

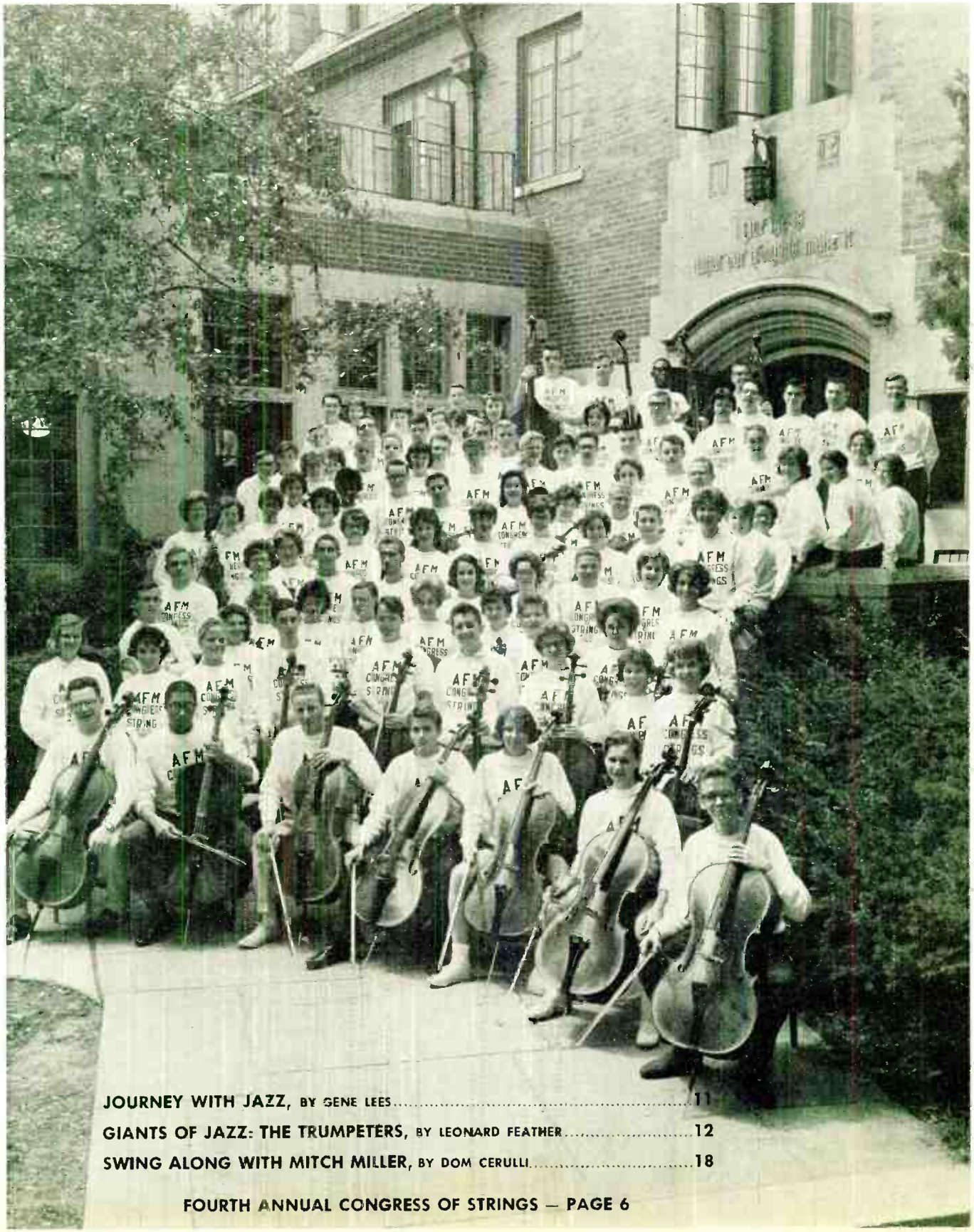
STRINGS CONGRESS — SEPT. 1962

international

MUSICIAN

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

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107 WEST 14TH ST.
SYRACUSE 5, N.Y.



JOURNEY WITH JAZZ, BY GENE LEES.....	11
GIANTS OF JAZZ: THE TRUMPETERS, BY LEONARD FEATHER.....	12
SWING ALONG WITH MITCH MILLER, BY DOM CERULLI.....	18

FOURTH ANNUAL CONGRESS OF STRINGS — PAGE 6

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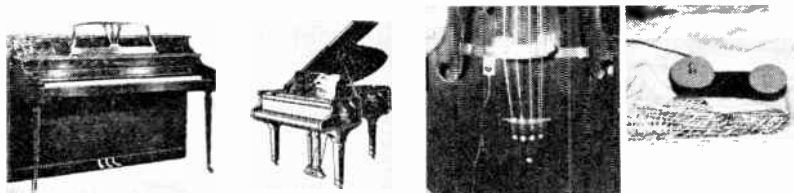
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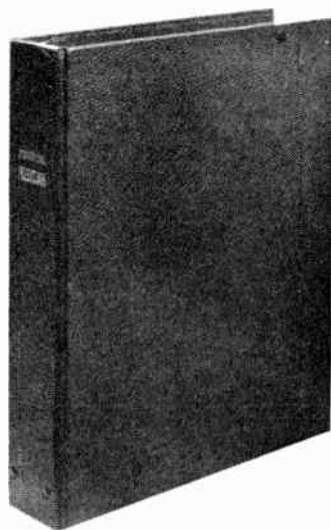
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INTERNATIONAL MUSICIAN



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

Vol. LXI — No. 3



SEPTEMBER, 1962

STANLEY BALLARD, Editor

Hope E. Stoddard
Associate Editor

Robert C. Carver
Advertising Manager

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

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CONTENTS

- 6 Fourth A. F. of M. String Congress Sets New Records
- 11 Journey With Jazz—Gene Lees
- 12 Giants of Jazz: The Trumpeters—Leonard Feather
- 14 A. F. of M. String Congress Letters
- 18 Swing Along With Mitch Miller—Dom Cerulli
- 20 Over Federation Field
- 22 Opera from Coast to Coast
- 24 Modern Drumming—Charles Perry
- 30 Official Proceedings of the Sixty-fifth Annual Convention of the American Federation of Musicians
- 33 News Nuggets
- 42 Dictionaries With a Difference
- 43 Banks As Sponsors
- 44 Where They Are Playing
- 45 Symphonic Highlights
- 46 Concert Bands of Note
- 48 Official Business
- 49 Closing Chord

COVER

Fourth Annual A. F. of M. Congress of Strings
(Cover design by Curtis Voss)

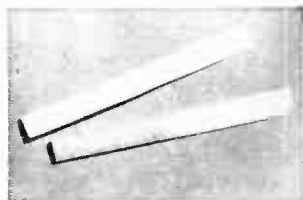
Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J. "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

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For our microphotograph, we selected a Maier Reed at random and split it lengthwise from butt to tip. The two halves are shown at left.

