

international

# MUSICIAN



AUGUST, 1961

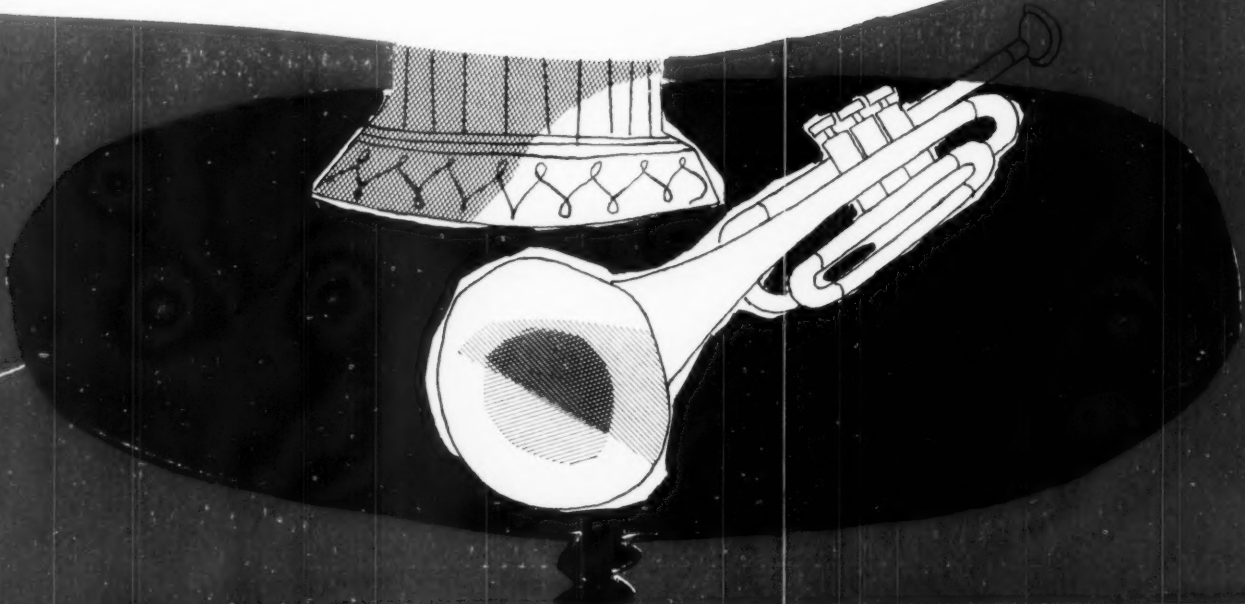
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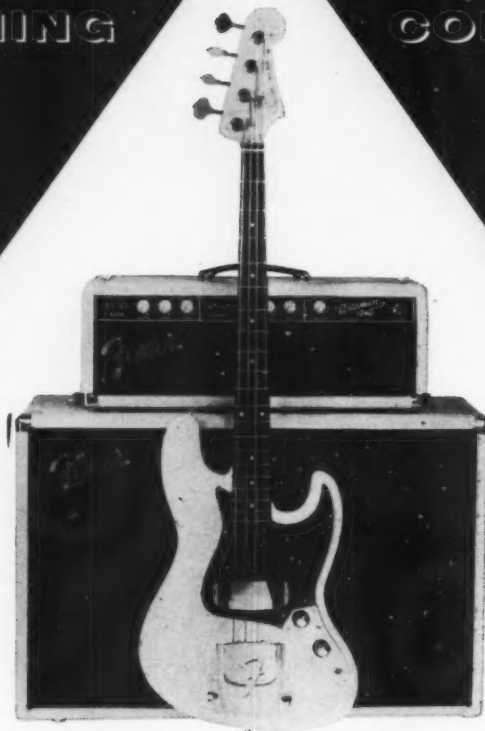
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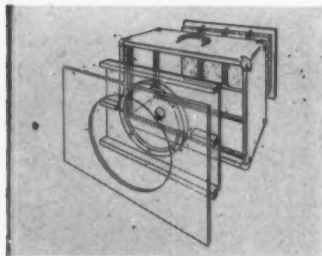
The Jazz Bass is Fender's newest addition to the field of electric basses and represents the standards by which others will be compared. It offers the musician greater playing comfort, faster playing action, and the finest bass tone reproduction. The "off-set"\* waist design contributes greatly to the playing ease and comfort of the musician. In addition, the portability and light weight of the Jazz Bass will be readily appreciated by every bassist.

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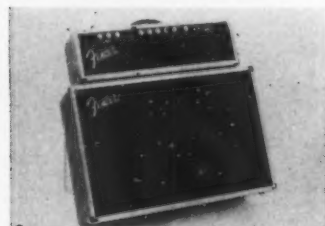


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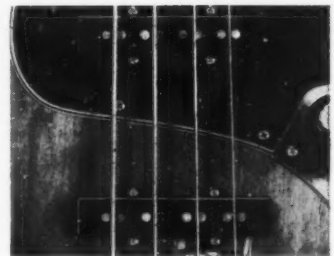


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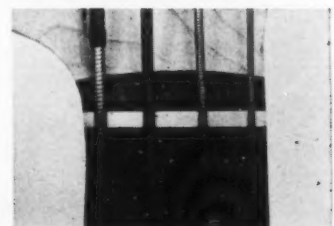


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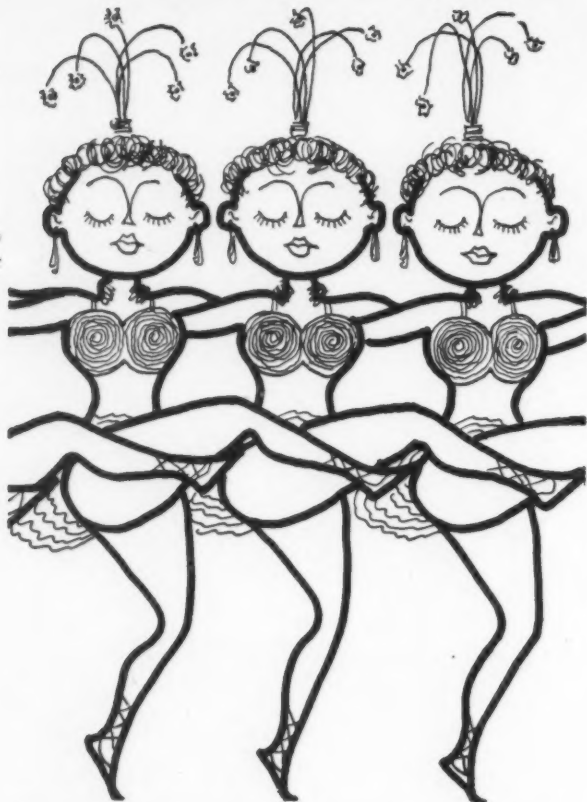
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# MUSICIAN

international



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

Vol. LX - No. 2



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**COVER**

Al Hirt  
(Cover designed by William Kiehm)

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## HAMMOND ORGAN

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# TEMPO

Task force for Employment of Musicians Promotional Organization has for its object achievement of legislation of advantage to the musician. Here is one of the many letters received regarding our members' acceptance of the proposal of President Kenin, in his speech at the Convention at Atlantic City in June: "We have many friends on the Hill," said Kenin: "We need more. To win them and hold them we must, without delay, begin the serious application of the 'Gompers Law'—the simple concept of man and nature wherein we support our friends and oppose our enemies." The letter is reprinted herewith:

3132 Waits Street  
Fort Worth 9, Texas  
July 11, 1961

Mr. George V. Clancy  
Treasurer, A. F. of M.  
220 Mt. Pleasant Avenue  
Newark, New Jersey

Dear Sir:

As a musician who enjoyed thirty years' employment in radio staff orchestras and as one who worked many steady hotel engagements in my own Local 72, Fort Worth, I think TEMPO is the best idea in recent years for the musician to do something for himself.

TEMPO dollars can help elect members of Congress who will pledge to ban foreign film, who will insist that the FCC force licensees to live up to their promises, and who will vote for erasure of the 10 per cent tax that kills so many hotel jobs.

Therefore I pledge, in addition to the \$10.00 I gave at Atlantic City, \$1.00 per week for the balance of my working days. (I am forty-nine years and will have to blow till I am sixty-five, as music has been my only employment and still is.)

Enclosed is a check for the four weeks since the Convention and every four weeks hereafter you may expect the same.

I will attempt to spread the merits and aims of TEMPO to every musician in Fort Worth and Dallas as opportunity presents itself.

As a first-time delegate I was highly gratified to see the workings of our union, and I hope to attend the Convention many years in the future and to take as active a part as my talents will allow.

Sincerely and Fraternaly yours,

(Signed) Lee "Red" Woodward

## George Meany Gives Timely Message for Labor Day Travelers

AFL-CIO

815 Sixteenth Street  
Washington 6, D. C.

June 16, 1961

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

Dear Sir and Brother:

Each year the celebration of Labor Day, our national holiday, has been desecrated by the deaths of hundreds and injury of thousands of men, women and children due to accidents in the home, on the streets and highways and recreational areas. The labor movement cannot, and does not, condone this senseless slaughter and suffering from Labor Day accidents.

For the past two years the AFL-CIO Standing Committee on Safety and Occupational Health, the Labor Conference of the National Safety Council, and many international, state and local central bodies and local unions have worked together for a safe and happy holiday. Our efforts last year contributed substantially to making the 1960 holiday one of the safest since 1951. Our goal is to make the 1961 holiday the safest of the last ten years.

I strongly endorse our Labor Day Safety program in the name of the AFL-CIO and I urge the cooperation of all affiliates in this worthwhile campaign. It is a "grass roots" program developed by qualified labor safety engineers particularly for local unions.

Success in eliminating injuries and deaths during the coming Labor Day holiday depends on the broadest possible participation of local unions. Experience during the past two campaigns has demonstrated that a letter from the president of the international union is by far the most effective method of getting the participation of local unions. It would also be helpful to have a story about the campaign in your official publication.

A FREE packet of materials and suggestions to assist a local union in conducting a successful campaign will be furnished by the National Safety Council. Each local union should make requests to the Labor Department, National Safety Council, 425 North Michigan Avenue, Chicago 11, Ill.

I think you will agree that this effort to save lives during the coming Labor Day holiday will in no way detract from the proper celebration of Labor Day but, on the contrary, demonstrate the dedication of our trade union movement to the welfare of our members and all citizens.

Sincerely and fraternaly,

GEORGE MEANY,  
President, AFL - CIO.

INTERNATIONAL MUSICIAN

# THE FCC AND PUBLIC INTEREST

When Newton N. Minow, the vigorous new chairman of the Federal Communications Commission, addressed 2,000 broadcasters at their National Association Convention in Philadelphia on May 9, he dropped a verbal bomb of atomic proportions. A chain reaction ensued which, it is hoped, will mean a general overhauling of the whole television set-up.

Minow described TV's overall program content as a "vast wasteland." He directed broadcasters to find this out for themselves. He invited each station operator to view his station's programs for one day, from sign-on to sign-off. "You will see," he said, "a procession of game shows, violence, audience participation shows, formula comedies about totally unbelievable families, blood and thunder, mayhem, violence, sadism, murder, Western badmen, Western goodmen, private eyes, gangsters, more violence and cartoons. And, endlessly, commercials — many screaming, cajoling and offending. And most of all — boredom."

"It is not enough to cater to the nation's whims," he said. "You must also serve the nation's needs."

"The squandering of our airwaves," he added, "is no less important than the lavish waste of any precious natural resource."

He concluded, "An investment in broadcasting is buying a share in public responsibility . . . For every hour that the people give you, you owe them something. I intend to see that your debt is paid with service."

The fact that the FCC's consent must be obtained for a renewal of licenses by stations is one of its most powerful weapons. Mr. Minow indicated this weapon would in the future be used to greater effect.

The basic requirement made of broadcasters is that they tell FCC what they are doing to discover and meet the interests of the communities in which they are operating. This implies, and this the A. F. of M. has urged all along, that the use of local musical talent be made a "must" in connection with the applicant's program service.

The first substantial evidence of the FCC's intention to do something concrete about the matter came on July 13, with their warning, circulated to the nation's 5,000 licensed broadcasting stations, that hereafter *promises made on first taking out licenses would have to be kept in order to warrant renewals*, that said stations must make a convincing showing of good faith in meeting their public service commitments or run the risk of license losses.

To quote from a portion of the Commission's circular: "Considerable flexibility and discretion is not only permitted but called for in the public interest . . . But what we re-

quire is . . . a good faith effort; the applicant must conscientiously seek to carry out those proposals which he found, and finds, serve the public interest needs of his community."

As an illustration of the Commission's means of enforcing its stand, the circular cited the case of Station KORD in Pasco, Washington. In its original statement of intent, KORD proposed to devote six per cent of its broadcast time to local live programming. Its 1960 renewal application, however, showed that no time at all had been used for this purpose. Also, instead of the seven hundred commercial spot announcements it had proposed for an eighty-four-hour broadcast week, it used 1,631

"spots" in a week that was only slightly longer.

KORD'S normal three-year renewal was not granted. Instead, a one-year renewal was allowed during which period, as the Commission stated, its performance "will be scrutinized with great care."

By this quite unprecedented move the Commission proves its declaration that all "are put on notice that 'proposals versus actual operation' is of vital concern to the Commission, that a licensee is not entitled to one or any license period where he does not make a good faith effort to deliver on his public service proposals."

## IN THE PUBLIC INTEREST?





Henry  
Kaiser

Speaks  
before the  
A. F. of M.  
CONVENTION

ATLANTIC CITY, N. J.

JUNE 13, 1961



Now, if I may attempt the bold leap from the sublime to the ridiculous, I leave my comments on Al Hirt to talk to you briefly about Landrum-Griffin.

Many of you, I know, have a host of detailed problems about how in God's name you can manage your affairs intelligently and still comply with this fantastically absurd statute. I will be available each morning one hour before the Convention opens and I shall try to remain one hour after it adjourns to consult with you individually about your individual problems.

I have been asked by Secretary Ballard to discuss one problem which apparently has been the subject of many inquiries of him, namely, whether Landrum-Griffin prevents write-in votes. In my opinion, the law does not touch that question. You can decide to have write-in votes or not to have them, without any conflict with that law.

There has been little litigation under the law so far. There have been three cases which I want to call to your attention because they may be of some interest to you.

In the case of *Hi-Way Truck Drivers v. Cohen*, decided by the Philadelphia Circuit Court a few months ago, it was held that where a member files a complaint alleging that an officer has violated his fiduciary obligation, the accused official must defend the case without any financial aid from the Union. The Court was gracious enough to suggest that, if the official was able personally to

finance and then win the case, he might, at that time, be reimbursed by the Union.

In another case, also decided by the Philadelphia Circuit Court, it was held that any person who meets the qualifications for membership promulgated by the laws of the Union was entitled to all the rights of members safeguarded by Title I of the statute—the so-called Civil Rights title—even though he never in fact became a member. I am advised that the Union involved in that case is seeking Supreme Court review of that decision. If it doesn't succeed in persuading the Supreme Court of what I regard to be the patent error of that decision, then, my friends, we have reached the point in our legal and social history in these United States of America where the Government, under a statute purporting to democratize the workers' organizations of this country, can force upon free-born citizens members whom they do not want and indeed have never accepted into their rolls. I hope we do not reach that point.

The third case grew out of a dispute between an establishment and a member of AGVA. Under AGVA rules such a dispute was subject to arbitration by outside neutral persons. The arbitrators ruled against the member. AGVA so notified the member and directed him to comply with the award. When the member totally ignored this official notice, the Union declared the member unfair. At that juncture the member went to Court and successfully enjoined the unfair listing on the

ground that it was a disciplinary action which, under Landrum-Griffin, must be preceded by charges and a hearing.

That is about the totality of significant litigation under the statute since its enactment a year and a half ago. In the meantime, the new bureau of the Labor Department charged with the administration of this statute has been fully manned with energetic, resourceful, and, doubtless, well-meaning public servants who, understandably, will busily do what they can to justify this vast expenditure of your tax monies. Last week, for example, I received from the Department several volumes of closely printed material giving to the world the names of all the Unions that have filed the many reports required of them. The only salutary aspect of this handsome gift, which promptly filled my waste basket, was that our firm represents the Printers Union.

And, now, my good friends, I beg the tolerance of the old-timers among you, for once again talking about Taft-Hartley. That is a subject about which I have spoken on innumerable occasions, but some of you may have forgotten warnings uttered a decade or more ago and the new delegates may never before have had the opportunity to learn anything about this statute's dangerous pitfalls.

Preliminarily, let me comment on one wondrous aspect of Washington, D. C. A law can be on the books for some years, with the same commission or board administering it and issuing decisions that have the ring of

eternal verity. Then one fine day (every four years in November) there are election headlines which, from time to happy time, proclaim the advent of a new administration. By some precious magic, the same commissioners, the same judges, reading the same unchanged laws, somehow suddenly find new meanings. I am pleased to report that though we still have a majority of the old Eisenhower Board we are already getting different interpretations that are less unfair and painful to labor unions.

### Craft Union Problems

But herein lies a problem to which your President adverted in his very trenchant remarks yesterday. The challenges that confront a craft union like yours, the techniques which you must necessarily resort to, the nature of your work—all these are vastly different from those of the union whose members enjoy steady jobs in a factory to which they go day after day. The Wagner Act was clearly designed for such workers and such unions.

It is an incontrovertible fact that from 1935, when *Wagner* was enacted, until 1947, when it was amended by Taft-Hartley, the American Federation of Musicians did not once appeal for Wagner Act aid. That, incidentally, is also true of other unions, like the building trades, that represent casual workers. What you accomplished, how you got where you did get, was the direct and exclusive product of your economic power.

The Wagner Act was not, I repeat, designed to apply to old, firmly established craft unions in highly casual work. And the absurdity of trying to apply the Wagner Act to our business was nowhere more dramatically demonstrated than in the Hollywood elections in which we were compelled to participate. There, the Board arbitrarily ruled that only those who worked two sessions, a total of six hours within the preceding eighteen months, were entitled to determine the bargaining representative of all who would be employed during the next two years. In short, persons who worked the two sessions but who permanently left Hollywood were entitled to vote, while musicians right there seeking employment were denied that right. And so realistic is the application of the statute to our business that some ten or twelve talented youngsters, ranging from the age of nine to eleven, who happened to have been engaged in a Hollywood film within the eighteen months period were given the critical power of determining the economic destiny of all musicians in Hollywood. To sum it up, the less Wagner, the less Taft-Hartley, the less Landrum-Griffin, applied to musicians, the far better for musicians.

On the other hand, there are some struggling unions which, weakened and stunted in their growth by powerful anti-union industries, keep looking for what I believe to be the illusory remedy of a board decision (or

some other governmental action) to establish themselves as effective bargaining representatives. They have a very impressive story to tell, and they keep pressing for more and more board jurisdiction. Many Congressmen and others, including the leaders of the A.F.L.-C.I.O., responding sympathetically to these appealing pleas, have encouraged and stimulated the Labor Board's naturally voracious appetite for increased jurisdiction. It may seem unbelievable, but the National Labor Relations Board has been giving serious consideration to the proposition that members performing at a Bar Mitzvah (or a wedding or a funeral) are engaged in interstate commerce.

Some of you will recall that in 1951 the then National Labor Relations Board, at the request of the Hotel Workers Union, declined to take jurisdiction over hotels. Several years later, this Union encountered difficulties in its efforts to organize the Miami Beach hotels. It lost what many thought was a singularly ill-timed strike and promptly inaugurated an elaborate, nationwide propaganda campaign to prove that all their troubles stemmed from the Board's failure to assert jurisdiction in this field. Finally, it persuaded the Supreme Court of the United States to reverse the Labor Board and put hotels under the Act. Only two unions opposed this retrogressive development, your Union and the Building Service Employees, but our voices were drowned out by the huge chorus of support organized by the Hotel Workers Union.

### New Procedures

Today, we are subject to Taft-Hartley wherever we work for an establishment that does an annual gross of \$500,000., and that is not much in this inflationary era. This means that in all such establishments you just must think twice before you do what comes naturally—what you have been doing for over seventy years. You cannot, without serious jeopardy, place such an establishment on the unfair list because it hires non-union musicians. That is so because under Taft-Hartley the "closed-shop" is flatly prohibited and, as President Kenin pointed out in his opening day remarks, a Taft-Hartley "union-shop" is meaningless to you; you have no interest in—and gain nothing from—waiting thirty days for some scab (or indeed someone whom you have expelled from your union for gross violations of your laws) to become a member. And so, in effect, the restrictions and difficulties imposed on our locals in the "Right-to-Work" states are now imposed upon all of you.

There is an answer to this problem or, more accurately, a means of some relief which always you should bear in mind. The basic reason why employers hire non-union musicians is to save money—to avoid your scales. You have a lawful right to engage in a dispute with those persons for undermining your

conditions. In formulating the dispute I urge that you make it perfectly clear that you are not protesting the hiring of non-union people; that the sole reason for placing or threatening to place the employer on the unfair list is because he is not meeting the prevailing economic standards of your profession.

### Of Leaders and Sidemen

I am obliged to call your attention to litigation now pending in the city of New York which seeks totally to undermine the historic structure of this union. I call it the "Schmidt" litigation after Godfrey P. Schmidt, a lawyer from that city who has acquired a considerable reputation for his skilled advocacy of anti-union causes. He has instituted four Federal lawsuits and about six charges before the National Labor Relations Board, all premised on the proposition that leaders are, in law, employers who cannot, under the Anti-Trust Laws and some of the criminal provisions of Taft-Hartley, be subject to the discipline and the price regulations of the American Federation of Musicians and its locals. The Court cases are scheduled for trial this fall, pending which I believe it wiser to make no additional comments.

On legislation, I regret to report that there is no chance whatever of any change during this or the next session of Congress in either Landrum-Griffin or Taft-Hartley. The AFL-CIO has, in its wisdom, decided to seek no relief at this or the next session. I defer to their superior wisdom but I would, here, register my personal dissent. They take what they conceive to be the realistic approach: "Since we cannot win, we should not rock the boat; if we open up the gates we may be flooded with more repressive legislation."

For my own part, and I've watched this situation for over twenty years now and maybe I have become too old-fashioned, I think that when people believe they are right they ought to shout those thoughts from the rooftops—they ought to shout them even when nobody hears and they ought to continue to shout them until they are heard. I fear that too many of us have become, how shall I say, sophisticated realists, motivated by the cliché slogan, "We've got to be practical." Well, I do not count myself as altogether an impractical fellow. And I wonder, I really do, just how practical it is to be so very discreet and so very cautious—to wait, as President Kenin said the other day, for the right climate.

### Dedication Called for

I think we have to make known, immediately, the truth about what is happening under these stupid, insulting laws. Every Local Secretary, regardless of what he is paid or not paid, must, in my judgment, be heroically dedicated to the cause to go through the hu-

*(Continued on page twenty-six)*

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**A.F. of M. STRONG CONGRESS**







Group picture at left: The Third Annual A. F. of M. Congress of Strings at Michigan State University, taken on first day, shows ninety-eight students ready and waiting to enjoy the eight week's summer school.

Opposite page: Officials of the Third Annual A. F. of M. Congress of Strings confer on details at the opening of the eight weeks' summer scholarship school. From the left: Thor Johnson, conductor; Dr. Paul Oberg, dean of the A. F. of M. Congress of Strings; Dr. Clair Taylor, dean of the Michigan State summer school; and Stanley Ballard, International Secretary, A. F. of M., and project director of the Congress.

# IN FULL SWING

Sponsored by the American Federation of Musicians in cooperation with the Michigan State University, the Third Annual Congress of Strings free scholarship summer school is now in full swing.

The pleasant rhythm of stringed instruments is being heard daily from the big music room of the Sarah Langdon Williams Hall on the campus of Michigan State University as ninety-eight scholarship students—forty-eight boys and fifty girls, aged fifteen to twenty-one, from eighty-five cities and thirty-four states—begin the eighth week of study in a session extending from June 18 to August 12. The students were chosen through community auditions conducted by locals of the A. F. of M. in the United States and Canada.

The Congress of Strings originated three years ago as a public service project under the leadership of President Kenin with the cooperation of outstanding leaders in the world of music, business, culture and entertainment. The program is aimed at developing talented young string instrumentalists and encouraging them to fill in the gaps in the rapidly growing symphonic groups so important to the culture of America.

Secretary Stanley Ballard, who is the String Congress project director, is cooperating with Dr. Clare Taylor, director of the summer school at the university. Dr. Paul Oberg, head of the Music and Edu-



1 Top: Hands across the sea are extended by Jose Madera Santiago, Rio Piedras, Puerto Rico, to Richar Robitaille, Montreal, Canada, as Mary Clegg of Baltimore, Maryland, looks on, at the A. F. of M. Congress of Strings.

1 Bottom: Dr. Paul Oberg, Minneapolis, dean of the Third Annual A. F. of M. Congress, welcomes five scholarship winners from Honolulu, Hawaii. From the left: Dr. Oberg, Kathleen Kella, Raymond S. Tabata, Naomi Kami, Juli Kimura and Renie H. Lindley, all from Honolulu and all sponsored by Local 677 of that city.

The Federation sponsored String Congress proves its merit, through the many talented students it returns each year to their respective communities to enrich the musical scene.



Largest student scholarship contingent attending the A. F. of M. Congress of Strings is the group from California. From left, standing: John A. Ellis, Fresno; Judith M. Martin, Redondo Beach; Marian Willard, San Pablo; Linda K. Mitchell, San Luis Obispo; Nancy Crockett, Sacramento; Linda Stricklen, Bakersfield; Dianne Plummer, Los Angeles; Charles Selk, Oakland. Seated: Paul Katz, Los Angeles; Michael Gerling, Mill Valley; Frank Miller, San Jose.



International Secretary Stanley Ballard, project director of the A. F. of M. Congress of Strings, enjoys a moment of conversation with students from his former home state, Minnesota. From left: Bruce D. Allard, Minneapolis; Margy Lou Wolfe, Austin; Mr. Ballard; and Rhoda S. Moore, Rochester.

Five talented young Pennsylvanians who won auditions in their home communities. From left: John H. Mosley, Philadelphia; Laraine Shapiro, Beaver Falls; William T. Hybel, Erie; Ronald Lipscomb, Philadelphia; William G. Brinner, Mohnton.





Faculty members of the A. F. of M. Congress of Strings. From the left: Harold Cruthirds, librarian; William Lincer, Rafael Druian, Thor Johnson, conductor of the Congress; Dr. Paul Oberg, dean; Theodore Salzman, Mishel Piastro, Warren Benfield, Frank Houser, Louis Krasner and Lorne Munroe. Another faculty member, Hyman Goodman, concertmaster of the Toronto Symphony Orchestra, is not shown in the photograph.



...y to tackle Handel, Bach and ...art are these seven accomplished ...ng string instrumentalists from ...w Jersey. Standing are: William C. ...ultz, West Orange; Janice Perlman, ...nion; Marcia Peck, Belleville; Peter ...ukovitz, Montvale. Seated: Leslie G. ...amble, Morristown; Susan Fassbender, ...West Orange; and Peter Ariessohn, ...Northvale.

cation Departments at the University of Minnesota for eighteen years, is dean of the Congress of Strings.

At a comparatively early hour each morning, some fifty young musicians begin rehearsing as part of a string ensemble under the baton of Thor Johnson, conductor of the String Congress. Mr. Johnson was for eleven seasons music director and conductor of the Cincinnati Symphony Orchestra, and is at present conductor of the Chicago Little Symphony and music director of the Peninsula Music Festival in Wisconsin.

Elsewhere in the residence hall other students receive daily instruction in small groups for violin, viola, cello and bass, viol from such noted instructors as Rafael Druian, concert master of the Cleveland Orchestra; Frank Houser, concert master of the San Francisco Symphony; Mishel Piastro, conductor of the Longines Symphonette; Warren Benfield, double bass of the Chicago Symphony; Lorne Munroe, principal cellist of the Philadelphia Orchestra; William Lincer, solo viola of the New York Philharmonic; Theodore Salzman, principal cellist, Pittsburgh Symphony; Louis Krasner, professor of violin, Syracuse University; and Hyman Goodman, concert master of the Toronto Symphony Orchestra.

