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Vol. LVI NOVEMBER, 1957 No. 5

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



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

Published Monthly at 39 Division Street, Newark 2, New Jersey
New York Phone: WOrth 2-5264
Newark Phone: HUmboldt 2-8010

44

LEO CLUESMANN, Editor and Publisher
HOPE STODDARD, Associate Editor
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A Pledge That Works

At this, the tenth anniversary of the signing of the Code of Ethics, operative between professional musicians and school music educators, a review is in order of the circumstances which called it forth and the trends which have brought about its annual reavowals. It is a pattern worthy of examination in all fields in which amateur and professional interests tend to come into conflict.

● With the rapid rise of school bands and orchestras during the past three decades from a mere score or so in 1925 to 50,000 bands and 40,000 orchestras in the present year, two problems have arisen: that dealing with amateur versus professional effort, and that dealing with the question of children's status in a civilized society. Specifically, at exactly what point do public appearances of youth bands become competitive with adult professional effort and at what point do these juvenile concerts cease to be functions for the children's good and begin to deteriorate into exploitation of the young? Clearly it is one thing to have the school band play for the campus football games but quite another to have it slog through mud and rain in a street parade, the youngsters coming down with the sniffles, while professional bandsmen, far better able to cope with bad weather, and depending on such dates not only for their own livelihood but for the livelihood of their youngsters, sit at home twiddling their thumbs.

Juvenile competition, with its tendency toward child exploitation, continued on the increase until 1935. In that year several steps

were taken to combat it. A law was passed in New Jersey, at the behest of the New Jersey State Conference of Musicians, declaring it unlawful for "any music supervisor, music teacher or any person having charge of any band or orchestra connected with a public school . . . to permit such band or orchestra to play, perform or furnish music as a school band or orchestra at any function in competition with civilian musicians."

Also in 1935, several officers of locals in Pennsylvania, plus leading educators in the same region, determined to do something about it. Frank Diefenderfer and Ralph Feldser, respectively president and secretary of locals 135, Reading, and 269, Harrisburg, as well as officers of the A. F. of M. Conferences of Pennsylvania and Delaware, met with the officers of the Department of Music of the Pennsylvania State Education Association and entered into an agreement. They formulated a set of precepts by which the field of activity for public school music groups would be clearly demarcated and young musicians' relationship to professionals once and for all defined.

Left to right in the picture: Harold C. Hunt, president of the American Association of School Administrators; Congressman Carroll D. Kearns; Luther A. Richman, president in 1947 of the Music Educators National Conference; James C. Petrillo, president of the American Federation of Musicians. The photograph was made by the "Chicago Daily Times" at the time of the signing of the Code September 22, 1947.

This "Code" proved to be a Bill of Rights for the child as well as for the professional. It began, "The public schools exist for the education of the youth. The public is entitled to, and should demand, the best possible educational results." Continuing, it cited, "incidents of school bands losing a half-day of school, marching in a cold rain for several miles, playing nothing that can possibly have done anything for them musically or mentally, and bruising their lips by playing while marching over rough ground so that they were unfit for their scheduled playing at school for several days." It stated that "contributions of free music from the school affect the welfare of the professional musicians" and that "the government is the people, and the people's interests are not best served by having school children compete with professional musicians."

This agreement proved workable and was adopted also in Ohio and New York. It so successfully solved the difficulties in these states that in the course of a few years it became evident that, if adopted on a national scale, it would serve the interests of professionals and school people throughout the whole country. On June 22, 1947, a Code which retained the earlier one's principles and added some of wider application was agreed upon at a meeting of educators and officers of the A. F. of M., held in the headquarters of Congressman Carroll D. Kearns, Pennsylvania. The actual signing of the Code occurred on September 22, 1947, in Chicago, President Petrillo representing the Federation, Luther A. Richman, the Music Educators National Conference, and Harold C. Hunt, the American Association of School Administrators.

The Code has been referred to in situations so widely different that it is impossible to cite any "average" cases. A school band in Tucson, Arizona, was restrained from playing at a county fair through an appeal to the MENC. Music at a street fair in an Ohio town was put in the jurisdiction of professional rather than school musicians. In cases in which the school is asked to provide entertainment for a club, a church affair, or a department store — performances which would not only be a drag on the students' energies but, by breeding dissatisfaction in clubs, churches and stores not so favored, an actual deterrent to good public relations—the Code has proved to be the school administrator's answer to prayer.

To take just one instance: two high school bands were contending for the right to travel some distance to a function not academic in character. The parents of the students in each band were eager for their band to be chosen and put pressure on the school authorities to this end. Demonstrations took place, and the

INTERNATIONAL MUSICIAN

agitation was proving unsettling to both schools. It was a relief, therefore, to the school authorities to be able to produce in black and white proof of their avowed legal position.

On its side, the Federation recognizes the role of school talent in providing the music for bona fide school projects. School bands and orchestras are the proper entertaining units for community functions organized in the interests of the schools, for school exhibits, local charity enterprises, and, of course, school gatherings. At all conventions of the Music Educators National Association, of the Music Teachers National Association and other school organizations, bands and orchestras of public school students give the concerts. The National Education Association Centennial Convention at Convention Hall, Philadelphia, this past summer, had as entertaining unit a Pennsylvania All-State High School Band of two hundred students representing one hundred and seventy-five schools.

The Federation is fully aware of its responsibilities in the field of education. Through its cooperation, professional symphony orchestras are used extensively via grants from the Music Performance Trust Funds of the Recording Industries, in public school appreciation concerts in school auditoriums. During the fiscal year ending June 30, 1957, chamber music recitals presented in the schools have been sponsored by the MPTF in thirty-three cities in the United States. The MPTF also provides music in schools for retarded children, as well as in mental hospitals and veterans' hospitals.

Many small communities would be completely without serious live music if amateurs and professionals did not pool their talents to create successful orchestras. The Federation not only countenances but encourages such community orchestras. In this respect they are again aiding the schools, since most of these orchestras are extensions of the school projects, their memberships derived from graduates of the school—youth orchestras that just "grow up!"

In this, the tenth anniversary of the signing of the Code, the organizations involved again vouch for its fairness and workability. Observed in spirit and practice, it has precluded misunderstandings which might otherwise have arisen from the interweavings of community-wide music activities engaged in both by school and professional musicians. By giving the means for a clear demarcation between education's community service and entertainment provided by professionals, it has made possible a fuller cooperation between these two groups.

So that our readers may familiarize themselves afresh with this remarkable document, we are reprinting it herewith in its entirety:

CODE OF ETHICS

The competition of school bands and orchestras has in the past few years been a matter of great concern and, at times, even hardship to the professional musicians.

The music educators and the professional musicians are alike concerned with the general acceptance of music as a desirable factor in the social and cultural growth of our country. The music educators contribute to this end by fostering the study of music among the children of the country and by developing a keen

interest in better music among the masses. The professional musicians strive to improve musical taste by providing increasingly artistic performances of worth-while musical works.

This unanimity of purpose is further emphasized by the fact that a great many professional musicians are music educators and a great many music educators are, or have been, actively engaged in the field of professional performances.

The members of high school symphonic orchestras and bands look to the professional organizations for example and inspiration; they become active patrons of music in later life. They are not content to listen to twelve-piece ensembles when an orchestra of symphonic proportions is necessary to give adequate performance to the music. These former music students, through their influence on sponsors, employers and program makers in demanding adequate musical performances, have a beneficial effect upon the prestige and economic status of the professional musicians.

Since it is in the interest of the music educator to attract public attention to his attainments for the purpose of enhancing his prestige and subsequently his income, and it is in the interest of the professional musician to create more opportunities for employment at increased remuneration, it is only natural that upon certain occasions some incidents might occur in which the interests of the members of one group or the other group might be infringed upon, either from lack of forethought or lack of ethical standards among individuals.

In order to establish a clear understanding as to the limitations of the fields of professional music and music education in the United States, the following statement of policy is adopted by the Music Educators National Conference and the American Federation of Musicians, and is recommended to those serving in their respective fields:

I. Music Education

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all parties hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the playing and rendition of music; to that end it is recognized and accepted that all music to be performed under the "code of ethics" herein set forth are and shall be performed in connection with non-profit, non-commercial and non-competitive enterprises. Under the heading of "Music Education" should be included the following:

1. School Functions initiated by the schools as a part of a school program, whether in a school building or other building.
2. Community Functions, organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.
3. School Exhibits, prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.
4. Educational Broadcasts which have the purpose of demonstrating or illustrating pupils' achievements in music study, or

which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

5. Civic occasions, of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.
6. Benefit performances, for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.
7. Educational or Civic Services that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.
8. Audition Recordings for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college or educational organization under whose auspices the recording is made.

II. Entertainment

The field of entertainment is the province of the professional musician. Under this heading are the following:

1. Civic parades, ceremonies, expositions, community concerts, and community center activities (See I, Paragraph 2, for further definition); regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state and county fairs (See I, Paragraph 5, for further definition).
2. Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs or associations.
3. Any occasion that is partisan or sectarian in character or purpose.
4. Functions of clubs, societies, civic or fraternal organizations.

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

Russ Morgan



Music for Relaxation and Recreation — "in the Morgan Manner"

Recently, when I sat in the Blue Room shimmering with soft lights at the Hotel Shoreham in Washington, D. C., I realized anew that one doesn't need to go on a rug-cutting jamboree in order to enjoy an evening of music. On the platform at one end Russ Morgan's orchestra was playing. At a quiet signal from Russ, one after another of the soloists moved to the microphone and sang or played something about happy little events taking place "On the Street Where You Live." Or it might be Russ's theme song, "Does Your Heart Beat for Me,"* or "Homespun," or "You're Nobody Till Somebody Loves You!" Couples danced in the large open circle before the orchestra, the dancing itself quiet and unobtrusive. The latest hits were interspersed with tunes from Offenbach or classical ballads. Now and then a number was requested. Nothing spectacular, nothing explosive! Just players, diners and dancers enjoying themselves.

Afterward I had a chance to talk to this man who makes music so easy to listen to and found that his conversation is easy to listen to, too. Outspoken, ready to make contact with his fellows, he looks at one with level-eyed earnestness. "Mind over matter!," that's my philosophy," he says. "But I learned it the hard way!"

"Seven years ago on a cross-country tour, my nerves tensed all up. I had high blood pressure well over 200 degrees. I had got to drinking heavily. Happily married, I resented having to be away from home so much. I blamed my music. I hated to go on the stand. One morning I found myself taking a drink before breakfast. 'Look at me!' I said to the bartender. 'Here I am drinking and the sun still in the East!' In Buffalo I called a halt.

I had to. I went to several doctors. The last one told me, 'You have two choices. Either try to finish the tour now and land in a sanitarium, or leave for home at once.'

"'But I can't give up the tour,' I told him. The doctor pointed out of the window. 'The airport is in that direction. Jump in a taxi and board the next plane.' I was on the plane in half an hour. The band did the rest of the tour without me."

When he got off the plane in Los Angeles, Russ went straight to his family doctor, John H. Davis. Here was a wise physician. He made it clear to Russ that organically there was absolutely nothing the matter with him. This, incidentally, would be even the casual observer's opinion. Russ was built like a football player and tipped the scales at a rugged 250. The doctor said he was developing these symptoms to show his resentment at being on the road so much. He was subconsciously willing himself out of his profession. Three days later, that is, on May 12, 1950, Russ went on the water wagon. He has been on it ever since.

But he didn't get back in the running all at once. For fourteen weeks he didn't go near the trombone or piano. The doctor had warned Mrs. Morgan that she shouldn't mention music to him. He'd have to go back to it by himself. Then one morning she heard him playing a few chords at the keyboard. A couple of days later he started cleaning and polishing his trombone. She called up the doctor. "It's all right now," he told her. "He's gone back of his own accord."

Russ speaks with deep feeling of his wife Shirley—her patience during this ordeal and of the happy life he has with her and their four children. He married her eighteen years ago. ("She was my secretary and I finally

caught up with her—it was a small office, you see!" he says grinning.) His two sons are both interested in music—the elder one a trombonist, the younger, a guitar player. Both are still in school, and the parents are letting them decide what they will do as a career.

During his convalescence, Russ learned the lessons of balance and relaxation. He has some hard and fast rules about these matters. He never talks business at mealtimes. He never gets fixed ideas about this and that food being "indigestible." He never wears tight shoes nor shoes that hurt even a little. He'd rather throw a new pair away.

But the center of his belief is work—hard work.

"I resent the word 'genius,'" he says. "Thomas Edison wouldn't have succeeded if he hadn't spent fourteen or sixteen hours a day in his laboratory for years. And listen to what other 'greats' say: Carlyle's 'Genius is the capacity for taking infinite pains,' Edison's 'Genius is one-tenth inspiration and nine-tenths perspiration,' and Alexander Hamilton's 'All of the genius I have is merely the fruit of labor.'" He feels this idea of hard work goes for band leaders and sidemen too. "Anyone who is sincere as a musician can always look forward to getting ahead in his profession. All he has to do is work a little harder!"

Morgan must have come by this work idea very early indeed. At fifteen he was employed in the mines of Scranton, Pennsylvania, his native town, as a nipper—a boy who controls the speed of the coal cars by inserting a stick in holes in the wheels, thus slowing them down gradually. But he wasn't just working his eight hours a day in the mines. He was practicing the trombone on the side.

First it had been the piano, but he'd had to give up all thought of a concert career

*This song has sold over five million records in the last ten years.

when he broke his left arm playing football. He's never been able to straighten it out fully since. Then, after a bout of bronchial pneumonia, he took up the trombone on the doctor's suggestion that it would strengthen his lungs. This choice had extensive repercussions. He kept bragging to his companions in the mine about his prowess on the trombone. They didn't believe him—kept teasing him about it. So one morning he decided he'd show them. He started for the mines early, taking his trombone with him, and posted himself at the bottom of No. 2 shaft where his buddies always entered. Russ tells about it chuckling. "When the boys and men came down the shaft, there I was playing the trombone—slides, trills, special effects! They stopped, gathered around. Soon there were about a hundred men and boys listening to me. When I finished one piece they'd whoop and ask for more."

"Well, my father happened to be the mine foreman. When he arrived at seven o'clock, opening time, he walked right into all the commotion. 'What's this?' he asked. 'You're all supposed to be at work. Break it up!' Everyone scattered and there I was with my trombone! 'As for you,' he said, 'You're fired!'"

"I didn't give up, though." Russ went on. "I kept trying to get jobs in other mines. One foreman after another turned me down. Finally the last one said, 'Look here, you won't get a job in this part of the country. Your father has called up all the bosses and told them not to hire you.'"

Then Russ and his father had a long talk. Morgan, senior, didn't object to music. The family in fact is of Welsh stock and very musical. Mr. Morgan, Sr., played drums in the local band and Russ's mother had been a pianist in vaudeville before her marriage. His two sisters and his brother all played instruments. After Russ's attack of pneumonia, the father had taken him to the store and bought him his first trombone. ("It cost \$8.75 with one lesson thrown in. That was the only trombone instruction I ever had. The rest I figured out for myself," says Russ.) Now his father realized that the boy was sincere—a real musician. But it was another thing if he wanted to

go into music as a career. He didn't want the boy to die broke. "If you go into the music business," he told his son, "you've got to promise to save money as you go along."

Telling about this, Russ looks reminiscent. His mind slides over the years when he played with the "Scranton Sirens"—a difficult period of one-nighters—when he was sideman in Paul Specht's orchestra, and when he was arranger trombonist and batonist in Jean Goldkette's orchestra, which featured Bix Beiderbecke, Joe Venuti, Eddie Lang, Tommy and Jimmy Dorsey, Irving Riskin, Steve Brown. He thinks of the years he played trombone and piano and sang in numerous other bands. The years he composed songs that caught on and were sold by the millions in sheet music and disks. A smile comes over his face. "I did save," he says. "In 1942 I had enough to retire on. I gave each of my band members a one hundred dollar bond. I told them 'goodbye.' I went out of the band business. I meant to stay out for good."

I asked him why he hadn't stayed out.

"I was bored," he told me. "Do you realize how long twenty-four hours a day can be?" He shook his head. "I was soon back, going stronger than ever." In fact, Russ branched out after his return. He portrayed a band leader friend in the motion picture "The Great Man," starring Jose Ferrer. He worked on radio with the Philip Morris show for two years. In 1956 he was featured weekly over CBS Television in "The Russ Morgan Show." He is studying the organ, harp and other stringed instruments just to widen his experience.

Russ Morgan thanks Rudy Vallee for getting him into the band leader category in the first place. Back in 1935 he was playing as a sideman for Freddy Martin in New York, when the singer was also there. "Rudy saw me jumping back and forth from trombone to piano, then singing a bit, then getting back to the trombone, and he told me, 'Why don't you start a band of your own? You have enough talent to become a leader.'" Morgan first fronted his own band in 1935, at the age of thirty-one.

"Music in the Morgan Manner" got to be his watchword through the chance remark of

a guest who was just leaving Russ's farm in Krumsville, Pennsylvania, after weekending there. There had been music during the day, and the guest said enthusiastically, "How wonderful! Music in the Morgan Manor!" "Like a flash it came to me," says Russ. "Change the spelling a bit, and you have a slogan!"

The curious style of his trombone section—the short little quacks that sound gentle and persuasive as well as, at times, derisive, he also discovered for himself. He was playing trombone in Ted Fiorita's band, and the leader had got into a rather heated discussion with a trumpet player. "Don't dig into him so hard," Russ begged him, and to emphasize his argument, began to "talk with his trombone." "I made little *wa-wa-wa* effects, like making fun, and then, I don't know why, I started playing *The Wabash Blues* still with the *wa-wa* effect. After I'd finished, the crowd applauded like mad! The next evening Fiorita told me, 'Use that effect again tonight!' 'Nothing doing,' I told him. 'That's for when I start my own orchestra!'"

This effect has indeed become a trademark of "the Morgan manner."

Asked about the secret of his success, Russ explains, "It is two things. Hard work I've already spoken about. The other is *to be able to take direction*. We musicians can't go overboard for this style or that, just because we happen to like it. Too many leaders are trying to make the public dance to what they like. It won't do. We are public servants, we musicians. We must give the audiences what they want. Everyone who listens to you is your boss."

There's more to the recipe than that, though. Russ believes that one must give every bit that is in him at each performance. A good bandsman doesn't have arguments or get into jams before he goes on the bandstand. On the bandstand everything comes to the surface, and he has to feel good. As Russ says, with great soberness, "When we play, it is the mirror of our very soul!"

There's no doubt of it, Russ's music mirrors a good spirit and a balanced personality. One comes away from an evening "in the Morgan manner" refreshed, revived and better able to face the difficulties of every-day life.—E. J.

The man that make "Music in the Morgan Manner," L. to r.: violins—Pete Porstner, Frank Carramone, Fred Cianci; bass viol—Maynard Gamble; drums—Billy Wiltshire; trombones—Al Jennings, Al Robertson; trumpets—Allen De Rienzo, Dennis Grillo, Herb Yassin.



Shreveport

PLANNED ITS SUMMER CONCERTS EARLY!

Unexpected assistance came, too, from Charles A. Hazen, managing editor of *The Shreveport Times*, the city's daily morning newspaper. He declared editorially, "The fact is that there is nothing better than listening to a good band—and that is what the Centenary organization is—in the open air at night. Given decent weather, the music permeating the atmosphere is, roughly, a million times better than that which comes from any kind of music box or broadcast machinery.

"A concert under the skies, by a hometown organization, has a richness of flavor rarely found elsewhere. You may know the young man who puts his cornet through airy paces, reaching toward the clouds, dancing over the moonbeams. Or your acquaintance may be the young lady at the clarinet, who mixes a soft, reedy lullaby with the rustle of leaves overhead.

"Or you may not know any of the band members. Even so, you must have memories of bands you have known in bygone years, memories of what occurred when a band was playing; friendliness toward those who take in hand some metal or wood instrument and make it produce the old songs, the good songs, the sort of music that belongs beneath the stars."

The newspaper also contributed space on its front pages each Wednesday to announce the concert program for that evening.