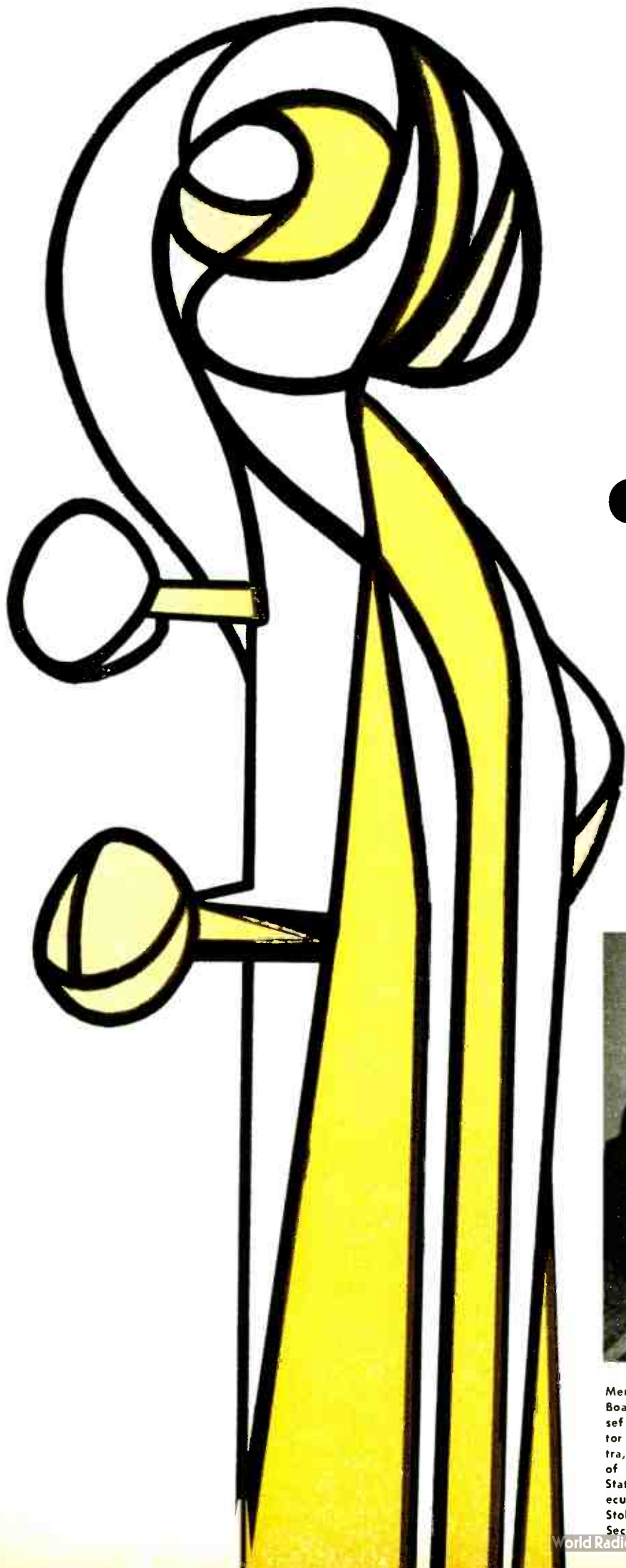
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fourth A.F. of M. string congress

*sets new
records*



Members of the International Executive Board and faculty members honor Josef Krips (center, seated), music director of the Buffalo Philharmonic Orchestra, following concert by the Congress of Strings full orchestra at Michigan State University. Seated from left, Executive Board member E. E. "Joe" Stokes, Vice-President William J. Harris, Secretary and String Congress Project

Director Stanley Ballard, President Herman Kenin, Mr. Krips, Treasurer George V. Clancy, Executive Board members Walter M. Murdoch, Lee Repp and Charles H. "Pop" Kennedy. Standing, Faculty members, Rafael Druian, Dr. Paul Oberg (dean), Mishel Piastro, Theodore Salzman, Louis Krasner, Warren Benfield, Hyman Goodman, Frank Houser, William Lincer and Robert Jamieson.

● The Fourth A. F. of M. Congress of Strings came officially to a close on August 11. Instruments were packed away for transportation and last farewells were made. "We may never see each other again . . . it was all so wonderful . . . you won't forget to write . . ." — and the buses drove away. The calendar said the Congress was over.

In reality, however, the Congress was not over at all. Students, once they arrived home again — in Alaska, California, Maine and points between — took out their instruments, remembered the exhilarating experiences — playing under some of the nation's outstanding conductors, learning under some of the nation's best instrumentalists — as something to urge them on, to make their days rich and productive. So the Congress of Strings maintains its sway, continues to bear fruit — and will do so for many months to come.

If there is no end to the good effects of the Congress, there has certainly been a beginning. It was four years ago that the officers of the Federation decided that the problem of the nation's shortage of strings should be attacked head on by taking such steps as would increase youthful interest in and skill on string instruments. Out of a series of discussions came the Congress of Strings as a project best suited to bring this about. One hundred young students were to be chosen by competitive auditions and sponsored by locals of the Federation. Those so favored were to spend eight weeks studying under fine instrumentalists and playing in orchestras under fine conductors.

Private lessons, coaching sessions in chamber music playing and orchestra practice have all been integral parts of the program. It must be remembered that, for some of the students, this has been the first orchestral experience they have had at the professional level. Besides getting expert instruction on his instrument, the student learns the disciplines of orchestral score reading; of getting along with the members of his section and with his seating partner; of following the directions of both his section leader and the orchestra conductor. When one realizes most professional orchestra members have learned these basic facts of orchestral life only with the greatest difficulty in the hard school of experience, one can appreciate the good fortune of these String Congress students.