The eight-week session has included a series of seminars, sectional rehearsals and weekly performances by string ensembles and full orchestra, of great string music. All participants appear in weekly programs open to the public. On July 17 they played for the first time an original composition by Dr. Owen H. Reed of the Michigan State University faculty of music, at the university's summer convocation. On July 20 the Congress musicians were heard in Verdi's Requiem, with Robert Shaw conducting. Music of the great composers, both ancient and modern, is studied: Handel, Vivaldi, Bach, Mozart, Tchaikovsky, Webern, Bartok, Riegger and Hovhaness.

The first annual Congress of Strings free summer scholarship school was held at Greenleaf Lake, Oklahoma, in 1959, and the second, summer school program was held last summer at the Inter-American University, San German, Puerto Rico.



String students from Dixie tune up for a bit of Southern melody before taking up the more serious study of symphonic music. From left: George Brinkley, III, Nashville; J. Karen Stovall, Atlanta; Christine Burns, Lexington; Paul M. Strassburg, Coral Gables, Florida; and William Davis, Williamsburg, Virginia.



# FIDDLER'S EYE VIEW



A close-up of part of the Radio City Music Hall Orchestra, Raymond Paige, Conductor

by *sol nemkov*

● When I look up at the neon sign which spells out Radio City Music Hall, I add a mental postscript: "The only remaining movie house in America which maintains a live orchestra."

That fact is both sad and satisfactory. It is sad to think that this great country, with its growing hunger for good music, should house only one orchestra among all of its thousands of movie theaters. But it is satisfactory to know that for twenty-eight years the Music Hall in New York has employed a full symphony orchestra playing there fifty-two weeks a year, with no lay-offs.

Add to this the many men who substitute for staff members on days off and because of vacations, illness and other job commitments, and you can see that Radio City Music Hall is a lush, green oasis in the desert of live music. For musicians, arrangers, copyists, and such, earn, yearly, about \$750,000. Since the opening of the Hall in December, 1932, the outlay for live music has been about \$21,000,000. How much more lush can you get? And for a commercial institution yet.

The average weekly salary of a Music Hall musician is \$150.00. Perhaps the pay should be more. However, under the Music Hall policy, any person with ninety cents in his purse can get into the theater before noon. After that the price goes up. Although there have been occasional raises in the musicians' salaries, the morning admission fee is still ninety cents. And this ninety cents buys the viewing of a movie, a stage show which includes the fabulous Rockettes, ballet, chorus, excellent variety acts and, above all, a fifty-piece symphony orchestra with real, live musicians. Next to the nickel ferry ride to Staten Island, the show at the Hall is New York's biggest bargain. A block away on Broadway a

person will pay more to see only a movie and that, often enough, an inferior one.

I am not a staff member of the Music Hall Orchestra, but for some years I have been a fairly constant substitute on both violin and viola. And once in a while I find myself substituting for a substitute.

Depending on the length of the feature movie, we play sessions of anywhere from thirty-five minutes to one hour for the overture and stage show. There are four shows a day. During the Christmas and Easter weeks we play five a day.

The actual playing time is from two and one-half to four hours a day. But it's what a man does in between shows that makes all the difference. I know musicians who have quit after one year because they were temperamentally unsuited to the job. Others are still there after ten, fifteen and twenty years. They have built homes, sent children through college and taken trips to Europe during their tenure at the Hall. Draw your own conclusions.

The Music Hall is a little world to itself. Approximately six hundred persons work there. And the personnel facilities include a twenty-bed dormitory where the Rockettes and ballet members may rest between shows, as well as a fully equipped hospital staffed with registered nurses, a cafeteria, library, lounge, reception rooms and two film preview rooms or miniature theaters. All of this is for the physical comfort and convenience of the employees.

But I said it's what a man does in between shows that can make all the difference. The difference is, on the one hand, to regard the job as a daily, monotonous grind or to welcome it as an opportunity to improve and refresh oneself spiritually, artistically and even financially. For this is one job—like no

other that I know of anywhere in the world—that permits a member of the orchestra to have extra-curricular activities.

The General Music Director of the Hall, Mr. Raymond Paige, is proud of the fact that his musicians are recognized as top-notch artists and are, consequently, much in demand for concert and recording dates. I have often heard Mr. Paige say that he is gratified that three percussionists with the Boston Symphony Orchestra and three of the first violinists with the Metropolitan Orchestra were formerly members of his Music Hall Orchestra.

But one thing Mr. Paige insists on is a "pool" of alternate musicians, and that each man in the pool be a capable, experienced player, at home with symphony, opera, jazz, musical comedy, ballet—or whatever the show calls for. Thus the quality of the orchestra is sustained at all times.

During his radio career Mr. Paige conducted the Los Angeles Philharmonic, Hollywood Bowl Orchestra and Pittsburgh Symphony. And since becoming Musical Director, he has conducted several concerts outside the hall. Recently these have included a television concert with Symphony of the Air; recording an album with the New York Philharmonic Orchestra, and last year in Florida conducting the Miami Symphony Orchestra. Strange to say, the Music Hall Orchestra had never appeared outside the theater until Raymond Paige conducted it on the Ed Sullivan Show.

Members of the Radio City Orchestra play occasional engagements with the New York Philharmonic, Symphony of the Air and other major orchestras. Then some perform with chamber music groups. Others give Town Hall recitals, or play, as extra men, with the Metropolitan Opera. Still others take a day off for private teaching. And several of the

younger men are going to school, studying for a degree which will make them eligible to teach in some university or music school.

There are also groups within the orchestra in the string, brass, woodwind and percussion sections who, in between stage shows, rehearse their programs for forthcoming concerts outside of the Hall.

We have a talented young composer in the orchestra. He is Frank Levy, who sits in the cello section. Several of the different groups have commissioned Frank to write music for their concerts. Recently Frank Levy said to me, "I don't think I would have received these paid commissions if I had not been playing at the Hall."

Yes, there is a great variety and richness of talent in the Music Hall Orchestra. Only recently RCA Victor released a recording, *The First Percussion Sextet*. This group appeared on the Ed Sullivan Show on April 9, 1961. One member of the group is Robert Swan, who is head percussion player and also personnel manager of the orchestra. Three of the other members of the ensemble are regular substitutes.

But when we are on stage we are The Symphony Orchestra of the Radio City Music Hall, an integrated body of musicians, dedicated to the special requirements of the world-famous show. Once we come out of the pit, however, a furious activity begins. I see some musicians, with their instruments and music, dashing for the elevator to get there first. "There" is one of several rehearsal halls on the seventh floor. It's first come first served. Those who don't make it must find another place. And two of the most favored places are the locker room and a room off the music library.

I think it's a pity that the locker room is not included in the Guided Tour through Radio City. The only thing which is piped in is the water in the washbasin. The music is live, and where, I ask, is there, in the whole world, a locker room with live music? Not only is it live, but it is the best quality, by the greatest composers and played by some of the finest musicians in New York. And there is no charge. It is live music, at its liveliest and often loveliest.

The French horn player gives out with some of the difficult excerpts from a Wagnerian opera or a Richard Strauss Tone Poem. The oboist, who doubles on clarinet and saxophone, keeps his lip in trim. So from him you're likely to hear, among other solos, the famous oboe solo from the *adagio* of the Brahms Violin Concerto. The first clarinet player converts the locker room to a concert hall with his gorgeous rendition of his part in the Mozart Clarinet Quintet.

The string section is always well represented in the locker room. One viola player, who was offered a position with a leading string quartet, learned his part of the chamber music literature in this unlikely environment, after countless hours of hard work and study. And a cello player worked equally hard preparing a new work to be performed at an audition. The audition went well and he is now

with the New York Philharmonic Orchestra.

Of course all this practising doesn't take place at one time. It's one man or one group at a time. But there is always somebody practising or rehearsing in the locker room when we are not on stage. One of the trumpet players, whose non-music-loving wife gave him "final warning" about practising at home, often comes down before show time, just to get in a solid hour of uninterrupted tooting. About the only instruments I've not heard there are the harp and the grand piano, and I'll bet that's only because they are too unwieldy to get in and out of those narrow doors.

As for me, I've played more chamber music at the Hall during the past year than I did in the previous five. There are always four string players eager to sit in on a chamber music session. We play in one of the rehearsal halls upstairs. After playing three stage shows, the surest way I know to freshen up for the fourth is in a two-hour bout with Mozart, Haydn or one of the three B's. Sometimes we have an uninvited but welcome audience: a group of the Rockettes or some members of the Corps de Ballet.

Radio City Music Hall is widely advertised as "The Showplace of the Nation," and that it is. The show begins when the orchestra bandstand, complete with conductor and players, rises twenty-seven feet from the basement to the level of the stage. Week in and week out the extraordinary logistics of this loaded platform fascinate the audience. They watch, spellbound, while the bandstand is propelled backstage, a distance of some sixty feet, or at other times raised far above the stage level.

I remember one occasion when a fellow violinist had shifted his chair from the platform to the outside stage. He was busy watching one of the dance numbers and forgot to move back again when the signal came for the orchestra to descend. We all went down while he was left sitting, a lonely and conspicuous figure on the stage.

And, many years ago, before Raymond Paige became conductor, we had a guest conductor who had waited for years for this great opportunity to appear at Radio City Music Hall. He was so busy taking bows, in response

to the applause, that he did not notice that the platform was descending. There he was still bowing in a vertical tunnel when—wham! he struck his head against the concrete wall and knocked himself out. Poor fellow! It shook him up so that he was unable to complete the engagement.

For me the show at Radio City begins outside, on the street. It starts when the men, women and children pour into Radio City from all over the country. Last Easter thousands of people waited in line as long as six hours. *The New York Times* published a photograph on April 5, 1961, showing the waiting line extending, in serpentine fashion, around two square city blocks. Assembled to keep this line in order and to prevent it from spilling onto the street, was a force of sixty policemen. I hadn't seen so many cops on crowd patrol since Khrushchev and his Russian delegation visited the United Nations in New York. Several times that week I would walk along the line just to watch the youngsters. They were all dressed up in their Sunday best, their faces alight with anticipation; and they were almost visibly throbbing with excitement.

Nothing equals the exuberance of the youngsters who come to see our show. I hear them shriek, as they come up from the subway and see the big Radio City sign, "Look, Mommy, there it is!" And they start tugging their parents into line.

A preponderance of children in the audience, with their unabashed screams and yells of delight, seems to spark the musicians. I know it does me. The kids are the performer's dream audience. Just watch them watching the dogs on stage jump through the hoops, or hear their "Oooohs!" at some piece of magic. Never was there such concentration. And I may add never is a young audience given such a lavish display of dancing, juggling, clowning, animal acts and comics as they get at holiday time at Radio City.

I have a next door neighbor whose six-year-old daughter is a deaf mute. She is a remarkably intelligent child and the greatest treat of the year for her is to be taken to Radio City at Easter. She follows the dancers with her eyes, watches the animals and applauds madly

(Continued on page fifty-one)



# THE TALE OF TWO STATES

## *Missouri and Rhode Island*

### *Have Their Say on Music —*

● The Missouri House of Representatives had a good time for itself at a session early in June. The men in fact had so much fun ridiculing and pushing around a bill asking for state aid for symphony orchestras that they killed it—but dead. A pity, because the bill had been cherished by two great orchestras: the Kansas City Philharmonic and the St. Louis Symphony. Such has been the financial state of the latter that it had even made threats of disbanding. It was organized in 1880 and has had a fine history of premieres, debuts and orchestral cohesion under great conductors. But what is that against an afternoon of fun by a parcel of law-makers?

How did these one hundred and so worthies do the bill in, and have a good time for themselves in the bargain? It was quite easy.

One way to finish off a bill, as everyone knows, is first to water it down. So they spotted the word "classical." *Classical* music, no less, was to be played by symphony orchestras in schools for children, most of whom

had never heard any symphonic music before. Rep. Ealum Bruffet (R., Ozark County) centered his attack on that word "classical." "For some of us," he said, "'Home on the Range' would mean more than any classical music." A vote proved that sixty-five Representatives were with him (forty-seven against). So "classical" was stricken out. As fillip to this achievement Rep. V. M. Baltz (D., Shannon County) suggested they all rise and sing "Home on the Range." This motion was gavelled out of order. However, they were satisfied. They had had their little joke.

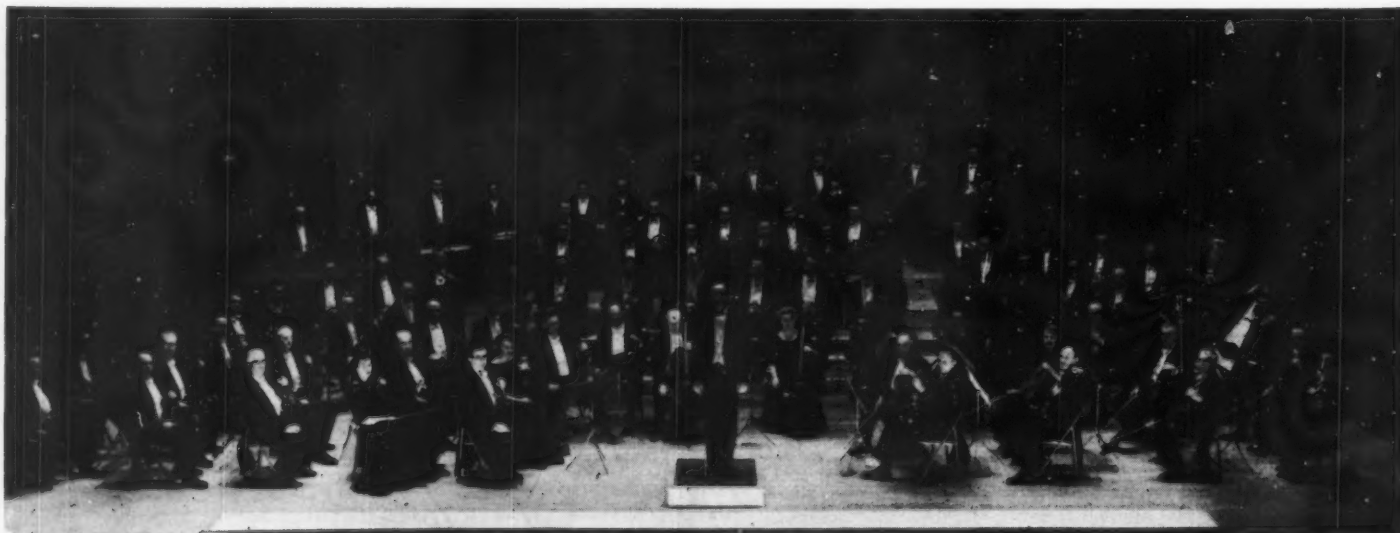
Other sideplays made up the session. Rep. Monty Harlow (R., Greene County) moved that no state money be used to pay a musician who is not a citizen of the United States. That made way for a quip by a St. Louis House member that, since there were some aliens in the St. Louis Symphony (Editor's note: There are no members of the St. Louis Symphony who have not taken out their first papers)—apparently when it came to passages

played by these musicians other members of the orchestras would have to hum the parts. Now someone asked whether Benny Goodman was a jazzman or classical or both, and if he would be allowed to play with the orchestra. Rep. Hugh White (D., St. Louis City) suggested an amendment which would require any vocalist singing in a foreign language to be accompanied by an interpreter.

And so the fun went on. Once the bill was sufficiently shattered by witticisms, it was only left to Rep. Vernon Betz (R., Grundy County) to deal the death blow. It wasn't hard. He simply suggested that the clause asking for state aid to the bill (around \$100,000) be struck out. This amendment was adopted on a 73-to-32 vote.

Sponsor of the bill, Rep. James G. Trimble (D., Clay County), bowing to fate and the vagaries of an official body, did what was left to do—gave the bill a decent burial. "With sincere apologies to the school children

*(Continued on page fifty)*



Rhode Island Philharmonic Orchestra, Francis Madeira, conductor.



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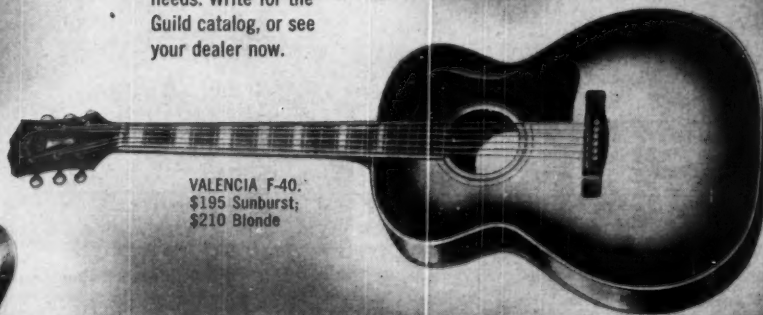


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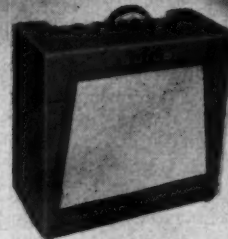
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# AL HIRT

President Kenin congratulates Al Hirt. Left to right: Joe Hambrick, trombone; Ronnie Dupont, piano; Mr. Hirt; Oliver Felix, bass; Pee Wee Spitelera, clarinet; President Kenin; and Paul Ferrara, drums.

By Leonard Feather

The case of Al Hirt is a unique illustration of how an artist with long-ignored potential can make up for lost time. Four years in the Army and eight years in the obscurity of a New Orleans radio house band kept him from the public's eye; but in the past year, as a consequence of skilful management and his own remarkable blend of musicianship and showmanship, he has made more professional progress than most instrumentalists can accomplish in a decade.

When a recent album, his first for RCA Victor, was released under the title "The Greatest Horn in the World," Al was genuinely embarrassed. Though certainly an extraordinary instrumentalist, he is keenly interested in the work of others who, he feels, might claim such a slogan. Despite his identi-

fication with Dixieland jazz (from which he is being slowly withdrawn via recordings with big swinging bands and string ensembles) he is an admirer not only of Louis Armstrong but also of Dizzy Gillespie, Miles Davis and the late Clifford Brown, and of such earlier heroes as Harry James and Ziggy Elman.

Al's background predetermined his success. His mother encouraged his love of music and he resolved to play from the very day his parents had a jazz band playing at a party at their home. "I was six years old, and the trumpet player in that band just fascinated me," he recalls. "It wasn't long afterward that I got my first horn."

Al was born November 7, 1922, in the northern section of New Orleans. "They call it downtown, below Canal Street. My father

was a cop; he's a member of the New Orleans Police Board now. The first band I ever played in was the 'Sons of the Police Department' Junior Police Band.

"My first teacher was strictly legit and very strong for fundamentals. I studied with every good teacher I could find until I was twenty-one. I didn't really become aware of jazz until I was in my 'teens, and then I listened to Tommy Dorsey and Harry James and all the swing bands, rather than the New Orleans guys."

After studying at the Cincinnati Conservatory Al entered the Army. He had been in the service about eighteen months when, on the point of being shipped overseas, he was stopped short at the port of embarkation in Boston because some military talent scout had

decided he would fit admirably in a band that was in residence at the port. So, for almost three years, Hirt found himself in Boston playing for captive audiences of departing and returning troops.

Discharged in 1946, he spent a little time on the road with name bands. Although he is proud to be able to say that he worked in the orchestras of Jimmy and Tommy Dorsey, Ray McKinley and Horace Heidt, the big-band experience was a minor phase in his career and he was to spend almost all the next fifteen years, until his discovery and sudden flight to stardom, back home in New Orleans. He had been married in 1942 and was more interested in a solid home life than in the rigors of the road. (He now has six daughters, two sons, and a ninth child on the way.)

At first, on returning home, Hirt worked in a pit band. For a while, too, he played in a local night club with a large orchestra. This orchestra, short-lived but memorable, was fronted by the late Irving Fazola, the superb New Orleans clarinetist who died not long after, in 1949. Fazola also worked alongside him for a while in the staff band at the CGS radio station.

"We had an early morning program," he recalls. "At first I was considered strictly a lead trumpet player, but occasionally I had a chance to play in a small group drawn from the band. So I did have a few opportunities for improvisation."

#### His Own Combo

Eventually, when television made inroads in radio, the band was reduced in size. In 1956, after eight years of radio work, Hirt formed his own combo. The personnel was entirely different from that of his present group; one of the members, Pete Fountain, has gone on to national fame comparable with Al's own.

The group's work at first was confined to weekend club dates. Then Al went to work at Dan Levy's Pier 600 Club, where the business built up so fast that the policy was soon ex-

panded from weekends to a six-nights-a-week job. Meanwhile Al and his group had cut a couple of sessions for a local record label, Southland, and one for Verve. His first important foray outside New Orleans was an appearance at the Shrine Auditorium in Los Angeles for one of the annual Dixieland Jamborees staged by Frank Bull and Gene Norman. Later, Al began to attract some attention in New York record circles and was signed by Audio-Fidelity. But he remained virtually unknown outside his home town and refused a number of offers to leave.

Last year, during a supper club booking in New Orleans, singer Monique van Vooren dropped in to hear Al one evening. She was sufficiently impressed to persuade her husband, Gerard W. Purcell, a personal manager, to fly out from New York.

Purcell was skeptical. What could he possibly do for a jazz trumpet player? But one audition was enough to change his mind. He saw not merely a trumpet player, but a man standing 6' 2", weighing three hundred pounds, heavily bearded, and with an appearance that has been variously likened to Samson, Goliath, Tarzan, Atlas and Burl Ives. He heard not merely a Dixieland specialist but a virtuoso who could switch with equanimity from *Riverboat Shuffle* to a legitimate interpretation of *Carnival of Venice* or a tender rendition of a standard ballad. He reached in his pocket for pen and contract.

Within a matter of months Al Hirt had been introduced to audiences numbering tens of millions, primarily through a series of appearances on Dinah Shore's television program, but also through a number of engagements at some of the less easily attainable clubs, notably the Dunes in Las Vegas, the Palmer House in Chicago and Basin Street East in New York.

At thirty-eight, Al is now a firmly established part of big-name show business. He successfully bypassed the music critics, most of whom had ignored him when he was unknown, then damned him with faint and infrequent praise as soon as he was famous.

Al has never denied that his little dance steps and comedy bits are a conscious attempt to enlarge his audience. If it doesn't interfere with the intrinsic nature of the music he sees nothing wrong in such blandishments, regardless of the experts' reaction.

His musical tastes are broad and probing. "I became aware of the modern movement in jazz very early; Dizzy Gillespie always knocked me out. Not only for his style, but for his real musicianship."

#### Fundamentals First

"I'm convinced that you have to get the fundamentals first and then study jazz. Too many guys try to imitate Dizzy and Miles without acquiring their facility. It's one thing to be able to think of an idea; but to perform it, that's something else."

Al hopes that in due course he will be able to take a bigger group on the road. He feels that his best recorded performance is the ballad *To Ava*, an Alfred Newman film theme from *The Snows of Kilimanjaro*; but the arrangement for strings on the record contrasts conspicuously with his public performances of the same work, for which he is limited to a clarinet (Pee-Wee Spitelera), a trombone (Joe Hambrick) and a rhythm section (Ronnie Dupont, piano; Clive Felix, bass and Paul Ferrara, drums).

His success has not changed Hirt's attitude toward the music and musicians around him. Confronted by the all-star NBC trumpet section on the Dinah Shore show, he once said: "I should pay her for the privilege of playing with them." It can be added that many trumpeters have considered it a privilege to play with *him*.

Regardless of the arguments about whether or not he is basically a jazzman (and obviously some of his work is not intended to be even remotely related to jazz) it is beyond dispute that Al Hirt, in an amazingly short space of time, has earned the respect of innumerable fellow-musicians, as well as the enthusiastic admiration of the American public at large.

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# DIZZY GILLESPIE

by dom cerulli

John Birks (Dizzy) Gillespie has reached, at forty-four, a position unique in his long and distinguished career in jazz. He has become an elder statesman.

This is the same Dizzy Gillespie who, not too long ago, wore a beret, sported a goatee, played trumpet in a style that became an almost immediate influence, and was one of the handful of jazzmen who pioneered the radical new music, "bebop," in the 1940's.

This is the same Dizzy Gillespie who led a series of exciting groups and big bands through which passed a good many of the fine young modern jazzmen active today.

This is the same Dizzy Gillespie who was sent by the U. S. State Department to tour the Middle East and South America with his modern big band.

This is the same Diz who taught at the School of Jazz in Lenox, Massachusetts and who recently appeared on the Ed Sullivan TV Show.

It's a long and hard and even improbable road from the experimental days of bebop at Minton's in Harlem to the arena of acceptance and respectability presented each Sunday night by Mr. Sullivan. Only a jazzman with a personality as flexible and winning as Dizzy's could have accomplished the journey. And he has done it without compromising the music or the personality.

"The music is most important," he says. "But you also have to develop a rapport between the audience and yourself. I feel that there are things I have to do to get people to feel good and in the mood to hear the music." So, it usually follows that Diz will open a set with a genuinely funny comic monologue and will spice the between-numbers time with some funny by-play with his sidemen. When he had his big band, he had several routines which not only loosened up an audience but quite often had them laughing hard for several minutes.

"Ladies and gentlemen," he'd say (and he still uses this bit with his quintet), "I'd like at this time to introduce the members of the band." Then he'd begin elaborate introductions onstage—the bass player to the drummer, the trumpeters to the sax men and the trombonists. Occasionally, he'd glance bewildered over his shoulder at the audience as if, somehow, this comic bit had gotten out of



hand and the men in the band actually *were* getting to meet each other for the first time.

Although his nickname quite properly stems from his irrepressible sense of humor and his madcap antics through the years, his music is serious business. Despite the press-agentry and the bebop jokes and the eye-arresting garb he adopted when bop was a music understood by some musicians and virtually not at all by the public, Diz was playing and writing with the inspiration of a man on a crusade. Bop has since been absorbed into modern music (it is not unusual to hear boppish brass fig-

ures on a pop record behind singers who by no stretch of the imagination could ever be considered remotely jazz artists), and the jokes have long since grown stale. The goatee and the beret have passed from the scene, too.

"Actually," he says, "I didn't just wear the beret and the goatee to put people on. I used to forget my hat in places, and the beret was fine because I could put it in my pocket. And when I had the goatee there was a story around that it strengthened the lip."

Most people who know little about jazz recognize Diz by the uptilted trumpet he uses.

INTERNATIONAL MUSICIAN

"There's a story to that, too," he grins. "My horn got bent at a party and I tried it before I had it fixed. It sounded pretty good. I asked the Martin people if they could make me up a horn with the bell pointed up. For one thing, you can hear yourself better. For another, you can read music off the stand and be playing out to the audience at the same time."

Oddly enough, Gillespie began his music studies on the trombone in his home town, Cheraw, South Carolina. He recalls that he "had to wait until the big boys got instruments, and then the only thing left was a trombone." He made rehearsals of the school band, but depended on his ear more than his reading ability (which was slight). From a boy next door, Diz learned the basic fingering for trumpet and soon became proficient enough on both trumpet and trombone to win a scholarship to Laurenburg Institute.

"I never did own a horn of my own until my family moved to Philadelphia and one of my relatives bought me my first trumpet in a pawnshop," he recalls. Diz played his first professional job in Philadelphia, and patterned his playing after that of his idol, Roy Eldridge. In fact, he followed Roy into the Teddy Hill band in 1937, and traveled to England and France with Hill's band. He worked around New York with such bands as those headed by Mercer Ellington, among others, and finally joined Cab Calloway's band in 1939. Diz, tenor sax man Chu Berry, and drummer Cozy Cole, were the featured instrumentalists in the Calloway band. In addition to his playing, Diz contributed several arrangements and compositions to the Calloway band. Records featuring his trumpet, such as *Hard Times* and his own *Pickin' the Cabbage* are rare and treasured collectors' items. It was during Gillespie's nearly two years with Calloway that he wooed and won pretty Lorraine Willis, a dancer he had first met while he was playing with the Hill band. She was with him through the lean years and the good ones, bringing a solid element of responsibility and stability into his business dealings. Lorraine and Diz live in their own apartment building in Corona, New York, a few streets away from Louis Armstrong. Lorraine decorated their home in handsome style, and rides herd on the tidiness of Dizzy's basement playroom-study. She is a close friend of pianist Mary Lou Williams, and was instrumental in persuading Miss Williams to return to active playing after a long stretch of musical inactivity.