The Shreveport Journal was equally encouraging, as were local radio and television stations.

The programs were chosen carefully with many familiar favorites included. All the concerts were open to the public without charge, and soft drinks were available. Soloists during the season were William Scarlato, trumpet; Donald Weinberg, clarinet; Billy Rose, trumpet; David Swanzy, trumpet; Patricia Wolery, violin; a quintet of French horn players, and Bill Causey, Jr.

The band played at the shell set up in the outdoor amphitheater located in a natural hollow on the campus. Entire families, including numerous youngsters scarcely able to toddle, sat on the benches or on the grass-covered hillsides around the amphitheater, and others listened to the music from parked cars. Attendance averaged about 1,500 at each of the performances.

Already plans are being discussed for a larger scale program for next Summer. Through the help of the MPTF and the cooperation of Local 116, it is hoped that the concerts will be expanded.

"Our youthful band members derived a great deal of benefit from their association with the professional musicians," director Causey observed. "Goodwill was built up for Local 116 which undoubtedly will result in an increase in membership in future years. The resulting publicity also was beneficial to both the local and the band. All in all, we are very grateful for the help of the MPTF and Local 116, and we feel that the success of our initial venture virtually assures the success of a similar, and even broader, program for next summer."—Margaret McDonald.



B. P. Causey

In November when winds begin to whip around houses and people stay indoors unless they have an urgent errand outside, it seems hard to plan for concerts in the open air. However, it was about this time last year that Shreveport, Louisiana, began pondering over its musical fare for the Summer to come.

Concerts and other musical entertainment had as a rule come to a standstill in the Summer. Rich in concerts and other musical programs during the Winter, musicians were forced into silence, once June commencements and school proms were over. Then all of a sudden people began to protest. Letters were written to the editors of one of Shreveport's two daily newspapers; speeches were made on the dearth of musical life in the summer months; the subject was discussed over bridge tables and coffee cups.

As a result, during the past Summer there was a great revival of musical interest in Shreveport. The Centenary College Band, the Music Performance Trust Funds of the Recording Industries, and Local 116 of that city joined forces to provide weekly out-of-door "pops" concerts for a period of six consecutive weeks.

B. P. Causey, the director of the band, had been mulling over the idea of summer concerts for several years. As the academic year would end each Spring, he would watch the young musicians scatter to their homes. Then last June Local 116 came to his rescue. Through the MPTF funds salaries for the musicians were provided and summer concerts became a reality.

From June 19 through July 24, on six consecutive Wednesday evenings, the concerts were presented in the outdoor amphitheater on the Centenary College campus in the heart of Shreveport. The estimated 9,000 to 10,000 persons who attended the evening programs were most enthusiastic in their responses.

Quintet of French horn players performing in Shreveport last summer. Left to right: Myrna Collier, Joe Dobie, Linda Stone, Bob Noonan and Richard Jennings.



IMPORTANT NOTICE TO LOCALS AND MEMBERS

In the October, 1957, issue of the INTERNATIONAL MUSICIAN, a notice was published warning leaders and/or contractors not to accept and sign checks from certain recording companies, which read as follows:

"Receipt of payment in full is hereby acknowledged for my services in connection with master recordings made at the following session, and all rights, interests and claims in and to such masters and performances embodied thereon, and your right to (and to permit others to) publicize me or to refrain therefrom, in connection with such recordings.

Job No. Date of Session Signature."

Since then an agreement has been reached with the companies (Columbia Records and Capitol Records, Inc.), which resulted in a modification of the language to the satisfaction of the Federation.

Members (leader and/or contractor) may signature checks offered them in payment for services for musicians on recording sessions which are stamped with either of the following endorsements:

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Receipt of payment in full is hereby acknowledged for my services in connection with master recordings made at the following session, and all rights, interests and claims in and to such masters and performances embodied thereon (except as provided for in the A. F. of M. Phonograph Record Labor Agreement and paragraph 7 of the A. F. of M. form P-193), and your right to (and to permit others to) publicize me or to refrain therefrom, in connection with such recordings.

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Receipt of payment in full is hereby acknowledged for:
1. All rights, claims and interests in and to the following masters and the performances embodied thereon except as provided for in the A. F. of M. Phonograph Record Labor Agreement and paragraph 7 of the A. F. of M. form P-193:

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2. The right to publicize and to permit others to publicize the undersigned, or to refrain therefrom.

The endorsements on checks, issued by recording companies, are to be included only on checks paid to leaders or contractors for musicians with whom the recording companies do not have any contract other than the Form B contract.

Sidemen musicians, who are engaged for recording employment by leaders or contractors, who are offered payment for services in individual check form, either by the leaders or contractors or by recording companies, which are stamped with the legends described above are not permitted to accept or signature same.

NOTICE TO ALL MEMBERS

As mentioned in last month's issue of the International Musician, for the next several months the Defaulters List, Unfair List and Bookers' Licenses Termination will not appear in the International Musician until further notice.

This is pursuant to a Resolution which was introduced at our last Convention.

In lieu thereof, copies will be sent to all Secretaries of Locals and Booking Agencies. Members are urged to consult their Secretaries or the lists which are to be placed on the Bulletin Boards of the locals in order to ascertain whether the place they have been offered an engagement in some other jurisdiction is on one of these lists.

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SEASON'S OPENING As I watched the Philadelphia Orchestra perform in its first concert of the season in Carnegie Hall, October 1, the thought occurred to me that nowhere in any field of human endeavor, nowhere in the course of history has there been so involved and so concentrated an example of human cooperation toward the end of artistry as in the modern symphony orchestra. Over a hundred virtuosi, each of them with twenty or more years of intensive study and practice behind him, sat there together on the platform and played compositions, the writing of which in turn had required centuries of development and lifetimes of consecration. Not only that. Each of these hundred men, through years of intensive training has acquired a split-second sensitivity to the music on his stand, to the conductor before him, and to his colleagues around him. He has learned within the blink of an eyelash to pick up a phrase from his fellows, to interweave a melody, to shape chords, to flick out pizzicati, to swell into melody prominence. And all this is accomplished while he sits under the stark lights of the platform, every motion revealed in its intricacy and purposefulness. No evidence of struggle may he allow himself, no false tries, no hasty readjustments. All is absolutely gauged, all exactly timed. Even given that all-encompassing conductor, Eugene Ormandy, here is a modern miracle and one to be saluted as an achievement of the age.—H. E. S.

QUARTER CENTURY The Colorado Springs Symphony opened its twenty-fifth season October 10 on a note of optimism. "The strides made in both quality and service to the community over the past three years under our conductor, Walter Eisenberg," the prospectus states, "is little short of phenomenal. Our support has risen over 700 per cent and we are playing to sold-out houses." Also in its twenty-fifth anniversary season, the Kansas City Philharmonic is celebrating by increasing its number of concerts. Besides its regular subscription series it will have five afternoon concerts and a series of "connoisseur" concerts . . . Two other orchestras observing their twenty-fifth anniversaries are the Chattanooga (Tennessee) Symphony and the Duluth (Minnesota) Symphony.

SPECIAL The Waukesha Symphony, Milton Weber conductor, started off its season November 6 with a performance of Carl Orff's *Carmina Burana*, using local choruses, and soloists Grace Trestler, soprano, and Morley Meredith, baritone. . . . *Music for Cleveland*, a composition by Boris Blacher commissioned for the fortieth anniversary of the Cleveland Orchestra, will be presented at the November 21 and 23 concerts of that orchestra.

RADIO The Cleveland Orchestra, conducted by George Szell, will be heard in a weekly series of one-hour concert broadcasts starting in mid-November, on the CBS Radio network, Saturdays, at 7:05-8:00 P. M. . . . The New York Philharmonic's twenty-eighth consecutive year of broadcasting on the CBS Radio Network opened on Sunday afternoon, October 13.

SYMPHONY AND OPERA

GENEROSITY The Edgar Stern Family Fund has underwritten the net operating deficit of the New Orleans Philharmonic to the extent of a maximum of \$300,000 over the next several years . . . A \$2,000,000 bequest has gone to the Chicago Symphony, from the estate of Lillian Van Alstyne Carr, widow of Clyde M. Carr, Chicago Steel executive who died in 1923 . . . The Ford Foundation has recently made grants of wide scope. The City Center of Music and Drama, New York City, will receive \$105,000 which will enable it to confine its spring season (1958) entirely to American operas. The American Music Center will receive \$210,000 which will enable six American orchestras to commission eighteen new symphonic compositions over the next three years. The Center's director, Ray Green, says a free hand will be given to the orchestras in deciding which works to commission, but the Center will manage the project and coordinate details . . . A third grant will enable the New Orleans Opera House Association to resume the experiment begun under Renato Cellini's direction in 1955, that is, to seek out talented young singers and present them in operas in an "extra" season.

CURTAIN CALLS The world premiere of a new American opera, *Vanessa*, by Samuel Barber, the revival of Tchaikovsky's *Eugen Onegin* after thirty-six seasons, the new production of Mozart's *Don Giovanni* and the return of eleven operas not heard during the 1956-57 season are important features of the Metropolitan Opera repertory for its 1957-58 season, which opened October 28 . . . Rudolf Bing has signed a new contract as general manager of the Metropolitan for the next five years with options for additional two years. . . . Puccini's *Turandot* was the opener both of the San Francisco Opera's season September 17 and the New York City Center Opera on October 9 . . . A "convincing production" of Francis Poulenc's *The Carmelites* has been reported by the press, for the San Francisco Opera presentation of this new opera of "spiritual adventuring" . . . Menotti's *The Consul* was presented in a fully-staged performance on November 8 and 9 by the Cincinnati Symphony Orchestra. Patricia Neway, David Aiken, Andres McKinley and Leon Lishner

took the leading roles . . . A concert version of *Die Fledermaus* will be presented on December 5 by the Philadelphia Orchestra conducted by Eugene Ormandy . . . The Dallas Civic Opera Company will present Rossini's *L'Italiana in Algeri* on November 22 and 24 in the State Fair Auditorium there. The Dallas Symphony in its entirety performs for these productions.

CONDUCTORS Besides its regular conductor, Leopold Stokowski, and the "guests," Igor Stravinsky and Heitor Villa-Lobos, the Houston Symphony Orchestra will be led this season in two pairs of concerts by Walter Susskind, conductor of the Toronto Symphony. Mr. Susskind will also take the Houston Orchestra on its regular tour . . . Gerard Samuel was guest conductor of the Rochester Philharmonic November 7, and Milton Katims will occupy the podium at the November 21 concert . . . Thor Johnson has been appointed to the federal government's new Advisory Committee on the Arts. The committee deals with the government's international cultural exchange program . . . Lauris Jones has been appointed conductor of the Long Beach (California) Symphony for this and the 1958-59 season. . . . John Weicher, concertmaster of the Chicago Symphony, is again conductor of the Civic Orchestra in its program of professional orchestral training . . . Will Schwartz has been re-engaged for his third season with the Cheyenne (Wyoming) Symphony and Choral Society and for his ninth with the Fort Collins Symphony . . . Rudolf Kruger has been engaged for his third season as musical director of the Fort Worth Opera Association and Director of the Opera Workshop at Texas Christian University . . . Francesco Di Blasi has been re-engaged for his third season as musical director of the Michigan Opera Company and for his sixth season as conductor of the Pontiac Symphony . . . Eduard van Beinum has returned to the Los Angeles Philharmonic's podium for his second season and will conduct the opening concerts November 14 and 15 . . . Tibor Kozma has been appointed professor of music at Indiana University, Bloomington. He will conduct the university's Philharmonic Orchestra.

PREMIERE The American premiere of Robert Starer's *Ballade for Violin and Orchestra* was the feature of the October 15 concert by the Symphony of the Air under the direction of Izler Solomon, in Carnegie Hall, New York. The concert was under the auspices of the American-Israel Society . . . Alexander Tcherepnin's *Capriccio for Orchestra* is scheduled for its premiere by the Chicago Symphony on November 14 and 15, with Fritz Reiner conducting . . . Roy Harris' *Ode to Consonance* was given its first New York performance when it was performed by the Brooklyn Philharmonic under the direction of Siegfried Landau at its November 9 concert . . . William Steinberg and the Pittsburgh Symphony are presenting two world premieres and four American premieres this season. The world premieres are Byron McCulloh's *Two Pieces for Orchestra* (November 22, 24), and Lester Trimble's *Closing Piece* (February 7 and 9) . . . Franco Mannino conducted his *American Symphony* (Continued on page thirty-seven)

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When Local 440, New Britain, Connecticut, observed its fiftieth anniversary with a banquet on October 15, Commissioner John L. Sullivan, one of the local's members and representing that evening Governor Ribicoff, reviewed the history of the organization and termed the union one of the "finest and cleanest" in the country. Ralph Recano, president of the local, was toastmaster. Mayor Joseph F. Morelli was among those introduced, as was Dr. Etzel Willhoit, conductor of the New Britain Symphony and chairman of the Music Department at Teachers College of Connecticut. An editorial published in the *New Britain Herald* stressed the fact that the local had "contributed untold pleasure throughout its history," and that it affords "a splendid chapter in the city's career," and ended, "Long may the violinists fiddle and the trumpeters toot and the pianists ripple the ivories. Congratulations to the musicians!"

On October 6 Local 28, Leadville, Colorado, enjoyed a banquet in celebration of its sixtieth anniversary. Held at the Moose Hall, it had as principal speaker the Rev. George M. Spahar, who gave a talk on music and its meaning in everyday life. He pointed out that many of the best artists in the world perform at Aspen, Colorado (in Local 28's jurisdiction), at the summer festivals. The Jack Wells Accordion Band provided entertainment for the guests.



At the sixtieth anniversary of Local 28, Leadville, Colorado, left to right: Albert Bazzic, recording secretary; Frank Jakopic, secretary-treasurer; Joe Jakopic, president; Joe Ambrose, vice-president.



Local 440, New Britain, Connecticut, celebrates its fiftieth anniversary. Left to right, seated: Peter Contaldi, treasurer; Joseph De Fazio, vice-president and business manager; Ralph Recano, president; Jennifer Mariner, recording secretary; Peter McCrann, financial secretary. Standing: Sebastian Bianco, trustee; M. Valentino, executive board member; Margaret Dunn, trustee; Walter Smulski, trustee; Joseph Molluzzo, executive board member. (Absent, James Gozzo, executive board member.)

The actual date of the local's founding was December 24. The banquet was held early because the snow later would close the high mountain passes and make travel difficult for members living in the surrounding localities. (The local's jurisdiction covers fourteen counties in the State.) Although Local 28 isn't the largest local nor the oldest local in the Federation, it is certainly the highest. Leadville is 10,200 feet above sea level.

Local 399, Asbury Park, New Jersey, on September 8 presented a testimonial dinner to its secretary, Chet Arthur, who affiliated with the local in 1906, the second year after it was chartered, and has since been a member of the executive board, trustee and vice-president, as well as secretary-treasurer, a post he has held since

1935. He is also chairman of the organization and legislation committees of the A. F. of M. at their conventions. As a performer on the bass viol, he is still a playing musician.

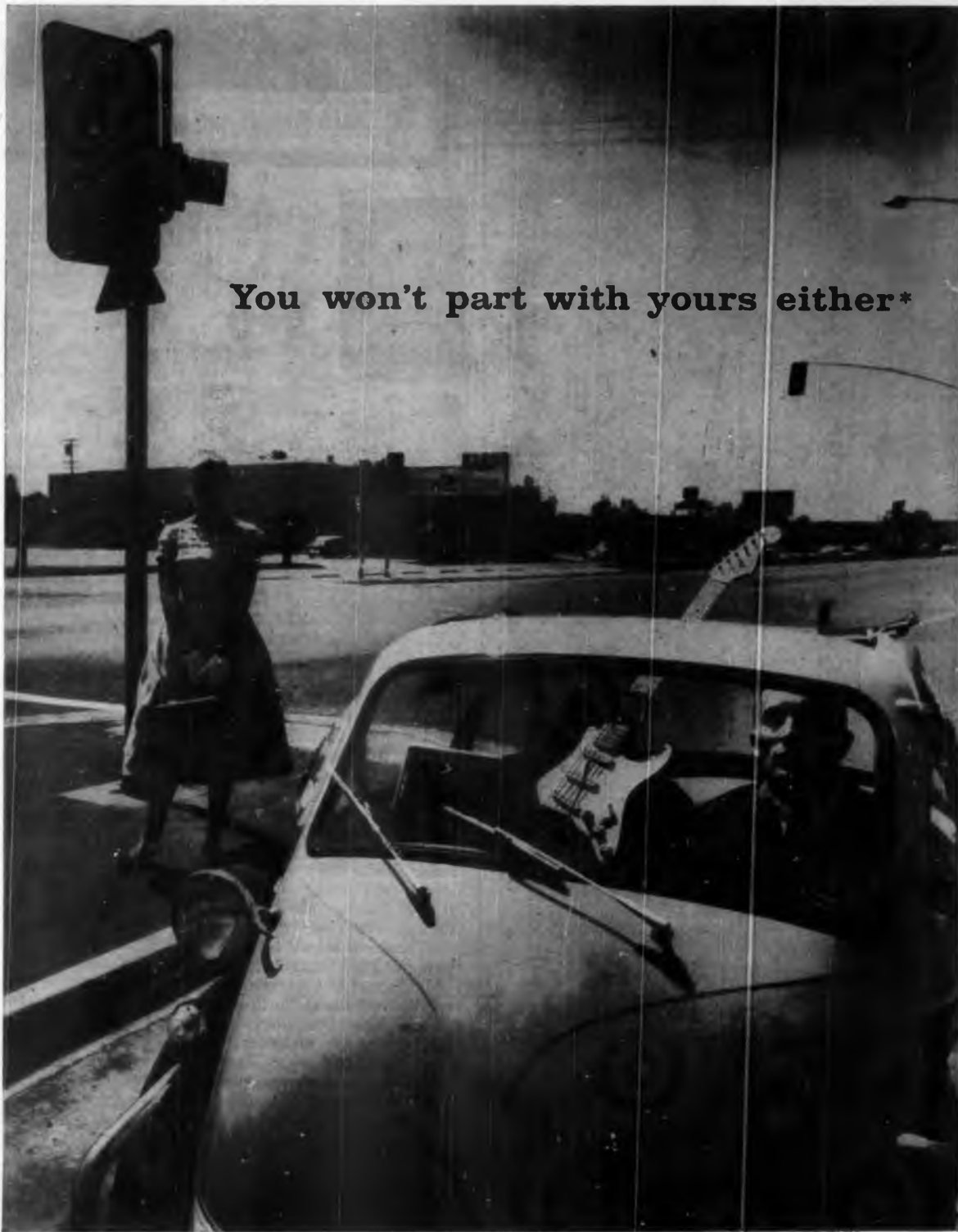
The banquet was attended by about 375 members and their wives and guests. The toastmaster was the local's president, Ray Coreale, but the actual toast was delivered by Louis F. Horner, secretary of Local 373, who is a very

good friend of Arthur's. Kendall Lee, city manager of Asbury Park, New Jersey, as principal speaker, told of Mr. Arthur's affection for and pride in the local and its members, and of his dedication to the principles of the A. F. of M. A special letter was received from President Petrillo stating that Mr. Arthur had been his good friend for many years and a hard-working member of the Federation who has been doing a good job for Local 399 for many years.

C. Joseph McNulty, Sr., and James Bailey, both of Cairo, Illinois, were presented Life Membership Cards in Local 563 of that city by its president, James Flanary, on October 15 at the general membership meeting in Carpenters' Hall. Mr. McNulty, a charter member of the local, was elected its first president after the charter had been received February 28, 1938. He has also served for a number of terms on the Executive Board of the local. Recognized as one of Cairo's finest musicians, choir directors and singers, he has given unstintingly of his time and talents for the success of musical programs in Cairo, and has been featured as tuba player in dance orchestras and brass bands.

James Bailey has been an outstanding guitarist, violinist and bass player in string ensembles for several years, in Cairo and the surrounding territory. Several members now playing in professional string ensembles received their musical training under him.