The setting of the first String Congress (1959) was Greenleaf Lake, Oklahoma. That summer eighty-three young instrumentalists spent eight weeks playing in orchestras under the Congress's musical director, composer Roy Harris. The second Congress saw ninety-eight students gaining orchestra experience, again under Mr. Harris, but this time at the Inter-American University at San German, Puerto Rico. The third Congress moved to the present site, the campus of Michigan State University, where, under Thor Johnson, former conductor of the Cincinnati Symphony, the Congress rose in level of achievement. At that session's end, seven students were offered contracts with important symphony orchestras and seven had scholarships from colleges and universities.

In the fourth summer, just past, the Congress was again held on the campus of Michigan State University. In this session it amplified its policy, engaging, instead of one, six eminent conductors, each spending one or two weeks at the Congress.

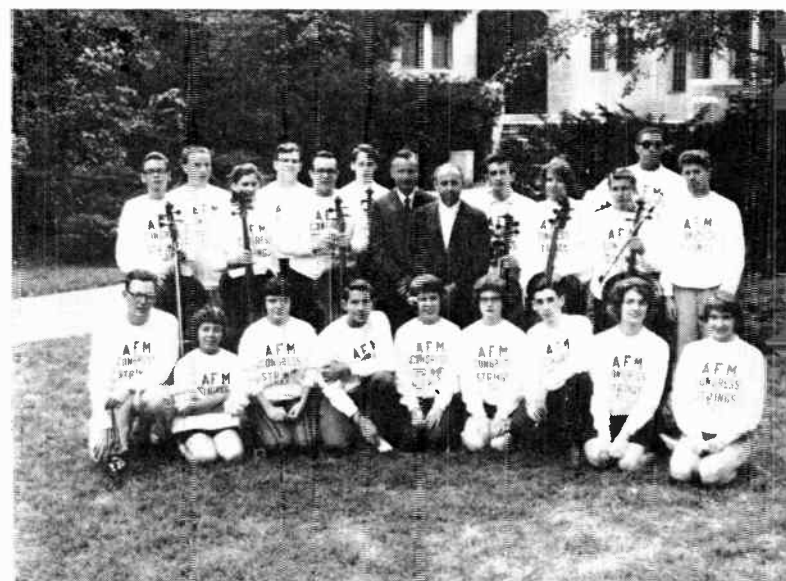
Erich Leinsdorf, who this coming season will take up his new post as conductor of the Boston Symphony, arrived at the campus June 21 and conducted the Congress on June 24 in a concert of works by Mendelssohn, Schoenberg and Hovhaness. The following



Stanley Ballard, International Secretary and String Congress Project Director, and Erich Leinsdorf, Music Director of the Boston Symphony and Berkshire Music Festival, discuss the program for the concert by the String Congress Orchestra directed by the latter on June 21. Left to right: Dr. Walter H. Hodgson, Head of the Music Department, Michigan State University; Mr. Ballard; Mr. Leinsdorf; Dr. Wilson B. Paul, Director, Lecture-Concert Series, Michigan State University; Dr. Paul Oberg, Dean of the Congress and Head of the Music and Music Education departments at the University of Minnesota.



Canada joined with its musical cousins in the U. S. A. by not only sending the nine students shown, but Hyman Goodman, concertmaster of the Toronto Symphony, as a violin instructor as well. Included are E. Blair Milton, Montreal; Karen Barker, Hamilton, Ontario; Mr. Goodman; Leona Oraschuk, Toronto; Marilyn Shipetz, Winnipeg; Norman Abbott, Victoria; Donald Whyte, Rivers, Manitoba; Margot Burton, Toronto; Tania Rudensky, St. Catharines.



Twenty students of the violoncello section are shown here grouped around their two instructors, Robert Jamieson and Theodore Saizman.



Culture is not camera shy, as these teenage members of the Congress of Strings indicate. From left, Karen Stevall, Atlanta, Georgia; Erika Steiniger, Oxford, Ohio; Frances Upham, Tucson, Arizona; Darlene Gray, Las Vegas; all violinists, and Judy Trostie, Elizabethtown, Pennsylvania, violoncello.



California contributed one of the largest groups to participate in the eight-week summer scholarship String Congress school. Included are, Alvin King, Bakersfield; Marian Willard, San Pablo; Paul Tobias, San Francisco; Robin Rea, Sacramento; Alice Anderson, San Francisco; Susan Pray, San Diego; Harry Shutz, Los Angeles; John Schiavo, Alhambra; Mae Denton, Susanville; Lee Lufkin, Alameda; Frank Houser, instructor, San Francisco; Miss Houser, Karen Lien, Palo Alto, California; Madeleine Schatz, Los Angeles.

letter was given him by the students: "We, the members of the A. F. of M. Congress of Strings, would like to express our appreciation for the rare opportunity you have given us — to perform under and associate with such a truly great conductor. It is difficult to find men of your note who are as instructive and inspiring as yourself. You have been a great asset to our development as musicians. We would like to thank you for giving us so much of your time and helping us to enjoy a very fine musical experience."

John Barnett, Conductor of the National Orchestral Association, began a two-week stay on July 1, and on July 12 conducted the Congress of Strings Orchestra in an evening concert. An article on the event in the Lansing newspaper stated, "The program provided opportunity for the young musicians to reveal the refinement and polish which is developing rapidly under the tutelage of their excellent instructors. The progress of the group

was evident in the beautiful balance between sections, the delicate phrasing and the neatly-bowed passage work."