After leaving the Calloway band, Gillespie wrote swing originals for Woody Herman and Jimmy Dorsey, among others, and played with a number of bands—Les Hite, Charlie Barnet, Lucky Millinder, and Benny Carter, to name a few. In 1942, he joined the Earl Hines band which contained Charlie Parker (playing tenor sax), trombonist Benny Green, and



singers Billy Eckstine and Sarah Vaughan. For Diz and Parker, it was a reunion. They had met briefly in Kansas City, where they practiced together in a hotel room and left each other impressed all around. When they could, they got together to explore new chord progressions and extensions with jazzmen Thelonious Monk, drummer Kenny Clarke, and trumpeter Joe Guy, among others. They left the Hines band when Billy Eckstine formed his own band, and bop was on its way in. "That was a radical band," Diz recently told editor Gene Lees. "It was a forerunner of all the big modern bands—a very fine band, very advanced. But a lot of ballroom operators didn't dig it. They thought it was just weird."

After leaving Eckstine in 1945, Diz and Parker formed their own group to play this new music. In addition, they recorded with other musicians, often playing bop in unlikely sessions. Gillespie once blew straight bop trumpet with a Joe Marsala swing-Dixie group for records.

It was during this time, too, that the Gillespie influence began to be felt among the younger trumpeters coming along. They strived to capture his unpredictable cascades of notes, his bounding through chords in unorthodox paths, his odd accenting and phrasing. Dizzy recorded and traveled with small groups and a pair of sparkling big bands. The first of the latter made some dazzling records on the Musicraft label. Among these landmarks in the new music were such items as *Things to Come*, *Our Delight*, and *He Beeped When He Shoulda Bopped*. The band made some splendid records for RCA Victor in 1947, including such staples as *Manteca*, *Cubana Be*, *Cubana Bop*, and *Swedish Suite*. He disbanded in 1950, but reorganized a big band again in 1956 when the U. S. State Department tour presented itself.

The first trip brought Diz and his band to Pakistan, Lebanon, Syria, Turkey, Yugoslavia, and Greece. The tour was an unqualified success. It was clearly a dramatic band in appearance, and a subtle contradiction to the

racial propaganda that had been circulated about the United States. Diz headed eight Negro and four white musicians, and this fact drew much favorable comment along the route. There was even a woman musician in the band: trombonist-composer Melba Liston. This, too, drew favorable comment. Although Diz clowned and endeared himself to his audiences, most of whom had never heard jazz before, his and the band's offstand conduct won glowing commendations from every area visited.

Arif Mardin, a young jazz fan in Turkey, was so impressed by the music and the musicians that he came to the United States to study jazz, and has become a thoroughly professional composer-arranger.

Later that year, the band was sent on a tour of South America, where the same warm reception and delighted approval met every concert. According to Professor Marshall Stearns, who traveled with the Gillespie band on the Middle East tour, the band convinced listeners everywhere that the United States had a young and vigorous culture, and a measure of musical sophistication that was surprising.

"I think," Diz says seriously, "that we should send some jazz musicians to Africa. Now, some of the Africans play jazz, and we should have our guys play *with* them. I get letters and tapes from Africa all the time. There are musicians there studying American jazz and writing music. We ought to help them."

In recent months, Gillespie has embarked on several ambitious projects, among them a jazz-concert-jazz-dance presentation entitled *Sounds and Movements*. He is experimenting with African rhythms with his group. He is, in fact, everything but the conservative the acceptance of his music could have made him. He is a vigorous elder statesman who has tempered the fire of his formative years with experience and maturity.

These days, the goatee and beret are long gone. In their place are comfortable and respectable suits and sport clothes. He has a collection of exotic pipes, and is addicted to chess. He studies classic games, and has even met Supreme Court Chief Justice Earl Warren across the chess board.

Musically, Gillespie is forging ahead. He admits he is polishing the music he helped bring into being. His influence is felt in all of modern jazz. And he is winning the jazz magazine polls again as favorite trumpeter.

Diz is one elder statesman who is not going to retire and let the work be done by others. "I feel I have an understanding of African music," he says seriously. "I think these African rhythms are the new revolution that's coming in jazz."

And that makes Gillespie, the elder statesman, sound like Dizzy, the young man on his way.

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22



Today's column is the result of a discussion between drummer Roy Brooks (of the Horace Silver Quartet) and yours truly, Charlie Perry.

We discussed items of high interest and importance to the modern day professional and semi-professional drummer — those aspects of drumming that readers have indicated, in letters and phone calls, are most bothersome and troublesome. In addition we dealt with points that concern other major phases of "pop" music.

Although only twenty-three years old, Roy has made a marked impression on the approach to jazz drumming. His way of generating "time" is a departure from the customary method. In fact, it is unique.

Roy was hired, unheard, on the recommendation of his predecessor, Louis Hayes, and has lived up to all the high praise and commendations preceding him.

"I was lucky to get Roy," Horace says gratefully. "He is an exciting and creative drummer; he pushes the group with a fierce drive—never lets down. He is always willing to try something new—a different way of doing things. This is one reason for his success."

I have confidence in Roy—a lot of confidence," said Horace Silver.

#### RHYTHM

**Charlie:** Although jazz drummers sometimes use a straight "four" (one, two, three, four on the top cymbal) as a means of generating "time," they usually rely on the ride rhythm and its variations for this purpose. However, you divide the "time" almost equally between the two—the ride rhythm and the straight "four." Why?

**Roy:** Well, for one thing, abstract rhythms played with the left hand, or bass drum, fit better with the straight "four" than they do with the ride rhythm. It can be played with ease in any meter, such as superimposing three-four or six-eight over the four-four.

When the drummer plays a series of complex rhythms, things sometimes get a bit "thick." With the straight "four," as the cymbal rhythm, the chances of getting confused are lessened. But this rhythm is only effective when it blends exactly with the "four" of the bass fiddle.

**Charlie:** It is electrifying the way you do it. In fact, it gives the rhythm a different feel—a sort of propulsion.

**Roy:** That's right. It has a "drive" all its own. Besides, it serves as a relief from the ride rhythm. It offers variety, which is so important to music.

**Charlie:** Yes, variety. That's one reason why at fast tempos I sometimes play on the second and fourth beat only (the two and four of every measure on the top cymbal) as a background for piano solos. The contrast between this rhythm and the ride rhythm results in a colorful balance of sound and "time." This, in turn, stimulates the entire musical effect.

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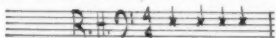
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Roy: Exactly. Drummers shouldn't be afraid to "spread out"—to try different things. There isn't any reason for others to wait for a handful of drummers to lead the way. I'm sure that there are many drummers who have something of value to contribute. But they have to explore all possibilities. Example of the straight "four": (Roy plays this rhythm on the top cymbal with a circular clockwise motion of his arm.)



Example of the two and four, which is very effective at fast tempos, particularly behind piano solos:



Charlie: Do you think the hi-hat should be emphasized strongly?

Roy: Depends. Some styles of music call for a heavy sock (hi-hat); others don't.

Charlie: In other words, you feel that the emphasis given the hi-hat, discounting the drummer's personal style, is often determined by the musical style of the group, and by the musicians with whom the drummer is working.

Roy: Definitely. The drummer who normally plays a light sock beat must be versatile enough to respond to a leader's request for a heavy after-beat.

Charlie: That's true. I have experienced this among jazz groups as well as society bands. (An emphasized hi-hat is a prerequisite of society drumming.)

Roy: As for myself, I prefer a moderate sock effect. A really heavy sock often makes the feeling of "two" more dominant than the "four"; I like the "four" better than the "two."

You take a great swinger like Kenny Clarke. He doesn't play his sock loud. He proves the point that it isn't necessary to stomp the hi-hat in order to swing.

The feeling of swing is *within* the drummer, not a mechanical thing like a light or heavy hi-hat.

Whether a drummer does or doesn't play a heavy hi-hat should be a matter of *personal taste*, not a matter of being "hip."

Charlie: Roy, how do you use the bass drum?

Roy: I play a very light "four" when keeping time, but my accents are stronger. Sometimes they are just a little stronger, other times they are much stronger, even heavy—when the music calls for it.

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A hard "four" on the bass drum can distract from the sound and rhythm of the bass fiddle. Most bass players—good bass players—don't like that thumping sound. They know a heavy bass drum can practically drown out a bass line, making it pretty tough for the bass to be heard.

That heavy boom, boom, boom—that's not it!

**Charlie:** Do you sometimes "lay-out"—not keep time with the bass drum?

**Roy:** Yes. There are times when it feels better not to keep time with the bass drum. Instead, I play figures with my feet (on the bass drum). Then, the bass player supplies the "bottom" and I lay my bass drum accents and figures across his bass line.

**Charlie:** Do you prefer a loose or tight bass drum?

**Roy:** Not too tight—a bass drum should get a bass sound; a tight drum sounds more like a large tom.

### Acquiring Knowledge; Self-Improvement

**Roy:** Quite a few drummers come to clubs where we work and say to me, "Roy, I sure like the things you do; your playing is so alive, so spontaneous. How I wish I could do it." So I ask them if they practice, and they say, "Oh yes, almost every day, but (shaking their heads) still no improvement?"

(Many of these fellows are club date drummers and don't get much of a chance, if any, to play jazz. What they practice, therefore, is doubly important.)

Then I ask them the clincher: "What and how do you practice?"

The answer is usually the same: "Well, I read through a number of drum books (about ten or twenty); then I do about a half hour or more of hand exercises on the pad."

Then it's my turn to shake my head, because they have the wrong idea about improving their drumming. They're going in the opposite direction from where they want to go—but don't know it!

**Charlie:** What do you recommend that the drummer do to broaden his knowledge and improve his playing?

**Roy:** I would say that one of the main things is learning to listen. He should listen to plenty of jazz records—the best jazz records, he should study the style of every drummer. Each one has a different approach to drumming. I don't mean an out-and-out imitation. But take what you like, what you can use; put it together with your own ideas and work it into your own style.

Now, when you practice with a record, don't merely play along with it. But do play every note of the arranged line. "Cut" it exactly as it is on the record. To do this, the arrangement must be memorized. This develops a sharp, quick ear.

The drummer can't rely entirely on reading; he must memorize fast; pick things up in a hurry.

**Charlie:** What is your opinion concerning the use of traditional rudiments in popular music?

**Roy:** Rudiments are like tools; you must know how to use them. Take a paradiddle. You can get the wildest, most modern rhythms and sounds imaginable—if you know how to apply it. Here: play the right hand on the top cymbal and the left hand on the snare drum. Or try the right hand on the tom and the left hand on the hi-hat while it's still moving (opening and closing on the two and four of every measure). (Roy then demonstrated on the drums.) Like it?

**Charlie:** Very much!

You know, I've had drummers compliment me on a particular "fill," etc. and then ask me what it was that I played. When I said that it was a five-stroke roll, or a four-stroke ruff, etc., they were amazed. Know why? Because they didn't think rudiments could sound so modern and so good!

Example of "split" paradiddle:



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**Roy:** Practice with brushes and mallets as well as sticks.

Brushes don't bounce. You have to really work with them. Sure, you can get a no-bounce action on a very dead pad or pillow, but it's not the same thing: you're still working with sticks on a dead surface, whereas brushes get a different "feel" and sound.

Brushes and mallets make tones that can't be made with sticks. By using them, you add a great deal of color to your playing. And this is important—color. Get lots of it!

**Charlie:** What's your attitude towards drum solos?

**Roy:** I like to listen to solos, providing they're good, and I like to play them. They're a big part of jazz. So, they're important. Every drummer should be able to play at least a short solo.

**Charlie:** This applies to the other phases of "pop" music as well as jazz. For instance, when I was working with Ben Cutler, the society bandleader, I was frequently called upon to play solos (usually of the four-bar variety). On many occasions, I played extended solos, several choruses or more. My jazz background served me well.

This raises another point: a drummer must be able to play solos by the chorus, in which case he must know the melody of the song he is playing, or, at least, know the form (twelve or thirty-two bar chorus).

**Roy:** That's it! The solo must be built according to the format of the tune.

You can start with a fairly simple idea (maybe quarters and eights) and gradually work into complex figures and phrases. But, at all times you must know where you are. And the group must be able to tell where you are! If they can't follow the solo—watch out!

**Charlie:** At all times maintain order and proportion.

**Roy:** Right! Don't go overboard!

If possible, use a tape recorder for solo practice. I'm tellin' you, a lot of times a bunch of fast strokes will sound like *brrrrrrr*—a whole lot of nothing. Music has rests in it. So, why not drum solos? Leave room for breathing. Space the notes. It'll sound much more interesting.

When cutting a record, how much each member plays is regulated by the amount of space on the LP. So, if your drum solo is limited to one chorus or whatever it might be, you must be able to play just that much and not one beat more, regardless of how carried away you might be at the time.

**Charlie:** Any final thought, Roy?

**Roy:** Yes. It's funny, isn't it, how some fellows think that a good drummer is made overnight; that he wakes up one morning and finds that he's a first-rate drummer. You know, like he swallowed a dose of "instant talent."

**Charlie:** You mean they believe that playing good jazz is accidental or an act of providence?

**Roy:** Yeah—that's about it. Sure, basic talent is absolutely necessary; but there's plenty of hard work that goes with it, a lot of searching, getting things straight in your mind.

**Charlie:** One reason for their belief is that not too long ago the only way to get a jazz orientation was through practical experience. But study material is becoming more abundant, and qualified jazz-oriented teachers are slowly, but surely, emerging. The drummer, therefore, will be better prepared, than in the past, for performance drumming.

This is how I see it: The procedures and objectives of jazz drumming are *different* from those of rudimental drumming. You can't, therefore, take the theories and practices of rudimental drumming, or mere book reading, and apply them in their original form, to jazz. It simply doesn't work! They must first be altered and made to fit the jazz idiom. The crux of the matter is this: *jazz drumming demands a jazz orientation.*

**Roy:** Amen!



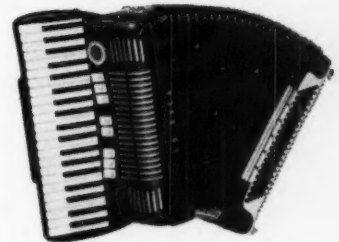
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# HENRY KAISER

## Speaks before Convention

(Continued from page nine)

miliating, breast-beating, reports to Washington saying, "I didn't steal any money this year, please believe me."

A few final comments on what some people call "The Washington Scene" and what others sometimes think is more accurately described as "The Washington Spectacle." We have, as you know, a new administration. Personally I think this administration is manned by people with a vigor, and imagination and a talent that have long been wanting in Washington. I think, too, that they are, most of them, sincerely dedicated people who have come to Washington not for what they can get but for what they can give.

In our beloved country we enjoy an exciting ritual where every four years we go through an election campaign characterized by elaborate promises. Any candidate who will stand before his constituency and not promise the solution to every existing problem immediately after he is elected is not a politician worth his salt, is not playing the game according to the accepted rules.

Too many of us, unfortunately, forget that it is—and can be no more than—a ritual; that politicians like other mortals can perform no miracles. The campaign promises cannot be performed because no one starts from scratch. We are, all of us, both in our private and in our communal lives, the prisoners of our past, the victims of our tradition. We do not operate in a vacuum. I suppose the ancient saw that "Rome wasn't built in a day" is true enough. But I suggest that it is far easier to build a Rome out of seven barren hills than to rebuild it after centuries of existence.

Any administration comes to Washington with these inherent limitations. I cite, as one example, and without assigning blame to this or the preceding administration, the disastrous fiasco in Cuba. Obviously President Kennedy faced an existing condition not of his making, a bell that could not be unrung.

I cannot end on this pessimistic, Jeremiahic note. We are, as I said, the prisoners, the victims of our past. But we are also its rich heirs. I do not count the vigor and the strength of a country, or of a union, in terms alone of its manpower, its money or its productive capacity. I regard basic tradition, basic attitude, basic loyalty as the basic strength of any nation, as of any union.

As a people we sometimes, perhaps, ignore some of our greatest, sustaining traditions. President Meany spoke today about our crucial contest with a powerful enemy that hates everything we stand for—everything epitomized by the word "freedom." I raise these questions. Are we not, to some degree, abandoning our heritage? Are we really fulfilling our obligation to our posterity by merely re-

HE DOESN'T REALLY WANT TO CATCH THAT FISH



specting the forms of freedom while ignoring its substance? Is it enough to choose our Congressmen and not to check on them? Do not too many of us content ourselves with the assumption that our Congressman is a pretty good guy who means well and will do well—and why disturb our pleasant daily routines by meddling into his business?

That, I say, is an abandonment, not an exercise, of freedom. Pulling the lever is the beginning, not the end of the democratic process. A free citizen's obligation to vote is minor compared to his obligation literally to sit at the elbow of Congress, to know fully what it does, why it is doing it and how it is doing it. And I suggest that you, as a group, will fully discharge your obligation to freedom, if, indeed, you answer the clarion call of your great President to make your political servants in Washington pay the accounts they owe you as free citizens.

Thank you very much.

The booklet, "Subsidy Makes Sense," which was recently published by the American Federation of Musicians, has been made a part of the report of the Sub-Committee of the House Education and Labor Committee, which held hearings on the H.R. 4172 and 4174, this being the legislation to create the Federal Advisory Council on the Arts and to provide Grants in Aid for Music and the Performing Arts to the States.

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



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The Goldman Band, conducted by Richard Franko Goldman, is celebrating its fiftieth anniversary. It is featuring a group of newly discovered and specially arranged early American band works, composed between 1797 and 1900. These include James Hewitt's "The Battle of Trenton" (1797), Stephen Foster's only march, "Santa Ana's Retreat from Buena Vista" (1848) and what was probably the most popular trumpet solo of its time, John Holloway's "Wood Up Quickstep" (1835). Other first performances of works of historical interest include the Trumpet Concerto of Leopold Mozart, father of Wolfgang Amadeus Mozart, and the Trumpet Concerto of J. N. Hummel. Both will be introduced by soloist Mel Broiles, a member of the band's trumpet section.

Many works by outstanding contemporary American composers—Aaron Copland, Douglas Moore, Norman Lloyd, Robert Ward and Vincent Persichetti—are also being programmed. The concerts, the gift of The Daniel and Florence Guggenheim Foundation, are given six evenings a week, four in Central Park and two in Prospect Park. Director Goldman recently received the Alice M. Ditson \$1,200 prize given annually to an American conductor for his musicianship and leadership.

Forty-six band concerts are being presented this summer in Detroit by the Belle Isle Concert Band under Leonard B. Smith. Besides this, Detroit has C. LeRoy Smith's Band giving an eight-week summer session, and the Herschel Leib Band, with the same number of weeks. Detroit's Eduard Werner, President of Local 5, states that "Wherever the summer concerts are played, we find an increased attendance, so much so that the park officials now have taken notice of these performances. Where there used to be just a scattering of a few children, now people by the hundreds bring their own chairs so that they may sit and listen to the music."

The Sioux Falls Municipal Band, in its forty-second season, is holding its summer series in Terrace Park in that South Dakota city. Russ D. Henegar is its Director.

The Peterborough (Ontario) Civic Concert Band is presenting a series of concerts in the Peterborough Recreation Center jointly sponsored by the Peterborough Recreation Commission and the Music Performance Trust Funds of the Recording Industries.

Summer Band Concerts in Montreal, Canada, occur on Sundays, with the following leaders conducting successively: Alex Fleming, John DiMario, Joseph Agostini, Paul Pratt, Joe Micelli, Roland Chiasson, Maurice Ledoux, Ambrose White, Leo Ricard and Maurice Meerte.

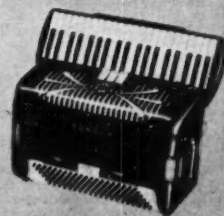
The annual Giuseppe Creatore Memorial Concert will take place on the Mall in Central Park, New York City, on August 20. This year it will be given in conjunction with the celebration of the one hundredth anniversary of Italy's unity. The premiere of the march "Eternal Italy," especially composed for the occasion by Brigadier General Telford Taylor, will be a feature of the concert.

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# Official Proceedings

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

## OPENING SESSION

CONVENTION HALL, ATLANTIC CITY, NEW JERSEY

June 12, 1961

President Kenin called the Convention to order at 2:15 P. M., following two hours of concert music by Roger Kay and His Orchestra from the Convention Hall floor.

The national anthems of the United States and Canada preceded the invocation by the Rev. Oren Presley, of Margate Community Church, and the address of welcome by President Alfonso Porcellini of Atlantic City's Local 661.

Secretary George Allen of Atlantic City's Local 708 extended a welcome to "the Convention City of the World" in behalf of his members.

Public Safety Director Meredith B. Kerstetter, on behalf of Atlantic City's Mayor Joseph Altman, told the delegates that since the last AFM Convention here five years ago some \$4 millions of improvements had been invested for the comfort of Convention Hall users. After presenting the traditional key to the city, Director Kerstetter decorated President Kenin's lapel with a "special officer's badge."

Secretary Vincent E. Speciale and Bennie Bishop, chairman of Local 661's Convention Committee, were introduced for brief remarks.

Chairman Pro Tem Porcellini then introduced President Kenin who was greeted by a standing ovation. He addressed the delegates as follows:

One of my fundamental Convention obligations is to make a full report of the activities of your executive officers during the past 12 months so that you can perform your fundamental duty of evaluating, rejecting or endorsing, any part or all of the works and official personnel of the present administration.

But I have decided this year to give priority to our equal obligation to project for your consideration the highlights of our future program wherewith to maximize the future opportunities for the economic and social progress of profession musicians.

I choose to emphasize the future rather than the past for several reasons. To begin with, you all have before you a detailed written statement of virtually every official action taken since the last Convention, and I know that you all will read and study it carefully. Moreover, mine is the exhilarating and—I sincerely trust—sound impression that the continuous, direct,

day-to-day, face-to-face contact and exchange between the Federation's officers and the officers and members of our locals in virtually every nook and corner of our vast jurisdiction have created a phenomenon unique and invaluable in the annals of our organization—an alert and interested membership completely familiar with the personalities, the past promises and the performance of their top national leadership. We may, perhaps, be criticized for some things we have done, but no one, I think, can validly criticize us for withholding or obscuring that vital information.

Finally, it does not in any sense diminish the real values of history and tradition to say that some moods and some occasions deserve preferment of today's needs and tomorrow's plans over yesterday's mistakes or last year's glories.

And so, my good friends, to the immediate business on hand.

I want, first, to talk to you about politics—about what role, if any our trade union of professional musicians ought to play in the political life of their town, their state, their province and their country. It is my own studied conviction that it must be complete, that it must be vigorous and that it must be a part—but a separate autonomous part of related political action.

Trade unions in politics is not a new phenomenon, although the extent of their political participation and the accents and directions they have made and taken in the past 10 to 15 years are quite unprecedented. And because I do not fully share the prevailing views of most labor leaders as to all those accents and directions, I want to make my own position as clear as possibly I can.

I am sure that every one of you familiar with this problem agrees that labor has no alternative other than actively to participate in politics if it is to achieve the prime objectives of its membership. And I have little doubt but that all will agree that the efforts of COPE—labor's political arm—both on the national and local levels have, on the whole, more than justified the time and monies put into it.

This universal agreement might immediately raise the question in some minds as to why, in the face of COPE's success, the need of a separate political effort on the part of the Federation, and that is a question that deserves complete consideration and full answer. We are necessarily and proudly an integral part of the organized labor movement. As workers, as breadwinners in quest of jobs, of reason-

able security in our work and of dignified treatment at our work, we share the hopes of all workers and are, therefore, bound both by our own self interest, and by our own sense of honor to sustain our fair share of the burden of the common effort to achieve those hopes. Indeed, I would count it a most grievous mistake should we, as musicians, dilute our continuing support of COPE by diverting any part of it to our own political activity.

But it does not all diminish our true community of interest with all workers to say that musicians have many problems and many interests that are not shared by others.

The Lea Act, for example, means nothing to the building tradesman. The Volkswagon is foreign competition to the auto worker, but it does not reach our shores invisibly encased in wax or tape and then offered to the public in the red, white and blue wrappings of an all-American product.

The railroader who lost his job to the bus driver faces grievous economic problems that deserve government attention, but his loss is personal and temporary, not cultural and eternal.

Taft-Hartley can reasonably require the union factory worker to wait 30 days before a new employee is required to join his union, but the typical union musician seldom works 30 hours for the same employer. The steelworker never had the need to resort to the boycott, hence lost nothing when it was outlawed; the musician lost his basic economic weapon. And so on and so forth.

I could go on endlessly citing instances of problems that are unique to us, problems that are clearly in the political area, problems that we alone can fully describe and problems that we alone can resolve by our own political activity.

They all point to two clear conclusions—that musicians' political problems must be solved by musicians; and that—whether we like it or not—we must enlist for the duration.

The stake is survival itself. And eternal vigilance is the watchword. For the politician giveth and the politician taketh away. It is our task to promote the giving and resist the taking away. We musicians cannot afford another Waterloo like the Lea Act.

Our economic opposition—the employers in our industry—are fully aware of these fundamental truths. What they lost over a half century of industrial warfare on the picket line, at the bargaining table and in the courts—they fully recouped by

the instantaneous magic of an Act of Congress. And they sought tightly and permanently to nail down their victory by silencing the political voice of labor. The politicians who did their bidding added the cute Machievillian touch of making it a federal crime for unions to retaliate with the use of their funds. And so the need—my friends—the trying, urgent need to educate our members to the hard facts of contemporary life and to induce them to make voluntary contributions to a political fund of, for and by organized professional musicians.

And so, too, my public expression of admiration of and gratitude to the officers and members of our Tucson local who, on their own initiative, have conclusively demonstrated not only the need of such a project but also—properly executed—its total feasibility and practicality.

Your Federation officers have decided to adopt the name and the basic techniques and procedures of this brilliantly successful local experiment.

I think this Convention—on behalf of the splendid men and women it represents—should register its thanks to the energetic imagination of the Tucson local. And you can do it in no more meaningful and enduring way than your unstinting cooperation with this new Federation project we call TEMPO.

I confidently predict that TEMPO will become known throughout the length and breadth of the land as the powerful, political arm of the American Federation of Musicians and that the results of the program will be dramatic.

We learned much in our successful battle to cut in half the so-called "cabaret" tax. One of the lessons was that we cannot wait on what Washington calls "the right climate" for tax cuts or tax appropriations. All of us here would be very old men indeed and probably engaged in some profession other than music if we waited through these troubled times for "the right climate" to envelope Capitol Hill. We must create our own climate. How well our locals performed this man-made miracle in the last Congress is attested by the fact that ours was the ONLY tax relief of its kind passed and signed into law by the President.

Today and tomorrow the climate may not be right for another tax cut or adequate for music and the performing arts. But, we shall proceed on the premise that the Good Lord helps those who struggle to help themselves. The processes of education are slow, particularly so



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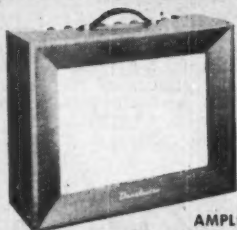


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in the Halls of Congress and among the Governmental agencies.

Specifically, we shall continue to fight for the total elimination of the misnamed "cabaret" tax; we shall continue to support the House and Senate bills that propose the creation of a Federal Arts Council and the current subsidy proposals that promise grants of financial aid to the States. We shall compromise for a half-loaf when we must, and bide our time for a second serving.

We shall insist upon adequate appropriations to support the aims of the Fulbright bill that seeks to regularize and establish for the professional music maker and entertainer a larger role in our cultural exchange program.

We shall renew and intensify our efforts to outlaw foreign taped music when it is imported for the express purpose of substituting for American-made films in American-made television films.

For the broadcasters, the climate appears at long last to have changed. Selfish motives have come home to haunt them. I have been complaining loudly, publicly and frequently about the broadcaster's abuse of his free license obligations. I have carried my complaints right up to the bench of the Federal Communications Commission.

I am comforted to know that mine is not a voice crying alone in the wilderness. When the FCC's new chairman, Mr. Minow, came to Washington he used even stronger language than mine. The inevitable result is that the radio lobby—perhaps the most powerful in history—has gone to work to try to cut him down to the miniature size it has always found so convenient. This vigorous, refreshing and enlightened public servant deserves every ounce of support we can muster—and I am delighted here and now publicly to pledge it.

At this very moment we have before the FCC a legal demand that Station WWL-TV in New Orleans be subjected to a critical review of its license renewal application. Our demand to be heard is being challenged vigorously, but our challenge might well trigger a first show of hands on the Federal Communications Commission of the enlightened Minow doctrine that the public does have a right to be heard on the usage of the public airwaves.

The Washington scene is an ever-changing scene. But it can be rewarding as well as hurtful. We musicians have sampled some of both reactions. For the most part, the men on Capitol Hill, where we have come to have many friends and sympathizers, are honest, practical politicians. Their aim, within the bounds of practicality, is to please and to serve those back home who sent them to Washington. That is why the vigilant contacting of our locals is the most powerful arm the Federation can bring to bear. We have many friends on the Hill; we need more. To win them and hold them I am convinced that we must, without delay, begin the serious application of the "Gompers law"—the simple concept of man and nature wherein we support our friends and oppose our enemies.