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● **JACQUES POSELL**, first double bass player for the Cleveland Orchestra, was born in Paris and came to the United States at the age of five. He is a graduate of the Curtis Institute of Music in Philadelphia where he studied double bass with Anton Torello, formerly first bass player of the Philadelphia Orchestra. From 1932 to 1937 he played first bass with the National Symphony Orchestra, then joined the Cleveland Orchestra as assistant first bass player, and subsequently was promoted to his

present position as head of the section. For three summers he played at Hollywood Bowl.

Mr. Posell, besides pursuing his orchestral duties, is an instructor both at the Cleveland Institute of Music and at Oberlin Conservatory. Also, he has often appeared as soloist on the double bass, thus aligning himself with the rare virtuosi on this instrument, among them the late Serge Koussevitzky. In the orchestra he plays an instrument made by the celebrated string instrument maker, Rastelli, in the year 1856, but for solo work he uses a Grancino bass made about 1715.

He is married, has a son and a daughter, the former a student in the Opera Department of Indiana University. Mr. Posell is an ardent chamber music enthusiast, has frequently performed in the Library of Congress. He is also a stamp collector.

● **ARNOLD JACOBS**, tuba of the Chicago Symphony Orchestra, is a native of Philadelphia. He spent a good part of his youth progressing from bugle to trumpet to trombone, and finally to tuba. He entered Philadelphia's Curtis Institute of Music as a fifteen-year-old, on a scholarship basis, and kept the tuba as his major instrument.



After his graduation from Curtis in 1937, he played two seasons in the Indianapolis Symphony under Fabien Sevitzky. Then, from 1939 to 1944, he was tuba player in the Pittsburgh Symphony under Fritz Reiner. In 1941 Jacobs toured the country with Leopold Stokowski and the All-American Youth Orchestra. He joined the Chicago Symphony in 1944, and was loaned to the Philadelphia Symphony Orchestra in the Spring of 1949 for their England-Scotland tour.

Mr. Jacobs is a member of the Chicago Symphony Brass Quintet, and teaches tuba at Northwestern University School of Music and the Chicago Civic Symphony Orchestra. Some of his tuba students in other Symphony orchestras are Paul Walton, Minneapolis; Harold McDonald, Pittsburgh; Dan Corrigan, Denver; and Charles Guse, Chicago Lyric Theatre Opera Company. He has also appeared as soloist and lecturer at band master's conventions, both in Canada and the United States.



● **NORMAN CAROL**, the newly appointed concertmaster of the New Orleans Philharmonic-Symphony, was born in Philadelphia in 1928, and began his musical studies at six years of age. He graduated from the Curtis Institute of Music in 1947, having studied violin there with Efrem Zimbalist and chamber music with William Primrose. During his student days he won scholarships for two successive summers at Tanglewood where Serge Koussevitzky heard him play (as concertmaster of the student orchestra) and invited him to join the Boston Symphony.

He played in the first violin section in this orchestra for three years.

In 1949 he made his New York debut and began a coast-to-coast concert tour.

In 1951 his musical career was interrupted by service in the armed forces. Since 1953, when he was discharged, he has made appearances as soloist with various major symphony orchestras including the Boston, Minneapolis, New York, Detroit and Philadelphia. He was appointed concertmaster of the New Orleans Philharmonic in the 1957-58 season. His violin is the famous Goetz Stradivarius, a 1695 production of the great violin maker.

Mr. Carol is married to Elinor Trobbe of San Francisco and is the father of a four-year-old daughter, Leslie Victoria. One of his hobbies is collecting rare coins.



● LASZLO VARGA, who was appointed solo cellist of the New York Philharmonic-Symphony in 1951, was destined to be a musician. Born in Budapest in 1924, he was allowed by his musical family to begin cello lessons at seven. His professional career began in 1941 as a member of the Budapest Symphony with which he was a frequent soloist, becoming first cellist in 1945. In 1946, he joined the Lener Quartet and toured extensively. He came to New York in 1948, and was for two seasons solo cellist at the New York City Opera.

Since the summer of 1949, Varga has taken a busman's holiday as first cellist of the Chautauqua Symphony. He appears frequently as soloist with other orchestras. Also he has formed a cello quartet with his colleagues in the Philharmonic, and they play, besides arrangements, original music by Emmanuel Moor, Robert Starer, Joseph Jongen, Jean Absil and others. On November 15 he will introduce the Quartet in a Town Hall recital.

This Fall, also, Mr. Varga plans to make his conducting debut. His European experience in this field includes the winning of a conductors' contest in Budapest and the conducting of the Budapest Symphony in three concerts.

● ROBERT WEATHERLY, first trumpet of the St. Louis Symphony, received his early musical training from his father in Oklahoma. At the age of sixteen he won a scholarship to the Juilliard School of Music in New York, where he became a pupil of William Vacchiano. In 1941 and 1942 he studied conducting under Serge Koussevitzky at Tanglewood. Then he was successively first trumpet of the New Friends of Music Orchestra under Fritz Stiedry, Ballet Russe de Monte Carlo, Ballet Theatre, the Radio City Music Hall Symphony under Erno Rapee and Chautauqua (New York) Symphony, playing in the latter eleven summers.



During World War II Mr. Weatherly became solo trumpet of the Official Air Forces Band in Washington, D. C., with whom he made several concert tours of the United States, Canada and Europe. Discharged in 1945 he returned to Radio City Music Hall for one season, then became first trumpet with the St. Louis Symphony, where he is now in his twelfth season. Mr. Weatherly is on the instrumental faculty of Washington University and assistant musical director of the Opera Workshop. He has also been first trumpet of the St. Louis Little Symphony, St. Louis Sinfonietta, and the LaClede TV Sinfonietta.



● RICHARD JOINER, who has been solo clarinet with the Denver Symphony Orchestra since 1946, began the study of this instrument at the age of seven under his father's instruction. A native of Wichita, Kansas, he won a scholarship to Interlochen in Michigan when he was eighteen. Later he entered the Eastman School of Music, also on a scholarship, where he studied with Rufus Aray and taught there during his senior year. During his student days there, he played in the Rochester Philharmonic under Jose Iturbi. His education was continued at the Juilliard School of Music where he studied under Daniel Bonade and at Columbia University Graduate School of Music.

In 1940-41 he was first clarinet with the National Symphony Orchestra in Washington, D. C. During the war, he played with the United States Marine Corp Band under the direction of Captain William Santelmann. During this time he studied with Robert McGinnis.

His wife, Kathleen, is pianist for the Denver Symphony. They have three young sons.

NOVEMBER, 1957

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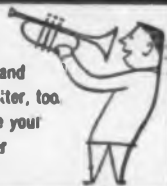
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DO YOU LIKE THE BIG SOUND?

This column is addressed to all brass players who are desirous of achieving a bigger and more open sound, one that displays greater freedom and sonority.

The player's first action towards acquiring a *bigger sound* is often the purchase of a bigger instrument and/or a bigger mouthpiece. Although this does bring about some *immediate* change, it is only a small one. There is a certain "relief," possibly more to the listener than to the player. The player often finds that the gain in tone is offset by an increase in the problems of intonation, fatigue, and high register. The discovery eventually is that a different instrument or mouthpiece can partially camouflage a "small tone" but can hardly be considered a cure for it.

It has been, and always will be, one of the constant points of emphasis in this column that instrumentalists will make their greatest forward strides through their increased familiarity with those factors of tone production *which cannot be seen*. These things prove elusive because they are hidden. Casual, scanty, or hurried study will not lead to their discovery; but careful investigation will. The following paragraphs are written from an analysis of a group of students all of whom had, surprisingly, the same problem.

Detriments

My investigations list three main causes for "pinched tone" (other than faulty equipment).

1. The teeth clenched too close together.
2. The tongue held too high or too far forward in the mouth.
3. The throat tensed and choked.

All three of these faulty procedures will produce the same type sound —i.e., small, constructed, pinched. So it is not *immediately* discernible which one of the discrepancies (or perhaps combination of the three) the troubled player has. The teacher must approach the cure through a process of elimination. An alert student can also do some of this on his own to speed up the process of discovering his own particular individual problem before he seeks more experienced advice from an instructor.

Our discussion now proceeds along the idea that investigation by teacher and pupil has pinpointed the trouble to cause number three, *the constricted throat*, so that further effort can be directed at the permanent riddance of this detriment to exemplary playing.

Cure Number One

The relaxed throat, is a common goal given very serious attention and study by all expertly trained singers, and players of each of the various wind instruments. So let us first review two of the points called to our attention many times before.

1. *Relax the throat*. Make sure the muscles along the *outside* of the neck and down through the shoulders are held loose and limp. Check by looking in the mirror. Be sure to simulate the seating posture you normally assume when playing on the job. When reading from low music racks, it is especially easy to forget that holding the head and the chest up straight and the arms away from the body helps the relaxation of these muscles. A review of helpful suggestions also includes such phrases as these: *hold the throat as if yawning; imitate the gentle blowing out of a candle flame; strive for full-throated ease*. These are mentally controlled factors.



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2. *Relax the tongue.* On the inside of the throat and neck is the tongue. Considered in its entirety from tip to base, it is a fairly large organ, so it is best to think of it in three parts—tip, middle, and base. The strong muscles located at the base of the tongue must be held loose and limp and relaxed.

After making sure that the base of the tongue “does nothing” (except get out of the way), we can transfer some attention to the middle and forward parts of the tongue, those parts that are actually in the mouth. To open up the sound, it is also necessary to open up the oral cavity by making sure that the tongue *drops down*. The further the tongue is from the roof of the mouth, the wider the air passage is, and hence the more the tone is opened up.

Cure Number Two

It has been my experience that such advice as above still leaves about 50 per cent of the players untouched, and actually not much closer to the cause of their problem because investigation leads to the discovery that the actual cause for their constricted throat and tense tongue is *not* to be found in the throat region, but in the abdomen.

No teacher ever pointed this out to me, nor was I ever fortunate enough to see this revealed or discussed in another author's writings. Only careful and lengthy analysis of “stubborn cases” led to this discovery. Thus the following presentation should offer some new hope, new ideas, and a new approach for those players still dissatisfied with their cure for a small, thin tone.

Try this experiment. Yell very loudly the word “HEY!” Now do it again; but this time tighten (!) your *gut muscles* so tense as to *choke yourself* while you yell. Listen to the raspy, constricted sound of your shout. It will sound as if some TV “who-done-it villain” is choking your throat with his hairy, dirty hands. But no, you are *choking your own throat with over-cramped abdominal muscles*, which are among the strongest in your body. Seek the discovery that all that *pushing* isn't necessary for yelling, or for trumpeting.

You see, many people mistake the front abdominal wall for the diaphragm. They hear a lot about “diaphragmatic breathing,” and “be sure to use lots of diaphragm.” So this gets to be translated to “set the *abdominal muscles* hard as steel,” or “set the pit of the stomach as if expecting a death blow just above the belt.” This overdone tendency to make the stomach into a rock crusher has been rightfully and cleverly nicknamed “*abominable breathing*.” The reason: *excessive tension and contraction inward of the abdominal muscles closes the throat.*

Experiment Continued

Again yell “HEY!” First, do it “normally.” Next, with “guts of steel.” Notice the choking now? Did it come from the neck itself, or from the abdomen? Now, change the word from “Hey” to “Who”; take a deep breath, and *whisper the word*, sustaining the “oo” part of the sound for the duration of the breath. Notice your abdomen is not *unduly tensed* when you whisper. When one says “who” the opening formed by the lips is very large. With lips more firm than this, and with the feeling that they are wrapped a little over the teeth for support, and then placed one atop the other, make a *small opening*—one sufficiently small so that the lips will vibrate or buzz as you *gently* blow air through them—with no more abdominal pressure than you used to whisper the “who.” Try it. Then do the same things on your instrument.

It is most important as you play and sustain the tone that the initial abdominal muscular set is maintained in the manner of *holding the abdominal wall out and “open,”* right where it was when the tone started. Delay, and even avoid, any collapse inward of the abdominal muscles. Hold them out and open—firm, but not over-tensed.

See if this does not open your throat, relax your tongue, and give you the big free sound you are looking for.

As you go into the higher register, increase *slightly* the set of the muscles along the sides of the rib cage, but do so while still holding the abdomen and chest out. Do not violently cave the muscles in toward the backbone. This is what chokes off both the quality and volume of the tone.

From the dozen or so of such cases that I have seen personally this past year I can only surmise that there are hundreds more who have inadvertently drifted into the habit of choking the throat from the stomach. In some of the cases the players were painfully aware of their “constricted tone” and were very desirous of correcting it. This awareness led to attempts to relax and open the throat by thinking of this area alone, but real success came only when attention was transferred to the culprit at first not even suspected—the *abdominal muscles*.

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Now, to Start

Go through the individual measures of Exercise 1, below, repeating each many times before proceeding to the next. Play at a given even tempo, not slow-to-fast. Play the measures slowly at first, next time through slightly faster, and so on, up to capacity. Play them with the metronome if you like. No accents are indicated in Exercise 1.

Exercise I

Now go through the same measures again, this time accenting the first beat of each group:

Then again, this time accenting the last beat of each group:

Then in Combination

Exercise 2 shows the individual measures of Exercise 1 combined into a single study. Play at various even tempos, with beats following each other with clocktick regularity. No accents here:

Ex. II

Now accent first beat of each group:

And, to finish, accent last beat of each group:

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MINUTES OF THE SPECIAL MEETINGS

of the INTERNATIONAL EXECUTIVE BOARD American Federation of Musicians

NEW YORK, N. Y., JULY 31 TO AUGUST 6, 1957, INCLUSIVE

425 Park Avenue
New York 22, N. Y.
July 31, 1957

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Clancy, Kenin, Ballard, Harris, Repp, and Murdoch.

Representatives of the motion picture industry appear. They include Eric Johnston, Charles Boren, Barney Balaban, Spyros Skouras, Abe Schneider, Ed DePatis, Joe Vogel, E. Morey, W. C. Michaels, Otto Koegel, Fred Meyer, Alfred Chanin, Sidney Schieber and C. Moskowitz. Company representatives discussed the exhibition of motion pictures on television.

The representatives retire and the Board enters into a general discussion of the entire matter.

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

425 Park Avenue
New York 22, N. Y.
August 1, 1957

The Board reconvenes at 2:00 P. M. President Petrillo in the chair. All present.

Rosario Mazzeo, a member of the Boston Symphony Orchestra, appears. He discusses with the Board several proposals which would be of benefit in increasing the Pension Fund of the orchestra. Numerous questions are asked by members of the Board and it is finally agreed that member Mazzeo would put the matter in writing so that the members of the Board would be in a better position to make a decision.

The question of jingles and spot announcements for local use is now discussed, and it is on motion duly made, seconded and unanimously adopted, resolved that the International President is authorized to enter into agreements with employers of musicians providing for the employment of musicians in the recording of television jingles and spot announcements for local use, and which shall contain the standard provisions of recent Federation contracts, and under which the minimum wage scale shall be the existing national scale, or such other scale as the local in whose jurisdiction the work is performed, shall establish (which may not be less than \$10.00 per man for three one-minute jingles for one advertiser taking not more than one hour of work) provided (1) that such jingle or spot announcement shall be telecast only by a station located in the jurisdictional area of that single local by whose members it was recorded, and (2) that the advertiser shall be one which sells its products or services only in such local's jurisdictional area, and (3) that the producer agrees to enter into an agreement with the Trustee of the Music Performance Trust Funds (unified) under which he shall pay to such Trustee \$10.00 for each such jingle or spot announcement; and it is further resolved that the President may enter

into such amendments to existing television jingles and spot announcements labor agreements (February 1, 1956-January 31, 1959) as may be necessary to place the foregoing provisions into effect.

The question of a better understanding between locals in cases where there are two locals in one jurisdiction is discussed, and it is decided to suggest to such locals that the respective Executive Boards meet together at least twice a year.

Case No. 609, 1956-57, which is the claim of member Gene Harris of Local 802, New York, N. Y., against the Monte Carlo Club, Colonial Beach, Va., and Robert Hershey, employer, for \$350.00 alleged salary due him. This case had been reopened and the claim was again allowed. A request is now considered for another reopening.

On motion made and passed, it is decided that the reopening be denied and the decision allowing the claim be reaffirmed.

The Secretary reports that in accordance with the authorization by the Board, he had conferred with the owner of the building in which the printing plant is located regarding a new lease at an increased rent. The increase would be approximately \$2,000.00 per year, retroactive to November 1, 1956, which is the expiration date of the previous lease. The owner agreed that if the Federation would extend its mortgage on the building for another ten years, that he would accept \$1,000.00 less rent per year for a period of 5 years.

On motion made and passed, the matter is referred to a committee consisting of Vice-President Bagley, Secretary Cluesmann and Treasurer Clancy, the officers of the Spring-Division Corporation. After conferring, the committee authorizes the Secretary to enter into such an agreement.

A letter is read from member E. L. Wilson of Local 199, Newport News, Va., asking as to the proper procedure for compliance with Article 31, Sections 2 and 5 of the Federation By-laws. He had appeared before the Credential Committee at the Convention, which denied him a seat as a delegate due to his not being properly elected. The report of the Credential Committee was adopted by the Convention.

The matter is discussed by the Board, and since the committee report was concurred in by the Convention, the matter is closed as far as the Federation is concerned.

The matter of continuing the salary of Traveling Representative Streng is laid over.

The question of continuing disability payments for Traveling Representative Hooper is laid over.

A representative of the National Film Board of Canada, who appeared at the Convention meeting of the Board, had agreed to make certain proposals in writing to the Federation. Canadian representative Murdoch reported that

no such proposals had as yet been received.

Action on the matter is deferred.

Resolution No. 64, which was referred to the Secretary by the Denver Convention, is brought to the attention of the Board by Secretary Cluesmann.

RESOLUTION No. 64 INTERNATIONAL MUSICIAN

WHEREAS, The information contained in the Bookers' License Termination, Defaulters List, Unfair List and the Erased and Suspended List cannot be used as authentic material by reason of the lateness in receiving this information, and

WHEREAS, Only a small percentage of our membership actually read all these reports, and

WHEREAS, All of this material deals strictly with non-union activities and gives aid to non-union employers and employees, and

WHEREAS, Some 20 million printed pages per year could be devoted to beneficial information to our membership and the employers who employ us, therefore,

BE IT RESOLVED, That this non-union material be deleted from the "International Musician" and supplied only to each local of the A. F. of M. for the proper use thereof.

The Resolution has for its purpose the deletion of the Unfair and Defaulters Lists from the "International Musician." The matter is discussed and the question is raised as to whether the members will have proper notice if these lists no longer appear in the magazine.

It is felt that the matter be tried out for a period of three to six months in order to get the reaction of the members, all locals to be advised that this action is going to be taken.

The request for reinstatement of Albert E. Abbie (Andrews) is now considered.

On motion made and passed, it is decided to defer any action for one year.

An opinion is asked by Secretary Sims of Local 369, Las Vegas, Nevada, as to the legality of a resolution passed by that local on June 1, 1957. The resolution provides "Augmentation Measure—Any man imported by permission of the Board for a particular show shall work seven days per week at \$180.00 per week, and be required to rehearse with the relief band. Any local man added to the house band for a particular show shall work seven days per week at \$180.00 per week, and shall be required to rehearse with the relief band during that show."

The Board discusses the resolution and on motion made and passed, it is decided to approve it.

Case No. 1061, 1956-57—Charges preferred by Local 480, Wausau, Wis., against member Edward A. Rusin of Local 213, Stevens Point, Wis., for alleged violations of Article 12, Section 18 and Article 17, Section 1 of the Federation By-laws. The Board had found member Rusin guilty and assessed a fine of \$25.00 and ordered Rusin to reim-

burse Local 480 in the amount of \$26.00 to cover stop-payment check.

The matter is reconsidered and it was found that the local is without authority to assess the payment of \$26.00. The amount of the fine is also reconsidered and on motion made and passed, the Board assesses the fine at \$35.00.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

425 Park Avenue
New York 22, N. Y.
August 2, 1957

The session is called to order by President Petrillo at 2:00 P. M.

