 23rd St., San Francisco, Calif. Phone: MIssion 7-5638. Or 821 Beardsley Drive, Broderick, Calif. Phone: GILbert 2-8514.

**TROMBONIST** (Slide or Valve), desires steady work around a specified area. Young, reliable, eager to work; read or fake well. Local 257 card. Wayne Butler, 3900 Elkins Ave., Nashville, Tenn. 3031-M.

**TRIO**, dance band, experienced in all type music. Desire work in New York City area. All 802 members. Phone Tony Best, FO 7-3032.

**TRIO**, sax, piano and drums, desires steady or weekend work. Phone: CY 5-8945 after 6:00 P. M., Bronx, N. Y.

**TRUMPET**, doubles drums, bass and vocals. 25 years old; will travel, deep south or southwest only. Photo on request. Must give notice. Prefer rock or commercial group trio or duo. Local 248 card. R. LeCompte, Jr., 56 Ruth Ave., Hawthorne, N. I. HA 7-7019.

**Learn to Compose and Arrange Your Own Marches!**

Write today for FREE sample lessons from this new Home Study Course, written and supervised by Dr. Ervin H. Kliefman, well-known Composer and Band Director.

**UNIVERSITY EXTENSION CONSERVATORY**  
Dept. 180A, 2000 S. Michigan, Chicago 16

**VIOLINIST**, desires permanent work. Age 23, studied last four years at College-Conservatory of Music, Cincinnati, Ohio. Presently playing in orchestra of Kenley Players, Inc. (summer stock), Warren, Ohio. George H. Ewalt, Jr., 399 Willard, N. E., Warren, Ohio.


**VIBRAPHONIST**, doubles on drums and piano. Available for club dates around the New York area; 13 years playing experience. Also accepting students interested in studying harmony, counterpoint, jazz improvisation, as well as the above instruments. Bruce Rose, B.Mus., 109 East 26th St., Paterson 4, N. J. AR 4-7198.

**Because you gave the UNITED way**

● 27,700 agencies will continue to provide vital health, welfare, and recreation services

● 77 million people will be helped

**Your once-a-year gift pays dividends all year long.**



## Have you changed your address?

**MAIL THIS COUPON TO YOUR LOCAL SECRETARY**

**CHANGE OF ADDRESS: Give New and Old Addresses**

<b>*Name</b>	<b>FIRST</b>	<b>MIDDLE</b>	<b>LAST</b>	
<b>New Address:</b>	<b>Street and No.</b>			
<b>City</b>	<b>Zone</b>	<b>State</b>		
<b>Social Security Number</b>				
<b>Local No.</b>				<b>Date</b>
<b>Phone:</b>	<b>Instrument</b>	<b>Card No.</b>		
<b>*If new name, show former name here:</b>				
<b>Old Address:</b>				
<b>Street and No.</b>				
<b>City</b>	<b>Zone</b>	<b>State</b>		

PLEASE TYPE OR PRINT PLAINLY

### NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Stanley Ballard, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

MEN OF MUSIC AND THE SELMER SOUND

# Arthur Fiedler

*Conductor—Boston Pops Orchestra*

“I’ve been demonstrating the Selmer Sound for more than 25 years on my RCA-Victor recordings”



Selmer



FOR INFORMATION ABOUT SELMER BAND INSTRUMENTS, WRITE SELMER, ELKHART, INDIANA