And it is precisely with respect to the wise teachings of the venerable founder of the American labor movement that I find myself parting company from other labor leaders.

There has been a fairly pro-

nounced tendency for unions to become intimately attached to and identified with the Democratic Party. While recent political history makes this alliance thoroughly understandable, I think it clearly a mistake. It seems to me to be a source of unnecessary division among members and, more important, a major loss of power effectively to bargain with politicians who now take labor for granted.

I happen, myself, to be a Liberal Democrat—thoroughly devoted to the ideals and objectives of the New Deal, the Fair Deal, and now the New Frontier; and, as a private citizen I shall continue fully to support those ideals and objectives. But as President of the American Federation of Musicians I have but one political loyalty—the welfare of the professional musician; and that loyalty alone will decide who and what receives our political support or opposition.

I want now to talk to you about where we stand—and what comes next—with respect to the gravest problem our Federation has ever faced—the internal split producing a dual union.

We have been engaged in this fateful struggle for over five years now—years that have sapped the energy, the time and the finances of musicians, while their natural enemies stood on the sidelines, chuckling with a "lets you and him fight" attitude.

This battle has tested and tried the Federation and its members, and, I am proud to say, we have not been found wanting.

In fighting to preserve our Federation we have demonstrated that we possess the indispensable capacity, without which no individual or organization can survive—the ability to respond, with imagination and ingenuity, to changing conditions while remaining steadfastly loyal to basic truths which do not and cannot change.

Those basic truths certainly require no elaboration to this assembly. Our first, fundamental purpose as a labor organization is to unite all musicians. Only by such unity—which is another word for union—can professional musicians hope effectively to improve their work opportunities, and their working conditions.

To realize those basic truths—to achieve that primary objective of unity—the Federation has, over the many years of its rich and honored history—used whichever means, or combination of means, seemed most appropriate to meet a specific problem at a specific time.

We used the familiar weapons of the strike, the picket, the boycott and the very unique weapon of the Trust Fund. And, with your permission, and at the unanimous behest of the Executive Board, I would like to clarify some aspects of the Trust Fund policy because it has been the source of so much bitter controversy and dismal misunderstanding.

Despite the obvious and elemental character of the Trust Fund, our enemies have misrepresented it and, some of our friends have misunderstood it. It was never an objective; it was rather a bold and imaginative effort to help keep our organization from being torn asunder and totally fragmented by the sudden onrush of canned music.

It was not, as some have portrayed it, a moral commitment unto



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eternity itself—even in the face of new challenges to our unity requiring entirely different solutions.

History has taught us that the flood of canned music was not, and could not be, halted or even slowed by the Trust Fund. History has also taught us that the rank and file musicians of this generation—and especially those who produce recordings — are substantially less than enthusiastic about the Trust Fund.

The competition of a live dual union is in many profound respects, even more awesome than competition with can.

The fight against canned music is still, of course, a basic fight which shall not for one moment be abandoned; but changing developments and the lessons of history call for new, imaginative solutions. We see the necessity for a frontal attack—and hopefully visualize more fruitful results from new tactics.

For example, in our recent Hollywood negotiations we were able for the first time to extract vital commitments that all motion pictures and TV film produced in the United States or Canada would be scored in the United States or Canada, by live American or Canadian musicians.

In radio and TV we make the direct approach too,—an insistent demand, by appeals, by propaganda, and by formal proceedings, that the FCC carry out its duty of making the Licensee live up to his promises to use local, live musical talent or take away his license.

So, too, with our national boycott program, our fight for meaningful subsidies for musical arts, and the rest of our political and legislative activities.

We reaffirm our total dedication to the Federation's unvarying objectives and especially to the first and foremost principle of the labor movement, unity of all into one grand organization. In this connection, I state, not only for myself, but as the solid and considered position of every single member of the Executive Board, that we stand ready to exchange any part of Trust Fund payments for a better deal for the working musician.

I truly believe that, despite our external and internal problems, our victories have been impressive. These achievements are yours, for it is the courage, the solidarity and the conviction of the local leaders of the Federation, and indeed, of individual members, which have enabled your union to move forward.

But—as I told you, I am future-oriented today, and I am hopeful that, in the near future, I can report to you that the first objective of the Federation has been completely won—that there no longer are pockets of disunity—that we are indeed one grand union of all musicians in the United States and Canada—prepared to meet today's challenge with today's weapons.

President Kenin's address is enthusiastically received by the delegates.

Richard Walsh, International President of the I.A.T.S.E. (Stage Employees), addressed the delegates briefly, stressing the necessity for complete cooperation between the two large entertainment unions.

Mr. Walsh praised warmly President Kenin's declaration for political action, agreeing that labor must look beyond party labels.

He drew laughs with his comment that in the trade union movement the full employment act seemed only to apply to their lawyers.

President Walsh's closing plea for unity in unionism was warmly received.

Delegate Davis, Local 60, moves that this Convention ratify the President's appointment of the Credentials Committee, who are as follows:

#### CREDENTIAL COMMITTEE

David Winstein, chairman, 174; Thomas P. Kenny, 12; Reg. C. Light, 24; 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; John J. Morrissey, 143; Jack Shapira, 190; Ted Brooks, 256; Don Jacoby, 284; Robert L. Foxen, 308; Mrs. Orion Sims, 369; Biagio Casiano, 466; Edward J. Wharton, 543; Roger K. Kraft, 657; Dr. Harold F. Carbaugh, 770.

The committee on Credentials reports through Chairman Winstein.

Atlantic City, N. J.

June 12, 1961

Mr. Chairman, Officers and Delegates to the 64th Annual Convention of the American Federation of Musicians:

The Credentials Committee, duly assembled in session, has examined the credentials presented to it and begs leave to report that 1,220 credentials have been certified to this Convention, representing 632 locals.

Your Credentials Committee was confronted with two situations involving the seating of a delegate each from locals in Toronto and Hartford, Conn.

In the case of Toronto, a lengthy hearing on the status of member Bill Richards, who has served as assistant secretary of the local, resulted in a motion that Richards be denied a seat. The Committee felt that sufficient evidence of Richards' proper election as a delegate had not been presented. The Credentials Committee examined and discussed the letters and a telegram presented as part of the case in arriving at its decision.

Examination of the facts in the second case, that of President James Bacote, Local 335, Hartford, Conn., revealed again a lack of proper procedure. Therefore, the Committee adopted an identical motion that "James Bacote not be seated due to insufficient evidence of his proper election as a delegate."

Your Committee was informed that all locals are paid up in per capita tax.

The Credentials Committee passes along the continued cautioning advice of the attorneys of the Federation, and the International officers as well, bearing on the prime importance of conformity with legal requirements affecting the election of delegates and alternates. Your Committee can only follow the path of extreme conservation in seating delegates in order to safeguard the activities of this Convention from possible challenge.

In conclusion, the Credentials Committee extends unqualified thanks to the National Treasurer, George Clancy, and National Secretary, Stanley Ballard, for a tre-

INTERNATIONAL MUSICIAN

mendous job in handling details to expedite our work. Our thanks too, to the hard-working very cooperative and valuable assistants, Harry Swenson, Bob Crothers, Guy Scola, and Tommy Nicastrò. Without these men, the Convention would hardly get off the ground.

**DAVID WINSTEIN,**  
Chairman.

The Credentials Committee reconvened at the chairman's call at 1:45 P. M. to give audience to President James Bacote of Local 335, Hartford, Conn., who claimed to have been unable to attend last night's formal session due to auto trouble. The Committee afforded Bacote ample time to present his testimony to substantiate his claim to a Convention seat, and after a question and answer period, went into executive session. The resulting vote re-affirmed the previous decision not to seat James Bacote at this Convention.

Respectfully,

David Winstein, chairman, 174; Thomas P. Kenny, 12; Reg. C. Light, 24; 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; John J. Morrissey, 143; Jack Shapiro, 190; Ted Brooks, 256; Don Jacoby, 284; Robert L. Foxen, 308; Mrs. Orion Sims, 369; Biagio Casiano, 466; 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.

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

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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.

The following committees were appointed:

#### LAW COMMITTEE

Hal C. Davis, 60, chairman; Alvin Weiman, 1; Ken J. Farmer, 2; Don Duprey, 4; Eduard Werner, 5; Eddie T. Burns, 6; Milton Foster, 7; V. Dahlstrand, 8; Gus F. Fischer, 9; David Katz, 10; Logan O. Teagle, 24; Ted Dreher, 34; John Tranchitella, 47; Joseph DeVitt, 66; Arthur A. Peterson, 67; Robert M. Bowman, 70; Charles Musumeci, 77; 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; Eugene V. Frey, 1; Paul Rosen, 6; George Harris, 9; Oscar L. Nutter, 17; A. J. Rozance, 23; Salvatore A. Rizzo, 43; Max Herman, 47; George

Wilkins, 60; Ken Foeller, 72; John R. (Jackie) Souders, 76; Robert W. Easley, 115; Bob Hogan, 116; A. Leon Curtis, 138; Charles L. Wall, 144; Francis Cappalli, 198; R. T. Payne, 257; 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; Weymouth B. Young, 94; Joseph Dardis, 99; J. Alan Wood, 149; Sam Jack Kaufman, 161; Charles C. Halvorsen, 166; Adolph F. Coimbra, 214; Nicholas A. Di-Buono, 246; 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; Joseph Riesgo, 721; Howard P. (Hud) Greene, 5; Francis Forbes, 344.

#### ORGANIZATION AND LEGISLATION

Chet Arthur, 399, chairman; Theodore Stenzel, 66; Ovid Bastien, 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; Ray Reager, 311; H. H. Aldridge, 325; E. J. Sartell, 328; Don F. Tarlecki, 341; Louis J. Koutnik, 423; Louis Rosenberg, 484; Mrs. Edward Skalicky, 490; Franklin Sympon, 550; Vern Swingle, 618; Billy G. Taylor, 226; Allen K. Swanson, 134.

#### INTERNATIONAL MUSICIAN

Gay Vargas, 424, chairman, Henry W. Baylis, 13; R. H. Zachary, 35; Charles Quaranta, 69; L. D. (Larry) McDonell, 76; William Peterson, 102; Carl F. Shields, 111; Joseph A. Sauchelli, 186; Edmond J. Schott, 220; John A. Price, 269; Floyd A. Crabtree, 299; E. J. Wenzlaf, 309; Earl G. Heath, 374; Donald L. Angel, 404; Mrs. Alice M. Scharlow, 437; M. Cecil Mackey, 479; Leonard N. Reed, 486; L. V. Fogle, 532; Mrs. Edna Clendenin, 542; Raiph Constable, 586; William Hamilton, 689; H. Kenneth Watson, 297; Aime Triangolo.

#### PRESIDENT'S REPORT

Ernest Hoffman, 771, chairman; Louis C. Nauman, Jr., 2; Glen Hancock, 32; Darwin H. Allen, 37; Vincent E. Skillman, 71; V. M. Barber, 75; Robert L. Hatch, 87; Thurman Frock, 90; W. D. Kuhn, 121; R. Blumberg, 136; Michael Lapchak, 139; Melvin von Rosenvinge, 155; Lee E. Logan, 167; Edwin H. Holt, 173; Roger B. Vogtmann, 181; Mrs. Winnifred Hultgren, 184; Francis R. Fain, 285; Phillip A. Reed, 421; William J. Fields, 510; Ervin F. Street, 571; DeWitt Allison, 589; Joseph S. DeSimone, 630; Henry H. Joseph, 809.

#### SECRETARY'S REPORT

Kenneth E. Plummer, 20, chairman; Ben A. Gardner, 21; Ernest E. Weaver, 31; Larry Phillips, 34; Pete Anesi, 98; Marshall Rotella, 123; A. H. Thorpe, 148; Orrin Blattner, 153; Oscar J. Walen, 204; John Cole, 215; Joseph Carrafiello, 248; Harold W. Henderson, 254; Mrs.

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### FINANCE COMMITTEE

Harry Chanson, 308, chairman; David Holzman, 35; Charles W. McElfresh, 40; Ken Kuchler, 104; Carl Dispenza, 108; C. L. Sneed, 148; Clyde A. Hartung, 188; C. E. (Jim) Corbett, 196; Donald T. Tepper, Sr., 220; Matt Callen, 269; Dominick R. Bucci, 291; Edmond McGoldrick, 368; James W. Whitaker, 375; Louis J. Zebedeo, 400; Chas. L. C. Hatch, 427; Harry 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; Earl W. Lorenz, 29; Raymond F. Frish, 48; George Barton, 73; Anton Fassero, 88; Paul J. Cumiskey, 94; Forest R. Muhleman, 122; J. W. Stoddard, 137; Raymond J. Brogan, 151; Mrs. Crystal O. Printy, 162; Allan J. Saunders, 180; George L. Smith, 197; Roy E. Smith, 201; Jack C. Bigelow, 320; Merle Snider, 368; Mrs. Eileen E. Marell, 444; Arthur P. Patt, 457; Mark Pierce, 463; William Hermon Guile, 516; Mrs. Blanche A. Matthews, 652; Ray N. Tanaka, 677; Phillip H. Young, 770.

A motion was made by delegate Davis, Local 60, that the Convention reconvene on Tuesday, June 13, at 10:00 A. M. and recess at 12:30 P. M. and reconvene at 3:00 P. M. to 5:30 P. M. and reconvene Wednesday, June 14 at 11:00 A. M. and continue until 4:00 P. M., and that these hours prevail during the Convention which is to be in session every day until adjournment.

The motion is carried.

On motion made and passed, it was decided that nominations of officers be held on Tuesday, June 13, at the discretion of the chair, and the election be held at the close of the Wednesday session, June 14th.

Delegate Davis, Local 60, moves that resolutions may be introduced up to one-half hour after adjournment of the morning session on June 13th.

No objections.

Delegate Davis, Local 60, moved that the memorial services be held at 4:00 P. M. on Tuesday, June 13th.

The motion is seconded and adopted unanimously.

Vice-President Harris announced that Vice-President Emeritus Bagley will not be with us and that he, Harris, is conducting the Memorial Services. He announces the arrangements pertaining to the Memorial Services.

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

Herman D. Kenin, President  
A. F. of M. Convention,  
Traymore Hotel, Atlantic City,  
New Jersey

Kindly convey to the officers and delegates of the Sixty-Fourth Con-

vention of the American Federation of Musicians my sincere hope for a successful Convention. I miss each and every one of you very much. Always wishing and hoping for the continued success of the A. F. of M.

JAMES C. PETRILLO.

Stanley Ballard, Secretary  
American Federation of Musicians  
Traymore Hotel  
Atlantic City, N. J.

Regretfully realizing that I cannot be at the 1961 Convention, my only alternative is to send everybody present my personal greetings and good wishes in this manner.

I am sure, that as is traditional, excellent results will emerge from your deliberations and decisions. I fervently hope that the Federation will more and more gain public approval and support, and steadily increase in strength and rightful authority to regulate the musical profession as the years accumulate.

CHARLES L. BAGLEY.

Herman D. Kenin, President  
American Federation of Musicians  
Atlantic City, N. J.

Kindly convey to officers and delegates my highest regards. And my very best wishes for a highly successful Convention. I deeply regret being unable to be there with you.

J. W. PARKS.

Herman Kenin, President  
American Federation of Musicians  
Convention Hall  
Atlantic City, N. J.

Unable to attend Convention this year on account of health. Have missed only two Conventions in last 24 years. Wish you a successful meeting and hope to be with you next year.

ROCCO GRELLA, President  
Local 729, Clearwater, Fla.

Herman D. Kenin, President  
American Federation of Musicians  
Convention Hall  
Atlantic City, N. J.

Best wishes for a successful Convention and continued good health.

LEN MAYFAIR  
Local 484.

Herman D. Kenin, President  
American Federation of Musicians  
Hotel Traymore  
Atlantic City, N. J.

Sorry I am unable to attend Convention. Please extend to the officers and delegates my sincerest wishes for a successful and enjoyable Convention.

CHET RAMAGE.

American Federation of Musicians  
Convention Hall  
Atlantic City, N. J.

Sorry cannot attend due to sickness.

LOUIS GRAVES, Secretary  
Local 361.

Herman Kenin, President  
American Federation of Musicians  
Hotel Traymore  
Atlantic City, N. J.

On the eve of your Convention I send you my personal greetings and best wishes. These convey to all present my hope that immediate attention is accorded to my

letter to the president of every local requesting them and their members to make contributions regardless of amount to the Musicians' Aid Society of which I am an active member. I solicit your help to help our brethren. I hope that my appeal will be reproduced in publications of each local and placed on their bulletin boards.

I sincerely regret inability to be with you in person and hope that you, our esteemed president, will convey this message to the entire assembly.

BROTHER JACK BENNY.

Herman D. Kenin, President  
American Federation of Musicians  
Hotel Traymore  
Atlantic City, N. J.

Thanks for the nice letter you sent me. Sorry I can't be with you this year. Best wishes to all of you for a successful Convention.

Fraternally and sincerely,  
JOE PETSCH, Local 360.

Herman D. Kenin, President  
American Federation of Musicians  
Traymore Hotel  
Atlantic City, N. J.

Greetings from Las Vegas. We have pleasant memories of hosting your 1960 Convention and hope American Federation of Musicians will return to Las Vegas soon and often. Kindest regards to all.

DESMOND KELLY,  
Manager Las Vegas  
Convention Bureau.

Mr. Herman D. Kenin,  
President  
American Federation of Musicians  
Convention Hall  
Atlantic City, N. J.

Dear Herman,

Best wishes to all the officers and delegates for a successful Sixty-fourth Annual Convention. Wish I could be there but circumstances beyond my control make it impossible at this time.

My warmest personal regards to all the officers. I am looking forward to another year of the same progressive leadership.

Fraternally yours,

LARRY BRUCH,  
Local 700,  
Bend, Ore.

COMMUNICATION WORKERS  
OF AMERICA  
Washington, D. C.

Mr. Herman D. Kenin, President  
American Federation of Musicians  
Traymore Hotel  
Atlantic City, New Jersey

Dear Brother Kenin:

It gives me extreme pleasure on behalf of the members of the Communications Workers of America to extend to you, your fellow officers and delegates to your fine Convention the heartiest of fraternal greetings. The contributions of your great organization in elevating the cultural standards of the people of our great nation are appreciated by all who recognize the importance of the arts.

I know the members of your great Union will benefit through the deliberations conducted at your Convention.

I am confident the actions which will be taken by the delegates will be a continuation of the remarkable record of progress of your fine Union over many years. I hope

INTERNATIONAL MUSICIAN



sincerely that you have a most successful and constructive Convention.

Sincerely and fraternally,  
J. A. BEIRNE, President.

UNITED STATES SENATE  
Washington, D. C.

Dear Mr. Speciale:

I have your cordial invitation to address the members of your organization during your Convention in Atlantic City. I delayed responding to your letter until I could check the legislative calendar. It now appears that we will be in session during this period, and I know you will understand the necessity of my being in Washington.

I sincerely regret this and would be most appreciative if you would convey my best wishes to all the members of your organization attending the meeting.

With best wishes.

Sincerely,  
HARRISON A. WILLIAMS, JR.  
Mr. Vincent E. Speciale,  
Secretary-Treasurer  
Musicians' Protective Ass'n.  
716 Atlantic Avenue  
Atlantic City, New Jersey

UNITED STATES SENATE  
Washington, D. C.

Mr. Vincent E. Speciale  
Musicians' Protective Association  
716 Atlantic Avenue  
Atlantic City, New Jersey

Dear Mr. Speciale:

Thank you very much for your recent letter and the kind invitation to address the delegates at the

annual Convention of the American Federation of Musicians to be held in Atlantic City from June 12 to June 15.

I am grateful for the opportunity afforded me to meet with your group, but I'm afraid it will not be possible for me to take advantage of it. The dates mentioned for your Convention occur during what will be the busiest part of our legislative session and I am most reluctant to make a definite commitment for an out-of-town engagement on a weekday at that time.

I am sorry not to be able to accept your invitation, though I know you will understand my situation.

With every good wish for a successful program.

Sincerely,  
CLIFFORD P. CASE,  
U. S. Senator

Vice-President Harris in the chair.

Announcements.

A brief recess is declared.

Following a brief recess, the delegates were entertained by the Al Hirt Orchestra. His musical offerings were enthusiastically greeted by the delegates.

The session adjourns at 5:15 P. M.

## SECOND DAY

### MORNING SESSION

June 13, 1961

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

Vice-President Harris in the chair.

Vice-President Harris announced that President Kenin had received an award on behalf of the Federation from Joseph Weiss, labor director of the City of Hope, in appreciation of the Federation's interest and financial support through well over 100 locals. Mr. Harris further announces that Mr. Weiss wishes the delegates to be informed that all locals that have contributed to the City of Hope in response to President Kenin's suggestion, are entitled to receive a handsome scroll evidencing their support, and the delegates representing the contributing locals, may pick up their scrolls at the end of the morning session.

Delegate Davis, Local 60, moved that we reconsider the previous motion re the Convention sessions, so that the schedule on Thursday, June 15th, will be that we convene at 9:30 A. M. and continue until adjournment.

The motion is seconded and carried unanimously.

Vice-President Harris introduces Sidney A. Forbes, Assistant Director, Organizational Department of

the Credit Union National Association, who briefly addresses the delegates and describes the nature and importance of Credit Unions, and he concludes his address by requesting that the A. F. of M. endorse the Credit Union organizations.

No objections.

Delegate Thorpe, Local 148, asks for the special privilege of the floor in order that he may introduce his co-delegate from Local 148, R. E. Jones, who is now a judge of the Municipal Court in Atlanta, Ga.

There is applause.

The Committee on Law reports through Chairman Davis.

### RESOLUTION No. 1 LAW

WHEREAS, Article 3, Section 5, provides that "students of colleges, music schools, universities, or other similar institutions shall be eligible for membership in the jurisdiction wherein the institution which they attend is located," and

WHEREAS, the By-laws do not state that the student must also be residing in the jurisdiction that the school is located, now therefore,

BE IT RESOLVED, That the following words be added to Article 3, Section 5: "providing the student is residing in the jurisdiction in which the school is located."

The committee offers an amendment so that the word "shall" in the first "whereas" is substituted

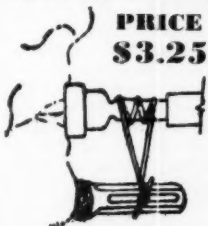
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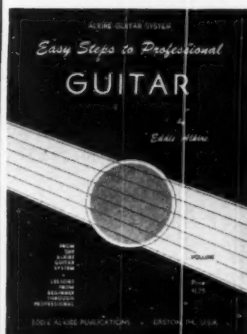
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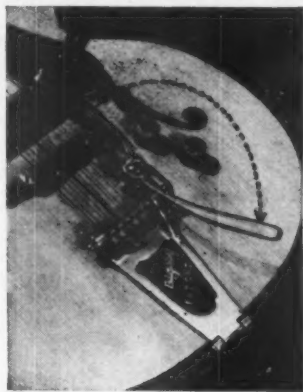
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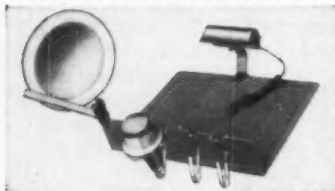
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with the word "may," the balance of the section to remain as is.

The report of the committee is to adopt the resolution as amended.

The report of the committee is adopted.

**RESOLUTION No. 2**

**LAW**

WHEREAS, Musical employment in a large majority of locals has become a weekend business, and

WHEREAS, The Landrum-Griffin and other anti-labor laws, and the Federated Orchestra Leaders of New York and other harriving factors have caused new problems to local officials, and

WHEREAS, These new problems occur of necessity on the weekend as a result of the weekend employment, therefore,

BE IT RESOLVED, That the President devise a schedule whereby someone qualified to advise the locals, be on duty in the National Office on Saturdays.

The report of the committee is unfavorable.

The Convention adopts the report of the committee.

Delegate Hagarty, Local 60, moves that we dispense with the reading of the "whereases" in the resolutions, except where it is found to be necessary for clarification.

The motion is seconded and carried without opposition.

**RESOLUTION No. 3**

**LAW**

WHEREAS, There appears an inconsistency in Article 3, Sections 8 and 9 (Eligibility and Applications for Membership) of our International By-laws, and

WHEREAS, It may be judicious, in view of recent labor laws, to change the verbiage from "warned" to "informed," now therefore,

BE IT RESOLVED, Section 8 of Article 3 read: . . . or has rendered services at any function or in any establishment or place on the Unfair, Defaulters, or Forbidden Territory List of the Federation, after having been informed by the International or local, then such applicant should be . . .

BE IT FURTHER RESOLVED, In Section 9 of Article 3, substitute the word "informed" for "warned" in the third line from the end of this section.

The report of the committee is favorable.

The Convention adopts the report of the committee.

**RESOLUTION No. 29**

**LAW**

WHEREAS, Article 29, Section 1, of the Constitution and By-laws of the American Federation of Musicians call for the annual election of International Officers, and

WHEREAS, This policy of annual elections is not the general policy of other International labor organizations as shown by a recently conducted survey which revealed only a small fraction of other Internationals conducting annual elections, and

WHEREAS, The purpose of this resolution would be in conformity with Title 4 of the Landrum-Griffin Bill which calls for election of In-

ternational officers at least every five years, and

WHEREAS, Much valuable time is consumed at annual Conventions in the election procedures which could be used more constructively toward the promotion activities necessary for the survival of Live Music which is the paramount problem of the professional musician, and

WHEREAS, A longer tenure of office provides a necessary and reasonable period of time within which a national administration can effectively formulate and execute plans for the advancement of the professional musician, and, therefore,

BE IT RESOLVED, That Article 29, Section 1, be changed to read as follows:

The election of officers of the American Federation of Musicians and delegates to the Convention of the American Federation of Labor-Congress of Industrial Organizations shall take place every four years provided that any vacancy by death, resignation, or otherwise, shall be filled by the International Executive Board only up to the time of the Convention next following the occurrence of such vacancy at which time an election shall be held to fill such vacancy, and

BE IT FURTHER RESOLVED, That this resolution be made effective immediately upon its adoption.

The report of the committee is that the resolution be amended so that it will read "two" instead of "four" years, and their report is favorable to the resolution as amended.

Discussed by delegates Tomei, Local 77; Patt, Local 457; and Chairman Davis.

It is further discussed by delegates Stover, Local 771; Pezzano, Local 85; Winstein, Local 174; Hoffman, Local 771.

Delegate LiVolsi, Local 626, offers an amendment to the amendment that the offices of President, Vice-President, Secretary, and Treasurer, be elected every two years, but all the other officers shall be elected annually. Seconded.

Discussed further by delegates Sauchell, Local 186; Tranchitella, Local 47.

The previous question is called for and carried.

The chair puts the amendment to the amendment, which is lost.

Discussed further by delegate Werner, Local 5, and delegates Marchuck, Local 215 and Musumeci, Local 77.

The previous question is again called for and carried.

Delegate DiBuono, Local 246, suggests that the subject matter be placed on the ballot for disposition.

The resolution is further discussed by delegates Tipaldi, Local 406, and Patt, Local 457.

General Counsel Kaiser, makes an explanation.

The chair puts the amendment. The amendment is lost.

President Kenin in the chair.

Delegate Fields, Local 5, asks a point of information as to whether the original resolution should now have to be voted upon.

President Kenin replies that it should, but that same be held over until the afternoon session in view of the fact that President George

Meany of the A.F.L.-C.I.O. is scheduled to address the delegates in a few moments.

Manny Hurst, of Local 661, introduces Vincent J. Murphy, President of the New Jersey State Federation of Labor, who extends greetings to the delegates on behalf of the New Jersey State Federation of Labor. The delegates applaud his remarks.

George Meany, President of the AFL-CIO is escorted to the platform by Delegate Kaufman, Local 161, Secretary Ballard, Treasurer Clancy, Vice-President Harris and Secretary Emeritus, Leo Chuesmann. He is warmly received by the delegates when he is introduced by President Kenin, as "Mr. American Labor."

The leader of the nation's trade unions paid high compliment to "a fine trade union that has overcome the old tradition that musicians are not supposed to eat."

Of President Kenin he said "your president not only understands the domestic problems of labor, but those problems we face around the world."