All present except Executive Officer Ballard, excused.

Attorneys Kaiser and Gordon are present and discuss with the Board the present litigation instituted by members of Local 47.

There is a discussion of the various ramifications in connection with the usage of certain television programs. The matter is thoroughly explained for the information of the Board.

The report of public relations consultant, Leysbon, in connection with an extension of the policy of the Federation on that subject is discussed and action on the matter is deferred.

President Marcus and member Boyle of Local 9, Boston, Mass.; Secretary Young of Local 126, Lynn, Mass.; and President Zebedeo and Secretary Dorenbaum of Local 400, Hartford, Conn., appear in connection with a disparity in wage scales among various locals in New England.

Resolution No. 52, which was introduced at the Denver Convention, is discussed.

RESOLUTION No. 52 LAW

RESOLVED, A contractor or leader holding membership in more than one contiguous or neighboring locals within an area of 25 miles, of which one local has a membership of 1,000 members or more, such membership shall place all miscellaneous and casual engagements under the highest prevailing scale of the locals involved.

This does not preclude such a member performing as a sideman in any local in which he holds membership.

This resolution had for its purpose the alleviation of some of the inequalities now existing in that area. The matter is thoroughly discussed and it is generally agreed that the resolution is not the solution of the problem.

The matter is laid over for further consideration.

Attorney Kaiser appears and discusses with the Board an adjustment of his retainer in connection with his legal services for the Federation.

The matter is discussed and laid over until later in the meeting.

(Continued on page thirty-two)



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CLOSING CHORD

ROMEO CELLA

Romeo Cella, president of Local 77, Philadelphia, Pennsylvania, died September 29 in St. Joseph's Hospital of pneumonia. He was sixty-one.

Mr. Cella began his musical career at fourteen working with large pit orchestras in most of the show houses in the Philadelphia area. In the early 1920's he studied two years in Berlin, Germany, under Dr. Hugo Becker, one of the foremost cellists of the time.

Mr. Cella had been president of Local 77 in 1934 and 1935 and from 1954 until his death. During his tenure he was instrumental in obtaining wage increases for the local's members.

Mr. Cella was also a member of Local 484, Chester, Pennsylvania. In addition to his A. F. of M. affiliations, he was active in a number of labor organizations.

He was a delegate to numerous Conventions of the Federation.

Surviving him are his wife, Eleanor; two sons, Gilbert R. and Vincent L.; and two brothers, Herman and Theodore. The latter brother is a harpist with the New York Philharmonic-Symphony.

EDWARD CANAVAN

Edward Canavan, former president of Local 802, New York City, died October 12 in the Veterans Administration Hospital in Brooklyn, New York. He was eighty-one.

Early in his career he was a professional flutist with musical organizations in New York. In 1922 he helped organize Local 802 and was its president from that year until 1937, at which time he became assistant in the office of the president of the A. F. of M., first to Joseph N. Weber and then to President Petrillo. He retired in 1951.

Mr. Canavan was a delegate to many Conventions of the Federation, the first one in St. Louis in 1908. He also represented the A. F. of M. at numerous Conventions of the A.F.L.-C.I.O.

Surviving are his widow, Letty; four sons, John, Lester, James and Edward, Jr.; a daughter, Mrs. Eleanor Berger; a brother, Joseph; a sister, Mrs. Sadie Bruel; five grandchildren, and three great-grandchildren.

CARL S. SCHNIPP

Carl S. Schnipp, president of Local 163, Gloversville, New York, passed away September 21 at the age of seventy.

Born July 9, 1887, in Erlangen, Bavaria, he came to this country at the age of eighteen and had been a Johnstown, New York, resident since 1905. He was a graduate of the Erlangen Conservatory and was an accomplished musician, able to play several instruments. His main instrument, however, was the flute.

Mr. Schnipp joined Local 163 in 1904 and was its president for two periods with nearly thirty years service. He was a delegate to fourteen Conventions of the Federation and served for a time on the credential committee.

NICHOLAS H. VON BERG

Nicholas H. (Nick) Von Berg, secretary-treasurer of Local 142, Wheeling, West Virginia, passed away on September 3 at the age of sixty-eight.

Born in Maastricht, Holland, on May 4, 1889, he came to this country in 1908 and was admitted to membership in Local 142 on March 13, 1913. He held the office of corresponding secretary of this local for some time prior to the year 1922 when he resigned to become auditor for the city of Wheeling. From 1930 to 1937 Mr. Von Berg was vice-president of Local 142, from 1937 to 1949 its president, and from 1952 until his death its secretary-treasurer. He was also director of the Osiris Temple Shrine Band from 1927 until 1938.

Mr. Von Berg was a delegate to numerous Conventions of the Federation, including those held by the Tri-State Musicians Association.

JOHN M. HOLLMAN

John M. Hollman, bass violinist for the Battle Creek Sanitarium String Ensemble for nearly fifty years, passed away on September 27. He was eighty-seven years old. He was also a member of the Battle Creek Symphony and of the Kalamazoo Symphony.

Mr. Hollman joined Local 594, Battle Creek, Michigan, October 1, 1918, and was made a life member of this local February 2, 1936.

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LESSON IX

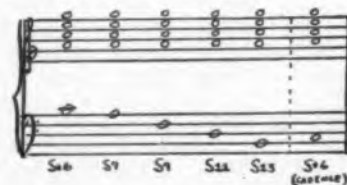
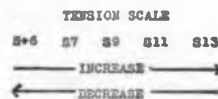
(Continued from the October issue)

Requirements for Connections and Progressions of Five-Part Chords

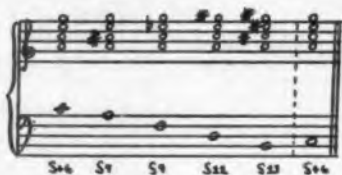
1. All five-part chords must be in root position, i.e. no chord part other than a root (1) shall represent the bass.
2. Upper chords shall be connected as independent seventh chords; clockwise in C3, crosswise in C5 and counter-clockwise in C7. (See Lesson VII, Rules For Connecting Seventh Chords.)



Five-part chord progression may contain one or a variety of structures. The structure should vary as different degrees of tension (dissonance) are to be expressed.



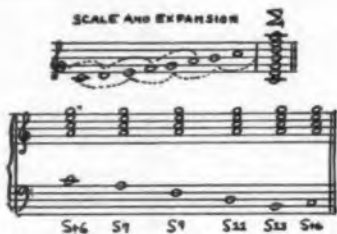
Differences in musical expression also depend on whether five-part are in type I, II or III progression. Here are the preceding five part chords in type II progression.



On casual inspection, it would seem that the upper seventh chords were composed from a random selection of basic sevenths listed in Lesson VII. Actually, the upper seventh chords were composed *objectively* from a pre-selected seven tone scale. The technique of composing chords from pre-selected scales is explained in the following important paragraphs.

There are thirty-six seven tone scales which, when expanded, yield chords containing major and minor (true) thirds. When a scale is expanded and arranged in vertical thirds it forms a master structure (Σ , sigma) from which harmonizing chords can be obtained.

Diatonic, type I progressions are present when all chords derive their accidentals from one scale.



Type II and III progressions are obtained from *one scale and its transposition to consecutive roots*. Such transpositions provide scale signatures from which the accidentals of upper seventh chords are obtained.



Here is an example of a four tonic, type III progression.



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Assignment

1. Compose diatonic (c major) progressions of five-part chords. Do so, completing the following C3 progressions.



2. Compose a table of master structures. Do so, combining basic seventh chords listed as (1), (2), (3), (4), (5), (6), and (7) in Lesson VII. Proceed as illustrated in the following example.

1 (Am)	2 (vi)	3 (iii)	4 (ii)	5 (v)	6 (iv)	7 (i)
1 (Am)	I	I	I	I	I	I
II	II		III	IV	V	



CONTINUE COMBINING

1	2	3	5	6	7
II	III	III	IV	V	V

1	2	3	4	5	7
III	III	III	IV	V	V

1	5	6
IV	V	V

1	2	3	4	5	7
III	III	III	IV	V	V

1	2	3	4	6	7
III	III	III	IV	V	V

1	3	4	7
III	III	IV	V

* Notice in the above example at the asterisk inside the circle only thirty-six scales whose Σ contain major or minor thirds are to be listed here. Σ which do not contain true thirds are eliminated as are Σ whose lower-upper seventh chords contain duplicate tones.



3. Convert the diatonic progressions of Assignment 1 to progressions type II. Do so, superimposing the Σ accidentals of the following two scales as transposed to each root and applied to upper seventh chords. Work from the following guide model. Use different colors when writing the accidentals of scales a and b. Play the completed examples on the piano.

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SCALE #1 SCALE #2

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4. Transpose the following Σ to the roots of the two, four, and six tonic systems listed below. Apply the accidentals of scale transpositions to upper sevenths as heretofore.

SCALE TONIC #1 TONIC #2

S1 S2 S3 S4 S5

S1 S2 S3 S4 S5

TONIC #1 TONIC #2

S1 S2 S3 S4 S5

S1 S2 S3 S4 S5

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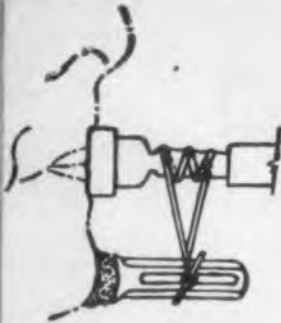
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MINUTES OF THE SPECIAL MEETINGS

(Continued from page twenty-four)

Other affairs of the Federation are discussed.

The session adjourns at 7:00 P. M.

425 Park Avenue
New York 22, N. Y.
August 3, 1957

The session is called to order by Vice-President Bagley at 10:30 A. M.

All present except President Petrillo and Executive Officer Ballard, excused. Resolutions No. 39, No. 40 and No. 41 are considered and it is decided to defer any action until the negotiations with the motion picture industry take place.

Resolutions 39, 40 & 41

RESOLUTION No. 39
LAW

WHEREAS, In the motion picture recording field generally, and especially among those producers and musical conductors in the so-called independents, there exists a rivalry and competition in which economy is an important factor, and,

WHEREAS, Conductors and musical directors bid against each other in what is known as package deals on the basis of cheapness and quickness, and

WHEREAS, The improved quality and experience of the musician is exploited to his increasing detriment, rather than to his benefit (We can do in three hours what formerly took ten), and

WHEREAS, In so-called low-budget pictures it has been charged and it is a fact that musical directors and producers of certain "small" independent producing companies (and some not small) split the saving accomplished by excessively fast work—

(Note: An independent producer of a single picture or a series of pictures must distribute his product through one of the large distributors such as Universal International, Twentieth Century Fox, RKO, etc., and his budget must be approved by them and his money-source. By effecting a saving on the budget through fast work made possible by the ability of musicians, it is possible for the director and/or the producer to realize additional profits on a package deal. Further, any concession granted a low-budget producer is really a concession to the distributor who ordinarily takes the greater share of the profit [up to 90 per cent]. End of Note.) and,

WHEREAS, In the record and transcription field the amount of music recorded is specified and restricted, and

WHEREAS, The restriction of the amount of music to be recorded per hour would tend to eliminate abuses and react to the benefit of the musicians, now, therefore,

BE IT RESOLVED, That the International Executive Board examine further into the situation and determine an equitable maximum of minutes of music to be recorded in a specified time.

(Note: Many of the majors average from 1.11 to 2.30 per hour; independents up to 18 minutes per hour.)

RESOLUTION No. 40
LAW

WHEREAS, The complete physical control and possession of music track is allowed the employer of recording musicians, and

WHEREAS, There have been instances of use of sound track in an unauthorized manner by persons having access to track libraries, and

WHEREAS, No effective method has been devised to curb the "pirating" for unauthorized use of sound track, now, therefore,

BE IT RESOLVED, That the Executive Board endeavor to formulate a system of joint control of all authorized track.

RESOLUTION No. 41
LAW

WHEREAS, There are numerous unionized crafts involved in the handling, distribution and exhibition of the various forms of recorded music, and

WHEREAS, There is no means by which involved unionized craft can distinguish between that material made under Federation-approved conditions and that which is not, and

WHEREAS, There is much recorded material handled by unionized crafts which is not made under union conditions, especially in the tape and record field, and

WHEREAS, Much recorded material which has been made under Federation-approved conditions is diverted to unauthorized uses such as the complete sound-tracking of a considerable portion of 16-mm film with "pirated" track or track which is owned by private individuals which is made available to the 16-mm companies and television, and

WHEREAS, It is a basic principle of trade unionism to handle and patronize only union-made products insofar as possible, and

WHEREAS, A material gain would accrue to the members of the A. F. of M. through the refusal of unionized craft to handle or exhibit or to assist in the exhibition of unauthorized materials, now, therefore,

BE IT RESOLVED, That all master contracts with the employers of musicians provide for the affixing of an official seal or label upon every form of recorded material.

Resolution No. 52 is again considered. It is agreed that this resolution did not remedy the conditions complained of.

It is suggested that the Board explore the possibility of adjusting the matter by invoking its powers under Article 1, Section 5P, which gives the International Executive Board the right to adjust price lists as between locals.

The request of Local 400, Hartford, Conn., for reopening of Case No. 492, 1956-57, which is the claim of the Joseph Martone Agency against member Jerry Terris of Local 186 for commissions due and accruing.

On motion made and passed, it is decided to allow the commissions to December 15, 1956, but no accruing commissions thereafter. The member is to be reinstated under conditions established by the Federation and the agent is to be advised of proper conduct in such cases.

Case No. 92, 1954-55, which is the claim of Percy Faith of Local 802, New York, N. Y., against Harry Goodman and Hargood Concerts, Boston, Mass., for \$4,750.00 salary due him and his orchestra. The claim was allowed by the Board and Local 9 of Boston, Mass., requests terms for liquidating this indebtedness.

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NOVEMBER, 1957

The Board agrees to have the Secretary and Treasurer arrange terms for payment of the claim.

Case No. 665, 1955-56—The request of Local 9, Boston, Mass., that the balance due on the National Initiation Fee imposed upon Joseph Mastercusio (Joey Masters) by the International Executive Board be held in abeyance.

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

Case No. 1317, 1956-57, in which Ruby Newman of Local 9, Boston, Mass., was found guilty of violation of Article 23, Section 10 and Article 24, Section 4 of the Federation By-laws and fined \$100.00. Member Newman requests a modification of the penalty.

On motion made and passed, it is decided to modify the fine to read \$100.00 fine, payment of \$75.00 to be held in abeyance.

Case No. 1155, 1956-57—The request of Stan Irwin, Director of Entertainment of the Hotel Sahara, Las Vegas, Nevada, for reconsideration of the claim allowed by the International Executive Board is now considered.

On motion made and passed, it is decided to reaffirm the decision on the ground that the performances called dress rehearsals were in fact matinees.

Case No. 1560, 1956-57—Claim of Joe Shribman Agency against member Tony Pastor of Local 802, New York, N. Y., for \$27,118.15 alleged monies due and counter-claim of member Tony Pastor against the Shribman Agency for \$5,658.61 alleged salary due plus all monies due from the Pastor Music Company for which an accounting is requested. The matter is thoroughly discussed and inasmuch as the case is quite voluminous and entails a great deal of accounting and the contract provides that if there is any dispute or disagreement under the contract over which the International Executive Board does not have jurisdiction or which it refuses to decide, it shall be settled by arbitration.

It is on motion made and passed, decided to permit the parties to refer the matter to arbitration.

Case No. 1108, 1956-57—Charges preferred by Local 336, Burlington, N. J., against member Howard Lanin of Local 77, Philadelphia, Pa. (Howard Lanin Management, Inc.) for alleged violation of Article 10, Section 7 of the Federation By-laws in its jurisdiction. Inasmuch as the charges were for booking music in an establishment on the National Unfair List, member Lanin is found guilty and the penalty for this violation is expulsion.

On motion made and passed, it is decided to expel member Lanin, who may then apply for reinstatement to membership in the Federation.

Case No. 1292, 1956-57—Charges preferred by Local 424, Richmond, Calif., against member Doyle C. Cook of Local 510, San Leandro, Calif., and Larry Murphy of Local 12, Sacramento, Calif., for violation of Article 10, Section 7 of the Federation By-laws. These charges are for having played an engagement in an establishment on the National Unfair List.

On motion made and passed, the members are found guilty of the charges and the mandatory penalty of the expulsion is imposed. They may then apply for reinstatement.

Case No. 1161, 1956-57—Claim of member Violetta Camillo of Local 406, Montreal, Canada, against the Riverside Hotel, Reno, Nevada, and Mert Wert-

heimer, employer, for \$2,000.00 alleged salary due her and her Family Troupe due to breach of contract.

On motion made and passed, the claim is allowed.

Case No. 983, 1956-57—Claim of member Billy Ward (Robert Williams) of Local 802, New York, N. Y., against the Las Vegas Hacienda, Inc., Las Vegas, Nevada, for \$1,500.00 alleged salary due him through breach of contract.

On motion made and passed, the claim is allowed.

Case No. 1444, 1956-57—Claim of member Al King (Hasan and his Nomads) of Local 274, Philadelphia, Pa., against Ed Prouse, employer, and Fort Pitts Bar and Grill, Atlantic City, N. J., for \$1,858.00 alleged salary due through cancellation of contract.

On motion made and passed, the claim is allowed.

Case No. 1418, 1956-57—Claim of member John Yalenezian of Local 802, New York, N. Y., against the Southward Inn, Vero Beach, Fla., and Allen Rich, employer, for \$1,141.00 alleged salary due and transportation monies due "The Players Quartet."

On motion made and passed, the claim is allowed.

Case No. 1465, 1956-57—Claim of member Lou Styles (Orabona) of Local 47, Los Angeles, Calif., against the Royal Nevada Hotel, Las Vegas, Nevada, and Morey Friedman, employer, for \$4,000.00 alleged salary due the Stylists due to breach of contract.

On motion made and passed, the claim is allowed unless the parties can mutually agree to an engagement at another date within a reasonable time.

A recess is declared at 1:30 P. M.
The Board reconvenes at 3:00 P. M.
President Petrillo in the chair.

Case No. 237, 1957-58—Appeal of Stanley-Warner Management Corp., Philadelphia, Pa., from a decision of Local 77, Philadelphia, Pa., in directing the sum of \$717.50 be paid covering one day's additional salary due their members. The case is considered, and in view of the fact that the contract between the Stanley-Warner Management Corp. and Local 77 dated April 5, 1957, sets forth the conditions up to Labor Day, 1957, on motion made and passed, the Board decided that the local cannot enforce any modification without the consent of Stanley-Warner Corp. until that date.

The following resolution adopted by the membership of Local 369, Las Vegas, Nevada, is submitted by the Secretary of that local with a request that it be presented to the International Executive Board at its next meeting:

MUSICIANS' PROTECTIVE UNION
Local 369, A. F. of M.

Headquarters and Offices:

1611 Fremont St., Las Vegas, Nevada
Phone 2096 P. O. Box 1445

July 5, 1957

WHEREAS, The American Federation of Musicians is involved with \$18,000,000 in lawsuits with certain members of other locals of the Federation, pertaining to the Music Performance Trust Funds, and

WHEREAS, The position of Local 369, Las Vegas, Nevada, should be made perfectly clear for the benefit of all, and WHEREAS, The officers and members of Local 369 wish to go on record in support of the principle of the Music Performance Trust Funds and in oppo-

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sition to the efforts of certain members who are intent upon destroying this fund, therefore be it

RESOLVED, That Local 369 hereby goes on record as unanimously supporting the stand of the Federation in this matter.

Signed by:

Jack Foy, President
Marvin Hamby, Vice-President
Orion Sims, Secretary-Treasurer
Roy Hamerslag, Business Agent
Vic Hamann, Trustee
Ernie Ross, Trustee
Nick Russo, Trustee
Ted Vesely, Trustee
Myron Werner, Sergeant-at-Arms.