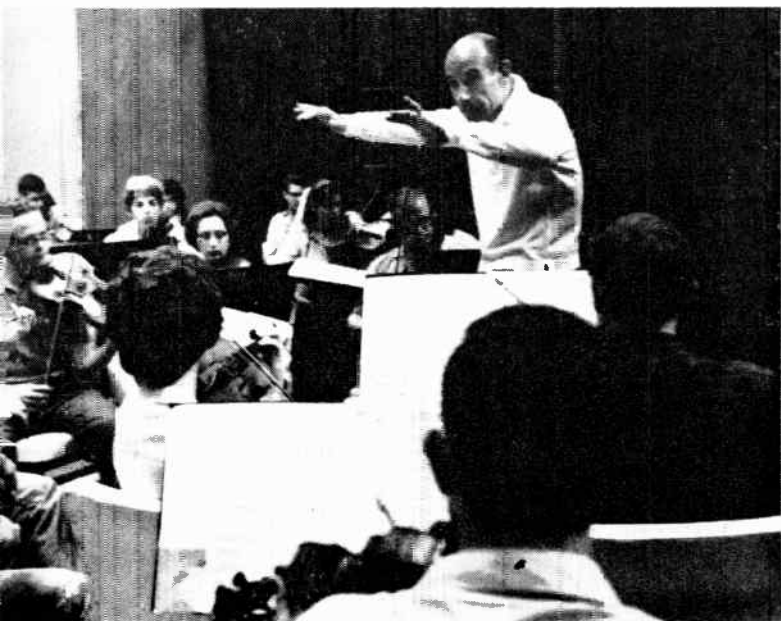
Robert Shaw conducted on July 19, and Josef Krips, musical director of the Buffalo Philharmonic, rehearsed with the group July 22 and conducted it in a concert July 26. For this latter concert the news report read, "About two thousand persons, filling the lower part of Michigan State University auditorium, stood in respect and gratitude on the evening of July 26 at the end of another Congress of Strings concert, conducted with obvious enjoyment by the famous Josef Krips."

James Robertson, conductor of the Wichita Symphony, was with the Congress of Strings for two weeks beginning July 29, and conducted it at the final concert, August 9, featuring works of Handel, Mozart, Elgar and two American composers.

Throughout the Congress Mishel Piastro, former concertmaster of the New York Philharmonic and conductor of the Longines Symphonette, was conductor and teacher. The next day's news reports stated that the Congress conducted by him, "performed with the enthusiasm and maturity which we have learned to expect from this fine group of young string players."

Three video tapes were made of the programs at the Congress to be presented over educational television networks on a nationwide broadcast.

Dean of the Congress is Dr. Paul Oberg, who is also chairman of the Department of Music and Music Education at the University of Minnesota. Dr. Wilson B. Paul is its director. International Secretary Stanley Ballard is project director of the Congress of Strings program.



Left: Erich Leinsdorf conducting a portion of the String Congress Orchestra.



Ten students and two instructors provide top representation for New York at the String Congress. Standing, Robert Chickering, Little Falls; Warren Lash, Bayside; Felice Magendanz, Utica; Lilius Green, New York City; Peter Horvath, Hicksville; Mishel Piastro, New York City; Louis Krasner, Syracuse; Carol Smith, New Hyde Park. Seated, Albert Filosa, Westbury; Linda Hornbeck, Kingston; Susan Rea, Wantagh; Zaida Booth, Briarcliff Manor.



An impromptu jazz session provides a brief contrast from more serious music during a lull in study. From left, John Samuels, Miami; Larry Zgonc, Vancouver, Washington; Peter Pauls, Anchorage, Alaska; Kelly Farris, Seattle, Washington; Tom Hanselman, Casper, Wyoming. Front row, Darlene Gray, Las Vegas; and Frances Upham, Tucson, Arizona.

This year's faculty included: Rafael Druian, concertmaster, Cleveland Orchestra; Frank Houser, concertmaster, San Francisco Symphony; Mishel Piastro, conductor, Longines Symphonette; Warren Benfield, double bass, Chicago Symphony; Robert Jamieson, principal cellist, Minneapolis Symphony; William Lincer, solo viola, New York Philharmonic; Theodore Salzman, principal cellist, Pittsburgh Symphony; Louis Krasner, professor of violin and chamber music, Syracuse University; Hyman Goodman, concertmaster, Toronto Symphony Orchestra.

A recent article by Paul Affelder on the String Congress in the "National Observer" poses the question, "What will happen to these youngsters as a result of their unique summer training?" He goes on to make certain prophecies which we think justified:

"Some, the more serious and dedicated ones, may join community or professional symphony orchestras. Others may return to their home towns to teach. The A. F. of M. neither demands nor expects a one hundred per cent return from the Congress; it would be unrealistic to expect all participants to become professional musicians. It hopes, however, to create a climate for teaching and playing the stringed instruments--and eventually, perhaps, to give the fiddle a renaissance."

The following letter sent by John A. Hannah, President of the University to Project Director Stanley Ballard, voices the sentiments of the University:

"Michigan State University is proud indeed to have had on its campus this summer so fine a group of string students and so distinguished a faculty as you brought here for the Fourth Annual Congress of Strings. As you know, our relationship with Local 303, A. F. of M., is so pleasant that it has seemed the most

natural thing in the world to move right on to cooperative ventures with the Federation itself.

"I am sure that you are aware of how much our whole community enjoyed the programs furnished by both the faculty and the Congress itself. It is our hope that this can be an annual affair.

"All good wishes for your continued success."

Walter H. Hodgson, Head of the Music Department at Michigan State University, wrote to the students and faculty of the Congress after the June 28 concert conducted by Mr. Leinsdorf: "It is rare indeed that all elements -- conductor, orchestra, music, audience response -- conspire to develop a 'great concert.' Last evening's performance was an excellent case in point and I congratulate (and thank) every member, students and faculty, of the Congress of Strings. Michigan State University is proud to have so distinguished a group in her campus."



Right: Fifteen mid-westerners represent the high musical standards of their respective states. Included are, Mary Todd, Bartlesville, Oklahoma; Mary Ewing, Tulsa, Oklahoma; Myrna Janzen, Wichita, Kansas; Dennis Kersey, Indianapolis, Indiana; Jack Abell, Vermillion, South Dakota; Bruce Allard, Minneapolis, Minnesota; Benjamin Munson, Rapid City, South Dakota; Mary Johnson, Omaha, Nebraska; David Elton, Yankton, South Dakota. Seated, Mary Adkins, Tulsa, Oklahoma; John Kennedy, Bowling Green, Ohio; Erika Steiniger, Oxford, Ohio; Leonard Gibbs, Geneva, Ohio; Patricia Shaughnessy, Omaha, Nebraska; Ann Meza, Denver, Colorado.