Everything labor does today must be inspected in the light of world problems, Mr. Meany said, noting that "we still are at war—as real as any shooting war." The struggle, he said, is a struggle between slavery and freedom.

In this struggle we have no reason to doubt the enemy's strength. In one phase—the use of propaganda—the Soviets are well ahead and the free world is on the defensive, President Meany declared.

We cannot deny that the Soviets have made tremendous progress since World War II, and that many nations have been subjugated behind the Iron Curtain, he said.

What has happened in Laos, in Cuba and elsewhere does not add up to a pretty picture, one that the business world gives little heed. It may well be up to labor to wake up the nation to our needs, Mr. Meany observed.

If we can't make our system work we will lose the war on the home front and the Soviets will win without firing a shot, he warned.

While some economists are inspecting silver linings, the facts are that we have not kept pace in employment. We have failed to assimilate the victims of population expansion and technological change. Our economic growth rate is not nearly high enough. The U.S. today is fifteenth among the nations in growth rate, President Meany warned.

With 15 million people coming into the labor market each year we have no effective plan to accommodate them, he warned.

Asking "what's labor's role today?" he answered that it is simply to return to labor's prime responsibility of bettering the lives on the job and in the home of more Americans. Labor also has obligations internationally, because the underpaid worker is a threat to the organized worker. We must help raise labor standards abroad as a selfish as well as a humane objective.

Western Germany's strong free trade union movement is assimilating some 3,000 people weekly who flee the Iron Curtain. That strength came into being because American labor was on the scene

**INTERNATIONAL MUSICIAN**



early and accomplished mightily, Mr. Meany reminded.

American labor has played a major role in helping France and other lands repulse the pressures of the Soviets. Labor has its work cut out for it in new nations that have come into being, he said.

Ours has been the world's best labor movement, President Meany said, but we cannot remain satisfied. Unity is the main requirement.

American labor will do its part in maintaining the American way of life, he promised in conclusion. He is given a standing ovation.

President Kenin thanks President Meany for his inspiring words to this Convention and states that the American Federation of Musicians is proud to be represented by him in the labor movement.

#### Announcements.

The session recesses at 12:30 P. M.

#### AFTERNOON SESSION

The session reconvenes at 3:00 P. M.

President Kenin in the chair.

Congressman Frank Thompson, Jr. (D-N.J.), was escorted to the platform by Secretary Emeritus Chuesmann and the entire New Jersey delegation to standing applause of the Convention.

President Kenin said it was particularly appropriate that we who legislate here for the welfare of musicians have with us as an honored guest today a distinguished son of New Jersey who also legislates for musicians in the highest lawmaking councils of the free world—The Congress of the United States.

"While our guest is widely known as the foremost exponent on Capitol Hill of government support for music and the performing arts, he is even more widely known as one of labor's most statesmanlike advocates there. It is indeed a very great privilege to welcome to this platform and to commend to you the musicians' long-time friend in Congress — the Honorable Frank Thompson, Jr., of New Jersey."

Congressman Thompson, in addressing the delegates, outlines the importance of the Government supporting a program of national recognition of the Arts. He states that he has been greatly encouraged by the wholehearted support given to the idea by the witnesses who appeared before a recent House subcommittee hearings. "Their endorsement of a Federal Advisory Council on the Arts and the National Cultural Development proposal signifies to me that we have the beginning of a solution to the nation's need in relation to the arts," said Congressman Thompson.

His address is enthusiastically received by the delegates.

President Kenin thanks Congressman Thompson and expresses the appreciation of the American Federation of Musicians for his support on the proposed Federal Council on the Arts and a National Cultural Development program.

Delegate Fields, Local 5, withdraws his point of information at the conclusion of the morning ses-

sion in connection with Resolution No. 29.

Special order of business. Nomination of Officers.

Vice-President Harris in the chair.

#### NOMINATION OF OFFICERS

For President:

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

For Vice-President:

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

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.

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

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

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

For Member of the International Executive Committee from Canada:

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

Delegate Davis, Local 60, moved that this Convention elect six delegates, in addition to the President of the Federation, who goes by virtue of his office, to represent the A. F. of M. at the AFL-CIO Convention. Seconded. Motion carried.

For Delegates to the AFL-CIO Convention:

1. Alfonso Porcelli, Local 661, Atlantic City, N. J.
2. Mike Isabella, Local 27, New Castle, Pa.
3. Kenneth E. Plummer, Local 20, Denver, Colo.
4. Hal C. Davis, Local 60, Pittsburgh, Pa.
5. James L. Falvey, Local 171, Springfield, Mass.
6. Biagio Casciano, Local 466, El Paso, Texas.

7. Ed. Charette, Local 406, Montreal, Que., Canada.

8. Edw. Ringius, Local 30, St. Paul, Minn.

9. Wm. Hermon Guile, Local 516, Hillsboro, Ill.

10. Mike Catanzarito, Local 624, Punxsutawney, Pa.

Secretary Ballard reads the list of nominees for election.

Delegate DeVitt, Local 66, moved that a telegram be sent to Governor Rockefeller congratulating him for establishing the Council of Arts in the State of New York and the subsequent appropriation of \$450,000.00 to implement the program in the State of New York.

Delegate Davis, Local 60, moves that an Election Committee of 30 be appointed. Seconded. Motion passed.

The following committee was appointed:

#### ELECTION COMMITTEE

Andy Tipaldi, 406, chairman; Harold C. Olsen, 8; James Buono, 16; W. Clayton Dow, 42; Stewart J. Wagner, 51; Charles M. DeBlois, 109; Jack W. Russell, 147; Chip Essley, 210; John F. Cipriano, 234; Eddie Texel, 255; George W. Cooper, Jr., 257; Ben F. Thompson, 266; C. V. (Bud) Tooley, 303; Nicholas A. Narducci, 319; Harold D. Jansen, 337; Max Ahrens, 351; Joseph Dorenbaum, 400; Clifford A. Lachance, 409; Richard M. Sigley, 411; Frank A. Frederick, 439; Abraham Pena, 468; Gilbert Snowden, 518; Ray M. Dawson, 594; Frank Livolsi, 626; Albert Seltz, 650; John E. K. Akaka, 677; George F. Allen, 708; William E. Pond, 485; Charles R. Haidlinger, 46.

Delegate Kadrie, Local 30, moves that we spread in the minutes of this Convention, our appreciation of the wonderful entertainment at the conclusion of the Monday session, by Al Hirt and his Orchestra. Seconded.

The motion is unanimously adopted.

#### Announcements.

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

Stanley Ballard, Secretary American Federation of Musicians Traymore Hotel Atlantic City, N. J.

It is a pleasure to send greetings to you, your fellow officers and delegates attending the American Federation of Musicians Convention. I am sure that the action taken and the decisions made during the Convention of your fine organization will be in the great tradition of the American Trade Union Movement. Kindest personal regards.

CHARLES J. KLIGMAN, National Publishing Co.

Herman D. Kenin, President A. F. of M. Convention Atlantic City, N. J.

Fiddlers contest big success. 27 contestants, all 4 prizes won by union musicians. Give my regards to Elmer Hubbard, George T. Davis and Larry McDonell.

JOE M. MAYER, President, Local 664, Lewiston, Idaho

Herman D. Kenin, President American Federation of Musicians Traymore Hotel Atlantic City, N. J.

Dear Herman due to critical condition of our three-year-old daughter, Mary, we'll be unable to attend this Convention.

ROBERT R. BIGLOW, President, Local 73.

American Federation of Musicians Traymore Hotel Atlantic City, N. J.

Fraternal greetings and best wishes for a harmonious and successful Convention.

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

Mr. Herman D. Kenin, President American Federation of Musicians Convention Headquarters Traymore Hotel Atlantic City, N. J.

On behalf of the Executive Board of the Union Label and Service Trades Department of the American Federation of Labor and Congress of Industrial Organizations, I take this opportunity to express to all the officers and delegates attending this Convention of the American Federation of Musicians our sincere

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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.

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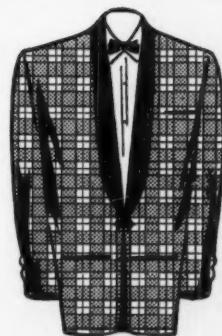
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appreciation for the splendid support which we have received in connection with our efforts to promote the union label, shop card and service button. In particular we wish to commend your Federation for the outstanding job which it has always done as a participant in our annual Union-Industries Show. We honor the American Federation of Musicians as an outstanding affiliate of this department and trust that you will call on us when we can be of service to you in any manner possible. With best wishes for an outstanding and successful Convention, I am fraternally and sincerely.

JOSEPH LEWIS,  
Secretary-Treasurer,  
Union Label and Service  
Trades Department,  
A.F.L.-C.I.O.

#### MEMORIAL SERVICE

The service is conducted by Vice-President Harris.

#### PROGRAM

We pause from our labor to pay tribute to those former delegates who have passed away since the Convention in Las Vegas, and to this list of delegates, I will add the name of Gisela Liebholt Weber, widow of Joseph N. Weber, former President of the American Federation of Musicians. Mrs. Weber was born in Germany, February 20, 1876, and at an early age came to this country with her parents, who settled in Cincinnati, Ohio. She was an accomplished violinist, having played concerts in Europe and the United States and at one time lead an all-girls group, called the Hungarian Ladies Orchestra. She was married to Joe N. Weber, September 22nd, 1891, in Denver, Colorado, and passed away February 4, 1961, in Los Angeles, California.

The String Ensemble, under the direction of Harry Chazin, will now play Adoration, by Felix Browski. I shall make only general eulogy for those who have taken the final journey since last we met.

If this thing we call death were some leprous calamity that befell only a few of us, if it were something that could be avoided, then we might enter into a conspiracy of silence concerning it, but it is inevitable, death comes to every man, to every woman. It is life's greatest and perhaps its only certainty.

O' why should the spirit of mortal be proud?

Like a fast flitting meteor, a fast flying cloud,

A flash of the lightning, a break of the wave,

He passes from life to his rest in the grave.

The faults of our brothers we write upon the sands, their virtues we inscribe upon the tablets of love and memory.

An then, the words in the Gospel of St. John, I am the resurrection and the life, he that believeth in me, though he were dead, yet shall he live, and whosoever believeth in me shall never die.

This is the underlying philosophy of our life, the expression of that protest humanity has always made against death as a permanent thing, and has always embraced the hope that beyond this life there is another and complete existence where loved ones will be reunited.

These former delegates and friends whom we this day memorialize, have completed their earthly labors, may the great creator of us all give them eternal rest and peace.

I will now read the names of those who have departed from us since last we met.

The String Ensemble now plays "Moonlight Sonata."

Name	Local
Gisela Weber	
Otto J. Kapl	4
John E. Cooper, Sr.	5
Frank J. Hayek	193
Edward A. Benkert	10
Adam Steubling	11
Louis Cappellano, Sr.	14
Irving Doling	14
August Rusch	19
Jack McClure	63
James Perri	77
Frank A. Nicoletta	77
Joseph Justiana	106
Steve E. Grunhart	116
Al Gruetter	117
Frank S. Lofurno	125
Edward L. Wilson	133
Wm. O. Mueller	151
A. E. (Toney) Bauer	153
Frank Boero	171
Edwin Ackerknecht	193
John Harmon	199
Harry L. Benson	234
H. H. Stark	236
R. K. Berg	260
L. D. Noble	282
Mrs. Harold Rudd	382
A. George Shaw	386
Elmer Stark	395
Del (Pappy) Yandon	481
H. S. Kopp	507
Henry Hart	537
James Hart	586
Geo. W. Abernathy	587
Frank S. Sharp	595
Martin Lipke	610
Harry Bliss	625
Robert Charles	658
Fred Donohue	668
Adam V. Pollock	696
Richard McCann	802

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

Vice-President Harris thanks the string ensemble and its leader, Harry Chazin, and Albert Couf, trumpet, as well as Delegates Roger Vogtmann, Local 181, and Philip Reed, Local 421, for their assistance during the Memorial services.

President Kenin now introduces Henry Kaiser, General Counsel for the Federation, who addresses the delegates and reports on the various laws affecting our membership. He immediately discusses the Landrum-Griffin Law and again cau-

tions the delegates to advise their local unions to comply with its provisions. He speaks on the Taft-Hartley and other anti-labor laws.

(Henry Kaiser's speech is given in its entirety elsewhere in the present issue.—Editor's Note.)

Delegate Peterson, Local 677, presents the following resolution (H.R. 219) which was adopted by the House of Representatives of the First Legislature of the State of Hawaii:

#### THE FIRST LEGISLATURE

State of Hawaii  
Honolulu, Hawaii

#### House of Representatives

WHEREAS, On May 22, 1960, a tidal wave, originating in Chile, destroyed a part of the City of Hilo, Island of Hawaii, causing much suffering, property damage and many deaths, and

WHEREAS, The International Executive Board of the American Federation of Musicians at its June, 1960, meeting at Las Vegas, Nevada, during the Sixty-third Annual Convention of the American Federation of Musicians, AFL-CIO, gave the Musicians' Association of Honolulu, Local 677, A. F. of M., AFL-CIO, the sum of \$1,000 to be used for the relief of the tidal wave victims, and

WHEREAS, Said sum was expended for the relief of tidal wave victims, by the American Red Cross, Hawaii Chapter, now, therefore,

BE IT RESOLVED, By the House of Representatives of the First Legislature of the State of Hawaii, General Session of 1961, that it express its deepest gratitude in behalf of the people of Hawaii, especially for the tidal wave victims for the contribution made by the American Federation of Musicians, AFL-CIO, and

BE IT FURTHER RESOLVED, That certified copies of this Resolution be transmitted to the Convention of the American Federation of Musicians, Herman D. Kenin, President, meeting at Atlantic City, New Jersey, June 12-16, 1961, and to the Musicians' Association of Honolulu, Local 677, American Federation of Musicians, A. F. of M., AFL-CIO.

Delegate Bastien, Local 73, is introduced by President Kenin. He presents a Gold Life Membership Card to Secretary Ballard, for his many years of faithful service in Local 73.

The session adjourns at 5:25 P. M.

## THIRD DAY

#### MORNING SESSION

June 14, 1961

The session is called to order by Vice-President Harris at 11:00 A. M.

He introduces William Kauffman, of the educational committee of the International Ladies Garment Workers, who briefly addresses the delegates and brings the greetings of his organization. He announces that in addition to the aprons given out to the delegates, the ILGWU has also brought to our Convention a fashion show motion picture for showing to our lady visitors espe-

cially and to any male delegates who might be interested. The delegates are invited to see this showing of union garment workers and the Union Label in action.

The committee on Measures and Benefits reports through Chairman Ringius.

#### RESOLUTION No. 6

#### MEASURES AND BENEFITS

WHEREAS, Considerable bookkeeping is necessary in the proper administering of the licensing of booking agencies and/or personal managers by the American Federation of Musicians, and

WHEREAS, A yearly license fee, plus cash bonding, is charged in other allied entertainment unions, and

WHEREAS, Additional revenue is needed to properly conduct the affairs of the Federation, therefore,  
BE IT RESOLVED, That effective January 1, 1962, a yearly license fee be required in the amount of \$50.00 for booking agents and/or personal managers, and a yearly license fee of \$10.00 be required for each sub-agent.

The introducer of this resolution requests permission to withdraw same.

The request is granted.

#### RESOLUTION No. 17

#### MEASURES AND BENEFITS

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

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

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

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

The report of the committee is unfavorable.

Discussed by delegates Paolucci, Local 38, and Wilkins, Local 60.

The resolution is laid over for further discussion when our general counsel is present.

No objections.

#### RESOLUTION No. 19

#### MEASURES AND BENEFITS

WHEREAS, Many members of the A. F. of M. are teachers of music in our various school systems, and

WHEREAS, Many potential members of the A. F. of M. are now students of music in our school systems, and

WHEREAS, It is a recognized fact that teachers in our school systems are inadequately paid for their services, and the schools are in serious need of buildings and teaching materials beyond their ability to finance, and

WHEREAS, The President of the United States is in favor of Federal Aid to Education, therefore,

BE IT RESOLVED, That a telegram be sent from this Convention to both Houses of Congress urging them to support the Federal Aid to Education bill as recommended by President Kennedy.

The report of the committee is favorable.

The Convention adopts the report of the committee.

#### RESOLUTION No. 21

#### MEASURES AND BENEFITS

BE IT RESOLVED, That the A. F. of M. International Executive Board request A. F. of M. Attorney Henry Kaiser to obtain a definite ruling from the Director of Internal Revenue in Washington, D. C., allowing members' legal income tax deductions for automobile expense when it is necessary to use their

automobiles to go to and from musical engagements, mainly because regularly scheduled public carrier transportation is not available at the beginning and closing time of engagements, knowing that conflicting court decisions on this matter have been rendered in different parts of the country.

The report of the committee is favorable.

The Convention adopts the report of the committee.

The following two resolutions are considered together:

#### RESOLUTION No. 15

##### MEASURES AND BENEFITS

WHEREAS, The A. F. of M. is paying the premiums for bonding officers, employees and clerks of all locals of the A. F. of M., and

WHEREAS, A few defalcations involving a small number of local officers and employees have taken place, and

WHEREAS, These misappropriations have occurred largely in locals which rely on auditing committees composed of local members, therefore,

BE IT RESOLVED, That each local of the American Federation of Musicians shall have a yearly audit of its books, bank accounts and cash by a professional auditor, preferably by a certified or registered accountant.

and

#### RESOLUTION No. 22

##### MEASURES AND BENEFITS

WHEREAS, The American Federation of Musicians have assumed the bonding of all officers of the locals, and

WHEREAS, There have been a few instances where locals have found their officers in financial difficulties, and have caused the bonding companies the necessity of paying the loss, and jeopardizing the A. F. of M.'s ability to obtain our bonds at a low cost, and

WHEREAS, An annual mandatory audit of each local's finances would better protect the A. F. of M. against abuses, and could save many questionnaires to the locals for information, thus saving much paper work for both the local and the A. F. of M., therefore,

BE IT RESOLVED, That it be mandatory for each local to have an annual audit of its finances, by an accredited auditor, not affiliated with the local, and a copy of said audit sent to the A. F. of M. Treasurer, along with the auditor's report, within ninety days after the first of each year, starting January 1st, 1962.

The report of the committee is unfavorable to Resolutions 15 and 22. The committee is of the opinion that this is a matter of local autonomy.

The Convention adopts the report of the committee.

#### RESOLUTION No. 26

##### MEASURES AND BENEFITS

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

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

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

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

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

(Name of Country)

The report of the committee is that the resolution be amended so that the "Resolve" will read as follows: "BE IT RESOLVED, That the Federal Communications Commission be requested to advise all producers of a television film containing a sound track to be identified by the announcement 'Music for This Film Was Pre-recorded in (Name of Country).'"

The report of the committee is favorable to the resolution as amended.

Discussed by Executive Officer Murdoch and delegates Wilkins, Local 60; Fields, Local 5; Musumeci, Local 77; Cosco, Local 14.

Delegate Davis amends the report that the resolution be referred to the International Executive Board with the favorable report of the committee containing their amendment.

Discussed by delegate Winstein, Local 174.

The amendment is adopted. The report of the committee as amended is adopted.

#### RESOLUTION No. 35

##### MEASURES AND BENEFITS

EDWARD P. RINGIUS, Chairman

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

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

The Convention adopts the report of the committee.

#### RESOLUTION No. 39

##### MEASURES AND BENEFITS

EDWARD P. RINGIUS, Chairman

WHEREAS, It has become the practice of many of the A.F.L.-C.I.O. crafts or Unions to pay Per Capita tax on a small percentage of their membership, and

WHEREAS, This practice is working to the disadvantage of the affiliated Unions, many of whom compel their locals to be affiliated with the City and State bodies on full membership, paying Per Capita tax on same, and

WHEREAS, If we want the respect of the people we deal with, we must first be honest within our own set-up, now, therefore,

BE IT RESOLVED, That this Convention instruct our elected delegates to the A.F.L.-C.I.O. Convention this Fall, to make every

effort to correct this situation and fight for a low Per Capita based on honest full membership.

The report of the committee is unfavorable.

Discussed by Delegates Boutwell, Local 444, and Recano, Local 440.

The Convention adopts the report of the committee.

#### RESOLUTION No. 55

##### MEASURES AND BENEFITS

EDWARD P. RINGIUS, Chairman  
WHEREAS, Because the plight of the musician and music needs to be spelled out to the layman and publicized, therefore,

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

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

The Convention adopts the report of the committee.

The Committee on Organization and Legislation reports through Chairman Arthur.

#### RESOLUTION No. 52

##### ORGANIZATION AND LEGISLATION

CHET ARTHUR, Chairman

WHEREAS, The various locals in those areas where military installations exist, and

WHEREAS, A certain number of the personnel on these installations are non-Federation musicians, and

WHEREAS, These said musicians will and do play in competition in many instances, with local professionals both on and off the said military bases, now, therefore,

BE IT RESOLVED, That the Federation take necessary and immediate steps to reach an agreement with the War Department and/or the Department of Defense in Washington, D. C., to set a clear cut policy to eliminate this unfair activity in those locals affected.

The report of the committee is unfavorable.

The Convention adopts the report of the committee.

#### RESOLUTION No. 7

##### ORGANIZATION AND LEGISLATION

WHEREAS, It is clearly evident that a local properly franchised by the American Federation of Musicians has the right to know exactly what geographical area is contained in its jurisdiction, and cannot properly function as a local unless the area is clearly indicated, and because jurisdictional disputes arise because only words are used to define a jurisdiction, and a local may be in a state of uncertainty for a year or even longer until such a dispute is settled, causing great hardship to local officers and musicians who may be affected as to travel tax and similar matters, and

WHEREAS, No higher authority has the right or privilege to leave a properly franchised local without a clear and positive delineation of its jurisdictional territory,

BE IT HEREBY RESOLVED, That as soon as reasonably possible, each and every properly franchised

local be given an accurate map, upon which is clearly marked and delineated the geographical area of which the local's jurisdiction is composed. Said map to be certified by the office of the President, and to be considered a companion document to the local's charter. It is understood that by due process the delineation given on the map may be changed, but such change shall not be effective until a new map delineated so as to clearly show the new jurisdiction shall be given to the secretaries of the locals affected.

The report of the committee is that the resolution be referred to the Jurisdiction Committee with the recommendation, that if practical, clearer definition of jurisdictions, preferably maps, be furnished the locals.

The Convention adopts the report of the committee.

#### RECOMMENDATION No. 6

##### International Executive Board LEGISLATION AND ORGANIZATION

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

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

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

WHEREAS, In the fraternal spirit the labor movement facilities at the City of Hope are made available to patients, not in a sense of charity, but as a matter of social justice with full regard for human dignity and individual worth, and

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

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

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

The report of the committee is favorable.

The Convention adopts the report of the committee.

#### RESOLUTION No. 11

##### ORGANIZATION AND LEGISLATION

WHEREAS, For over 35 years, during the Administrations of former Presidents Joseph N. Weber



and James C. Petrillo, the American Federation of Musicians was honored and the American Federation of Labor, now the AFL-CIO, was the recipient of valuable help by the contributions of effort, wisdom and talent of these two outstanding Labor leaders in their capacity as members of the Executive Council of the AFL-CIO, during their respective terms of office, and

WHEREAS, The tremendous demands made on Herman D. Kenin since his election to the Presidency of the American Federation of Musicians, made necessary by the most intricate and involved problems that seriously threatened the continued success of the Federation, precluded the possibility of his availability to succeed our former representatives on the AFL-CIO Executive Council up to this time, and

WHEREAS, In his dedicated endeavors to preserve and contribute to the future of the Profession of Music and all other forms of Art, it becomes necessary for President Kenin to appear in Person before Congressional Committees, the Federal Communications Commission and other units of the Federal Government and it is therefore obvious that his prestige should be the highest obtainable, and

WHEREAS, At the present time there is no representative of the Arts serving on the Executive Council of the AFL-CIO despite the fact that the preservation of the Arts is a most serious problem affecting the welfare of the Nation and this fact is recognized by both President and Mrs. John F. Kennedy who have indicated a keen interest in this problem, and

WHEREAS, Herman D. Kenin has earned the undying gratitude of the thousands of Musicians in the United States and Canada and in the past few years has emerged as one of the most respected Leaders in the Labor movement, whose intelligent, scholarly and gentlemanly approach to the problems of Organized Labor has won the respect and admiration of the Public and consequently he would prove to be a most valuable member of the Executive Council of the AFL-CIO, now therefore,

BE IT RESOLVED, That this 64th Annual Convention of the American Federation of Musicians in session in Atlantic City, New Jersey, from June 12th to June 15th, 1961, do hereby enthusiastically and unanimously endorse the candidacy of President Herman D. Kenin for a position on the Executive Council of the AFL-CIO, and

BE IT FURTHER RESOLVED, That an immediate campaign be inaugurated at the grass roots level to acquaint all Local and State AFL-CIO Organizations with the sterling qualities and outstanding capabilities of Herman D. Kenin to the end that their support of his candidacy, when they attend the Convention, can be assured, and

BE IT FURTHER RESOLVED, That the Delegates to the AFL-CIO Convention that will be elected at this Convention to represent the American Federation of Musicians be instructed to do all in their power to assure the election of President Kenin to the Executive Council of the AFL-CIO.

The Proponents of this Resolution respectfully request that President James L. Falvey of the New England Conference be granted the privilege of addressing the Conven-

tion briefly before final action is taken by the Convention on this Resolution.

The report of the committee is favorable.

Discussed by delegate Falvey, Local 171. Delegate March, Local 341, raises a point of information, whether a conference is permitted to present resolutions to the Convention.

The chair rules that the point is well taken and that under the laws, a conference is not permitted to present a resolution.

The resolution is withdrawn.

#### RESOLUTION No. 20 ORGANIZATION AND LEGISLATION

BE IT RESOLVED, That Arthur Streng, retiring International Representative be offered the sincere gratitude of our organization for his untiring efforts in behalf of each local during his many years of service, along with our wishes for many continuing years of health and happiness.

The report of the committee is favorable.

The Convention adopts the report of the committee.

#### RESOLUTION No. 27 ORGANIZATION AND LEGISLATION

WHEREAS, The musical culture of the United States of America is being slowly strangled because private patronage of the arts is no longer economically feasible, and

WHEREAS, Government support of the performing arts is a start necessity, and

WHEREAS, the American Federation of Musicians is in the process of initiating a strong educational program for legislation directed to the establishment of government subsidies for the performing arts, and music in particular, now, therefore,

BE IT RESOLVED, That the delegates of Local 47 to the 64th Convention be instructed to vigorously support the American Federation of Musicians in this most important endeavor.

The report of the committee is favorable.

The Convention adopts the report of the committee.

Chairman Arthur thanks his committee for its cooperation.

President Kenin thanks the committee.

The Committee on Good and Welfare reports through Chairman Fuentelba.

#### RESOLUTION No. 4 GOOD AND WELFARE

WHEREAS, It has been customary to hold the annual Convention of the American Federation of Musicians during the month of June, and

WHEREAS, The school year in many states is not completed until the latter part of June, and

WHEREAS, Attendance at the Convention represents the major recompense to many part-time officers, and

WHEREAS, Local officers are often prevented from attending the Convention if they are engaged in educational pursuits, and

WHEREAS, Delegates from those states in which school is not terminated until late in June are either prevented from taking their fami-

lies with them or must make arrangements for care of the children, which is most difficult,

BE IT RESOLVED, That the Convention of the American Federation of Musicians be convened during the months of July or August.

The report of the committee is unfavorable.

The Convention adopts the report of the committee.