The representatives of the Motion Picture Industry again appear to discuss the use of motion pictures on television. The Board finds their proposals unacceptable. It is agreed to confer again with the representatives of the industry on Tuesday, August 6, 1957.

Reopening of Case No. 1585, 1956-57—Charges preferred by Local 278, South Bend, Ind., against Ralph Williams Music Service, Chicago, Ill., for alleged violation of Article 25, Section 3 of the Federation By-laws.

On motion made and passed, it is decided to reconsider the case and refer the matter to President Petrillo.

Case No. 238, 1955-56—Claim of member William (Billy) E. Taylor of Local 802, New York, N. Y., against Jerry Newman, vice-president of Esoteric Records, Inc., New York, N. Y., for \$506.25 alleged salary due him and member Sal Salvatore, and counterclaim of Esoteric Records against members William and Salvatore for \$571.75.

The matter is explained and on motion made and passed, it is decided to refer the entire situation to the President.

Case No. 1468, 1956-57—Appeal of members Joel Charles and Marty Lahr of Local 77, Philadelphia, Pa., from an action of that local in ordering that the "Orchestra Leaders Forum" be disbanded. The Board denied the appeal and a request is made that the matter be reopened.

On motion made and passed, the Board reaffirms its former decision to deny the appeal.

President Eliot Daniel of Local 47, Los Angeles, Calif., and Al Knopf, vice-president of Local 802, New York City, appear to discuss various problems in connection with the radio, television and recording industries.

There is a thorough discussion of the situation with the members of the Board, and the representatives are advised as to how to proceed in the circumstances.

Other matters of interest to the Federation are discussed.

The session adjourns at 8:15 P. M.

425 Park Avenue
New York, 22, N. Y.
August 5, 1957

The session is called to order by Vice-President Bagley at 10:30 A. M. All present except President Petrillo, excused.

Treasurer Clancy reports on the general financial situation of the Federation. He calls attention to various situations in connection with some locals

which should be corrected. There is a general discussion of the matter.

Other affairs of the Federation are discussed.

A recess is declared at 1:30 until 3:00 P. M., at which time the session resumes.

President Petrillo in the chair.

At the meeting of the International Executive Board held in Chicago on May 8, 1957, Guy Lombardo, the orchestra leader, and Larry Barnett and Morris Schrier of MCA appeared. Mr. Lombardo presented a proposal whereby, in order to stimulate the dance business, certain name bands would appear on film to be shown in dance halls. The proposal was laid over to this meeting of the Board. At this time Jules Stein and Larry Barnett of MCA appear to discuss this proposal and make further explanation of same.

The matter is thoroughly discussed and is laid over.

The following licensed booking agents appear: Joe Glaser, Associated Booking Corp.; Milton Kraay, General Artist Corp.; Nat Lefkowitz, Wm. Morris Agency, Inc.; Lawrence Barnett, Music Corp. of America; Jack Whittemore, Shaw Artists Corp.; Milton Shaw, Shaw Artists Corp.

They discuss with the Board matters in connection with the general business of the Federation.

The matter of Treasurer Clancy's report is again discussed; also the report of the finance committee which was adopted by the Convention wherein it was recommended that a survey of some type be made with recommendations submitted to the officers and Executive Board on how we may either lower our expenses or increase our income.

On motion made and passed, it is decided that the President appoint a committee to make the recommended survey. The President appoints the following committee of five: Chairman, Harry Chanson, Chairman of the Finance Committee; E. E. Stokes, Law Committee; Edward Ringius, Measures and Benefits Committee; Robert Sidell, Good and Welfare Committee; and Chet Arthur, Organization and Legislation Committee.

The matter of the retainer and other compensation for Attorney Kaiser is now considered.

On motion made and passed, it is decided that the retainer be \$25,000 per annum, beginning June 1, 1957, and that the matter of extra compensation be referred to the President.

The subject matter of Resolution No. 52 is again discussed. This has to do with an inequality in scales between various locals in New England.

It is decided that any cause for complaint in this direction should be brought to the attention of the President.

There was a slight controversy between Local 38, Larchmont, N. Y., and Local 802, New York, N. Y., in connection with a member of Local 802 who resides in the jurisdiction of Local 38. The locals have come to an agreement regarding the handling of such a situation and the agreement was submitted to the International Executive Board which approved of same.

The question of contributions by members of the Federation to COPE was called to the attention of the Board and indicated that Federation members'

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| <input type="checkbox"/> 318 ALTO SAX | <input type="checkbox"/> 325 TROMBONE | Three Little Words |
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| <input type="checkbox"/> 320 ACCORDION | <input type="checkbox"/> 327 VIOLIN | The Marvelous Fo |
| <input type="checkbox"/> 321 BASS | <input type="checkbox"/> 328 DRUMS | Words |
| <input type="checkbox"/> 344 VOCALIST | <input type="checkbox"/> 347 DANCE | I Cover The Water-Front |
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| <input type="checkbox"/> 321 ACCORDION/DRUMS/GUITAR | <input type="checkbox"/> MCA | Get A Grip on You |
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| <input type="checkbox"/> 323 BASS/TROMBONE | <input type="checkbox"/> MCA | Franklin's Rhythm |
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contributions are totally inadequate for the size of our organization.

In order to make up for this lack, it is on motion made and passed, decided to contribute the sum of \$15,000 to COPE for educational purposes only.

A letter is read from member Carl Hoffel calling attention to foreign arrangements which are played in this country by members of the Federation.

It is decided to refer the matter to the President.

The matter of the Live Music Association in Wisconsin in connection with which two members appeared at the last meeting of the Board in Chicago is discussed.

At the last meeting of the Board in Denver, Colorado, representatives of the Ballroom Operators of America appeared and called to the attention of the Board various problems which they are compelled to contend with; one is the minimum number of men law in some locals. They also made various suggestions which they felt might improve their business as well as the employment of musicians—one was to induce the school authorities to have dancing taught in the schools and that this might be brought about at the best of the respective locals.

The various items are discussed and it is decided to inform the locals as to the manner in which they might be helpful in bringing about a greater interest in dancing.

On motion made and passed, the Board ratifies payment of the following bills:

Hugh S. Newton, Expenses	\$ 65.39
Walter M. Murdoch	1,277.18
Roosevelt & Freidin, Expenses	656.76
Van Arkel & Kaiser, Expenses	1,379.75
Bod'in, Breslin & Luddy, Expenses	800.86
Donation	500.00
Expenses re Delegate to Convention of the National Association for the Advancement of Colored People in Detroit	240.00
Price, Waterhouse & Co.	5,700.00
Expenses in connection with President's new office:	
Rodgers & Associates	91.45
Itkin Bros., Furniture and Equipment	218.10
Geo. A. Fuller Construction Co.	3,580.20
Insurance	61.60
Miscellaneous: Card files, office supplies, painting, waxing, etc.	1,683.22
Hal Leysdon & Associates, Operating and Convention Expenses, etc.	6,547.99

There is a discussion of the proposal made by member Rosario Mazzeo of the Boston Symphony Orchestra.

Action on the matter is deferred until the Board is in receipt of the proposal in writing.

The appeal of Meyer Davis from an action of Local 802, New York, N. Y., laid over from the last meeting, and subsequent correspondence is discussed and the matter is laid over.

Letter from O.R.I.T. in Mexico concerning the formation of an Inter-American Federation of Musicians is discussed and the matter is laid over.

It is decided that the members of the International Executive Board will act as a screening committee for all resolutions introduced at our Conventions.

Other affairs of the Federation are discussed.

The session adjourns at 8:30 P. M.

425 Park Avenue
New York 22, N. Y.
August 6, 1957

The session is called to order by President Petrillo at 3:00 P. M. All present.

The representatives of the motion picture industry appear. The proposals put forth by the industry are not acceptable to the Board. The representatives of the industry retire.

There is a discussion regarding the additional services rendered by Attorney Gordon in connection with the litigation in California with members of Local 47.

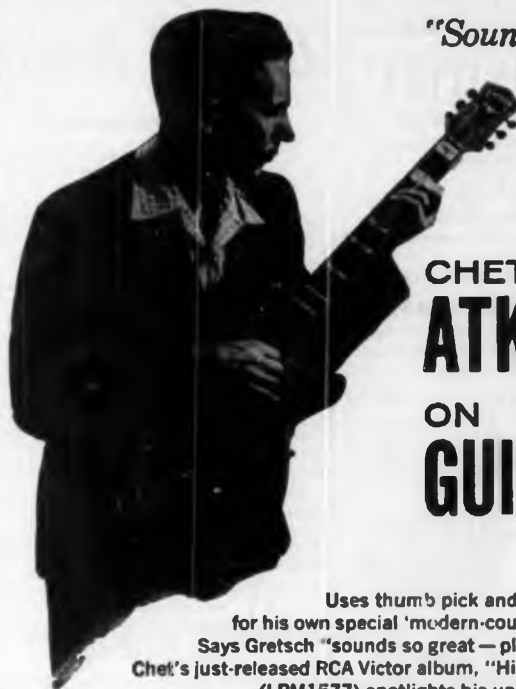
On motion made and passed, it is decided to authorize a payment of \$15,000 for this purpose.

A recess is declared at 7:30 until 9:00 P. M.

At which time there is an extended discussion of the motion picture situation and the matter is left to the discretion of the President as to the time of a future meeting.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 11:00 P. M.



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CHANGES OF OFFICERS

Local 76, Seattle, Wash.—President, Alvin L. Schardt, 309 Cedar St., Seattle 1, Wash. Phone: Eliot 0025.

Local 77, Philadelphia, Pa.—President, Charles (Chic) Musumeci, 120 North 18th St., Philadelphia 3, Pa. Phone: LOcust 7-1071.

Local 97, Lockport, N. Y.—Secretary, Eugene M. Allison, 294 Washington St. Local 244, Glasgow, Mont.—Secretary, Dorothy M. Christiansen, 40 Second Ave., P. O. Box 411.

Local 365, Great Falls, Mont.—Secretary, Wm. D. Cane, P. O. Box 1454.

Local 435, Tuscaloosa, Ala.—Secretary, Rodney G. Grantham, Jr., 1700 28th St., Northport, Ala. Phone: PLaza 8-8918.

Local 477, Mankato, Minn.—President, L. C. Haskell, 238 Niccollet Ave., North Mankato, Minn.

Local 658, San Antonio, Texas (colored)—Secretary, Millard F. Ross, 123 Bemis Drive.

CHANGES IN ADDRESSES OF OFFICERS

Local 68, Alliance, Ohio—Secretary, W. Bruce Ruff, 1344 Glamorgan.

Local 111, Canton-Massillon, Ohio—Secretary, Carl F. Shields, 318 Cleveland Ave. N. W., Canton, Ohio. Phone: GL 4-7430.

Local 435, Tuscaloosa, Ala.—President, Horace Sutcliffe, Jr., Route 1, Box 254, Northport, Ala.

Local 620, Joplin, Mo.—Secretary, Paul E. Jensen, 2022 Virginia Ave.

CHANGE OF CONFERENCE OFFICER

International Upper Peninsula Conference of Musicians—President, Frank Corsi, 1111 West Ludington St., Iron Mountain, Michigan.

IMPORTANT NOTICE

Locals 694, Greenville, S. C., and Local 511, Spartanburg, S. C., have merged and become one local on September 22, 1957.

The merged locals will be known as Local 694, Greenville, S. C., and all correspondence which would normally be directed to Local 511 should be directed to Perry A. Hudson, Secretary, Local 694, at P. O. Box 2072, Greenville, S. C.

WARNING

Members are notified that BILL HEATH is representing himself as a member of the Federation, without fact.

He has approached several establishments soliciting work and attempting to borrow money on the grounds that he was an "out of work drummer." He may also play trumpet.

He is about 5'10" tall; weighs about 180 lbs.; has light brown hair, thinning at the forehead and usually worn rather long in the back.

LEO CLUESMANN,

Secretary, A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of Mrs. Thelma M. Fletcher, Serial No. 328-22-8201, piano player; former Secretary-Treasurer of Local 516, Hillsboro, Illinois, please notify William Herman Guile, President and acting Secretary-Treasurer, Local 516, Hillsboro, Ill., at once.

DEATH ROLL

Aurora, Ill., Local 181—Harvey J. Juneau, Marie Browning.

Battle Creek, Mich., Local 594—John Hollman.

Biddeford, Maine, Local 408—Virginia (Babe) Sutherland.

Boston, Mass., Local 9—Ivan Wainwright, Joseph Poretta, Murdoch J. Macdonald.

Bridgeport, Conn., Local 63—Harold W. Hartley.

Cincinnati, Ohio, Local 1—Arthur Frenzel, John T. Stine, Edwin Schath, Robert R. Hill, George V. Ghilly.

Cleveland, Ohio, Local 4—John B. Rizzo.

Columbus, Ohio, Local 103—Joseph Masdea.

Denver, Colo., Local 20—Floyd Earl Bots, David Eisenberg.

Detroit, Mich., Local 5—Alice N. Gorham, George Hynz, Irvine F. Wilkie.

Easton, Pa., Local 379—William H. Seibel.

Fall River, Mass., Local 216—Frank J. Girard.

Gloversville, N. Y., Local 163—Carl S. Schnipp.

Honolulu, Hawaii, Local 677—Hugo Kortschak, Sr.

Indianapolis, Ind., Local 3—Guy Montani.

La Salle, Ill., Local 307—Robert Bierman.

Lewiston, Maine, Local 409—Lew L. Barrett.

Miami, Fla., Local 655—J. Roy Rundle.

Milwaukee, Wis., Local 8—Walter Lieb, Peter Markovich.

Montreal, Que., Can., Local 406—Tony Amor, Joseph Mastrocola, Jerry Collins.

Newark, N. J., Local 16—Jos. Bellina, John Leick, Jr.

New Haven, Conn., Local 234—Veno Falkner, Charlie Coleman, Roy J. Ward, Sr.

Norfolk, Va., Local 125—Vincent Ferrazzo.

Norwood, Mass., Local 343—Leslie Frost (Honorary Member).

Omaha, Neb., Local 558—William V. Countee.

Philadelphia, Pa., Local 77—Romeo Cella.

Philadelphia, Pa., Local 274—Robert E. (Bobby) Lee, Raymond Lee, Neil (Skeets) Meyers.

Pittsburgh, Pa., Local 60—Arthur James Benton, Francis B. Dellert.

St. Paul, Minn., Local 30—John Rodenkirchen, Joe Porretta.

Toronto, Ont., Canada, Local 149—R. Stanley Maynard.

Washington, D. C., Local 161—Chas. R. Bates.

Wheeling, W. Va., Local 142—Nicholas H. Von Berg.

New York, N. Y., Local 802—Emil Bortz, Harry A. Baierlein, Michael Battista, Abraham Margolin, John S. Leick, Jr., Hugo Kortschak, Solomon Kay, Milan Smolen, J. Wesley Johnson, Joe T. Park, Jr., Thomas W. Johnson, Dr. Igon Treulich, Nicholas Mulieri, Robert G. Stiles, William E. Sten.

PLACED ON NATIONAL DEFAULTERS LIST

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

Brooks, Bernest, Enterprise, Alabama, \$180.50.

Franges, George, San Francisco, Calif., \$2,916.00.

Alibi Club, The, and Elizabeth Straile, employer, Palm Beach, Fla., \$326.00.

Southward Inn, The, and Allen W. Rich, Vero Beach, Fla., \$1,047.24.

Higham, John, Quincy, Ill., \$335.00.

Hicks, Dobbie, Gary, Indiana, \$300.00.

Williams, Fred, Monroe, La. (also Baton Rouge, La.), \$367.00.

Lauscher, Robert (Red), Escanaba, Michigan, \$225.59.

Las Vegas Hacienda, Inc., Las Vegas, Nev., \$1,500.00.

Fort Pitts Bar and Grill, and Ed Prouse, Atlantic City, N. J., \$1,858.00.

Club Sahara, Inc., and Alfred Cassilano, employer, Lyndhurst, N. J., \$185.

J & S Restaurant, Massena, N. Y., \$1,570.00.

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Holtz, Walter W., Canton, Ohio, \$692.

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INTERNATIONAL MUSICIAN

SYMPHONY AND OPERA

(Continued from page fourteen)

during the Florence Festival Orchestra's concert at Carnegie Hall, New York, October 13. . . . At their October 17 concert the Cleveland Orchestra conducted by George Szell presented Toccata, Op. 68, by Paul Creston in its premiere performance.

SCHEDULES The San Francisco Symphony has shifted its Saturday evening concerts to during-the-week performances: Wednesday and Thursday evenings and Friday afternoons. The reason given for the change is the trend of the population toward the suburbs and the long weekend. . . . Thomas Scherman, conductor of the Little Orchestra Society of New York, announces that the orchestra is having this season, instead of a single series of eight concerts, two shorter subscription series of four concerts each. . . . The Houston Symphony has expanded its subscription series from twenty to twenty-four concerts and is presenting identical programs with the same conductors and soloists on twelve Monday and twelve Tuesday evenings. . . . The Chicago Symphony Orchestra's season includes twenty-eight pairs of identical programs on Thursday evenings at 8:15 and Friday afternoons at 2:00, and twelve Tuesday afternoon concerts at 2:00. . . . The National Symphony is presenting fifteen pairs of concerts in two series, one on Tuesday nights, one on Wednesdays, with the same musical programs offered in both. In addition there is a matinee series of six concerts. . . . The New York Philharmonic subscription series are presented on Thursday evenings, Friday afternoons, Sunday afternoons and Saturday nights. . . . The San Francisco Symphony schedules eighteen concerts for Wednesday evening, eighteen Thursday evening, eighteen Friday afternoon and four (pops) Saturday evening. There will be four out-of-town concerts: at Sacramento, Stanford, Antioch and San Leandro. . . . The Boston Symphony, in this, its seventy-seventh season, announces twenty-four pairs of Friday afternoon and Saturday evening concerts and nine Tuesday evening, eighteen Thursday evening, performances, it will give concert series in Cambridge, Providence, New York City, Brooklyn, New York, and other cities. . . . The National Symphony of Washington, D. C., presents fifteen pairs of Tuesday and Wednesday concerts in its regular Constitution Hall series.

SOLOISTS Rafael Druian was violin soloist with the Chicago Symphony at the opening concert of the Saturday evening series October 26, conducted by Samuel Antek. . . . At the November 23-24 concerts of the Indianapolis Symphony, conducted by Izler Solomon, Gregor Piatigorsky will be cello soloist. . . . Nathan Milstein will play Dvorak's Violin Concerto at the November 20 concert of the Hartford (Connecticut) Symphony, conducted by Fritz Mahler. . . . Joseph Fuchs will be the featured artist in the Beethoven Violin Concerto with the Cedar Rapids Symphony under Henry Denecke November 18. . . . Yehudi Menuhin will be violin soloist with the Corpus Christi Symphony, conducted by Jacques Singer, on November 18. . . . Arthur Polson, violinist, will be guest with the Vancouver Symphony at the concert

of November 17. Irwin Hoffman is the orchestra's conductor. . . . Pierre Fournier will be cello soloist with the Buffalo Philharmonic at its December 1 concert and Clifford Curzon, pianist, at the December 2 concert. Josef Krips will conduct both concerts. . . . Joseph Szigeti and Amparo Iturbi will be guests with the Inglewood (California) Symphony this season. Also a concert featuring Liebermann's Concerto for Jazz and Orchestra will have Les Brown and his band on the podium. . . . Eugene Istomin will be piano soloist with the Cincinnati Symphony November 22 and 23. . . . On November 26, Robert Goldsand will play the Kabalevsky G minor Piano Concerto with the National Orchestral Association (New York City) under Leon Barzin.

NEW PLAYERS Edward Druzinsky, former first harpist with the Detroit Symphony, is the new first harpist of the Chicago Symphony this season. Druzinsky replaced Joseph Vito, long-time member of the Chicago Symphony, who resigned at the end of the past season.

Donald Peck, former first flute of the Kansas City Symphony, joined the Chicago Symphony as assistant first flute, replacing Walfrid Kujala who moves to the piccolo position left vacant by the death of Ben Gaskins. George Bekefi of Cleveland joined the orchestra's cello section to fill the vacancy created by the retirement of Theodore Rutzer. John Swallow of New York City will be orchestra's assistant first trombone.