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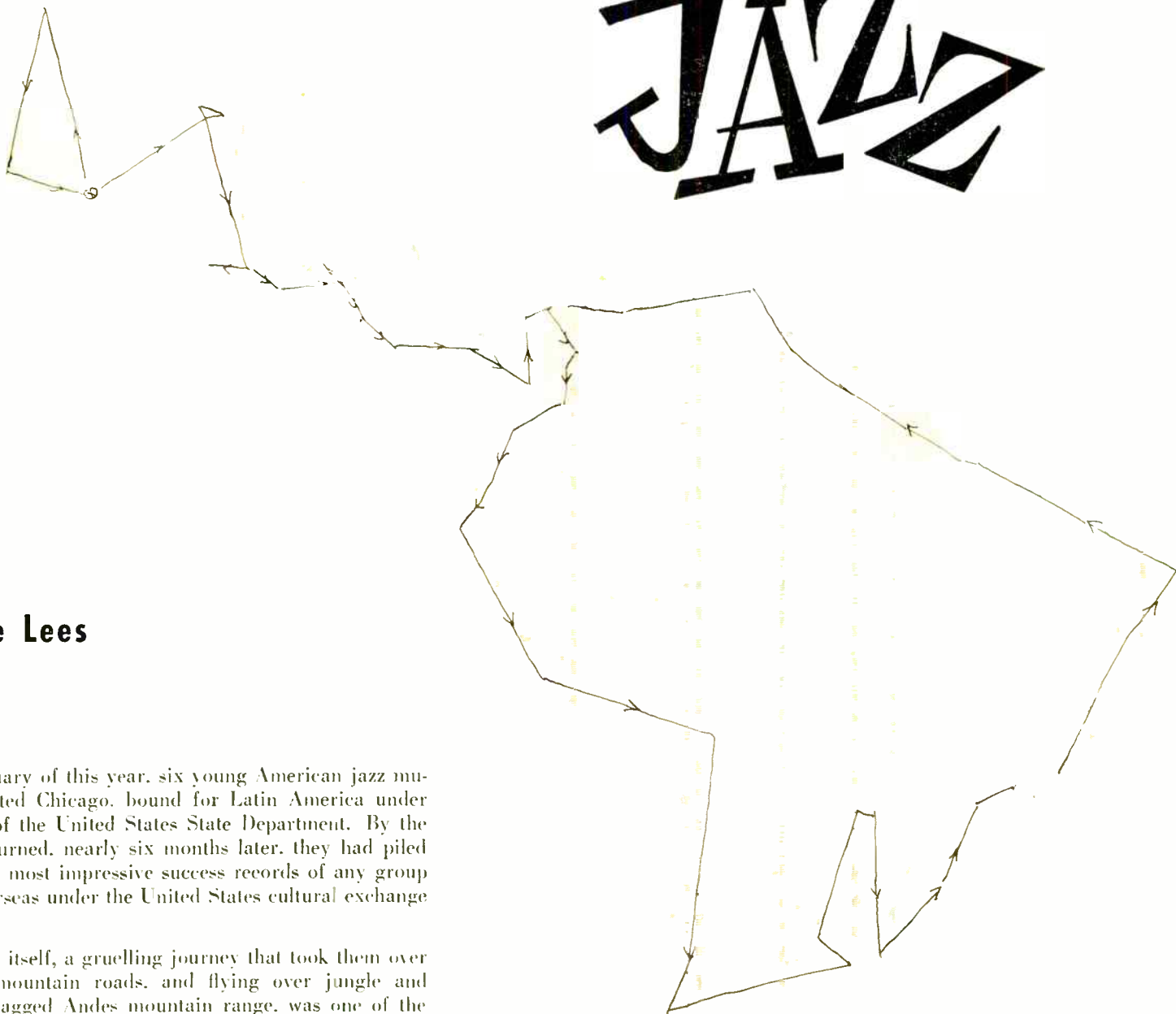
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INTERNATIONAL MUSICIAN

JOURNEY with

JAZZ



By Gene Lees

In February of this year, six young American jazz musicians departed Chicago, bound for Latin America under sponsorship of the United States State Department. By the time they returned, nearly six months later, they had piled up one of the most impressive success records of any group ever sent overseas under the United States cultural exchange program.

The tour itself, a gruelling journey that took them over treacherous mountain roads, and flying over jungle and through the jagged Andes mountain range, was one of the longest the State Department has sponsored. In its course, they travelled more than twenty-six thousand miles, visited twenty-two countries, appeared before several hundred thousand people (several million, if television audiences are included), introduced Latin Americans to jazz, and made countless friends for the United States. "If politics is the art of the possible," one United States Information Service man told the group, "you are making a lot more things possible for us."

The group was plagued with regional illnesses, including dysentery, yet it cancelled only one performance because of sickness. In many areas, they beefed up their own schedule, adding other concerts. One, in Quito, Ecuador, drew seven thousand people, although it had been announced only twenty-four hours in advance. Proceeds of the concert were turned over to the Brigadas Universidades, an anti-Communist student group doing important social work among the poor.

(Continued on page sixteen)

Mr. Lees, who accompanied the Paul Winter Sextet on its 26,000-mile tour of South and Central America, tells in the accompanying article of the opportunities afforded the group of making direct contact with the residents of the Latin American countries, and what was discovered from such contacts.

GIANTS OF JAZZ

THE TRUMPETERS

Fifth of a Series



by leonard feather

In this survey the word "trumpet" will be used interchangeably with "cornet," for, despite the slight difference in the two instruments and their sounds, throughout jazz history they have been to all intents identical. A few musicians have been identified mainly with the cornet—Rex Stewart, Bix Beiderbecke, the pre-1928 Louis Armstrong—just as a few in recent years have taken up the fluegelhorn: Miles Davis, Shorty Rogers, Clark Terry. But for the purpose of style analysis or historic perspective, all are in effect trumpeters.

Because of its carrying power and dominance, the trumpet was the de facto leader of early brass bands and of the ragtime bands that evolved from them. Charlie Hart, a midwestern road show musician; Frank Clay of Indianapolis; Roy Pope, a Hoosier cornetist; Jack Papa

Laine, self-styled father of ragtime; Buddy Bolden, Emmett Hardy, Bunk Johnson and probably dozens of others were prominent in bands that played primitive jazz and pre-jazz in the late nineteenth or early twentieth century. Undoubtedly they were scattered through the East, Midwest, all over the South and possibly the West, too, but only the New Orleans musicians achieved any measure of recognition, mainly because the important contributions of later musicians, notably King Oliver, Nick La Rocca with his Original Dixieland Jazz Band, and Louis Armstrong, drew attention to this city as a musical wellspring.