#### RESOLUTION No. 5 GOOD AND WELFARE

WHEREAS, Local 468, A. F. of M., otherwise known as Federacion de Musicos de Puerto Rico, is the only local in the American Federation of Musicians whose jurisdiction encompasses a non-English-speaking community,

WHEREAS, Many Local 468 members cannot read, write or understand the English language, while many others are insufficiently versed in that language and can communicate fluently only in Spanish,

WHEREAS, The Constitution and By-laws of the American Federation of Musicians are written in English and are therefore beyond the comprehension of many members of Local 468,

WHEREAS, The official contract forms of the Federation are written in English and many Puerto Rican employers refuse to sign them because they cannot understand their terms,

WHEREAS, The present unofficial locally-made translation of these contract forms contain additions, deletions and changes from the original,

WHEREAS, Notwithstanding Article 12, Section 23, of the By-laws of the Federation, which provides that "No local shall permit the use of a foreign language in its official transaction with a member if the member is able to speak the English language," affairs in Local 468 must be conducted mainly in the vernacular Spanish, which in Puerto Rico is an official language and cannot be considered a foreign language,

WHEREAS, It is the policy of the Federation that all transcripts of records, arguments, citations, exhibits and other documentary evidence shall accompany all appeals and they shall be in typewritten form and in English,

WHEREAS, This Federation policy renders appeals difficult and/or expensive for members of Local 468,

WHEREAS, In the absence of an official translator, all translations of documentary evidence are of doubtful legality, and,

WHEREAS, The language problem creates a barrier to efficient communication between Local 468 and the Federation and serves as an obstacle to the development of effective and harmonious cooperation so necessary for the proper functioning of the local, therefore,

BE IT RESOLVED By this 64th Convention of the American Federation of Musicians, that the Federation take proper cognizance of the special nature of Local 468 and that:

1. Official Spanish translations be made of the Constitution and By-laws of the American Federation of Musicians, as well as translations of the official contract forms for steady and single engagements, a copy or copies of each translation to be furnished to Local 468 to be used as required.

2. Appeals to the President of the International Executive Board by members of Local 468 be permitted in Spanish.

3. The President shall deputize a member of the International Executive Board or a Traveling Representative to visit Puerto Rico in order to make a thorough survey of the situation and, in collaboration with local officials, to make the appropriate recommendations to the Federation.

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

The Convention adopts the report of the committee.

#### RESOLUTION No. 30 GOOD AND WELFARE

WHEREAS, God endows human beings with musical artistic ability without regard to age, color, gender, nationality or creed, as, for example Mozart, Marion Anderson, Toscanini, Casals, Stokowski, etc., and

WHEREAS, Compulsory retirement because of age limit should not apply to musicians who still have the God-given ability to perform as musicians, and

WHEREAS, Retirement because of age limit should be only on a voluntary basis, not a compulsory one, and

WHEREAS, Compulsory retirement because of age is illegal in at least one state of the U. S. A., and

WHEREAS, To retire great musicians because of age deprives the world of the enjoyment of this God-given gift, and

WHEREAS, The U. S. A. is not yet a socialistic state, therefore,

BE IT RESOLVED, That no local of the A. F. of M. is permitted to enter into any agreement with any employer wherein such agreement contains provision of compulsory retirement because of age, whether for pension fund purposes or otherwise.

The report of the committee is unfavorable.

Discussed by delegate Tomei, Local 77, and Chairman Fuentelba.

Discussed by delegates Riesgo, Local 721 and DeVitt, Local 66.

Delegate Bley, Local 143, offers the following amendment: "to strike out all the words after 'Be it Resolved' and insert the following words: 'Compulsory retirement, because of age, whether for pension fund purposes or otherwise, is contrary to the policy of the A. F. of M.'"

Seconded.

The amendment is carried.

The report of the committee is not adopted, so that the resolution as amended is adopted.

#### RESOLUTION No. 32 GOOD AND WELFARE

WHEREAS, The economic abuse of musicians, composers, and publishers by purveyors of mechanical music has been a source of great distress to all of us, and

WHEREAS, The American Society of Composers, Authors and Publishers has instituted a program toward legislation to correct this abuse, and

WHEREAS, Utmost cooperation with allied crafts and unions is of vital importance, now, therefore,

BE IT RESOLVED, That the American Federation of Musicians join with the American Society of



Composers, Authors and Publishers in the fight for performance royalties from juke boxes and other mechanical devices.

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

The Convention adopts the report of the committee.

**RESOLUTION No. 37  
GOOD AND WELFARE**

VICTOR FUENTEALBA, Chairman  
WHEREAS, In years gone by the American Society of Composers, Arrangers and Publishers, known as ASCAP, have assessed such establishments where live music was employed, and

WHEREAS, Today, Broadcast Music, Inc., known as B.M.I., is following the same procedure in taxing the very same establishments that employ live music, putting ironically an employer in a rather peculiar category; being taxed twice for using the same musical unit, and

WHEREAS, This practice has jeopardized the opportunities of some musicians in getting work, because some of these places since have installed Muzak, recorded music and/or juke boxes, now, therefore,

BE IT RESOLVED, That the International Executive Board explore such legislative possibilities by placing these mechanical devices under the same category as live music for tax purposes, and

BE IT FURTHER RESOLVED, That the International Executive Board convince both ASCAP and B.M.I. that the take from these mechanical canned music devices

be far greater than it's assessment gotten through the live musician.

The committee amended the second "Resolved Clause" by adding the words, "make every effort to" after the word "Board."

The report of the committee is that the resolution be referred to the President, as amended.

Discussed by delegate Seeman, Local 373.

The Convention adopts the report of the committee.

**RESOLUTION No. 36  
GOOD AND WELFARE**

VICTOR FUENTEALBA, Chairman  
WHEREAS, Disc jockeys working record hops invariably have guest artists coming in for promotion of new releases, and

WHEREAS, Said guest artists are usually A.G.V.A. members under contract to booking offices that should be charging legitimate fees for the appearances of these members where admission is charged at the door to come in and see and/or hear them, and

WHEREAS, These same artists have their new releases played and their appearances plugged during the week or weeks previous to the actual appearance date giving the buyer of the record hop unprecedented pulling power without having to pay legitimate going fees for this talent, therefore,

BE IT RESOLVED, That the President be advised to confer with A.G.V.A. representatives to put an immediate stop to this practice as totally unfair to the employment of live music any place these so-called guest stars are appearing

under the guise of promotion, and  
BE IT FURTHER RESOLVED, That the President's office have their legal department approach the office of the F.C.C. as to the legitimacy of a radio station indulging in running a record hop at a buyer's establishment on contracted radio time, and also having special recording talent come in as part of a promotion scheme to push new releases without charge to the buyer who gets the benefit of their being plugged on air shots previous to the actual appearance at the record hop, and

BE IT FURTHER RESOLVED, That every effort should be made to stop all disc jockey activity in the field of dancing as it represents non-union labor and as such should not even remotely be tolerated by the American Federation of Musicians.

The committee amended the second "Resolved" clause by adding the words "and/or Television" after the word "radio" in both places.

The report of the committee is favorable as amended.

Discussed by delegate Lampkin, Local 161.

Delegate Fields, Local 5, suggests that the name of AFTRA be included after AGVA.

The chairman announces that his committee would have no objections to this addition.

The Convention adopts the report of the committee as amended and with the inclusion suggested.

(Note: AFTRA does not function in Canada. Its counterparts in Canada are CCAA and FAAC, and as such are included in this resolution.)

**RESOLUTION No. 38  
GOOD AND WELFARE**

VICTOR FUENTEALBA, Chairman  
In many areas, disc jockeys from radio stations are promoting record hops. They are using air time to promote these hops and in some cases have used and sold complimentary station records for these record hops. They are also importing vocal stars and instrumental groups to appear at these hops without paying them their required fees under the guise of promoting their records. By their unscrupulous and unrestricted operations they have and are replacing live music, and

WHEREAS, All records made, come under the control of the Federation, and the people responsible for making these records possible such as the musicians, arrangers, copyists and booking agents must abide by the Federation laws, therefore,

BE IT RESOLVED, The President's office undertake an immediate study for ways of bringing the so-called disc jockeys, who M.C. record hops, under Federation laws or take whatever steps are necessary to stop or curb these unfair activities.

The report of the committee is unfavorable.

The Convention adopts the report of the committee.

**RESOLUTION No. 42  
GOOD AND WELFARE**

VICTOR FUENTEALBA, Chairman  
WHEREAS, We, as musicians, know music is purchased by the public to attract attention and in-

(Continued on page forty-six)

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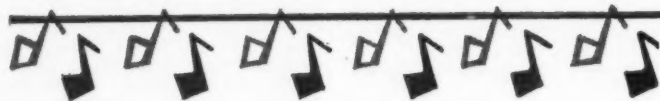
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**WHERE THEY ARE PLAYING**



**EAST**

On August 5 Gene Krupa's Quartet, Buddy Rich and his Ensemble, and the Mickey Sheen All Stars will appear at Stony Brook Music Festival, Stony Brook, Long Island, N. Y. . . . The Jack Banan Trio is based at the new Elbow Room in Roslyn, Long Island . . . Paul Jouard and his Orchestra are in their twelfth consecutive year at the Lake Placid Club, Essex County, N. Y. . . . Charlie Ace heads a group at the Maiden Lane Inn, Lindenwood, N. J. . . . Charlie Mann and the Jesters are performing at the Shamrock in Keansburg, N. J., for the summer . . . Leo Sunny and Stan Keller are signed through Labor Day at the Essex and Sussex in Spring Lake, N. J. . . . The Tony Tris Quartet continues at the Cedars Supper Club in Pittsburgh, Pa. . . . The Hartford (Conn.) Festival of Music will hold its second jazz concert on August 16 when the Dwiki Mitchell-Willie Ruff Duo presents a concert with Ray Cassarino's Group . . . The Al Vega Trio is currently entertaining at the Ebb Tide, Revere Beach, Mass.

**NEW YORK CITY**

Herbie Mann is currently appearing at the Half Note . . . Maynard Ferguson plays Birdland August 3 to 16 . . . For the first time in more than a year, guitarist Eddie Condon is back fronting a band at his club, Condon's. The group that Condon has assembled includes Pee Wee Russell on clarinet, Marshall Brown on valve trombone, Ruby Braff on cornet, Ronnie Bedford on drums, and Jack Keller on piano . . . Gene Krupa has signed a contract to perform for sixteen weeks a year at the Cafe Metropole . . . The Don Shirley Trio is the featured group at the Hickory House . . . The Roundtable has booked the Dukes of Dixieland starting August 21 . . . Buddy Bair opens at Roseland Dance City on September 5 for his eighth engagement.

**MIDWEST**

Organist Sharon Lee Kirk is in her second year in the Dug Out Room of the Hotel Lincoln Douglas in Quincy, Ill. . . . The Six Fat Dutchmen Orchestra from New Ulm, Minn., plays the Plummers Convention, Hotel Muchlebach, Kansas City, Mo., on August 9 and the Cotillion Ballroom, Wichita, Kan., on August 10 . . . The third annual Saugatuck (Mich.) Music Festival will take place on August 11 and 12. Groups already signed are the Dave Brubeck Quartet, Duke Ellington and his Orchestra, Carmen McRae and her Trio, the Bob Pierson Quartet, the Kirby Stone Four, the Al Belletto Sextet and Ann Richards. Bob Pierson will be musical director of the festival as well as conductor of the afternoon jazz workshop on August 12 . . . The Cedar Point Park Ballroom in Vermilion, Ohio, has signed Les Brown, August 12; Ralph Marterie, August 26; and Blue Baron, September 2.

**CHICAGO**

Al Fisher has just completed five solid years as piano soloist at Tom Brown's Coachlight Restaurant . . . Eddie Meusel and his Orchestra are performing at the Twin Lakes Wonder Bar Ballroom . . . Oscar Peterson, currently at the London House, will be followed by Red Nichols on August 8 for a three-week period . . . Louis "Satchmo" Armstrong leads the roster of stars at the Chicagoland Music Festival to be presented in Soldiers' Field on the night of August 19 . . . Duke Ellington makes an appearance at the Ravinia Festival on August 9 and 11.

**SOUTH**

Don Glasser and his Orchestra remain at the Cavalier Hotel, Virginia Beach, Va., through August 10 . . . The Tic-Tac-Toe Trio (Frank Galvin, sax and bass; Pancho Punzo, piano and

accordion, and Joe Burch, drums and bass) is booked at the Saxony Supper Club in Orlando, Fla., for an indefinite stay . . . Sir Judson Smith opens at the Bahia Cabana Hotel in Fort Lauderdale, Fla., October 17 . . . Scheduled performers for the Lakeland Amusement Park in Memphis, Tenn., during the month of August are Ted Weems, August 8 through 13; Clyde McCoy, August 22 through 27; and Shep Fields, August 29 through September 4 . . . Jazz Clarinetist Pete Fountain will headline the New Orleans summer pops jazz nights, August 11 and 12, at the Municipal Auditorium . . . Ken Harris' Band plays the Statler Hilton in Dallas, Texas, beginning August 12 . . . Duke Ellington is set for a one-night stand at the Dallas Music Hall on September 6.

**WEST**

Pianist Ray Rose has teamed up with banjoist Doug Karr and is now appearing at the Bustles and Beaus in San Francisco, Calif. . . . The Jack Tar Hotel in San Francisco will introduce nightly dancing in its Gas Buggy Room on August 10. Al Wallace will head the band . . . Clarinetist Johnny Lane has returned to the music field and is at Jim's Roaring 20's in Downey, Calif. With him are Marvin Ash on piano, Pete Bielman on trombone, Doc Cinardo on drums, and Wild Bill Davidson on cornet . . . The Don Baker Trio, featuring Lynn Carole, is holding forth at the Broadmoor Hotel, Colorado Springs, Colo. . . . Ray Anthony will play at the Hilton Hotel in Denver, Colo., on August 7 for the Denver Medical Center benefit . . . Lionel Hampton opens a six weeks' return engagement at the Flamingo in Las Vegas, Nev., on August 17. . . . New Orleans trumpeter Al Hirt is set for a four-weeker at the Dunes in Las Vegas beginning October 5.

**CANADA**

Organist Lloyd Burry continues at La Casbah of the Westminster Hotel in Toronto, Ont. . . . The Paul Beauregard Orchestra is currently playing its fourth summer season at the fashionable Hudson Yacht Club on the Lake of Two Mountains, forty miles from Montreal, Que.

# Over Federation Field . . .

Jazz has been played in a lot of places but this may have been a "first." To celebrate the conclusion of Library Week, the Peoria Public Library in collaboration with Local 26, of that Illinois city, presented a free public concert of Dixieland and modern jazz with running commentary by Bruce Cameron. The event featured representative local musicians, a number of whom are alumni of big-name bands.

Included were Fred Brown and Wayne Hilburn, trumpet; Harold Bartlett and Bruce Cameron, trombone; Ross Somerville and Cary Robards, sax; Ed Ginz, clarinet; Dee Hendricks and Jim Thompson, string bass; Ben Curtis and Svata Ciza, piano; and Gene Gorman and Jack Boyce, drums.

The concert was financed through the Music Performance Trust Funds and was so well received that Bill Bryant, di-

rector of the library, and Ray Dixon, president of Local 26, agreed that it might be well to plan this as an annual event.

The Vincennes (Indiana) Municipal Band, which incidentally, was organized in 1898 as "The First Regiment Band," not only plays thirteen Sunday afternoon concerts in Gregg Park during the summer as well as several concerts in the surrounding towns and, weekly, over radio, but also plays a "private concert" yearly after its Memorial Day assignments. The band goes en masse to the home of Pascal (Pete) Hays, one of its members who has been incapacitated for three years, and serenades him as he sits in a wheel-chair on his porch. Each year the side-walk audience grows, until now there is a crowd overflowing the street. The concerts buck up Pete so much that his wife re-



Left to right: Fred Brown, Bruce Cameron and Ed Ginz framed by shelves of modern poetry at the Peoria (Illinois) Public Library.

Photo credit: Peoria Journal Star



Local 99, Portland, Oregon, for the past two years has chosen a different group of musicians each month to perform, under the sponsorship of the Music Performance Trust Funds of the Recording Industries, before the United Service Organizations, Inc., in that city. Thus hundreds of military personnel have been enabled to enjoy and appreciate fine music. The above orchestra was one of the groups chosen to play for a USO dance. Members include Augie Calcagno, accordion and leader; Ronald Adkins, bass; Cleo Scroggins, guitar; William Pavia, sax; and Rosario Piazza, drums.

marks, "We'll have him out leading the band next year."

The New England Kurn Hattin Homes, Inc., needs a bass horn for their beginning pupils who are all of elementary school age. The organization is designed to help children whose homes are temporarily unavailable to them. Write for information to W. I. Mayo, Director of the school, in Westminster, Vermont.

E. D. Graham, a member of Local 375, Oklahoma City, Oklahoma, writes in about an interesting episode which occurred when he was a member of a Shrine band:

"We were in Portland, Oregon," he writes, "during a Shrine Convention, and, since accommodations were limited, the band members were put up in Pullman cars standing on temporary spur tracks. After one of our night parades, we took our instruments back to the cars, all except one member of the band who stayed behind in the center of town to do a little solo work on his own.

"Going back to look for him, I found him on one side of the Multonomah Hotel, giving forth with 'I'm Forever Blowing Bubbles,' and putting his whole soul into it. After he'd let off enough steam, he and I went back to the cars.

"Some weeks after our return home, the Recorder of the Shriners in my city told me he'd had a request for information on the musician who had been playing 'I'm Forever Blowing Bubbles' at the side of the hotel during the convention. I told him the whole story, and he turned it over to the inquirer.

"Later it developed that one of the Shriners had been in his suite in the Multonomah Hotel, trying to decide whether or not to make another attempt—he had made several before—to get the organization to adopt his Resolution to establish a hospital for crippled children. He had been feeling hesitant about putting forward the motion again, but, when he had heard the tune played so bravely down below, it had given him courage to go on with his purpose. He had made the motion, and the Resolution had been adopted.

"Out of that Resolution has come a great chain of charitable hospitals (now seventeen in number) known as the Shriners' Hospitals for Crippled Children. And music was the source of the success of the enterprise!

"The man who had the dream was Forest Adair, of Yaarab Temple, of Atlanta, Georgia. The musician was Ernest C. Baker, a member of India Temple Shrine Band and a member of Local 375, Oklahoma City. Brother Baker has since passed on—on February 1, 1944."

—Ad Libitum.





# OFFICIAL BUSINESS

## COMPILED TO DATE

### CHANGES OF OFFICERS

Local 19, Springfield, Ill.—President, Howard E. Wikoff, R. R. 2, Box 47, Springfield, Ill. Phone: LA 8-0260.

Local 336, Burlington, N. J.—Acting President, David Marshall, 333 Union St., Burlington, N. J.

Local 450, Iowa City, Iowa—Secretary, LeRoy Grimm, 722 Keokuk St., Iowa City, Iowa. Phone: 8-3544.

Local 498, Missoula, Mont.—President, Eugene H. Bradley, 324 East Spruce, Missoula, Mont. Phone: 3-5741.

Local 507, Fairmont, W. Va.—President, W. C. Seifrit, 208 Lamont Court, Fairmont, W. Va. Phone: 363-2976.

Local 625, Ann Arbor, Mich.—Secretary, Reade S. Pierce, 202 Nickels Arcade, Ann Arbor, Mich.

### CHANGE IN ADDRESS OF OFFICERS

Local 75, Des Moines, Iowa—Secretary, V. M. Barber, 914 Fifth Ave., Des Moines 14, Iowa.

Local 138, Brockton, Mass.—President, John A. Garand, 20 Dover St., Brockton, Mass.

Local 164, Grand Junction, Colo.—President, Warren Eaklor, 611 Mesa Ave., Grand Junction, Colo.

Local 265, Quincy, Ill.—President, Nick Musolino, Y.M.C.A., Quincy, Ill.

Local 500, Raleigh, N. C.—President, Russell Olson, 509 Odd Fellows Building, Raleigh, N. C.—Secretary, Albert Aa, 509 Odd Fellows Building, Raleigh, N. C.

Local 686, Rapid City, S. D.—President, Gerald Kenny, 922 South St., Rapid City, S. D.

### WANTED TO LOCATE

Addie Sorenson, formerly of Local 481, Fairbanks, Alaska.

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

### ARTICLE 23, SECTION 9

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

### JURISDICTIONAL CHANGES

1. The City of Yuma, Arizona (formerly in the jurisdiction of Local 586, Phoenix, Arizona), has been transferred to the jurisdiction of Local 347, Imperial Valley, California.

2. The City of Nanaimo on Vancouver Island, B. C., has been transferred from Local 145, Vancouver, B. C., Canada, to Local 247, Victoria, B. C., Canada.

3. The Town of Danville, New York (formerly in the jurisdiction of Local 458, Honeoye Falls, New York), has been transferred to the jurisdiction of Local 416, Hornell, New York.

4. Clear Lake, Manitoba, Canada (formerly in the jurisdiction of Local 475, Brandon, Manitoba, Canada), has been returned to the jurisdiction of Local 190, Winnipeg, Canada.

5. Local 505, Centralia, Washington, now has jurisdiction of the following described territory which was formerly in the jurisdiction of Local 124, Olympia, Washington:

"Starting from a point of intersection of Grays Harbor, Thurston and Lewis Counties, and proceeding north along the county line, to the Black River, then along the River to the town of Mima, then due east to the new Highway No. 99, then south to the junction of the old and the new No. 99, then follow the old highway south to the Lewis County line."

6. Houston County, Georgia (formerly in the jurisdiction of Local 331, Columbus, Ga.) has been transferred to the jurisdiction of Local 148, Atlanta, Georgia.

STANLEY BALLARD,  
Secretary.

### WANTED TO LOCATE

Frank Richard Hill, drummer, former member of Local 369, Las Vegas, Nevada. Last reported to be living at 1025 North Clark St., Los Angeles 46, California.

Anyone having information as to his whereabouts please notify: Steve Rady, Treasurer, Post Office Box 2445, Hunt-ridge, Las Vegas, Nevada.

### PLACED ON NATIONAL DEFAULTERS LIST

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

#### CALIFORNIA

Hollywood—Local 47:  
The Cloister, Al Loeb and Joe Mikolis, \$13,004.14.

Los Angeles—Local 47:  
Pat Fontecchio. Total \$1,359.00. (Also under Chicago, Ill.)

Stanton:  
Jester Steak House and Dave Campagna, \$307.10.

#### FLORIDA

Fort Lauderdale—Local 655:  
Fort Lauderdale Jazz Festival, Inc., \$700.00. (See John A. Troy, Far Rockaway, N. Y.)

Miami Beach—Local 655:  
Palladium Ballroom and Harry Papalardo, \$2,587.00.

Palm Beach—Local 806:  
Monti Christo Hotel and Norman Miller, \$240.00.

#### ILLINOIS

Chicago—Locals 10 and 208:  
The Sunset Lounge, Frank J. Ingam and Gust Chupen, \$310.00.  
Dondi's and Tom Dondi, \$2,300.00.  
Pat Fontecchio. Total \$1,359. (Also under Los Angeles, Calif.)

Waukegan—Local 284:  
Morris Moore, \$50.00.

#### MARYLAND

Baltimore—Locals 40 and 543:  
Buddy's Subway and Stephen Briger-man, \$569.80.

#### MASSACHUSETTS

Lawrence—Local 372:  
The Topper Club and Nicholas Hume, \$330.00.

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### WANTED BY THE F. B. I.



David Edward Murray Matzke, with aliases David Baker, Sid Barker, Ted Barker, Ronald R. Danielson, David Edward Hamilton, Dave Hampton, David E. Marzke, David E. M. Matzke, David Edward Matzke, David Edward M. Matzke, David Edward Murray, Ed Murray, Dumb Dumb.

Mr. Matzke, who plays the saxophone and has reportedly appeared with various musical groups throughout the country, is being sought by the Federal Bureau of Investigation as a Conditional Release Violator (CRV).

On June 8, 1959, Matzke was conditionally released from the Federal Correctional Institution, Terminal Island, California, where he had been serving a sentence for the interstate transportation of a stolen motor vehicle and the interstate transportation of stolen property. His whereabouts since June, 1959, have been unknown and on September 1, 1959, a Conditional Release Violator's Warrant was issued for his arrest by the U. S. Board of Parole, Washington, D. C.

Matzke has had other arrests dating back to October, 1945, for Grand Theft—Auto, Burglary, Violation of Probation and Suspicion of Robbery, and he has served time in State Prison.

Matzke should be considered dangerous and care should be taken in approaching him.

Born March 11, 1929, at San Francisco, California. Height 5 feet, 11 inches, weight 150-160 pounds. Build medium. Hair brown. Eyes green or hazel. Complexion fair. Race white. Occupation musician, machinist, laborer and dishwasher. Matzke has the following scars and marks: Small scar on left cheek, one-inch scar on left side upper lip, mole on right cheek, scar above right eye, tattoo of "Monk" and heart on outside right forearm, tattoo of "P. C." on right arm, tattoo of "Wine" on right side of chest and "Beer" on left side of chest, tattoo of "Jan," "Monk" and "Ben," cross and eight ball on outside of left forearm, tattoo of "Love" and "2" on top of left hand and tattoo of cross on top of right hand. His teeth are badly chipped and broken.

Any information concerning Matzke should be furnished to the local office of the Federal Bureau of Investigation, for which the telephone number is listed on the front page of the telephone directory.

INTERNATIONAL MUSICIAN

**MICHIGAN**

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Club Cliche, Jimmy Pro and Bert Bonaldi, \$120.00.

**NEW JERSEY**

*Guttenberg—Local 526:*  
Vick's Bar, \$19.00.  
*Neptune—Local 399:*  
The Dunes (Motor Trails, Inc.), Howard Garfinkel and Allen Minsky, \$14,519.17.

*Newark—Local 16:*  
New Broadway Lounge and Jimmy Tarantino, \$1,395.00.  
Thomas A. Smith Association and Thomas A. Smith, \$336.00.

*Union City—Local 526:*  
Peter's Cocktail Lounge and Peter Blumetti, \$500.00.

**NEW YORK**

*Far Rockaway—Local 802:*  
John A. Tory, \$700.00. (See: Fort Lauderdale Jazz Festival, Fort Lauderdale, Fla.)

*Rochester—Local 66:*  
The Club Impulse of Rochester, Inc., and James A. Hendricks, \$750.00.

**NORTH CAROLINA**

*Raleigh—Local 500:*  
Joe Winters, \$100.00.

**OHIO**

*Cincinnati—Locals 1 and 814:*  
The Castle Farms and Milt Magel, \$2,500.00.

*Steubenville—Local 223:*  
Sam Moore, \$150.00.

**OKLAHOMA**

*Tulsa—Locals 808 and 94:*  
Oil Capital Ballroom and Theresa West, \$322.00.

**PENNSYLVANIA**

*Lansdowne—Local 484:*  
Entertaining Enterprises and E. E. Colletta, \$112.00.

*Monroeville—Locals 471 and 60:*  
Sir Walter Raleigh, \$180.00.

**WISCONSIN**

*Janesville—Local 328:*  
William Watson, \$125.00.

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Bob's Ballroom.

**CALIFORNIA**

*Los Angeles:*  
George Greif Management, Personal Manager's License No. 47.

**DELAWARE**

*Millsboro:*  
Jesse Vause, and Rosedale Beach (Jesse Vause also listed under Devon, Pa.)

**ILLINOIS**

*Lyons:*  
The Ranch, and Tony Martino (Dominic Sekumaki)

**MARYLAND**

*Baltimore:*  
Spring Valley Country Club and Valley Stream Country Club (Also listed under Burtonsville, Md.; Herbert L. Davidson, Washington, D. C.; Davidson & Taylor Enterprises, Inc., Washington, D. C.) Remove all.

**MASSACHUSETTS**

*Boston:*  
George Wein (Also listed under Newport, R. I., and Miscellaneous).

*North Truro:*  
Peter's Hill Restaurant, T. Fitzpatrick and Frank Diego.

**MISSISSIPPI**

*Chambers:*  
Harlem Club and R. Patton.

**NEVADA**

*Lake Tahoe:*  
Bill Norvas.

**NEW JERSEY**

*Bloomfield:*  
Anne Florczak (Anne Weiss).

*Newark:*  
The Silhouette Lounge and Ida Lanno.

**NEW YORK**

*Jamaica, L. I.:*  
The Silver Rail Bar and Johnny Jackson.

*Rochester:*  
The Elmira Symphony and Choral Society and James Applegate.

**PENNSYLVANIA**

*Devon:*  
Jesse Vause (Also under Millsboro, Delaware).

*Philadelphia:*  
Kae Williams.

**RHODE ISLAND**

*Newport:*  
George Wein (Also listed under Boston, Mass., and Miscellaneous.)

**VIRGINIA**

*Portsmouth:*  
Sunset Lake Park and Floyd Cooper.

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Herbert L. Davidson.  
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**MISCELLANEOUS**

George Wein.

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**CONNECTICUT**

*New Haven—Local 486:*  
The New Golden Gate.

**MICHIGAN**

*Detroit—Local 5:*  
Deer Hunt Inn, and Charles E. Lamoureux.  
National Theatre.

**NEW JERSEY**

*Trenton—Local 62:*  
Red Coach Lounge (Hotel Penn.)