CHORUSES A Chicago Symphony Community Chorus, sponsored by the Chicago Orchestra Association, is being organized and trained by Margaret Hillis. . . . The Howard University Choir will be the vocal group for the National Symphony Orchestra's presentation of Carl Orff's *The Triumph of Aphrodite* on November 26 and 27 in Washington, D. C. Warner Lawson will conduct. . . . Edwin McArthur has been selected as the conductor of the new symphonic chorus of the National Institute for Music, Inc., recently created by the United States Brewers Foundation.

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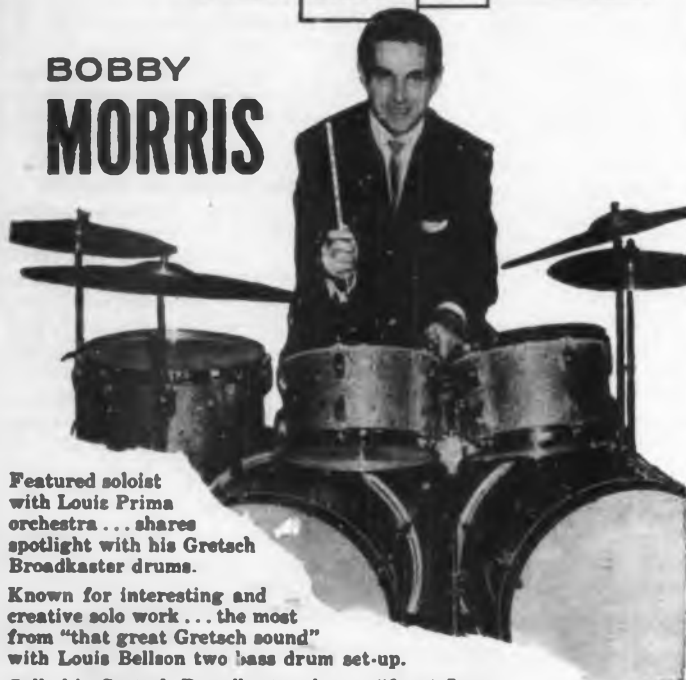
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Official Proceedings

OF THE SIXTIETH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF MUSICIANS

(Continued from the October issue)

SECRETARY'S REPORT COMMITTEE

To the Officers and Delegates of the Sixtieth Annual Convention of the American Federation of Musicians, meeting in Denver, Colorado, June 12, 1957:

The report of the Secretary is concise and exhibits the excellent manner in which the Secretary and his staff have conducted the administration of the American Federation of Musicians for the past year.

As reported at the end of the fiscal year, March 31, 1957: The membership of the American Federation of Musicians numbers 259,461, this is an increase of 2,610 members over the preceding year, 7,942 members are reported in the armed forces of the United States and Canada. These members belong to 688 locals which are in good standing. (Five local charters were canceled during the past year.)

The Secretary's office collected claims amounting to the sum of \$263,227.07, this figure is exclusive of \$14,818.91 in claims which were paid to claimants by respondents, and fines of \$23,373.62 which were collected and turned over to the Treasurer's office.

The Secretary advises that the International Executive Board met several times during the year, with concerted effort given to the repeal of the 20% amusement tax. During the year, 1,985 cases were submitted to the Secretary's office, of this number, the Board decided 1,423, or approximately 30 cases per week, and 562 cases were pending at the end of the year.

A brief discussion was given as to the procedure followed to protect musicians when establishments on the Defaulters List change ownership.

Secretary Cluesmann cautions locals of the American Federation of Musicians that they should conduct their affairs in strict conformity with local constitutions and by-laws, to prevent certain problems that might arise from disgruntled employers or their own members.

Local secretaries were complimented by Mr. Cluesmann, for the manner in which the Defaulters and Unfair Lists have been reduced, but adds that further analysis should be made by all, to further cut the list.

The Secretary requests that all locals promptly advance to his office the change of officers, names, and addresses of same, in order to prevent the list of locals from becoming obsolete before it is printed.

We, therefore, the undersigned, Committee on the Secretary's Report wish to express our opinion that Secretary Cluesmann should be congratulated for the efficient service that has been exhibited by him in the past year as Secretary of the American Federation of Musicians and moves adoption of this report.

KENNETH E. PLUMMER,
Chairman, Local 20.

- | | |
|--------------------------------|------------|
| LARRY PHILLIPS, | Local 34. |
| WENDELL BROWN, | Local 36. |
| ROBERT M. BOWMAN, | Local 70. |
| CHESTER W. RAMAGE, | Local 76. |
| MARSHALL ROTELLA, | Local 123. |
| VIRGIL PHILLIPS, | Local 150. |
| MRS. CRYSTAL O. PRINTY, | Local 162. |
| OSCAR J. WALEN, | Local 204. |
| ADOLPH F. COIMBRA, | Local 214. |
| JOHN A. COLE, | Local 215. |
| JOSEPH CARRAFIELLO, | Local 248. |
| JOHN W. GRIFFIN, | Local 372. |
| LEWIS F. HORNER, | Local 373. |
| MILO BRIGGS, | Local 381. |
| J. M. FRANK, | Local 464. |
| JAMES C. MORGAN, | Local 507. |
| CLEMON E. JACKSON, | Local 535. |
| J. L. BOUDREAUX, | Local 538. |
| E. J. SMITH, | Local 546. |
| HARRY BLISS, | Local 625. |
| ALEX J. DEMCIE, | Local 633. |
| JAMES McQUOWN, | Local 777. |

The report of the committee is adopted.
The chairman thanks the committee.

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

PRESIDENT'S REPORT

To the Delegates of the Sixtieth Annual Convention of the American Federation of Musicians at Denver, Colorado, June, 1957:

President Petrillo's report indicated that this past year has been exceptionally busy and that the printed portion would be kept to an absolute minimum because many important matters would be given to the Convention delegates verbally. These will be summarized in the official proceedings and should be carefully reviewed.

Action on resolutions referred to his office show his usual good judgment. His article on "Don't Musicians Have a Right to Live?" should be read and digested by every delegate, as it contains in three pages the entire history of our technological problems.

The recommendations of the A.L.F.-C.I.O. Committee on Ethical Practices clearly states the policies to be strictly followed by affiliates wishing to retain their good standing.

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NOVEMBER, 1957

graph records to TV films and motion picture sound tracks, reached an all-time high during 1956, although the major portion went to members in only a few production centers. As you know, this is the source of contributions to the Music Performance Trust Funds of the recording industries.

One of the most comprehensive programs undertaken since the last Convention was the concerted fight for relief from the discriminatory 20% Cabaret Tax, culminating in a powerful presentation to the subcommittee of the House Ways and Means Committee. Under the able chairmanship of Executive Officer Herman D. Kenlin and the experienced supervision of Hal Leyshon, director of your Public Relations Department for the past eight years, sympathetic consideration was given to our problems. It is reasonable to suppose that some relief is in sight at this session of the Congress. In addition, the Public Relations Department prepared a factual reply to the venomous magazine article circulated against the Federation and President Petrillo. Nation-wide publicity was accorded our participation in President Eisenhower's inauguration, including the A. F. of M. float in the inaugural parade which was seen on television by an estimated 24 million people. Of special interest is a recently re-edited motion picture version of your President's appearance before Congressional committees in defense of policies supporting live music. Copies of this 30-minute film are now available to locals upon request. It is also pleasing to note that press coverage of this Convention has been generous, factual and fair, both locally and nationally.

The past year has been a busy one indeed for President Petrillo, and the following phrase appears appropriate: "These are the times that try men's souls!" It was Thomas Paine, often termed the Father of American Independence, who wrote these prophetic lines in his pamphlet "The Crisis." During the past seventeen years your President has been confronted with many a crisis and most of them have become opportunities for progress and greater achievements as a result of his many years of experience, which goes hand in hand with leadership.

Experience is a fine teacher although often it gives the *test* first and later explains the *lesson*! Leadership is a combination of experience, ability and a willingness to accept responsibility. It includes the knack of getting along with people and keeping an open mind that remains clear under tremendous stress.

Your committee feels that your President, James C. Petrillo, has admirably displayed all of these essential qualifications. He has often told you of his lack of school education, nevertheless self-education is a great help in learning the *hard* way how so many important questions happen to have so many contradictory answers. Jimmy Petrillo is the type of man who has learned to handle difficult situations, not from theoretical study but by practical and personal experience.

For nearly forty years Article 1, Section 1 has remained in our By-laws without being abused. No greater appreciation could be shown, following his unanimous reelection, than your insistence that

this absolute authority to handle emergencies remain unchanged. In spite of his indication that he would like to have this provision deleted, your overwhelming vote reiterated the confidence you have reposed during the past seventeen years of his presidency.

We should count the blessings that have materialized under his unexcelled leadership and have faith that our current difficulties, through his experienced guidance, may become another opportunity for nobler deeds and greater achievements.

HARRY L. REED,
 Chairman, Local 689.

GLEN HANCOCK, Local 32.

DARWIN ALLEN, Local 37.

ROCCO LOGOZZO, Local 55.

VINCENT E. SKILLMAN, Local 71.

JERRY ALBRIGHT, Local 72.

ROBERT HATCH, Local 87.

THURMAN FROCK, Local 90.

W. D. KUHN, Local 121.

R. BLUMBERG, Local 136.

MICHAEL LAPCHAK, Local 139.

B. E. KIBLER, Local 154.

MELVIN VON ROSENVINGE, Local 155.

LEE LOGAN, Local 167.

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JAMES R. BACOTE, Local 335.

LEN MAYFAIR, Local 484.

JOSEPH DESIMONE, Local 630.

ERNEST L. HOFFMAN, Local 771.

HENRY H. JOSEPH, Local 809.

The report of the committee on the President's report is adopted.

President Petrillo in the chair.

The Committee on Location reports through Chairman Cohan.

To the Officers and Delegates of the Sixtieth Convention:

The Location Committee hereby recommends to the Convention that for next year (1958) we meet in the City of Brotherly Love, Philadelphia, Pa. This invitation was extended to us by the delegates of Local 77, and Local 274, Philadelphia, Pa.

For the year 1959 the committee had recommended, in Atlantic City last year, that Local 76, Seattle, Wash., be given the honor of holding the Convention.

For 1960, Pittsburgh, Pa., Local 60, had been chosen, but the new auditorium cannot be completed for several years, which left 1960 open. Again, on contacting the delegates of Local 802 we were gratified to learn that they would gladly accept the Convention for 1960.

We again received a bid from our old friend Harry Chanson for the Convention to be held in Santa

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Barbara, Calif., and again we hold this request for future consideration.

For 1961 the city of Reno, Nevada, Local 368, delegates has requested consideration. This will be taken at a later date.

LEWIS W. COHAN,
Chairman, Local 269.

WALTER B. CONNOR,
Local 13.

SIGURD ERICKSON,
Local 18.

V. E. DEAN,
Local 25.

EARL W. LORENZ,
Local 29.

R. J. FRISH,
Local 48.

HERBERT MacPHERSON,
Local 86.

ANTON FASSERO,
Local 88.

PAUL J. CUMISKEY,
Local 94.

GEORGE T. DAVIS,
Local 105.

F. R. MUHLEMAN,
Local 122.

MICHAEL C. TOMASULO,
Local 151.

ALLAN SAUNDERS,
Local 180.

GEORGE L. SMITH,
Local 197.

MRS. ETHEL BLOSE BARR,
Local 277.

ROY E. SMITH,
Local 201.

RAYMOND P. BROCK,
Local 337.

S. L. HORNBuckle,
Local 444.

MARK PIERCE,
Local 463.

WM. HERMON GUILLE,
Local 516.

MRS. BLANCHE A. MATTHEWS,
Local 652.

RAY TANAKA,
Local 677.

PHILIP H. YOUNG,
Local 770.

Discussed by Delegates Morris, Local 6; Kennedy, Local 6; Ekdall, Local 581; Chairman Cohan, and Executive Officer Murdoch.

The committee report is adopted.

Delegate Plummer, who is President of Local 20, Denver, Colorado, is given the floor. He calls Delegate E. E. Stokes of Local 65, Houston, Texas, to the platform and announces that Delegate Stokes had joined the Denver local just fifty years ago, while located in that city, and presents him with a gold life membership card in the Denver local.

Delegate Stokes acknowledges the compliment.

President Petrillo now introduces Richard H. Walsh, president of the International Association of Theatrical Stage Employees. President Walsh mentioned that the problems of the I.A.T.S.E. and the A. F. of M. are similar and warrant mutual cooperation. He mentioned that the two organizations had somewhat drifted apart through petty misunderstandings, and that in order to straighten out the situation he had invited President Petrillo to address his Convention last year. President Petrillo found it impossible to accept, but invited him to appear before the A. F. of M. Convention. He extended the greetings of his organization and said, "We should draw closer together. We need the actor, the technician, the stage em-

ployee to work together so that the employer will realize that the employees will stand together."

He pointed out that none of our unions have anything to fear from any Congressional committees, as our activities are an open book. He pointed out that if all three organizations continued to work together it can not help but be for the betterment of all the members.

Mr. Walsh's address was greeted with applause.

President Petrillo thanks President Walsh for his remarks and stated, "We will work together."

The Committee on Finance reports through Chairman Chanson.

RESOLUTION No. 67 FINANCE

WHEREAS, There is in existence a Retirement Plan for National Officers, and

WHEREAS, The principle of a pension based upon years of faithful service is a cardinal union principle, and

WHEREAS, Most local unions are not in a position to independently institute such a plan, and

WHEREAS, The American Federation of Musicians could not function as an integrated unit without the untiring efforts of the local union officers, therefore,

BE IT RESOLVED, That the International President shall make a study of this situation with the view of providing local union officers with a monthly pension based on an annual lump sum contribution, independent of salary, but regulated by the number of years of service, and

BE IT FURTHER RESOLVED, That a report of this study, together with a workable plan, be submitted to the 61st Annual Convention for adoption.

The committee report is to refer the Resolution to the International Treasurer's office.

The report of the committee is adopted.

REPORT OF FINANCE COMMITTEE

To the Officers and Delegates of the American Federation of Musicians Sixtieth Convention:

Your Finance Committee, after meeting with Treasurer Clancy and his staff and after examining the detailed audit of the Federation finances as made by Price, Waterhouse & Co., wish to present the following report for consideration by the delegates assembled:

1. The net decrease or loss for the fiscal year 1955-56 was \$88,774.

2. The net decrease or loss for the fiscal year 1956-57 was \$110,161.

In effect this means we have lost close to \$200,000 in the last two years in the net worth of the Federation.

Even though there have been extenuating circumstances such as the 20% Tax Relief Committee, Local 47 controversy, etc., it is the feeling of the committee that we should be in a position financially to meet this type of problem or any other emergency without gradually depleting our treasury.

These are supposed to be good times. Times when our Treasury should be increasing and not decreasing.

We are of the opinion that a survey of some type should be made, with recommendations submitted to

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the officers and Executive Board on how we may either lower our expenses or increase our income.

We wish to thank Secretary Cluesmann and his staff and Executive Officer Murdock for appearing before our committee, and we wish to recommend to Secretary Cluesmann a trial period of non-duplication as discussed with him regarding the "Official Proceedings."

We also wish to thank Treasurer Clancy and his staff for appearing before the committee, and we wish to commend him for the savings he has instituted and the additional income, through more diversified investments, he is bringing to the Federation.

Respectfully submitted,
FINANCE COMMITTEE.

HARRY CHANSON,
Chairman, Local 308.

ARTHUR BOWEN,
Local 1.

DAVID HOLZMAN,
Local 35.

JOHN H. McCLURE,
Local 63.

CARL S. DISPENZA,
Local 108.

C. L. SNEED,
Local 148.

RUSS R. PRINTY,
Local 162.

CLYDE HARTUNG,
Local 188.

ROBERT C. CANUTE,
Local 228.

RAY MANN,
Local 240.

MATT CALLEN,
Local 269.

DONALD TEPPER,
Local 372.

JAMES W. WHITTAKER,
Local 376.

WALTER B. TIMERMAN,
Local 387.

JOSEPH FRIEDMAN,
Local 402.

CHARLES L. C. HATCH,
Local 427.

HENRY ROSSON,
Local 446.

WILMER L. SERPAS, JR.,
Local 538.

ENRICO SERRA,
Local 595.

DR. WM. S. MASON,
Local 596.

ARTIE JONES,
Local 637.

TERRY FERRELL,
Local 644.

MRS. PEGGY JOSEPH,
Local 809.

The report of the Finance Committee is adopted.

The chairman thanks the committee for its cooperation.

Executive Officer Kenin reports on behalf of the 20% Tax Committee.

President Petrillo and Delegates to the Convention:

Before giving you the most current accounting possible on the 20% Tax matter, I wish first to thank those hundreds of you who have worked so strenuously and ably to make our problem one of the best understood matters before Congress today. The educational job that you sparked from the grass roots of more than 400 Congressional districts and the 48 states has been called by veteran observers of Congress the best job of vote-pledging ever carried out within their memory.

This very fact naturally raises the question in many minds: "Why,

if we have the votes can't we get our relief measure passed?"

Unhappily the processes of legislation are not simple. Every money bill—and ours is just that despite the fact that it represents only some 40 millions of dollars annually to the Treasury—must first be considered by the finance committees of both houses. To fail to win the support of the House Ways and Means Committee, wherein every such bill must originate, is a kiss of death. In like manner, to fail to get from the Senate Finance Committee a favorable report, is generally tantamount to failure.

Happily, I can tell you with complete assurance that we DO have more than enough votes presently committed to our cause, not only in the subcommittee of Ways and Means which will handle our legislations first, but within the 25-member Ways and Means Committee of the whole. Likewise, the Senate Finance Committee is very much aware of the merits of our case, but our primary effort in this, and in the 84th Congress in which we commenced our educational campaign, has been with the House Committee where the start must be made.

The current status of our legislation is this: Your 20% Tax Relief Committee has put into the records of this committee more than an hour of testimony in behalf of the outright repeal of the tax. Those Committeemen, almost without exception, have told us they agree with the merits of that case. The problem in this Congress, as in the last, is that the tax-cutting climate as conditioned largely by the Treasury and the Administration, is not a good climate for us or for any others who are pleading for relief. Nevertheless, we have been assured that the House subcommittee will bring in a recommendation AT THIS SESSION OF THE CONGRESS for at least a 50% cut in the tax. From that point on we shall be battling the legislative clock and the continuing opposition of the Treasury.

We have reason to hope that the second excise tax bill which the Forand subcommittee has been directed to write and in which we have been promised a place may be completed and be reported to the Ways and Means Committee and possibly sent to the floor of the House before the July recess comes. The mid-summer recess does not mean that this measure dies because of that recess. It remains very much alive for consideration by the second session of the 85th Congress which sits in January.

Our strategy, then, is this: If we can achieve a House Committee report or, time permitting, a House vote on a relief bill before the summer adjournment we shall have accomplished a big advance which we hope you will use as a talking point during the Congressional recess to bring emphasis to bear on the Senators from your states. If we have not achieved House passage by that time it will be even more important that you impress upon your Congressmen while they are home that such legislation will shortly be before them upon their return in January and that this long overdue and very necessary relief must be granted without further delay.

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tween now and summer recess, your Tax Relief Committee and the International and Local officers, I am sure, recognize that the Federation has achieved a new maturity through its activity and its personal contacts with the law-makers of our Congress. We have cut some new political teeth which we shall doubtless use to advantage in many another protection of our legislative rights.

To ease up in our demands at this point would be unthinkable. We cannot rest on our oars and see two hard years of work and a lot of money go unrewarded. The winning of this fight lies not with your policy-making committee or with the politically wise people who work every day in Washington upon this problem, but the ultimate victory lies with you who have the voice in sending to Washington the legislators who must finally say whether we are to get the relief we so richly deserve and so desperately need.

The Committee on Law continues its report.