See page sixteen for key to photographs.

This gave rise to the popular illusion, now cherished by many historians and neither provable nor disprovable at this late date, that New Orleans was the birthplace of jazz.

The straight piercing tones of a trumpet-led ensemble were characteristic of early Dixieland jazz, in which solos at first played a minor role. Open horn, with little subtlety of tone and rare use of mutes, was the order of the day; not until the middle and late 1920's did the variety of timbres attainable become generally known. By that time the mordant quality of the straight mute, and the growl or "wa-wa" effects obtainable from the rubber plunger (popularized by Bubber Miley in the early Duke Ellington orchestra), were familiar to jazz audiences.

The key figure of the 1920's was of course Louis Armstrong. His

playing at first was a refinement of that of his mentor, Joe "King" Oliver, in whose band he played as early as 1922. The enduring values of his catalytic style, first prominent in the Oliver and Fletcher Henderson bands but best known historically through the records made with his Hot Five and Hot Seven groups (1925-8), were the purity and beauty of his tone, a subtle and instinctive use of rubato and syncopation, the ability to sustain notes with a superbly controlled vibrato, and his faculty for combining a basic simplicity of approach—melodically and technically elementary by today's highly complex standards—with an unremittingly swinging beat. These elements are often lacking in the academically brilliant but less warmly inspired work of many contemporary youngsters who look down on Armstrong as old-fashioned.

(Continued on page sixteen)

A. F. of M. String Congress Students Express Their Appreciation

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

**Felice Magendanz, Local 51
Utica, New York**

I am writing to thank you from the bottom of my heart for giving me this opportunity to attend the A. F. of M. Congress of Strings here at Michigan State College for the summer of 1962. It is truly an experience that will never be forgotten and will benefit me as a cellist.

When I won my auditions at home I was thrilled but I am certain that I did not have the slightest idea how great this summer would be. With such excellent musicians as teachers and conductors of the string orchestra one cannot help but improve.

Not only am I writing for myself, but for the next person who comes to the Congress so that he or she may have the same opportunity as I had.

Thank you again.

**Peter Wukovitz, Local 248
Paterson, New Jersey**

I want to thank you, President Kenin, the American Federation of Musicians, Michigan State University, and Local 248, Paterson, for the opportunity of coming here again this summer.

It was a great experience playing under great conductors and taking lessons from such a fine cellist as Robert Jamieson.

Again, I would like to thank you for this fine opportunity to study here.

**Barbara Fisher, Local 252
Muskegon, Michigan**

Thank you very much for making the American Federation of Musicians' String Congress possible. This is really a wonderful experience playing under such great conductors and studying with such excellent private

teachers. I'm a cellist studying with Mr. Salzman and I'm thoroughly enjoying this. It's also fun playing duets, trios, and quartettes. Thanks again for this wonderful opportunity to grow musically.

**Frank Diliberto, Local 10
Chicago, Illinois**

The purpose of this letter is to tell you how much I've appreciated having the opportunity to study at this year's Congress of Strings. Needless to say, the experience attained from performing under conductors such as Robert Shaw and Erich Leinsdorf will be invaluable.

Not only have I possessed a summer of intense study, but one of pleasurable activities due to the excellent facilities supplied by this marvelous university.

**Richard A. Schlecker, Local 484
Chester, Pennsylvania**

I must thank you again for this marvelous trip you have made possible. I am having a great time and learning quite a bit. As a matter of fact, I didn't know that I knew so little. I have met quite a few interesting and important people. Last week we finished a week with Erich Leinsdorf, the new conductor of the Boston Symphony Orchestra. It was truly great. We are presently being conducted by William Barnett, the conductor of the National Orchestral Association in New York. He is also very fine and he will conduct us in a concert tomorrow night (Thursday). Next week the real fun begins because Robert Shaw is coming and he will conduct the String Congress plus a chorus. We plan to play the Bach Magnificat, the Schubert Mass in G and the Stravinsky Symphony of the Psalms. I think my parents will be out to hear that concert next Thursday. By the way, I just finished a concert for the 4-H Clubs with Mishel Piastro conducting. He is a great guy. Real funny and we have become good friends I think.

Thanks again.

Phil Fischer, International Motion Picture and Studio Representative of the American Federation of Musicians, has been named an assistant to President Herman D. Kenin. The Federation now has two presidential assistants on the west coast, the other being Ernie Lewis, who became an assistant to President Kenin in 1959.



Phil Fischer

Mr. Fischer served as vice-president of Local 47, Los Angeles, California, for more than ten years and became International Motion Picture and Studio Representative of the A. F. of M. in 1953, on the death of J. W. Gillette.

**Sue Rea, Local 802
New York, New York**

I would like to take this opportunity to thank you and Local 802 for the wonderful opportunities you have offered me here at the Congress of Strings for 1962.

It is the most thrilling experience to play in this orchestra and Mr. Lincer, my viola teacher, has transferred to me a new love and intense interest in music.

The days fly by here and I only hope that you will continue this wonderful thing in the years to come so that others can learn what I'm experiencing.

**Roy Eriksen, Local 10
Chicago, Illinois**

I would like to thank you and all the members of the American Federation of Musicians for sponsoring the Congress of Strings and for permitting me to attend. I have learned much this summer from my lessons with Mr. Lincer, and I hope to put this knowledge to good use this winter. I have also enjoyed working with the six guest conductors. I think the Congress of Strings is a very fine project, and I hope the Federation will continue to sponsor it for many more years. Thanks again for a wonderful and very worthwhile summer.

Mae Denton, Local 104, Salt Lake City, Utah

At this time I would like to thank you for the wonderful and most prosperous summer at the String Congress. I feel that I gained many new experiences and I hope that some day I might be privileged enough to attend the Congress of Strings again.