**PENNSYLVANIA**

*Sunbury—Local 605:*  
Sunbury F. O. Eagles Club.

*Washington—Local 277:*  
The Green Tree Tavern and Danny Sutton.

**WYOMING**

*Pinedale—Local 470:*  
The Cowboy Bar and Cal Ward.

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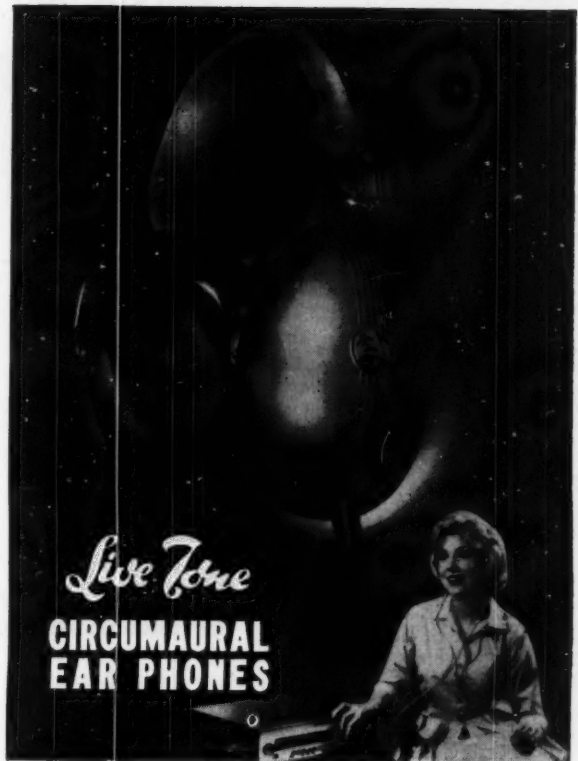
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**NEW YORK**

*Peekskill:*  
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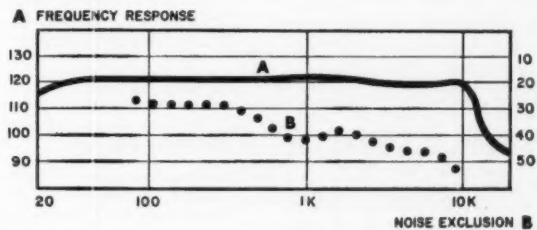


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## Official Proceedings

(Continued from page forty-one)

crease the value of advertising, as well as for entertainment, and

WHEREAS, We have been neglecting the opportunities, which we have, to show the public, that we believe in what we sell, therefore,

BE IT RESOLVED, Hereafter, at Conventions, a parade of delegates and guests be held from Convention Headquarters to meeting place of Convention lead by a band of 50 men, and

BE IT FURTHER RESOLVED, That two (2) outside band concerts be held to show the public that musicians are still alive and believe in their own products.

The committee amended the resolution by striking out both "Resolved" clauses and substituting the following: "Be it Resolved that the Convention Committee at future Conventions utilize Live music outdoors whenever feasible."

The report of the committee is favorable as substituted.

The Convention adopts the report of the committee.

### RESOLUTION No. 53

#### GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

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

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

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

The committee amended the resolution by striking out the "Resolved" clause and substituting the following: "Be it Resolved that this A. F. of M. Convention recommend to the A. F. of M. Executive Board that these seminars continue to be held in the future at the discretion of the Executive Board and that the information compiled from such symposiums be supplied to each local having a symphony orchestra in its jurisdiction."

The report of the committee is favorable as amended.

The Convention adopts the report of the committee.

### RESOLUTION No. 54

#### GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, We are entering the "New Frontier" era and the great grievance of the musicians cause should not be denied rights others enjoy in commerce, therefore,

BE IT RESOLVED, Legislation shall be introduced in Congress to correct existing law so as to give more employment to musicians. Also leaders in the U. S. musical scene connected with organizations shall express their opinions and views before such legislation is affected. Also there shall be added to the office of the A. F. of M. a Washington, D. C., post to impart facts commensurate with our position.

## "Best Band" Album Now Ready!



One of the numerous prizes offered by the Music Industry to the winner of the 1960 Best New Dance Band was a recording date, contributed by R.C.A. Jimmy Cook and his Orchestra, named top band by the judges at the final competition in Detroit's Cobo Hall last November, went to New York immediately thereafter and, in addition to playing a network TV appearance, recorded an album of two sides for R.C.A.'s popular priced Camden label. The recording has now been released; nation-wide distribution made to the thousands of R.C.A.'s retail out-lets, and it's ready for purchase by the general public.

We're sure that the members of the Federation, in full support of the A. F. of M. in its projects, will want to add the album to their record libraries. We are grateful to R.C.A. for their active cooperation and support of the Best New Band contest.

Your favorite record dealer undoubtedly stocks the album. Please ask for it by number: CAL 670, on the R.C.A. Camden Label. You'll find some real enjoyable listening supplied by the A. F. of M.'s Best New Band of 1960—Jimmie Cook and his Orchestra.

The report of the committee is unfavorable.

The Convention adopts the report of the committee.

#### Announcements.

At 12:45, a recess is declared for 45 minutes.

The session resumes at 1:30 P. M.

Vice-President Harris in the chair.

It is announced that the winners of the prizes offered by the Amalgamated Clothing Workers Union are: delegates Tooley, Local 303, and Hunt, Local 168.

President Kenin in the chair.

The Committee on Good and Welfare continues its report.

### RESOLUTION No. 45

#### GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The locals, at the present time, receive no compensation from the national office, when prosecuting the misdemeanors of traveling musicians, and

WHEREAS, The costs of such special meetings are substantial to most small locals with limited funds, now, therefore,

BE IT RESOLVED, That the locals shall be given a part of, or at least their expenses incurred, from all fines levied on said offending musicians.

The report of the committee is unfavorable.

The Convention adopts the report of the committee.

### RESOLUTION No. 46

#### GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, To gain the public support needed to win our fight for subsidy, therefore,

BE IT RESOLVED, To bring the full story of Music Today to the general public on a grass roots level and make it a point of conversation topic, the Federation set up a speakers bureau made up of prominent musicians or good speakers. These persons armed with provocative and challenging facts would bring our story to the Kiwanis, Rotary, Lions, schools, P.T.A.'s, Variety, etc. An itinerary would be scheduled on a regional basis, then the local visited would be required to do an excellent public relations job on this event before, during and after, via the press, radio and TV interviews and pictures. In this manner, all of us, on a local, state and national level, can be doing our part.

The report of the committee is unfavorable.

Discussed by delegate Cosco, Local 14.

The Convention adopts the report of the committee.

The chairman thanks his committee.

President Kenin thanks the committee.

The Committee on Law continues its report.

### RESOLUTION No. 10

#### LAW

WHEREAS, Unlike United States servicemen, members of the Canadian Active Armed Forces are not under orders forbidding them to join labor 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 civilians who are members of the Federation, 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 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 chairman of the committee announces that the proponents of the resolution suggested an additional "Resolve," which the com-

### INTERNATIONAL MUSICIAN



mittee accepted. This additional "Resolve" is as follows: "And be it further resolved that such membership would carry a condition that transfer privileges would not be permitted, and that such members would confine their activities to the Dominion of Canada."

The report of the committee is favorable as amended.

The Convention adopts the report of the committee.

Delegate Charette, Local 406, thanks the committee for its report on this resolution.

#### RECOMMENDATION No. 1 International Executive Board LAW

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

Effective March 1, 1961

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

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

RESOLVED, That an amount equal to any excess of tax over the rates prescribed in (a) and (b) above paid by any member on account of services performed after March 1, 1961, shall be forthwith refunded to such member.

The report of the committee is favorable.

The Convention adopts the report of the committee.

#### RECOMMENDATION No. 2 International Executive Board LAW

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

The report of the committee is favorable.

The Convention adopts the report of the committee.

#### RECOMMENDATION No. 3 International Executive Board LAW

Amend Article 28, Section 6, by adding sub-section "d" to read: "The President may direct the Laws Committee to come to the Convention city prior to the Convention for the purpose of considering and making recommendations on resolutions."

The report of the committee is favorable.

Discussed by delegate Catanzarito, Local 624, who offers an amendment "provided they are duly elected."

Chair rules amendment out of order.

Discussed by delegates Pezzano, Local 85; Carafello, Local 248; Allen, Local 708.

Delegate Paolucci, Local 38, makes an amendment that the other committees be given the same consideration, if the discretion of the President so warrants.

Delegate Capalli, Local 198, calls a point of order that the amendment is out of order since the By-laws only covers the "Law" Committee.

Chair rules the point of order well taken, and rules the amendment out of order.

The previous question is called for and carried.

The Convention adopts the report of the committee.

#### RECOMMENDATION No. 4 International Executive Board LAW

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

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

The report of the committee is favorable.

Delegate Isabella, Local 27, amends that the words "and alternate delegates" be added after the word "delegates."

The amendment is adopted. The report of the committee is discussed by delegates Wood, Local 149, and Wright, Local 376.

The Convention adopts the report of the committee as amended.

#### RECOMMENDATION No. 5 International Executive Board LAW

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

The report of the committee is favorable.

The Convention adopts the report of the committee.

#### RESOLUTION No. 12 LAW

WHEREAS, Article 17, Section 1, clearly states that "any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the Local Union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such Local fully explaining therein the conditions under which same is to be fulfilled," and

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

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

WHEREAS, This implies that any Local Union not having such a

law, a contract need not be deposited by an individual musician or traveling leader, and provides an outlet for traveling member to evade the law, therefore,

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

The report of the committee is unfavorable.

Discussed by delegates Brindesi, Local 734; Chairman Davis; Riesgo, Local 721; Watkins, Local 80; and Smith, Local 380.

Delegate Ferrell, Local 644, moves that the resolution be referred to the International Executive Board. The motion is adopted.

#### RESOLUTION No. 13 LAW

WHEREAS, Article 13, Section 23, of the By-laws, states on line 4, "non-payment of dues, fines thereon," and on line 6, "back standing dues, fines thereon." This wording makes no provision for payment of fines for local or Federation violations other than dues. Deletion of the word "thereon" in both of the above cases would make this section cover all fines regardless of the reason for which they were assessed, and

WHEREAS, On lines 8 and 9 of this same section and paragraph, the wording is "The amount exacted shall not cover a period longer than one year." From this wording some local officers are lead to believe that a year's dues may be charged, even though their own local by-laws call for suspension in a much shorter time than one year. Also it is very doubtful if any local keeps their members in good standing and allows working privileges for as much as one year after their dues are delinquent, therefore,

BE IT RESOLVED, That Article 13, Section 23, be changed to read, "A former member desiring to place himself in good standing for the purpose of resigning from a local from which he is suspended for the non-payment of dues, fines, or assessments, must not be required to pay more than the amount of his back standing dues, fines, and as-

sessments owing at the time of his suspension, expulsion or erasure. Any reinstatement fee additional is prohibited." Sub-paragraphs A and B to remain as they are now worded.

The report of the committee is unfavorable.

The Convention adopts the report of the committee.

#### RESOLUTION No. 18 LAW

WHEREAS, The Convention is the supreme authority of the A. F. of M. and should be the final voice in all matters of legislation, and

WHEREAS, The President and International Executive Board of the A. F. of M. are given the power of the Convention when needed as emergency authority, and

WHEREAS, It is the reasonable assumption and understanding of the members of the A. F. of M. that

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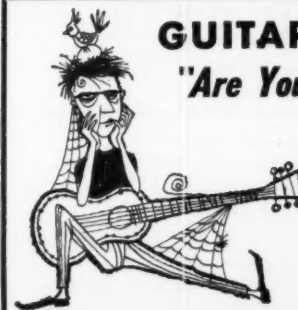
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in sending delegates to a Convention they are establishing the voice and will of the locals in sound democratic processes of governing the Federation, therefore.

BE IT RESOLVED, That Article 5 of the Constitution of the American Federation of Musicians be

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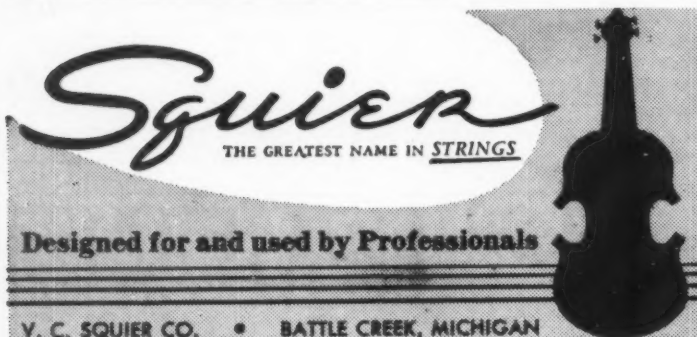
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amended to delete the following sentence: "All laws so passed shall be referred to a Convention committee consisting of the Executive Board, A. F. of M., and chairman of all committees, who may sanction or veto same, their action to be final."

BE IT FURTHER RESOLVED, And provided, that this Resolution take immediate effect upon passage, and that no such Convention Committee hold meeting following this or subsequent Conventions of the A. F. of M. for the purpose of affecting the continuance or validity of legislation enacted.

The introducer of this resolution requests permission to withdraw same.

The request is granted.

### RESOLUTION No. 23

#### LAW

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

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

WHEREAS, Certain A. F. of M.

members who are employed by Radio and TV Stations as disc jockeys, announcers or personalities habitually obtain musical engagements by offering advertisements of such engagements over such Radio and TV Stations free of charge to the employer, now, therefore,

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

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

The Convention adopts the report of the committee.

### RESOLUTION No. 24

#### LAW

WHEREAS, In many past Conventions of the American Federation of Musicians, a number of resolutions have been introduced to the Convention which were not discussed by the Convention because of a shortage of time, and

WHEREAS, Although these resolutions were referred to and acted on by offices of the Federation, many of the resolutions were of vital interest to all locals, and should therefore be discussed on the floor of the Convention where all pertinent opinions could be evaluated, and

WHEREAS, Obtaining all pertinent and important opinions from locals is a very difficult, if not impossible, task after the Convention has adjourned, and

WHEREAS, There are some resolutions which can more feasibly be referred to executive offices than others, and the matter of referral should be based on intelligent decision rather than lack of time for discussion by the Convention, therefore,

BE IT RESOLVED, The chairman of each Convention shall appoint a committee, whose duties shall be to determine a priority rating for all resolutions introduced as to the order of discussion by the Convention, and

BE IT FURTHER RESOLVED, This committee shall consist of seven members, appointed as follows: two members from locals with memberships up to 150; two members from locals with memberships from 151 to 400; two members from locals with memberships over 400; and one member at large.

The introducers of this resolution request permission to withdraw same.

The request is granted.

The Committee on Finance reports through Chairman Chanson. Resolutions 14 and 31 are submitted together.

### RESOLUTION No. 14

#### FINANCE

WHEREAS, The Sixty-second Convention held in Seattle, Washington in 1959, passed favorably on Recommendation No. 16, which pertained to the serious financial condition of the American Federation

of Musicians at that time and suggested payment of a Prime Initiation Fee to be paid by "new" members. Most of the preliminary discussion made reference to new members and the benefits derived by joining the A. F. of M. The inference to new members throughout the discussion created the impression of a member joining for the first time, and

WHEREAS, The word "Prime" as used in the Prime Initiation Fee not only infers first, but is defined as first, and

WHEREAS, The Treasurer's Report of 1960-61 shows a gain in receipts of the Ten Per Cent Surcharge of \$167,070 over 1959-60. In addition, this report states that the income from the Prime Initiation Fee for the fiscal year ended March 31, 1961, is \$20,417 more than the anticipated amount, and

WHEREAS, A member paying the Prime Initiation Fee more than once gains no additional benefits from the A. F. of M.; however, by joining the local he gains all benefits from that local, and

WHEREAS, The impression of the Sixty-second Convention was that this fee was for "New" members only. When Local 29 inquired of the National Executive Board as to the status of a transfer member, the Executive Board ruled at its meetings held two months after the passage of this recommendation, on August 3 to 5, 1959, that "all" traveling members who obtain full membership in a local subsequent to July 1, 1959, must pay the Prime Initiation Fee," and

WHEREAS, The morale of the traveling and transfer members is low because of their resentment toward payment of the Prime Initiation Fee, therefore,

BE IT RESOLVED, That the Prime Initiation Fee be paid only by a person joining the A. F. of M. for the first time.

and

### RESOLUTION No. 31 FINANCE

WHEREAS, Article 3, Section 24, does not, at present, exempt former members of the Federation from the extra amount imposed under the title of Prime International Initiation Fee, and

WHEREAS, Article 3, Section 24, does not, at present, exempt transfer members when they become members of the local into which they transfer, from the extra amount imposed under the title of Prime International Initiation Fee, and

WHEREAS, Imposing such extra amount upon former or present members of the Federation is eminently unfair, unjust and perhaps even illegal, therefore,

BE IT RESOLVED, That this Convention amend Article 3, Section 24 by adding the words: "This extra amount known as the Prime International Initiation Fee does not apply to former members of the A. F. of M., nor to transfer members who become members into which they transfer."

The introducers of these resolutions request permission to withdraw same, with the understanding that the chairman explain their reasons for so doing.

The chairman makes the requested explanations.

The requests to withdraw are granted.

(Continued in September)

INTERNATIONAL MUSICIAN



# M on SUM SO



**CONDUCTORS** Andre Previn will be guest conductor as well as piano soloist at the August 3 pops concerts of the Cleveland Summer Orchestra. . . . Arthur Fiedler of Boston Pops fame will appear as guest conductor of the Red Rocks Festival, in Denver, Colorado, at the final concert, August 8. The Festival's regular conductor is Saul Caston . . . The Peninsula Music Festival (Fish Creek, Wisconsin) will hold a Conductors' Symposium August 20 through 25. The Peninsula Orchestra will be used, and conductor Dr. Thor Johnson will be mentor. This portion of the Festival is under the sponsorship of the University of Wisconsin Music Extension Division, in cooperation with the National School Orchestra Association, Wisconsin String Teachers Association, and Wisconsin symphony orchestras.

**FEATURES** The Coulee Region Arts Festival, at La Crosse, Wisconsin, includes one concert devoted entirely to the Mississippi River. Frank J. Italiano is directing the Festival . . . The Pops Concerts of the Cleveland Summer Orchestra will have a Gershwin night August 5, led by Louis Lane. . . . The Vancouver International Festival will feature Gershwin music on August 11, under the baton of Julius Rudel.

**OPERA** Legislators in Washington, D. C., take note: The Italian Government has granted a financial subsidy for the summer season of the Salmaggi open-air opera at Randall's Island Stadium, New York.

**AUGUST, 1961**

. . . What is said to be the first performance in America of Wagner's *The Mastersingers of Nuremberg* by a university opera group took place on July 29 at the Indiana University Opera Theatre. It will be repeated August 5. Tibor Kozma is the conductor . . . A full-stage revival of Bizet's *The Pearl Fishers* launched the sixth season of the Empire State Music Festival July 12, at the Anthony Wayne Recreation Area in Bear Mountain-Harriman State Park, New York. It was repeated on July 20. Laszlo Halasz conducted . . . Lavish outdoor productions of *The Tales of Hoffmann*, *Così fan tutte*, and *Rigoletto* will be features at the third annual August Opera Festival in St. Louis . . . The Aspen (Colorado) School Opera Workshop presented Haydn's *The Apothecary* and Bononcini's *Polifem* July 28 and 29, both done in English and both heard in the Rocky Mountain area for the first time. . . . The "all new look" at the Cincinnati Summer Opera is at least partly explained by the cyclorama screen, installed last summer. By this means, simple sets have been made into vast and vivid scenes, through expert use of projected lights . . . The Peninsula Music Festival Orchestra (Fish Creek, Wisconsin) will collaborate with the Northwestern University Opera Group, Robert Gay, Director, to present the United States premiere of Gluck's *The Reformed Drunkard* and Pierne's *Sophie Arnould*. These performances are scheduled for August 18 and 19.

**SUPPORT** A \$50,000 grant from the Avalon Foundation and public response to the plea for funds made the 1961 season of the Empire State Music Festival (Bear Mountain-Harriman State Park, New York) possible this year . . . The eleventh summer pops concert series of the Worcester (Massachusetts) Orchestra is being sponsored by five companies: the Heald Machine Company, the Morgan Construction Company, the Norton Company, the Worcester County National Bank, and the Wyman-Gordon Company . . . Twelve banks in New York are distributing concert schedules of the Stadium Concerts at the counters where deposit and withdrawal slips are made out. Jacob Leichtman, President of the Commercial Bank of North America, is to be thanked for this convenience.

**BANDS** That good old institution, the town band, is finding new outlets as its publicity value is discovered by large (and small) amusement parks. Of the latter, Disneyland in California and Freedomland in New York each maintains between four and six standing bands of characters varying according to their use. Paul Lavalle, musical director of Freedomland, has four bands playing steadily from the park's opening (10:00 A. M.) to its closing (midnight). Two five-piece German Oom Pah Bands are hired

to impart local color to a brewery setting. A "Lower Basin Street Group" is located in the New York area where its twelve instrumentalists give out with music both for the dance and to provide local color. In the park's New Orleans area alternate five-piece Dixieland bands play for atmosphere — no dancing. There is also a five-piece Clown Band which meanders around the amusement area providing fun and frolic.

Freedomland also has headliners: Lionel Hampton, Gerry Mulligan, Count Basie, Woody Herman, Benny Goodman, the Mills Brothers, with their respective organizations.

Many of these big names have also appeared at Disneyland, which has, besides, Dixieland, Hawaiian and clown units.

Both parks find that the bands are crowd-attractions. People who hesitate at going the long journey (both Disneyland and Freedomland are over a half-hour from the center of their respective cities) find it easier to decide for it, with the prospect of listening and dancing to bands at the other end.

Phil Schapiro is the Director of the "Million Dollar Band" which is appearing in Long Beach, Long Island, every Monday evening at the Long Beach recreation field. The concerts are sponsored by the City of Long Beach.

**PRIZE** The Evansville Philharmonic Orchestra has received a "Citation of Merit," granted by the Indiana Federation of Music Clubs, for having a symphony schedule of outstanding merit. The award was given on the completion of the most ambitious youth concert series in the twenty-seven-year history of the orchestra. In addition to youth concerts by the full orchestra, which brought about 5,500 young people from schools in Indiana, the Evansville Philharmonic String Quartet presented chamber music programs in the local schools before 20,000 students.

Paul Lavalle





# THE TALE OF TWO STATES

(Continued from page sixteen)

of this state," he said, "and to the people who were interested in a well-rounded education for school children, I move that the bill be stricken from the calendar."

So much for the aura of culture at the State House in Jefferson City, Missouri.

## Rhode Island Applauded

Now we move to another conclave with a quite different atmosphere. It was just two weeks after the fiasco in Jefferson City when Francis Cappalli, President of Local 198, Providence, Rhode Island, stood up before the 1,222 delegates of the A. F. of M. in convention at Atlantic City and proclaimed with satisfaction and fervor that Governor John A. Notte, Jr., of Rhode Island, and the Legislators of that State had just approved \$33,350 allocation for the use of music within its boundaries. The delegates applauded the news jubilantly. This news and its reception, one hopes, is an indication of better things to come—even in Missouri.

Rhode Island's story is worth telling in detail.

In this state, which is as artistically ample as it is physically small, believers in music make direct application to the law-makers and get respectful hearings. First in time to make an appeal for funds was the Rhode Island Philharmonic, at the end of its financially beset 1945-46 season. As a result, in June, 1946, a bill was introduced jointly by two Senators, one a Republican and one a Democrat, to the General Assembly, requesting the sum of \$5,000 for that orchestra. The purpose here, as with the Missouri bill, was to give concerts in the State's schools. Unlike the Missouri bill, however, this one received considerate and thoughtful treatment. After serious debate the bill was passed.

## The Trend Is Upward

That this was not a sudden impulse, later to be regretted, but rather a stable resolve, has been proved by later events. Year by year the legislators have more than stuck to their commitments. In the season of 1953-54, the grant was increased to \$6,000, and in 1956-57 to \$7,000. In 1959 \$12,000 was allotted, \$8,000 of which went to the existing school orchestra concerts and \$4,000 to meet the expenses of a newly organized chamber concert series, also in the schools. In 1960, \$12,000 was again granted the orchestra, but because by this time other sponsors had arisen (this has proved a natural outcome of state support wherever it has been instituted) the chamber concert series was able to give 146 services, played by three string quartets, a woodwind quintet and a brass quintet.

The Children's Concert Committee carried out a dramatic request from Block Island for

a chamber music concert. Since winter seas are often too rough for a ferry from the mainland, some other means of getting the Woodwind Quintet over was necessary. A private plane was loaned and did noble service which was greatly appreciated—the first live "classical" music ever heard by the students on the island.

Then this past June came the good news that the Rhode Island Philharmonic, in its 1961-62 season, was again to get \$12,000. This was a particularly welcome piece of information since the State was then faced with a deficit, and, in the words of Aime Triangolo, Secretary of Local 198, "When anything is cut out, for some reason it's music that's thought of first." He added, "We put in a lot of hard work and this brought us through all right."

Other musical organizations in Rhode Island have been benefited in like measure.

## Opera Is State Financed

On November 8, 1959, the Providence *Sunday Journal* came out proudly with, "The first state-sponsored opera in Rhode Island and possibly the first entirely state-financed opera performance ever presented in this country was given last evening at the Veterans' Memorial Auditorium, when the Rhode Island Opera Guild, directed by Danilo Sciotti, performed *Aida* in cooperation with the Rhode Island Department of Education." Governor and Mrs. Del Sesto and Senator Theodore Francis Green were in the audience. The article ended, "The first state-supported venture into opera was an experience on both sides of the footlights. There would seem to be every expectation that the process should continue with success."

This operatic performance was the result of the State's appropriating \$7,000 via the Department of Education. Another operatic performance followed on November 26, 1959, under like sponsorship. In June of the present year the appropriation was \$7,500. The demand for all these performances has been such that the auditorium could have been filled four or five times.

Such events as these signify no sudden onrush of benevolence toward opera on the part of the Rhode Island legislators. As early as 1954, Maestro Danilo Sciotti had been petitioning the State "to help with the Guild's financing as it does for the local symphony orchestra." It is a case of consistent and persistent arousal at the proper sources.

Vincent Capone is another recipient of State aid. His Plantations Modern Pop Orchestra in 1960 received State appropriations to the amount of \$5,000 for concerts in parks and other public places in the various towns of Rhode Island. In June, 1961, he led a

State-sponsored Pops Concert, thirty-five instrumentalists, in Newport at the Rogers High School Auditorium. All told, \$12,000 is being allocated this summer for outdoor band concerts with matching funds being raised by the community.

## In the Name of Education

Rhode Island probably gets first billing also for being the only state which subsidizes three symphony orchestras. Besides the Rhode Island Philharmonic, there is, for one, the Providence Philharmonic, directed by Domenico Lombardi. In 1960-61 State support to the extent of \$2,500.00 went for symphonic concerts in auditoriums in various Rhode Island towns. There were also summer concerts in various parks. For 1961-62 the orchestra has received support to the extent of \$1,850.00. The Department of Education, here as in the other cases, designates the place and time concerts are to be given.

The third symphony orchestra, the New Providence Symphony, has played two concerts recently under conductor-pianist Nathan Newburger. In the former of these, May 16, in Providence, as well as in the latter, June 14, at Newport, Mr. Newburger acted both as piano soloist and as conductor.

It is interesting to note that Senators, in discussing these grants, request concerts to be given in their particular areas, as a means toward strengthening their popularity there.

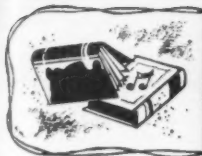
About the bookkeeping? Money for the various services is paid by the State Comptrollers to the Department of Education, which in turn pays the musicians and leaders through Local 198, Providence.

All this is not to mention the many city-encouraged musical projects — \$2,000 by Providence; \$500 by Pawtucket; and \$300 by Central Falls—carried on in the State.



Musical figures in Rhode Island who have been aided by state appropriations. Top row, left to right: Nathan Newburger and Domenico Lombardi. Bottom row: Danilo Sciotti and Vin Capone.

INTERNATIONAL MUSICIAN



## BOOK NOTES

Leonard Bernstein—*The Man, His Work, and His World*, by John Briggs, 274 pages. *The World Publishing Company*. \$4.50.