RESOLUTION No. 49 LAW

WHEREAS, Article 9, Section 2, of the Constitution provides no limitation whatsoever upon the President or the International Executive Board with respect to the utilization of funds collected by and belonging to the Federation, and such provision permits the use of funds contrary to the wishes of the membership and the Convention, now, therefore,

BE IT RESOLVED, That there be deleted from Article 9, Section 2, the following words: "for any purpose whatsoever" and "in the opinion of the President or the Executive Board," and

BE IT FURTHER RESOLVED, That there be deleted from Article 9, Section 2, the parenthetical clause: "nothing herein shall be so construed as conflicting with the proviso contained in Article 1, Section 1, of the By-laws," etc.

The report of the committee is unfavorable.

The committee report is adopted.

Delegates Daniel, Tranchitella and Herman of Local 47, voting no.

RESOLUTION No. 47 LAW

WHEREAS, Article 8 of the By-laws of the Federation fails to provide for any appeal to a Convention except in cases involving fine or expulsion, now, therefore,

BE IT RESOLVED, That Article 8, Section 1, of the By-laws be amended by adding the following: "An appeal may also be made to a Convention by any local from any decision of whatever kind made by the President or International Executive Board."

The report of the committee is unfavorable.

The report is adopted.

Delegates Daniel, Tranchitella and Herman, Local 47, voting no.

RESOLUTION No. 45 LAW

WHEREAS, The democratic principle of majority rule has not been incorporated in the constitution of the Federation but, on the contrary, locals having a membership of many thousands are limited to ten

votes at a Convention, where locals having only one thousand members have the same number of votes, now, therefore,

BE IT RESOLVED, That Article 5 of the Constitution of the Federation be amended so as to delete therefrom the portion thereof reading as follows: "but no local shall cast more than ten votes."

The report of the committee is to refer the Resolution to the President's office for study and for a recommendation to the next Convention.

Discussed by Delegates Winsteln, Local 174; Daniel, Local 47; Toldal, Local 406; Chanson, Local 308 and Cusick, Local 89.

The report of the committee is not adopted.

On motion made and passed, the Resolution is defeated.

Delegates Daniel, Tranchitella and Herman of Local 47, voting no.

RESOLUTION No. 44 LAW

WHEREAS, The President and International Executive Board are presently granted by the Constitution of the Federation, powers, which permit any action taken by the membership at a Convention to be vetoed by such International Executive Board, and which furthermore permit such International Executive Board to exercise "all the authority and power of the Convention" without right of appeal, approval or ratification by a Convention of the Federation, and

WHEREAS, The Constitution furthermore permits any local to be expelled at the discretion of the Executive Board or any sub-committee thereof for violation of any order, direction or resolution, made by such Board or such sub-committee, and which order, direction or resolution is given the same force, effect and standing as the Constitution of the Federation itself, and

WHEREAS, Each of the foregoing is in conflict with democratic principles upon which our government and the Federation were founded and is inconsistent therewith, now, therefore,

BE IT RESOLVED, That Articles III, IV and V of the Constitution of the Federation be amended so as to delete therefrom each and all of the provisions hereinabove referred to specifically including, without limitation thereto, the following:

1. Delete from Article 3, Section 4, the following phraseology: "or any order or direction of the Executive Board or sub-committee thereof, or any duly authorized officer of the Federation," and the provision that violation of such "directions shall subject such local to expulsion at the discretion of the Executive Board or sub-committee thereof."

2. Delete from Article 5 of the Constitution the provision that "The International Executive Board is hereby vested with all the authority and power of the Convention in addition to its regular authority—subject to the provision of Article 1, Section 1, of the By-laws."

3. Delete from Articles 5 of the Constitution the provision "all laws so passed (by the Convention) 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."

The report of the committee is unfavorable.

The unfavorable report is adopted.

Delegates Daniel, Tranchitella and Herman of Local 47, voting no.

RESOLUTION No. 34 LAW

WHEREAS, It is the purpose and objective of the A.F.L.-C.I.O., as stated in its Constitution, to extend the benefits and privileges of union membership and protection to all working people, regardless of race, color, creed, religion or place of national origin, and

WHEREAS, The policy of our Federal Government as announced in decisions of the United States Supreme Court in cases involving labor unions, employment rights, schools, colleges, transportation and voting rights, is to eliminate all distinctions, discrimination, and segregation based upon differences of race, color, creed, religion, or place of national origin, and

WHEREAS, The continued maintenance in our Federation of locals limited to persons of any one racial or ethnic group is contrary to our good morals, and tends to degrade all members of our Federation, and imposes an improper stigma and burden upon members of our Federation, and

WHEREAS, It is the desire of our union to improve the standards of all of our locals and to bring dignity and respect equally to all of our members, and believing these objectives can be accomplished by eliminating such practice, and

WHEREAS, The last sentence of Article 7 of the Constitution of the American Federation of Musicians states, "It is provided, however, that in no case whatsoever can the jurisdiction of a local union extend into the municipal lines of a town or city in which another local union is chartered," and

WHEREAS, In many instances there are two locals exercising jurisdiction in the very same town or city, now, therefore,

BE IT RESOLVED:

(1) That this Convention publicly announce its opposition to the continued maintenance of any local on a segregated basis.

(2) That the members of all such locals be urged to take immediate steps to eliminate any membership restrictions based upon race, color, creed, religion or place of national origin.

(3) That in any area or jurisdiction where two or more locals exist, immediate steps be taken to merge on an equitable basis without discrimination to any member, or to any application to membership, on the basis of race, color, creed or place of national origin.

(4) That if such steps (as stated in 2 and 3 above) are not taken by such locals that the International Executive Board be empowered to take the necessary steps to eliminate such membership restrictions and/or to take whatever steps may be necessary to outlaw such segregated locals and/or direct any two locals in the same jurisdiction to amalgamate under the guidance and direction of the International Executive Board or a sub-committee thereof.

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

Discussed by Delegates Rollins, Local 543; Gardner, Local 21; Easley, Local 115; Chairman Stokes and President Petrillo.

The report of the committee is adopted.

The following petition, signed by many of the colored delegates, was submitted to the Law Committee in connection with Resolution 34:

We, the undersigned, being duly elected delegates to this Sixtieth Annual Convention of the American Federation of Musicians, wish to go on record as being opposed to Resolution No. 34, presented by Local 47, A. F. of M.

The subject matter contained in Resolution No. 34 should not be acted upon at this time because of the financial aspect involved with some of the larger colored locals, who have spent many years of hard work to attain their present status in the Federation.

The subject matter can best be resolved by its various locals involved, who are better informed as to the advantages or disadvantages of a merger. Under no circumstances should a merger be forced upon us, but should rather be accomplished by mutual agreement between parties concerned.

HARRY W GRAY,
WM. EVERETT SAMUELS,
EDWARD J. McCANTS,

Local 208.

W. L. SMITH,
Local 635.

JAMES SHORTER, SR.,
CHARLES GAINES,

Local 274.

JOHNNIE WARREN,
Local 548.

SAMMY HARRIS,
Local 702.

BARON McCLOUD,
Local 632.

FRANK M. JONES,
Local 392.

CLEMON E. JACKSON,
WILLIAM W. GOODING,

Local 535.

LEONARD N. REED,
Local 486.

JESSE HICKS,
Local 185.

VELMER MASON,
Local 286.

CHARLES H. LOTT,
Local 613.

ROBERT W. EASLEY,
Local 115.

CAMPBELL A. TOLBERT,
CONRAD O. JOHNSON,

Local 699.

JOHN T. WHATLEY,
NEWMAN J. TERRELL,

Local 733.

P. S. COOKE,
Local 462.

LOUIS COTTRELL,
SEYMOUR ALCORN,
SIDNEY CATES, JR.,

Local 496.

DONALD W. FIELDS,
EDWARD J. WHARTON,
HOWARD ROLLINS,

Local 543.

CHARLES W. CARTER,
Local 675.

CHARLES S. EXUM,
Local 242.

GRADY JONES,
Local 168.

GEORGE W. CHILDRESS,
RUBY L. YOUNG,
CARL N. ARTER,

Local 471.

C. RAYMOND ELLIS,
Local 549.

GEORGE W. ABERNATHY,
Local 587.

JOHN C. COTTER,
GEORGE L. SMITH,
ELIZABETH YOUNG,

Local 197.

WEBSTER RUCKER,
Local 623.

JOSEPH E. THOMAS,
Local 462.

HENRY P. BUTLER,
Local 703.

R. H. COLEMAN,
Local 627.

DELBERT L. SIMPERS,
Local 641.

LOUIS R. SCHVOM,
ROMEO CELLA,
JAMES P. PERRI,

Local 77.

JAMES R. BACOTE,
Local 335.

ARTIE JONES,
Local 637.

GLADYS I. MOORE,
LOUIS H. AIKENS,
GEORGE F. ROBINSON,

Local 710.

W. FRANKLIN SYMPSON,
HEZEKIAH OLDWINE,
C. C. GARDNER,

Local 550.

CARL P. WRIGHT,
Local 704.

EDWARD E. BEARD,
CLEVE GOOD,

Local 589.

PERRY GRAY,
Local 533.

GEORGE F. ALLEN,
Local 708.

Resolutions No. 36 and No. 37 were referred to the Law Committee.

The committee reports and the Convention concurs that these Resolutions are not a proper subject matter for consideration by the Convention.

Chairman Stokes thanks the members of his committee for their cooperation.

Delegate Charette, Local 406, a member of the Law Committee compliments the chairman on the manner in which he conducted the affairs of the committee and asks for a rising vote of appreciation, which is given.

The Committee on Good and Welfare continues its report.

RECOMMENDATION No. 5 GOOD AND WELFARE

International Executive Board
Congressman Frank Thompson, Jr., of New Jersey has introduced various measures in the Congress of the United States, having for its purpose some form of subsidy for the cultural arts. If these measures become law, it would be a great step forward for music and our Federation, and, it is recommended that HR 6874, HR 6440 and S 2081 be endorsed by this convention and that our members furnish any other assistance which may insure the passage of this legislation, and that the matter be also taken up with the A.F.L.-C.I.O. in order to secure the support of the entire Labor movement.

Fraternally submitted,

International Executive Board,
LEO CLUESMANN, Secretary.
The report of the committee is favorable.

Discussed by Delegate Rotella, Local 123.

The committee report is adopted.

RESOLUTION No. 57 GOOD AND WELFARE

WHEREAS, The expenses of operating the locals of the Federation have continued through the years to increase, and

WHEREAS, The initiation fee has remained the same for many years, therefore to assist our locals financially,

BE IT RESOLVED, To amend Article 3, Section 2, of the By-laws of the Federation to read, "No local shall maintain an initiation fee exceeding \$75.00." The remainder of Section 2, of Article 3, shall remain the same except the last sum named shall be changed to \$75.00.

The report of the committee is unfavorable.

The unfavorable report is adopted.

RESOLUTION No. 58 GOOD AND WELFARE

WHEREAS, The wage scales of Article 20 governing wage scales for traveling theatrical engagements and Article 27 governing wage scales for fairs, circuses, rodeos and carnivals are urgently in need of revision, due largely to the increases in the cost of living, and

WHEREAS, Organized labor — A.F.L.-C.I.O.—has not relaxed its demands for annual wage increases, and

WHEREAS, Wage scales in the majority of A. F. of M. locals have kept pace at the local level, and

WHEREAS, It would appear that the traveling musician is the "forgotten man" of the Federation, yet in the words of the late Joe Weber, "were it not for the traveling musician the A. F. of M. would be on the verge of bankruptcy," and

WHEREAS, For many Conventions past resolutions urging upward revisions of the scales in the above sections have been referred to the National Executive Board with favorable recommendations, but no action has been taken, and

WHEREAS, The variants in these scales range from \$125.00 to \$192.50 per week, now, therefore,

BE IT RESOLVED, That the inconsistencies in these sections be removed not only as regards wages but in respect to working conditions.

The Introducers request permission to withdraw this resolution.

The request is granted.

RESOLUTION No. 59 GOOD AND WELFARE

WHEREAS, Jerry Berger, Ex-President of Local 590, has been coming to these Conventions for many years, serving upon any committee called upon, and

WHEREAS, His health has been so bad this year that he is constantly under medical care at present, being loaded with sedatives, and

WHEREAS, He would have been here as a delegate to this Convention had his health permitted, therefore,

BE IT RESOLVED, That a message of cheer and "Get Well Quick" be sent from this Convention in recognition of his past service to the Federation.

The report of the committee is favorable, with the amendment that the following names be included in the "get well" message: Arch Merrifield, Local 113; Ed Benkert, Local 10; Howard G. Milne, Local 529.

The report is adopted.

Chairman Robert Sidell thanks the members for their good work on the committee.

On motion made and passed it is decided that Recommendation No. 6 shall take effect on July 1, 1957.

Vice-President Bagley in the chair.

The Committee on International Musician reports through Chairman Vargas.

RECOMMENDATION No. 1 INTERNATIONAL MUSICIAN

By International Secretary

The By-laws of the Federation provide that Local Secretaries shall furnish the International Secretary monthly, by mail, the correct copy of the names of members who are suspended or erased, for publication in the International Musician. Formerly the list of new members, traveling members, etc., were also printed in the International Musician. The latter are now furnished monthly to local secretaries in a circular letter.

On consultation with numerous local secretaries, there is general agreement that the list of suspended or erased members, as published in the magazine, does not seem to serve any purpose. Many secretaries never send in such reports, and from my information, the reports are not generally read.

It frequently happens that members, due to non-payment of dues, are reported as suspended, and are then reinstated before their names appear in the magazine as having been suspended.

I might also say that if all the secretaries made such reports, it would probably take up most of the space in the International Musician, to the exclusion of anything else.

Since these reports seem to be of no value to the members and officers of locals, I recommend that this portion of Section 2, Article II be deleted, so that it will read "Local Secretaries shall furnish the International Secretary monthly, by mail, a correct list of new members, traveling members, etc., which shall be printed in a circular letter and furnished monthly to all locals by the International Secretary."

The report of the committee is favorable.

The report is adopted.

RESOLUTION No. 26 INTERNATIONAL MUSICIAN

WHEREAS, Many members of the A. F. of M. are teaching instrumental music on a full or part-time basis in the public schools, and

WHEREAS, Due to the shortage of instrumental teachers in the schools many more A. F. of M. members could become eligible to teach in the schools, now, therefore,

BE IT RESOLVED, That the editorial policy of the International Musician be expanded to include articles dealing with such topics as: How can A. F. of M. members prepare for school music teaching; State certification of part and full-time music teachers; organization and current practices of teaching instrumental classes, etc.

The report of the committee is to refer the Resolution to the International Secretary's office with favorable comment.

The report is adopted.

**RESOLUTION No. 64
INTERNATIONAL MUSICIAN**

WHEREAS, The information contained in the Bookers' License Termination, Defaulters List, Unfair List and the Erased and Suspended List cannot be used as authentic material by reason of the lateness in receiving this information, and

WHEREAS, Only a small percentage of our membership actually read all these reports, and

WHEREAS, All of this material deals strictly with non-union activities and gives aid to non-union employers and employees, and

WHEREAS, Some 20 million printed pages per year could be devoted to beneficial information to our membership and the employers who employ us, therefore,

BE IT RESOLVED, That this non-union material be deleted from the "International Musician" and supplied only to each local of the A. F. of M. for the proper use thereof.

The report of the committee is to refer the Resolution to the International Secretary's office.

The report is adopted.

**RESOLUTION No. 65
INTERNATIONAL MUSICIAN**

WHEREAS, The members of this Federation represent many diversified endeavors of music, and that said members receive and accept the "International Musician" as their "official magazine," and that many members in this Federation feel that our magazine places too much emphasis on classical music which results in other musical expressions being without representation in said magazine, therefore,

BE IT RESOLVED, That it be recommended to "International Musician" that it endeavor to more nearly express the interest of all our members, and

BE IT FURTHER RESOLVED, That it be recommended to "International Musician" that one page of said magazine be devoted to letters from readers, whereby members may have a chance to express themselves in their magazine.

The committee report is to refer the Resolution to the office of the International Secretary.

The report is adopted.

**INTERNATIONAL MUSICIAN
COMMITTEE**

To the Officers and Delegates of the American Federation of Musicians, assembled in its Sixtieth Annual Convention in Denver, Colorado:

This year we were given a detailed report of a special committee appointed by President Petrillo. This committee was composed of Walter M. Murdoch, chairman; Leo Cluesmann and George V. Clancy. Their duty was to investigate the printing plant and the publication of the "International Musician."

We would like to take this opportunity to commend this committee for their excellent and thorough report. We are also happy to note that some burden on costs, formerly charged to the "International Magazine" has been recommended to be charged to their correct accounts. These recommendations will save thousands of dollars. Your committee on "International Musician" heartily concurs in the recommendations of the special committee

that have been submitted to the Executive Board.

Your committee would also like to commend the fine coverage your editor, Leo Cluesmann, has done the past year. We know that he will continue to do his utmost to keep the "International Musician" as a top-level publication.

It is also the hope of the committee that space will permit a fuller coverage on all phases of our work and problems. As has been stated before, lack of space has hampered some coverage.

Again this year your committee stresses the importance of keeping your mailing lists up to date with the editor's office. New officers should note this important matter, as the return mailing costs amount to a great amount, Federation-wise.

To those who have the responsibility of our publication, editor, Mr. Leo Cluesmann; Miss Hope Stoddard, associate editor; and all the staff, we can sincerely say that they have done a tremendous job in keeping the "International Musician" magazine an outstanding publication.

GAY G. VARGAS,
Chairman, Local 424.

R. H. ZACHARY,
Local 35.

WILLIAM PETERSON,
Local 102.

CARL F. SHIELDS,
Local 111.

CHESTER YOUNG,
Local 126.

BRAD F. SHEPHARD,
Local 127.

JOSEPH H. KITCHIN,
Local 137.

DONALD E. HACKER,
Local 195.

JACK STIERWALT,
Local 206.

ALCIDE H. BREAUULT,
Local 216.

FLOYD A. CRABTREE,
Local 299.

E. J. WENZLAFF,
Local 309.

CLARENCE G. TREISBACH,
Local 341.

HARRY M. RUDD,
Local 382.

DONALD L. ANGEL,
Local 404.

M. CECIL MACKEY,
Local 479.

LEONARD REED,
Local 486.

L. V. FOGLE,
Local 532.

EUGENE B. BROWNE,
Local 541.

MRS. EDNA CLENDENIN,
Local 542.

RALPH CONSTABLE,
Local 586.

JOSEPH RIESGO,
Local 721.

WILLIAM BOSTON,
Local 806.

The report of the Committee on the "International Musician" is adopted.

Delegate Kennedy, Local 6, asks the privilege of the floor and compliments Delegate Gay Vargas of Local 424, Richmond, Calif., for his good work in the community as a Councilman of the City of Richmond, Calif.

Delegate Winstein of Local 174 emphasizes the recommendation of the Credentials Committee that local officers should see to it that their delegates to the Convention are properly elected in accordance

with the laws of the local and Federation.

Announcements.

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

James C. Petrillo, President
American Federation of Musicians
Denver Auditorium
Denver, Colorado

To delegates and guests, please accept my sincere and heartfelt wishes for your unbounded success. More than ever I would have liked to have joined you at the Denver Convention. This city holds many memories for me. Nearly 67 years ago Mr. Weber and I were married in Denver. This, of course, is my happiest memory. May you enjoy the best of health and strength to carry on for many many years to come. I feel and know that under your able leadership the Federation will be safe.

Sincerely,

MRS. JOE N. WEBER.

James C. Petrillo, President
American Federation of Musicians
Cosmopolitan Hotel
Denver, Colorado

Dear Sir:

May we respectfully call to your attention that our president, Delegate Rocco Grella, will celebrate his eighty-first birthday on the fourteenth. For one who has been so devoted to the A. F. of M., and particularly this local, we think it would be a nice gesture that he have a mention from the podium at some opportune time while the Convention is in session.

Sincerely,

MEMBERS OF LOCAL 729.