Barbara Fisher, Local 252, Muskegon, Michigan

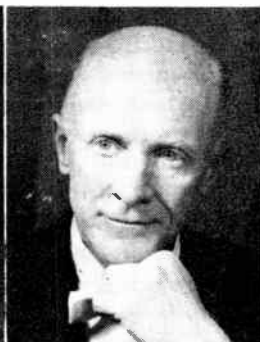
I'm now home again in Grand Haven. I arrived home a week ago and have really been missing the Congress! I learned a lot and enjoyed myself too. It was a wonderful musical experience and I want to thank the American Federation of Musicians again for giving me the opportunity to go. It is an experience I feel every serious young musician should have. Thank you once again.



John Barnett



Robert Shaw



James Robertson

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Journey With Jazz

(Continued from page eleven)

The musicians who left such a good account of themselves and American music are the members of the Paul Winter Sextet, a collegiate group formed of musicians studying (mostly in fields other than music) at various universities in the Chicago area. In 1961, they were chosen the best United States collegiate jazz group at the Georgetown Intercollegiate Jazz Festival, held in Washington, D. C. Winning the festival got the group a contract with Columbia Records, and the sextet has recorded its first LP for the label.

Winter, a determined and imaginative young man, was convinced his group could have a considerable impact on the rebellious student population of Latin America. He approached the State Department and the American National Theatre and Academy, which arranges all State Department tours, about his idea. They bought it.

A clue was given on why this tour had such an enormous impact when Ed Murphy, public affairs officer at the U. S. Embassy in Haiti—the first country visited—said, "Their success here was due to the fact that, in addition to being excellent musicians, they are intelligent and likeable young men. After they left, you could detect a glow in the air here for days."

With only a few exceptions, the United States Information Service officers were vigorous in expressing their praise for the group. Richard Key, cultural affairs officer for the United States in Panama, tried to get the group back for a week. In two or three locations, government people were miffed by the

group's tough determination to get to the people, at whatever cost in slashed red tape. But even these could not deny the group's impact on audiences.

Leader Winter believes that another factor in the tour's success was the fact of its being a student combo. "There seemed to be a great deal of interest in American student life," he said after the tour. "A lot of young people came to hear us because they were simply curious about American students. But what they cheered for was jazz. We should never underestimate the appeal of jazz to the people of other countries."

Though the tour was aimed primarily at students, the sextet played for many non-student audiences, including Indians in the Andes, who applauded as lustily as the jazz-wise audiences of Santiago, Buenos Aires, Montevideo and Rio de Janeiro. Part of the audience enthusiasm may be attributed to the group's emotional intensity and overwhelming will to communicate. Rather than looking bored or indifferent, they made it clear to Latin Americans that they were there to communicate, not only through the language barrier but through one of differing musical idioms. The message got through. When the audience understood nothing else, it was moved by the group's rhythmical drive.

But the group didn't count on music to do all their talking. Winter, a twenty-two-year-old alto saxophonist from Altoona, Pennsylvania, memorized all announcements in Spanish. Baritone saxophonist Les Rout and pianist

NOTICE!

Article 17, Section 2

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

Warren Bernhardt also took a hand in giving announcements in Spanish. And the writer of this article brushed up his limping high school Spanish to the point where he was able to conduct seminars on jazz in Spanish and even answer questions regarding who invented jazz, the Russians or the Americans. "Both claim it!" the students would say, "so how do we know?"

"The United States has been listening to jazz and playing it for nearly sixty years," the answer was. "The Russians have acknowledged its existence for only a few months—the conclusion should be obvious."

The group had to keep its wits about it at all times. In Guayaquil, Ecuador, agitators

(Continued on page twenty-two)

For photograph of the Paul Winter Sextet, see page forty-two.

GIANTS OF JAZZ

(Continued from page thirteen)

A few other giants of Armstrong's pioneering days have withstood the test of time, according to the recorded evidence. Joe Smith, who died in 1937—he was, like Armstrong, a Henderson band alumnus—and Tommy Ladnier, also a former Henderson band member, who died in 1939, had many of the pristine tonal and melodic virtues of Louis. Muggsy Spanier, an early Armstrong fan, was among the first to make effective use of the plunger mute, a device also associated with Cootie Williams, Miley's successor in the Ellington brass team.

Bix Beiderbecke, whose genius was almost unknown outside a clique of musicians during his lifetime, became a romantic legend in print not long after his death in 1931. His cornet sound was exciting in a luminous, never-glaring manner, with a warm, round tone, a crisp attack, great technical discipline and a harmonic ear that was rare for

(Continued on the opposite page)

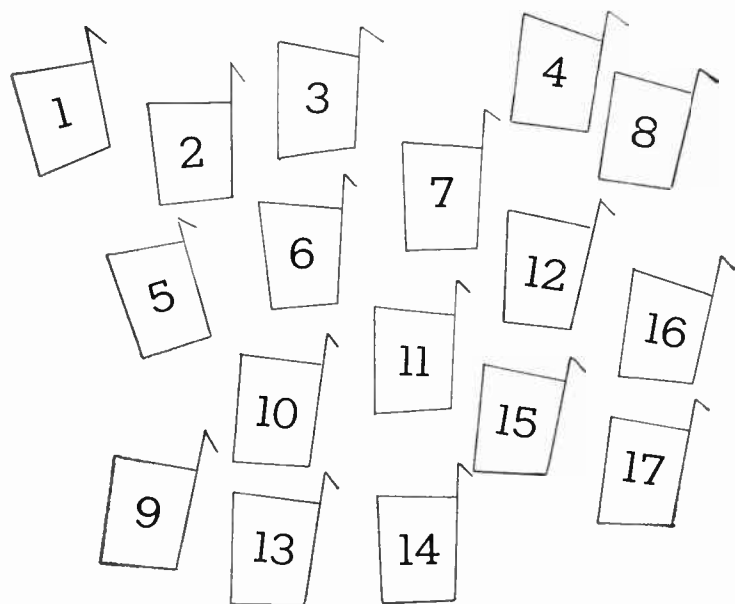


Chart at left represents key to photographs on page thirteen.
 1. Dizzy Gillespie. 2. Jimmy McPartland. 3. Louis Armstrong.
 4. Shorty Rogers. 5. Henry "Red" Allen. 6. Buck Clayton.
 7. Miles Davis. 8. Clifford Brown. 9. Bobby Hackett.
 10. Bunny Berigan. 11. Harry James. 12. Cootie Williams.
 13. Charlie Shavers. 14. Jonah Jones. 15. Clark Terry.
 16. Art Farmer. 17. Muggsy Spanier.