Mr. Briggs seeks to identify Bernstein with the "Renaissance man" for breadth and ingenuity. But he makes reservations. Bernstein, though he crowds music's boundaries, does keep by and large within its confines. He doesn't tinker with the modern equivalents of alchemy or flying ships or catapults. "He does not, like Palestrina, turn aside from the writing of heavenly motets to make a fortune in the fur business." Since music, however, means vastly more things to vastly more people than in Renaissance days, the same end result, astounding versatility, is Bernstein's trademark.

But, Briggs is at pains to point out, it is versatility *with basic integrity*. If Bernstein is a man moulded by the multifarious waves of our time, he is of the stuff that such working and abrasing develops but does not disfigure: human material so constituted that it can be shaped a thousand ways yet retain its essential form.

Briggs, since he is intimately acquainted with the musicians' world—he is a graduate of the Curtis Institute of Music and has been music critic and feature writer for the *New York Post*, *The Etude* and *The New York Times*—can gauge exactly its pressures and proclivities as it pertains to Bernstein: the precise temperature of that ordeal-by-fire, the Fritz Reiner interview at Curtis; the spirit's bubble bath on Bernstein's seeing his name flashing on Broadway marquees; the shoulder-squaring effect of having the whole Philharmonic Board of Directors rise on his entrance.

Moreover, though Briggs does not proffer this as an authorized biography, still he has had access to the upstairs, downstairs, backstage, onstage lives of Bernstein. He tells, for instance, about the writing as well as the producing of *On the Town*; he discerns what forces split the Scala audience and onstagers when Bernstein conducted *Medea* there with Callas as leading lady; he describes Bernstein's joy at greeting Pasternak and at being acclaimed by Israeli audiences.

Brigg's prose is well-paced to carry so mercurial a rider. "Bernstein at this point was whirling about the globe like a dominant seventh chord in orbit" . . . "Bernstein once declared 'acrobat' and 'choreographic' to be the most tiresome words in the language" . . . "The upcoming Philharmonic schedule was enough to daunt a college fullback."

Probably the most effective part of the volume is that chapter toward the end, when Bernstein appraises his own work—and finds it wanting! All the public needs at this point is to realize that this god of the television screen is human! And here is proof. His having Bernstein, after being persuaded to sit down at the piano, say, "I've nothing to play—it's a terrible realization"—and walk out of the room, is as effective as any grand entrance that the reportorial pen could devise. Briggs does it with mirrors—Bernstein's own mirror turned on himself.

*The Jazz Life*, by Nat Hentoff. *The Dial Press*. \$5.00.

Worlds within worlds within worlds! Nowadays to cope with even the simplest schedules is to find one is living in several worlds: the world of office routine, the world of transportation, the world of suburbia, to name three which many of us inhabit in a single twenty-four-hour span. Then there are worlds many never know—the world of politics, the world of books, the world of sport. And here on the 255 printed pages compressed within the covers of this book is the world of jazz, its laws, mores, singularities, forces.

For this book is not a mere clutch of biographies or studied analyses of jazz structures. Hentoff gives the socio-economic set-up of jazz protagonists and jazz practioners, describes their living quarters, their hang-outs, their friends, their foes, their formulas for living. He is explicit as only a citizen of this special world can be explicit: gives the overtones of speakers' asides, as in the Miles Davis recording session, and tells the underflow of the conversation at the Baroness's when Thelonius Monk has his say about Coleman.

So one doesn't read this book at all if what one wants is merely information. Despite a jazzman's warning to Hentoff, "You can't write about something as emotional as what we're doing," the author does manage to put down that most guarded of the jazzist's secrets—his "soul."

Here is "the total existence of jazz players"—a book as broad as Hentoff's conception of jazz: "For its makers, jazz is entertainment and religion, pride and temptation, and as unpredictable—or predictable—as they themselves are."

## FIDDLER'S EYE VIEW -- By Sol Nemkov

(Continued from page fifteen)

when the clown comes to the footlights. Then, when she returns home, she draws some amazingly lifelike pictures of the Rockettes pirouetting. But so far she doesn't seem to understand that Uncle Sol makes music on his violin, even though she recognizes me on the stage at the Hall. I mention my little neighbor to point up the wealth and variety of pleasure which Radio City gives to all types of children. I would say it is not only the "Showplace of the Nation." It is the Children's Paradise.

Yes, playing at Radio City Music Hall can be humdrum. Or it can be a daily adventure. And, of course, with more than fifty musicians in closest proximity for many hours a

day, there are bound to be incidents. One happened not long ago when a ping-pong table in the Musicians' Club Room was found hacked to pieces. This whodunit mystery has not yet been solved. We suspect, though, that the vandal was a man driven near-crazy by the sound of batted ping-pong balls during his rest hour.

The ping-pong balls stop bouncing, however, when the announcement comes over the loud speaker, "Twenty minutes to overture."

While the audience is watching the show, occasionally I watch the audience. There was one girl who was a regular customer for every new show. She had her favorite seat in the first row, right in front of the string section.

While we were playing the overture, she would lean over and tug at the trousers of the first violinist and ask, "What key are you playing in?" At every subsequent modulation she would ask, "What key are you playing in now?"

And every time we have a new show, I look for the sisters. These are two elderly ladies who make their appearance down front. They sit through all four shows, but they see each one from a different seat. All of us in the orchestra wonder why.

Another favorite of mine is the elderly gentleman who sits in the front row at least five times a week. Recently I met the old chap outside the Hall and offered him the use of a pass. But he said "No, thank you. I pay my own way and it's worth it." Good for him!

As Irving Berlin wrote, "There's no business like show business," and I might add, there is no show business, anywhere in the world, like Radio City Music Hall.



# BOOKERS' LICENSES TERMINATED

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Agency ..... 3678 Rogers, Ral A., Associates Agency ..... 3245 White, Mack ..... 2303 Woliver, Vivian, Theatrical Agency ..... 2778</p> <p><b>Huntington Park</b> Egan, Martin, Agency ..... 3106</p> <p><b>Los Angeles</b> Alexander, Norman ..... 3563 Blair, Dick E. .... 1611 Briere, Therese ..... 2800 Butler, Harry ..... 168 Carling, Clifford ..... 1493 Carson, Don ..... 2908 Church, Geneva ..... 231 Drake, Dr. David ..... 2530 Gold, Rebecca, Agency ..... 4756 Grant, Edythe ..... 1867 Graves, Leslie V. .... 2328 Hill, Herman ..... 2620 Howard, Gene ..... 595 Kaiser, Albert ..... 2248 Key Party Plan Agency ..... 2799 Lewerke, Jack ..... 2032 Linder, Jack, Theatrical Enterprises, Inc. .... 770 McNeely, Dillard ..... 813 Miller, Virginia ..... 2828 Noriega, Anthony ..... 3275 O'Neill, Sunny ..... 1539 Pacific Coast Attractions Agency ..... 3409 Party Management, Edmund Cantillon ..... 2842 Penney, Janice (Tovos) ..... 1935 Price, Bob, Agency ..... 2720 Raskin, Roy L. .... 1624 Red Fox Music Management ..... 2709 Rodriguez, Ruben, Enterprises ..... 5104 Sam Rosey Agency ..... 1134 Saputo, Frank, Jr. .... 1464 Schuman, Richard H. .... 1793 Silber, Arthur, Jr., Agency ..... 1213 Silvers, Herb ..... 2993 Sonenshine, Jack W., Agency ..... 2167 Sullivan, Joseph, Agency ..... 2438 Turnham, Raymond P. .... 2665 Victory Artists &amp; Artists' Manager ..... 5708 Walker, Ben, Enterprises ..... 1383 Ward, Al C. .... 1384 Wood, Bill ..... 1839</p> <p><b>Manhattan Beach</b> Katz, Jack J. .... 1801</p> <p><b>Newport Beach</b> Betty's Theatrical Agency ..... 3946</p>	<p><b>Norwalk</b> Roberts, Larry, Agency ..... 5271</p> <p><b>North Hollywood</b> Celley, Albert ..... 3100 Neff, Fred ..... 2482</p> <p><b>Oakland</b> England Entertainment Agency ..... 385 Network Booking Agency, Evelyn Leon ..... 3226</p> <p><b>Pacoima</b> King, Bob J. .... 2706</p> <p><b>Palo Alto</b> Cahn, Jane ..... 171</p> <p><b>Pomona</b> Gallion, Aida ..... 452</p> <p><b>Richmond</b> Trans-Bay Agency ..... 2551</p> <p><b>San Diego</b> Poole, Nathaniel, Agency ..... 3315 Stutz, Walter R., Enterprises ..... 1275</p> <p><b>San Francisco</b> Allen, Jack ..... 33 Baccari, Alessandro M., Jr. .... 81 Beth, Leslie E. .... 79 Bristow, Harry ..... 143 Brown, Kathleen May ..... 1569 Dwyer, Ruth, Productions Agency ..... 3050 Handy, Mrs. Carlo Edwin ..... 4123 Haymond Booking Agency ..... 5158 Miller, Richard S. .... 3434 Morgan Entertainment Agency ..... 1820 Walsh, Paul, Singing Artists ..... 3390 Western Services Co. .... 2379</p> <p><b>San Jose</b> Bender, Gene, Enterprises ..... 3260</p> <p><b>Santa Ana</b> Footitt, F. Clifford ..... 427 Melody Entertainment Agency ..... 4139 Star Theatrical Representative ..... 2860</p> <p><b>Santa Barbara</b> Perry, Newton ..... 1575</p> <p><b>Santa Monica</b> Barton, Dorothy R. .... 1630 Snyder, William G. .... 1620</p> <p><b>Sherman Oaks</b> Bronson, George A. .... 3117 Kane, Bernie, Management ..... 2917</p> <p><b>South Gate</b> Stowell, Lawrence L. .... 2783</p> <p><b>Stockton</b> Stockton Programs and Geo. C. Westcott ..... 1264</p> <p><b>Van Nuys</b> Rubell, Allen ..... 2243</p>	<p><b>Beardstown</b> Ader, Lt. Col. Sam ..... 23</p> <p><b>Bloomington</b> Olson, Al ..... 2444</p> <p><b>Calumet City</b> Wayne, Ted, Associates Service ..... 67</p> <p><b>Chicago</b> Bloom, Marty, Talent Mart of America ..... 1307 Brown, George, Jr. .... 3812 Central Booking Office ..... 217 Evans, Sam ..... 2388 Fitzhugh, McKie ..... 424 Jade Enterprises (Alfred Williams) ..... 5404 Jamboree Attractions ..... 2348 Magnum Talent Corporation ..... 4995 Stevens, Dick, Agency ..... 5205</p> <p><b>Danville</b> Martin, Robert, Entertainment Service ..... 849</p> <p><b>Decatur</b> Harris's Talent Agency ..... 1294</p> <p><b>Elgin</b> Nicoll, Jim, Agency ..... 1664</p> <p><b>Galena</b> Midwest Entertainment Co. .... 881</p> <p><b>Galesburg</b> Mullen, C. H. .... 1895 Mullin, Phil C. .... 1889</p> <p><b>Peoria</b> Acme Entertainment (Robert Hundemer) ..... 3160 Donato, Mildred ..... 2118 Entertainment Enterprises ..... 5854</p> <p><b>Rockford</b> Ad-Video Productions ..... 3037 Cave, Harry G. .... 214</p> <p><b>Springfield</b> Affiliated Booking Agency ..... 2472 White, Lewis, Agency ..... 1567</p> <p><b>Taylorville</b> Butler, K. 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I.</b> Entertainment Unlimited Artists Bureau, Inc. .... 5484</p> <p><b>Forest Hills, L. 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## CLOSING CHORD

### JOHN A. MURRAY

John A. Murray, president and life member of Local 336, Burlington, New Jersey, died June 14 at the Traymore Hotel in Atlantic City, New Jersey, during the Sixty-fourth Annual Convention of the American Federation of Musicians.

Born in 1902, Mr. Murray started playing with the W. G. Irons Metropolitan Band at the age of eighteen. He made road tours with the Eddie Pardo Shows and the bands of Meyer Davis, Harry Dobkin, Barney Zeeman and Johnny Brown. He was assistant director of the Plattsburg Military Band for three years; organizer and director of the C. M. T. C. Orchestra for three years; band instructor at the Masonic Home in Burlington for five years; assistant bandmaster of the New Jersey State Colony for eight years, and its bandmaster for ten years. At the time of

his death he was a member of the Tall Cedars of Lebanon Band and the Crescent Temple Band.

Mr. Murray joined Local 336 in 1922 and served on its executive board when not traveling with bands. Prior to becoming president of the local in 1945, he served as vice-president. His father was president of the local before him.

### ERNEST B. HUDSON

Ernest B. Hudson, a member of Local 694, Greenville, South Carolina, died on July 7 at the age of fifty.

Mr. Hudson was a member of Local 694 for the past twenty-six years. During that time he served as president, three terms; vice-president, three terms; secretary, eleven terms; and executive board member, three terms. He was a delegate to nine Conventions of the Federation.

### FREDERICK COOK

Frederick Cook, who had a long and interesting career in music, died July 9 at the age of seventy-nine.

Born in Haverhill, Massachusetts, he was concertmaster of the Philadelphia Symphony Orchestra under the direction of Leopold Stokowski for twenty years, conductor of the Schubert Theatre in Philadelphia for twenty-five years, and first violinist for the Victor Recording Company.

He was a member of Local 77, Philadelphia; Local 378, Newburyport, Massachusetts; Local 9, Boston, Massachusetts; and Local 376, Portsmouth, New Hampshire.

### JOHN W. ADAMS

John W. Adams, bandsman and composer, passed away on July 4 at the age of ninety-six.

Born in Rumford, Maine, April 3, 1865, he lived most of his life in Haverhill, Massachusetts. Mr. Adams was the founder, first president and last surviving charter member of

Local 302 of that city. The local was founded in 1903. At its golden anniversary dinner a bouquet of flowers was sent to him by former President Petrillo.

For many years he led his own band in the Haverhill area. In later life he became co-conductor, with Howard L. Rowell, of the Haverhill Municipal Band and was active with this group as recently as last year.

At the age of forty-five Mr. Adams began composing and arranging music. Two of his marches were "Sea Haven" and "Saggahew."

### CLIFFORD A. WEBSTER

Clifford A. Webster, a life member of Local 325, San Diego, California, passed away in recent weeks. Mr. Webster joined Local 325 on December 31, 1914, and was its president from 1923 to 1925. He was well known in early music circles in San Diego and later established himself equally well in the Los Angeles area.

(Continued on page fifty-five)

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LIBRARY, used stock dance orchestration. Hard cover for each instrument; standards, tangos, waltzes, polkas, show tunes. Complete, \$25.00; easy pay shipping. Send for list. Al Postal, 701 East 78th St., Brooklyn 36, N. Y.

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SAXOPHONE (Buescher), B $\flat$  soprano, curved, satin finish. Good condition, with case. Les Witte, 923 North 25th St., Sheboygan, Wis.

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VIOLIN, one of the originally made Caspar De Salo violins. Excellent condition, with full concert tone. This would make a lovely ladies instrument. Leonard G. King, Box 338, Greenville, Pa.

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

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BASSIST, doubles tenor sax, guitar and voice. Single, 21, will travel anywhere. Experienced in dance and show bands. Desires steady work with established entertaining unit. Bassist, 137 Amity St., Brooklyn, N. Y. Phone: MA 5-1680.

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BASS (String), big band experienced. Age 26. Box 8564, Univ. Sta., Knoxville 16, Tenn. Phone: 525-8785.

COPIST, lead sheets or arrangements, copied on music typewriter. \$5.00 per page, music only, no titles or lyrics. Wm. Indelli, 2415 Morse Ave., Chicago 45, Ill.

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**DRUMMER,** age 23, single, ten years experience. Doubles vibes; conservatory trained; name band experience. Will travel anywhere. Barry Rogers, P. O. Box 554, Providence, R. I.

**DRUMMER,** 30, neat appearance, reliable, 14 years experience. Will travel; prefer name group; particulars on request. Will consider all. Phone: PA 2-2347. Johnny Myers, 2808 30th Ave. So., Minneapolis 6, Minn.

**DRUMMER,** age 25, reliable, six years experience. Plays Latin, jazz, Dixie, swing, society, etc. for all occasions. Desires weekend dance band work in Bronx, New York and Westchester. Jim Civi, phone: KI 7-2479 (7:00 to 9:00 P.M.).

**DRUMMER (Teacher),** 24, reliable, experienced in all styles; group vocals. Desires steady 3-6 nights in N.Y.-N.J. area. Charles Freundlich, Phone: MA 2-0256 (7:00 to 10:00 P.M.).

**DRUMMER,** age 24, desires work with name band or group that is on the road. Will play and read anything. Available for first-class work only. Local 16 card; references on request. Ralph Yancee, 34 Columbus Ave., Belleville, N. J. Phone: PL 9-3077.

**DRUMMER,** good on shows, commercial, also jazz. Have many years experience, reliable, neat, make an elegant appearance. Local 802 card. Available for first-class work only. Drummer, Box 55, International Musician, 39 Division St., Newark 2, N. J.

**DRUMMER,** age 23, reliable, experienced. Desire to travel with commercial-type jazz combo. Own car, good equipment. No rock 'n' roll please. John Truckey, Riverside Drive, Sault Ste. Marie, Mich. Phone: ME1902-2-2034.

**DRUMMER,** age 18, single, neat appearance, full set of drums. Desires full-time work with swinging jazz, combo or commercial group. Local 76 card. Joe Larson, 7707 Corliss, Seattle, Wash. Phone: LA 5-7707.

**GUITAR (Electric),** Mandolin combination. Country-Western lead man; vocals, M.C. 23, reliable, work New York - New Jersey area. Local 237, Dover, N. J., card. Dave Saunders, Box 101, R. D. 3, Wharton, N. J. Phone: 398-3556.

**GUITARIST,** double on bass, vocal, banjo; available immediately. Wide experience (Three suns, Caribbean area, Hilton hotel, etc.); good appearance. Gary Allen, 1124 Mellon St., Pittsburgh 6, Pennsylvania.

**GUITARIST,** double vocals and limited electric bass. Read, fake, jazz, rock, authentic Latin. No bad habits, clean, neat, sober. Can copy any style. Travel anywhere; ask only steady pay and steady work. Jay Denny, 4650 Old Wm. Penn Highway, Monroeville, Pa. Phone: DR 2-4472.

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**MUSICIAN,** Tommy Morris, star of radio, TV, stage, clubs, resorts, records, screen; actor, comic, drummer, writer, M.C. Desires engagements, guest-star appearances, recording contract or motion pictures, TV films. Tommy Morris, % AETRA, 15 West 44th St., New York 36, N. Y.

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**ORGANIST,** own large Hammond organ, Leslie speaker. Widely experienced, restaurants, hotels and night clubs. Desires solo work; will travel or relocate. Jack Spiker, 204 South Graham St., Pittsburgh 6, Pa. MO 1-8347.

**ORGANIST (Hammond),** for dining, dancing, bars, floor shows. Most popular and standards from memory. Bob Caranis, 24 West Harris St., Savannah, Ga. Phone: AD 0-534.

**ORGANIST,** pianist, M.C., song leader. Large jolly man, plays music for all ages, races and creeds; no rock 'n' roll. Have own organ, many years experience as solo organist in theatres, fine restaurants, summer camps and resorts. Solo performer only. Non-drinker. Locals 76 and 334 cards. Write: "Happy" Harvey, 6506 Latona, N. E., Seattle, Wash.

**ORGANIST,** have organ and library of 1,500 tunes; pops and standards. Will do single and location only. Interested in hotel, supper clubs. Write: Box 14, Taycheedah, Wis.

**PIANIST,** many years experience. Quick sight reader, fake; society dance, concert, show. Plays with good conception of phrasing, dynamics and "lift." Seeks year-round fine resort hotel connection. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. Esplanade 7-3167.

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**SAXOPHONE (Tenor),** 39, clean living. New horn, pleasant ideas towards success. Would like work with small combo; will travel. Roger Christy, 89 Hammond Terrace, Roxbury, Mass.

**SAXOPHONE (Tenor),** 20 years experience; read and fake. Married, sober, reliable, willing to rehearse. Desires Friday and Saturdays; Local 802 card. Ed Schanz, 19 Polhemus Place, Brooklyn 15, N. Y. Phone: NE 8-5041.

**SAXOPHONIST (Tenor),** clarinet, vocals. Pleasant tone, read, fake, transpose. Wide experience, Society, Latin, commercial; handle M.C. chores, accent on audience participation and entertainment. Neat, reliable; have car. Available weekends. New York City area. Phone: Frank, TY 2-3789.

**SAXOPHONIST (Tenor),** read, fake. Consider any offer for work; local or traveling; Local 47 card. Larry Reichart, Apt. 8, 807 North La Palmas Ave., Hollywood, Calif. Phone: HO 7-5990.

## Fort Wayne

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has vacancies on all instruments. Principal Second Violin and Principal Cello needed. 31-week season. Our Board of Directors will assist in finding suitable positions in industry, business and teaching for qualified persons. Write to Manager, Fort Wayne Philharmonic Orchestra, 201 West Jefferson Street, Fort Wayne, Indiana.

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**TROMBONIST,** returning from extensive jazz and symphony work in Europe. Thoroughly experienced, combos, big band, commercial, society, show work, etc. Also arranges, orchestrates. Local 802 card. Phone: New York, CH 3-4231.

**TROMBONIST,** wants steady work. Good tone, read well, fake. Prefer local work but will gladly travel. Local 802 card. Charlie Horn, 84-60 252nd St., Bellerose 26, N. Y. FI 7-4518.

**TRUMPET,** band director. 23, no habits, read and fake any style; no rock 'n' roll. Desires work in Jackson, Mich. area. Local 691 card; will transfer for work. T. Barnard, Box 244, Brooklyn, Mich.

**TRUMPET (Lead),** thoroughly experienced. Musician, 337 Webster St., Chillicothe, Mo. Phone: Mission 6-2500.

**TRUMPET,** and good bone man; read and fake well. Travel on overseas jobs. Show, name and semi-name experience. Prefer any Dixie style or good commercial group; will travel if pay is right. Roger Masden, 808 Longfield Ave., Louisville, Ky.

**TUBA,** young man, experienced in all styles. Semi-name and road experience; will travel or relocate for extended engagement. Read, fake, cut shows. Local 516 card; consider all replies. Harold L. Campbell, Lake Road, Hillsboro, Ill. Phone: KE 2-2080.

**VIBRAPHONIST,** age 23, single. Read or fake, double drums, conservatory trained. Will travel anywhere. Barry Rogers, P. O. Box 554, Providence, R. I.

**VIOLINIST,** experienced, both popular and classic. Read and stroll, also play in orchestra. Local 802 card. Don Gerard, 1444 77th St., Brooklyn 28, N. Y. Phone: TE 7-3032.

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## CLOSING CHORD

Continued from page fifty-three

### DONALD H. BOUVIER

Donald H. Bouvier, treasurer of Local 173, Fitchburg, Massachusetts, for twenty-three years, passed away on June 27. He was fifty-three years of age.

Born in Fitchburg on March 20, 1908, his whole life was devoted to music. He played solo trumpet with the Fitchburg Military Band for thirty years, was active as a dance musician, and also taught music.

### JOHN A. WILFAHRT

John A. Wilfahrt, better known as "Whoopee John," passed away on June 14. He was born on May 11, 1893, on a farm near New Ulm, Minnesota. His instrument was the concertina. In 1924 he started radio work with his orchestra on station WIAG, later taken over by WCCO. The name of Whoopee John came into being when the announcer would say, "Here come the Indians from New Ulm," and let out an Indian war whoop. Since 1926 over 300 records — polkas, waltzes and schottishes — were made by this famous old-time orchestra.

Mr. Wilfahrt became a member of Local 30, St. Paul, Minnesota, in 1930, and was a member of the Wage Scale Committee and chairman for many years of that local's Annual Welfare Ball.

## Attention All Locals

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

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

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

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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.



# There's someone here you know — they all play Selmer

In the wide world of the Selmer Sound, there are professionals, amateurs, students, educators and just plain people. As is usually the case with musicians, their opinions about music differ widely. But they are unanimous when it comes to their Selmers. Even those who aren't vocal about it also testify—they simply let their Selmers speak for them. Among these are **Donald Wendlandt**, Band Director and clarinet instructor at Dartmouth College, Hanover, N. H.; **Richard Coy**, Director of Bands at Southwestern State College, Weatherford, Okla., who plays Selmer Series 9 clarinet and Mark VI sax; **Jay Corre**, whose Selmer sax and clarinet are heard with the Harry James Band; and **Don Trimmer**, who teaches privately and



WENDLANDT

in schools, and appears nightly with his band and his Selmer tenor sax at the Caravan Inn, Mountain View, California. **Steve Lacy**, whose Selmer soprano sax has been featured with the Jimmy Giuffre Quartet, says he couldn't possibly play anything else. Steve calls his Selmer "the most perfect instrument I have ever tried." **Dr. Constantin Bakalnikoff**, Conductor of the Burbank Symphony, Burbank, Calif., sends this note: "Very happy with the sound and intonation of complete brass section since changing to your superb Selmer (Paris) instruments."



TRIMMER



MARSH KORAL MULIDORE FAILLA

Four more who feel the same way about their Selmers are **Marvin Koral**, **James Mulidore**, **Arno Marsh**, and **Sal "Tutti" Failla**, who make up the fine sax section of the Dick Rice Orchestra now at the New Frontier Hotel in Las Vegas.



CIPRIANO NASH LANG KLEE

Still another foursome, whose Selmer sax work sparkles in Henry Mancini's music for the "Peter Gunn" tv show, are **Gene Cipriano**, **Harry Klee**, **Ronny Lang** and **Ted Nash**.



OLSEN



COLLIS

**Lilian Olsen** and **Edward Collis** are two fine clarinetists who think alike about the Selmer Sound. Miss Olsen says her Series 9\* clarinet is far superior to others she has played, demonstrates her point with the Tampa Philharmonic (Alfredo Antonini), the Florida Philharmonic (Bernard Rosenthal), and the St. Petersburg Symphony (Leon Paulopoulos). Collis, solo clarinet with St. Petersburg's Sunshine City Band (Joe Lefter) says his Series 9 is the finest ever made. **Paul Skinner**, instructor at Millikin U., Decatur, Illinois, and conductor of the Millikin-Civic Symphony, says his Selmer K-Modified Trombone "has the best overall response of any tenor trombone."



SKINNER

Back East, nine well-known proponents of the Selmer Sound recorded the music for the recent Will Rogers tv "special" under the direction of **Robert Russell Bennett**. They were **Al Klink**, **Hymie Shertzer**, **Leonard Portnoy**, **Theodore Gompers**, **Walt Levinsky**, **Alfred Gallodoro**, **Paul Ricci**, **Harold Feldman** and **Joe Allard**.

SHERTZER GOMPERS BENNETT RICCI ALLARD  
KLINK PORTNOY LEVINSKY GALLODORO FELDMAN



ATKINSON

the Southwest Los Angeles Youth Symphony, plays Selmer tenor sax, clarinet, trumpet and Bundy flute. **Leland Logan**, Pueblo, Colorado, says his Series 9\* is the greatest improvement in clarinets. He plays with the Pueblo College Wind Quintet and Wind Symphonette, both under the direction of **Ralph Levy**.

Twenty-one-year-old **James Atkinson**, Newport News, Va., full-time doughnut maker and part-time musician, plays Selmer clarinet with his own J & C Dance Band. **Robert F. Williams**, chairman of the Music Dept. at Bancroft Jr. High in Los Angeles, and conductor of



LOGAN



SUYCOTT



THOMPSON

From **Forrest Suycott**, Director of Bands at Western Illinois U., Macomb, comes this word: "The Selmer K-Modified can handle any chore — jazz, concert band, symphony orchestra."

**Floren Thompson**, Director of Bands at Eastern New Mexico University at Portales, lauds his Series 9\* for its exceptionally fine intonation. Another Selmer Sound fan is **William W. Chaloner**, brass instructor and Director of the Marching Band at North State Teachers College, Aberdeen, S. Dakota. He plays Selmer Bb-F Trombone. **Laurence Morgan**, Assistant Professor of Music, University of Alabama, and member of the Birmingham Symphony for seven seasons, plays Selmer Series 9\* clarinet. Says it has the finest intonation and response of any clarinet.



CHALONER



MORGAN

**Frank Chase**, celebrated marlin fisherman and teacher of saxophone professionals, has played with many name bands, including **T. Dorsey**, **Goodman**, **Artie Shaw**. He writes, "I recommend only one make instrument—a Selmer."



CHASE

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