James C. Petrillo, President
American Federation of Musicians
Cosmopolitan Hotel
Denver, Colorado

An official stand in the form of a resolution against racial segregation and discrimination will add another great chapter to the American Federation of Musicians' notable record of achievement on behalf of the men and women who make our music. Music knows no racial barriers, and adoption of such a resolution by your Convention will help carry this truth to all. The National Association for the Advancement of Colored People strongly urges you take this memorable step.

ROY WILKINS,

Executive Secretary,
National Association for
Advancement of Colored People.

James C. Petrillo, President
American Federation of Musicians
Cosmopolitan Hotel
Denver, Colorado

In behalf of our General Executive Board and our 450,000 members, I am sending you fraternal greetings and best wishes for a harmonious and successful Convention. I am taking this opportunity to express to you my official and personal thanks and appreciation for the cooperation and assistance that you have given to me and to our organization in our successful efforts to organize the Miami Beach hotels.

ED S. MILLER,
General President,

Hotel & Restaurant Employees
& Bartenders International Union.

James C. Petrillo
Convention of American
Federation of Musicians
Cosmopolitan Hotel
Denver, Colorado

Organized labor has heavy responsibility to lead American people toward full democratic equality and demonstrate to world that Americans mean what we say about right of every person to equal dignity and opportunity. American Federation of Musicians has unique opportunity to demonstrate enlightened leadership in the integration of its membership. American Civil Liberties Union of Southern California wholeheartedly supports resolution of Local 47, A. F. of M., calling for elimination of all segregated locals. Trust your Convention will enthusiastically take this long step toward democracy and light the way for organized labor throughout nation.

EASON MONROE,
Executive Director,

American Civil Liberties Union,
2863 West Ninth Street,
Los Angeles, Calif.

James C. Petrillo and International
Executive Board and Delegates
to the American Federation of
Musicians Convention

Cosmopolitan Hotel
Denver, Colorado

Gentlemen:

We, the undersigned, urgently request that you adopt the anti-segregation resolution sponsored by Local 47 of Los Angeles. We feel that the adoption of this resolution is necessary in order to bring real democracy to our organization.

NAT KING COLE,
BENNIE CARTER,
EARL BOSTICK,
BILLY ECKSTEIN,
NELSON RIDDLE,
BUDDY COLLETE,
JOE DOUGLAS,
BILL COMFORT,
JOHN ANDERSON,
HARRY EDISON,
MARL YOUNG.

James C. Petrillo, President
American Federation of Musicians
City Annex Auditorium
Denver, Colorado

Welcome to Denver. Heartiest congratulations and best wishes for a successful Convention. May the coming years bring you every success in your endeavors.

CLETUS LUDDEN, President,
Communication Workers of
American City Council.

Executive Officer Bernard, Chairman of the Federation Convention Committee expresses his thanks to President Plummer of Local 20 for his good work and cooperation in making the Convention a success.

The announcement is received with applause.

Delegate Ekander of Local 20 announced that we have with us a few of our truly American friends who have come to pay their respects to our great chief, Jim Petrillo. He stated, "We felt you would enjoy meeting our Indian friends."

He then introduced Rev. Robert Keucheman, who then introduced Chief Iron Wing of the Sioux, who made a presentation of an Indian headdress to President Petrillo giving him the title of Chief Smooth Music. The chief was accompanied

by a group of twelve Indians, who then performed several tribal dances for the entertainment of the delegates in which President Petrillo joined to the loud applause of the Convention.

Delegate Stokes of Local 65 offers the following special Resolution:

RESOLUTION

WHEREAS, The International Executive Board has in the past successfully utilized its powers under the By-laws of the American Federation of Musicians to negotiate contracts covering theatrical and non-theatrical motion pictures, as well as the Labor Agreements and Trust Agreements covering phonograph recordings, the National Radio and Television Agreements, the Labor Agreements and Trust Agreements covering television film, and the Labor Agreements and Trust Agreements covering transcriptions, and

WHEREAS, The contracts and agreements so negotiated have resulted in manifold benefits to all members of the Federation and have helped to preserve and advance the cause of live music in America, and

WHEREAS, such contracts and agreements will, in accordance with their terms, expire from time to time in the near future, therefore,

BE IT RESOLVED, That the members of the Federation, in Convention assembled, do hereby express their complete faith and confidence in the International Executive Board in the performance of its duty to negotiate new, extended or modified contracts and agreements as aforesaid and do hereby call upon said Board to exercise its powers to that end as existing contracts and agreements reach their termination.

The Resolution is adopted.

Delegate Stokes, Local 65, offers the following Resolution:

RESOLUTION A

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

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

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

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized to meet, confer and agree, during the ensuing years, with employers as to the conditions and wages to govern members of this Federation in fields within Federation jurisdiction, with full power and au-

thority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members, and

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

The Resolution is adopted.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Delegate Stokes, Local 65, Houston, Texas:

President—James C. Petrillo.

Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.

Treasurer—George V. Clancy.

Members of the International Executive Committee from the United States—Herman D. Kenin, Stanley Ballard, William J. Harris, Lee Repp.

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

President Petrillo resumes the chair.

In closing the Convention, President Petrillo stated that although he was somewhat indisposed at the beginning of the Convention, he felt much better now and that he considered the Convention one of the most successful ever held by the Federation. He thanked the delegates for the manner in which they had conducted the affairs of the Federation during the week and wished them God-speed and a safe journey home.

He then declares the Convention adjourned sine die at 1:30 P. M.

FOR SALE or EXCHANGE

FOR SALE—Gibson (Hawaiian steel guitar) electric harp on legs, with four pedals, in original case. Vega triumphal model hi-fi amplifier with foot pedal. Epiphone Spanish guitar. Reasonable offer accepted. Sharon Margolin, 603 East 91st St., Brooklyn 36, N. Y.

FOR SALE—REK-O-KUT Challenger professional disc recorder and playback reproducer. Mia overhead lathe, UC-8 cutting head, model 400; playback arm for records up to 16". Like new, \$250.00. G. J. Molfese, 16 Deepwood, Chappaqua, N. Y. Call AXtel 7-3626 (N.Y.C.)

FOR SALE—Wm. S. Haynes silver flute; Louis Lot silver flute and Louis Lot wood piccolo; all closed G in C. Wm. Heinrich, 1125 Grand Concourse, New York 52, N. Y.

FOR SALE—Vega professional five-string banjo; also Bach trumpet, and a French horn; all are used. J. Perry, 535 Slocum Road North, Dartmouth, Mass. 11-12

FOR SALE—Genuine Excelsior Symphony Grand, 120 bass black accordion; used by professional, excellent condition. Ten treble switches, seven bass switches; \$550.00. Robert Panofsky, 44-10 Macnish St., Elmhurst 73, N. Y.

FOR SALE—Gibson Super 400 guitar; blonde finish with Gibson pickup. Practically new condition, \$250.00. Larry Hall, 172 Orange Ave., Suffern, N. Y. Phone: 5-2226 (After 5:00 P. M.)

FOR SALE—Chickering grand piano, \$700.00; also Deagan cathedral chimes, \$550.00. Helen Wilson, 220 East Fifth, Bloomsburg, Pa.

FOR SALE—Gibson (Electro-harp) Hawaiian guitar with four pedals, in original case; Vega Triumphal model hi-fi amp. with foot pedal; Epiphone Spanish guitar. J. Margolis, 603 East 91st St., Brooklyn, N. Y.

FOR SALE—Fine orchestra library, used but in good condition; consisting of classical, operatic, musical show and popular concert numbers. Also dance library of standard dance numbers. C. Roberts, 1580 West Third St., Brooklyn 4, N. Y.

(Continued on the next page)



Send advance information for this Column to the International Musician, 39 Division St., Newark 2, N. J.



Francine Franzen



Eddie Condon

The Ron Collier Group, a Canadian jazz quintet, made its U. S. bow on October 29, doing a series of concert dates in upstate New York. It was the only Canadian group represented at this year's Stratford (Ontario) Shakespearean Festival . . . The Clayton Fattey Quartet, organized about four years ago, plays hotels, night clubs and one-nighters in the Niagara Frontier. At present the quartet is the attraction at the Clay Pipe Room of Vona's Hotel in Tonawanda, N. Y. Members include Victor Delivio, Arthur Zgoda, Clayton Fattey and Jerry Russell.

Trumpeter Ronny Andrews and his Orchestra return to the Danette Ballroom in Oaklyn, N. J., on November 15 . . . Three Guys and a Doll (Ben Ventura, sax and vocals; Hank Jackson, piano; Jack Gornely, bass; Judy Lyn, vocals) are appearing at the Latin Villa in Merchantville, N. J.

Al Risi and Bob Taylor are re-organizing the Granite City Jazz Band for a series of jazz concerts and college dates in the New England area. Personnel includes John Hommer, clarinet; Bob Gray, trombone; Paul Watson, trumpet; John Harbo, bass; Bob Taylor, drums; and Al Risi, piano. . . . Sammy Dale recently opened a nine-month engagement at the Hotel Statler's Terrace Room in Boston, Mass., with his new orchestra built around the Sammy Dale Quartet.

MIDWEST

After closing at the Faust Hotel in Rockford, Ill., on October 19, Marie Patri, electric organist, booked into the Delaware Hotel in Muncie, Ind., on October 28.

Reno Vale is currently appearing at the Jockey Club in Westville, Ill., for an indefinite date.

Ted Conway's Chesterfield Trio (Gary Marra, guitar; Jack Dun-

Above: FRANCINE FRANZEN (piano, solo-vox and accordion) entertains nightly at Curly's "Trix" Club in Los Angeles, Calif. . . . EDDIE CONDON will hit the road again with his own troupe in January and February. He last toured the United States about ten years ago although he did thirty-two concerts in England earlier this year.

EAST

Fred Waring and his Pennsylvanians entertained at The White House on October 17 on the occasion of the visit of Her Majesty, Queen Elizabeth II, and His Royal Highness, the Prince Philip, Duke of Edinburgh.

Guy Lombardo and his Orchestra played for dancing at the Commonwealth Ball honoring Great Britain's Queen and Prince Philip at the 7th Regiment Armory on October 21. The invitation to Lombardo (Canadian born but a U. S. citizen since 1931) was extended on behalf of Her Majesty by Hon. Harry A. Scott, the Canadian Consul-General, and the committee for the ball. The orchestra also accompanied Patrice Munsel, John Brownlee and the British Commonwealth Choir in renditions of the U. S. and British national anthems. In 1954 Lombardo played for dancing at the Commonwealth Ball in New York which honored the Queen Mother.

Vincent Lopez and his Orchestra provided the dance music at the First Annual International Vacation Festival, which was held at the Grand Ballroom of the Hotel Biltmore on November 3. The festival was presented as a benefit for the Louis Braille Music Institute of America, an organization devoted exclusively to the music interests of the blind.

levy, drums; and Ted Conway, piano, sax, clarinet and vocals) is in its fourth year at the Chesterfield Club in Waterloo, Iowa.

Don Baker's Music Makers, featuring Lynn Carole, remain at the Recreation Night Club in Saginaw, Mich., until November 14. On November 18 the group embarks on a South American cruise aboard the S. S. Argentina out of New York.

SOUTH

Ronnie Shaw returned to Miami, Florida, in mid-September to play club dates in the Miami Beach hotels... Pianist-song stylist "Sir" Judson Smith has been held over an additional four weeks after finishing a two-month stay in the Crown Room of Morrison's Imperial House, Daytona Beach, Fla.

WEST

Climaxing a planned expansion of his Champagne Music Makers, Lawrence Welk has added four instrumentalists to his television band and one additional singer, bringing the Welkmen to a total of thirty-three.

Prominent writers of music and words congregated in the Sportsmen's Lodge in Studio City, North Hollywood, Calif., on October 16 for the annual banquet of the Composers and Lyricists Guild of America, with Leith Stevens presiding. Ella Fitzgerald and the Hollywood Saxophone Quartet entertained.

Henritze's, a new establishment opened in Denver, Colo., employs Duke and Maggie Melody at the twin pianos for dinner, cocktail and dancing with an augmented group... Gay Columbe and his Fabulous Frenchmen are playing an extensive engagement at Chris Maurer's Town House in Aurora, Colo. The personnel consists of Wally Trautman, piano and arranger; Punkie Caldwell, sax and clarinet; Bruce Schmalz, drums and vibes; Gay Columbe, bass and leader. All the men do solos and group vocals.

ALL OVER

The Moderne Moods Orchestra is currently at Pilgrim's Terrace in St. Thomas, Virgin Islands. The group has been playing for the past two years for proms, dances and dinners in the American Virgin Islands, which includes St. Thomas, St. Croix and St. John. The assemblage includes Julien Phillips, sax and leader; Collins Wesselhoft, trumpet; Robert Francis, trumpet; Charles Bastian, trumpet; Leon Sealey, guitar; Wilburn Smith, Jr., bongos; Raymond George, piano; Aubrey Haynes, vocals; Calvin Francis,

bass; Louis Isaac, drums; Wilbur Smith, congas.

The Don Roth Trio began a six-month run at the Princess Kaiulani Hotel in Honolulu, Hawaii, on September 29.

Erroll Garner will make a short concert tour of Britain in January, playing approximately eight or ten dates accompanied by his own trio... The Modern Jazz Quartet opens its sixteen-day British tour on November 30.

FOR SALE or EXCHANGE

(Continued from preceding page)

FOR SALE—One pair of Leedy's tympanics with trunks, in first class condition; also one Ludwig snare drum, 6 & 15, nickel finish, with case. Jas. R. Cowdrey, 3225 West 17th, Topeka, Kansas.

FOR SALE—Celeste, De Luxe Jenco; ebony black with pearl side; used only six months on steady job, \$350.00. Price includes contact mike and jacks for plugging into any amplifier system. Boyd Meath, 620 West 48th St., Seattle 7, Wash.

FOR SALE—Three superb concert violins: Antonio Stradavari, J. B. Guadagnini, J. B. Vuillaume. Owner must sell at once; consider trade. Ted Marchetti, 1275 Westwood Ave., Columbus, Ohio.

FOR SALE—Leedy utility tympani, 25 & 28, hand tuned with trunks. \$125.00. Charles LoCascio, 3716 Colonial Ave., Norfolk, Virginia. MAdy-son 2-5555. 11-12

FOR SALE—Four Spanish guitars, no cutaway; Crescent mahogany; Gibson, black; Epiphone, black; electric Epiphone, black, no amplifier. About \$35.00 each; for information write: A Schmehl, 358 East 138th St., New York 54, N. Y.

FOR SALE—One "D" and one "F" Gebr. Alexander trumpet; handmade, recently imported, excellent condition. Also handmade three trumpet case to fit the "D," "F" and a Bb. Write or phone: Jim Ranti, Apt. 3-C, 61 East Seventh St., New York, N. Y. OR 4-7049.

FOR SALE—Approximately seventy (70) band uniforms for Junior High level; also several large. Red with white trim, cadet style jackets and military type hats (cap). Please make an offer. Sanford Mason, 41 Morrison St., Morgantown, W. Va.

FOR SALE—Gibson guitar, L-5, with case; standard, sunburst finish; new, never been used. Sacrifice for \$375.00. Jimmy Wright, 1914 Troost, Kansas City, Mo. HA 1-6912.

FOR SALE—Vibraphone, Leedy, three-octave portable; excellent tone and condition; silver and black finish; with custom made cases, \$225.00. A. Heim, 170 Bowden Road, Cedar Grove, N. J. CEter 9-0481.

FOR SALE—Double French horn, Albert Klay. Made in Germany, in P and Bb, low pitch. Guaranteed in excellent condition, \$210.00 complete, with case, mute, mouthpiece and transposing valve. P. W. Arico, 22 Maplewood Ave., West Hartford 7, Conn. JA 3-5479.

FOR SALE—Supro electric Hawaiian guitar and amplifier, also case. Both in perfect condition, used only very short time; \$120.00. Ronald Passteki, 8352 South Colfax Ave., Chicago 17, Ill. BA 1-1473.

FOR SALE—A Taylor traveling cello trunk in perfect condition, \$65.00. Ralph Poe, 3151/2 Tenth Ave. North, St. Petersburg, Fla.

FOR SALE—Selmer tenor, 53,000 series, rose-pads, carrying bag (new), accessories, \$235.00. J. Greenblatt, Phone DAton 3-0261 (N.Y.C.).

FOR SALE—Conn 10-M saxophone with Conn case; four months old, \$300.00 or best offer. Phone: MU 9-1026 (Brooklyn).

FOR SALE—Premier amplifier, model 76, hardly used; powerful tone, \$80.00. Also solovox with special stand, carrying case, excellent condition; \$195.00. George Smulen, 2234 Ryer Ave., Bronx 57, N. Y. SE 3-8752.

FOR SALE—A century-old four-string bass violin; make offer. Also blond (Mittenwald) bass violin, \$550.00; very good condition, like new. Also a Kay guitar and a 48 bass accordion. Don Sullivan, 2536 North Sacramento Ave., Chicago 47, Ill. Phone: AR 6-9062.

FOR SALE—500 Bing Crosby records, dating from the "Rhythm Boys" to present. Jimmie Gordon, 1491 Blake St., Berkeley 2, Calif.

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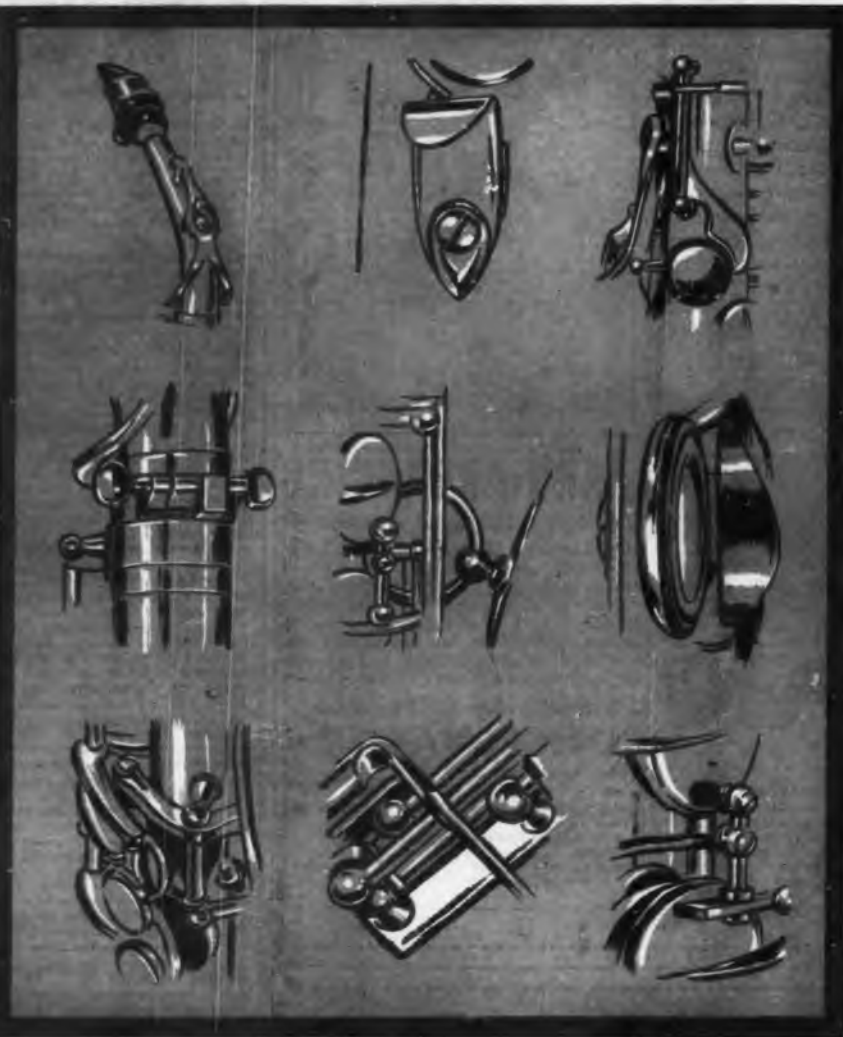
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