Photo credits: Clark Terry, Riverside Records; Miles Davis, Columbia Records; Art Farmer, Charles Stewart; Clifford Brown, copyright by Herman Leonard; Bunny Berigan, RCA Victor Records.

GIANTS OF JAZZ

(Continued from the opposite page)

its time (as was further demonstrated in his impressionist piano compositions). Although the work of La Rocca, Sharkey Bonano, Emmett Hardy and others may have had their bearing on Bix, and despite the theory that Negro musicians in the Midwest were ahead of him in the development of this style, the impact of Beiderbecke was one of immeasurable importance. The legatees of his gift to jazz include some of his contemporaries who are still active, such as Jimmy McPartland, and some who took up the style after his death, most notably Bobby Hackett.

During the interim between the era dominated by Armstrong and Bix (about 1926-31) and the emergence of the great men of the swing era, the most significant stylists to come to prominence were Rex Stewart and Red Allen, both still active in Los Angeles and New York, respectively. Stewart, who combined Armstrong and Beiderbecke elements with a sound of his own that was later enlivened by his development of the "squeezed-tone" (half-valve) technique, is best remembered through his composition, "Boy Meets Horn," recorded with Ellington. But that was in 1938, when he had already been known among the jazz elite as a major contributor. Red Allen was perhaps the first to challenge the technical problems posed by the trumpet; he played in long, often legato, melodic lines, with a strange mosquito-like tone and a narrower vibrato. Best known as a Luis Russell and Henderson band sideman, he showed that it was possible to escape from the sometimes constricting effects of symmetry, of thinking in terms of two and four bar phrases.

Roy Eldridge, the volatile and bright-sounding improviser, whose style at times bore some resemblance to Allen's, became a top jazz influence between 1935 and 1942, playing in the bands of Teddy Hill, Henderson and Gene Krupa as well as on records with his own groups and with Teddy Wilson, Billie Holiday and Mildred Bailey. During the same period Buck Clayton, in the Count Basie band, showed a less quixotic and smoother approach, characterized mainly by a wider and well-controlled vibrato and by frequent use, to superb effect, of the cup mute.

Charlie Shavers, with the John Kirby sextet and later for many years with Tommy Dorsey, managed to create an unusual variety of moods. His muted style, neatly syncopated and often touched with humor, was the essence of the Kirby group's character; his open horn, bold and brash, had a darting, leaping range that threw high notes like a boxer throwing sneak punches. His ballad style was (and is) sentimental and sensitive.

Jonah Jones, celebrated in the late 1930's as Stuff Smith's sidekick, has risen to commercial fame by purveying a largely muted, gently swinging style typical of the better jazzmen of the 1930's. Harry Sweets Edison, the Basie graduate in whom bent notes and humor have become a dominant factor, was a powerful big band soloist; Ray Nance and Harold "Shorty" Baker have been fine-toned, consistently swinging voices in the Ellington band of the 1940's and '50's; Emmett Berry, once well-known in the Fletcher and Horace Henderson bands, remains a fluent swing-era individualist, as does the Ellington-and-Goodman alumnus Taft Jordan.

Several trumpeters prominent throughout the past two or three decades have been identified with Dixieland jazz but are actually capable of a broader range and of great tonal beauty. Among them are Lee Castle, of Jimmy Dorsey band fame, Wild Bill Davison and Pee-Wee Erwin.

Other giants of the 1930's were Harry James and Bunny Berigan, both Goodman sidemen and then bandleaders. James became known for his exceptional technique and Armstrong-cum-Spanier style, Berigan for his lyricism and his exquisite lower register. Frankie Newton, who died in 1954, was a less publicized but gifted artist who was at home with a variety of mutes including the buzz mute.

Dizzy Gillespie started a revolution, not only in jazz trumpet but in the whole conception of jazz, when he evolved from an Eldridge

style into one that used cascades of sixteenth notes where others had played eighths and quarters; implied two or three chord changes where earlier men would have had a mental image of only one; and developed a sheer, stark tone that at first seemed thin, but later was acknowledged as the logical mode of expression of this new, melodically and harmonically imaginative manner.

Though the first hints of his matured style were heard in 1941 in the Cab Calloway band, Gillespie became the No. 1 influence in 1945, when he and Charlie Parker headed a quintet. Soon after their initiation of the "bebop" revolt came a deluge of new trumpeters all trying to emulate Gillespie and all eventually recognized as individually important: Howard McGhee, Kenny Dorham, Red Rodney, Fats Navarro (one of the most promising bop trumpeters, he died in 1950), and of course Miles Davis, long a partner in the Charlie Parker Quintet. Davis started as a Gillespie man but later reduced the bright flame of his mentor to a low glow, a more cool and introverted manner that retained the harmonic innovations of bop and has long since started a whole school on its own.

In a direct line from Gillespie, bop found its way into the jazz of the 1950's through the work of the buoyant Thad Jones and the swing-plus-bop-oriented Joe Newman, both Basie band products; Conte Candoli, who strained the bop current through a West Coast trans-former; Joe Wilder, an ace section man and soloist; Shorty Rogers, influenced first by Dizzy and later by Davis; and Art Farmer, less ebullient than Gillespie yet more forceful than Davis in his finely articulated statements.

Two first-rate jazzmen who have passed from jazz into mainly studio work are Clark Terry (Gillespie with a touch of Rex Stewart) and Don Fagerquist.

Talented stylistic dissidents in the modern era include Don Goldie of the Jack Teagarden sextet, whose chief influences are the heroes of the '20's and '30's; Ruby Braff, a latter-day Buck Clayton with an elegant manner both open and muted; and Chet Baker, a cool soloist of the early 1950's, who, during his few years of prominence, showed a Davis-like incandescence and a Beriganesque beauty in the lower register. On a much more extrovert level, there are occasional suggestions of Berigan in the more relaxed moments of Al Hirt, whose fame was built on his musical fortitude though actually he is capable of first-rate jazz improvisation. Technically Hirt is the most remarkable



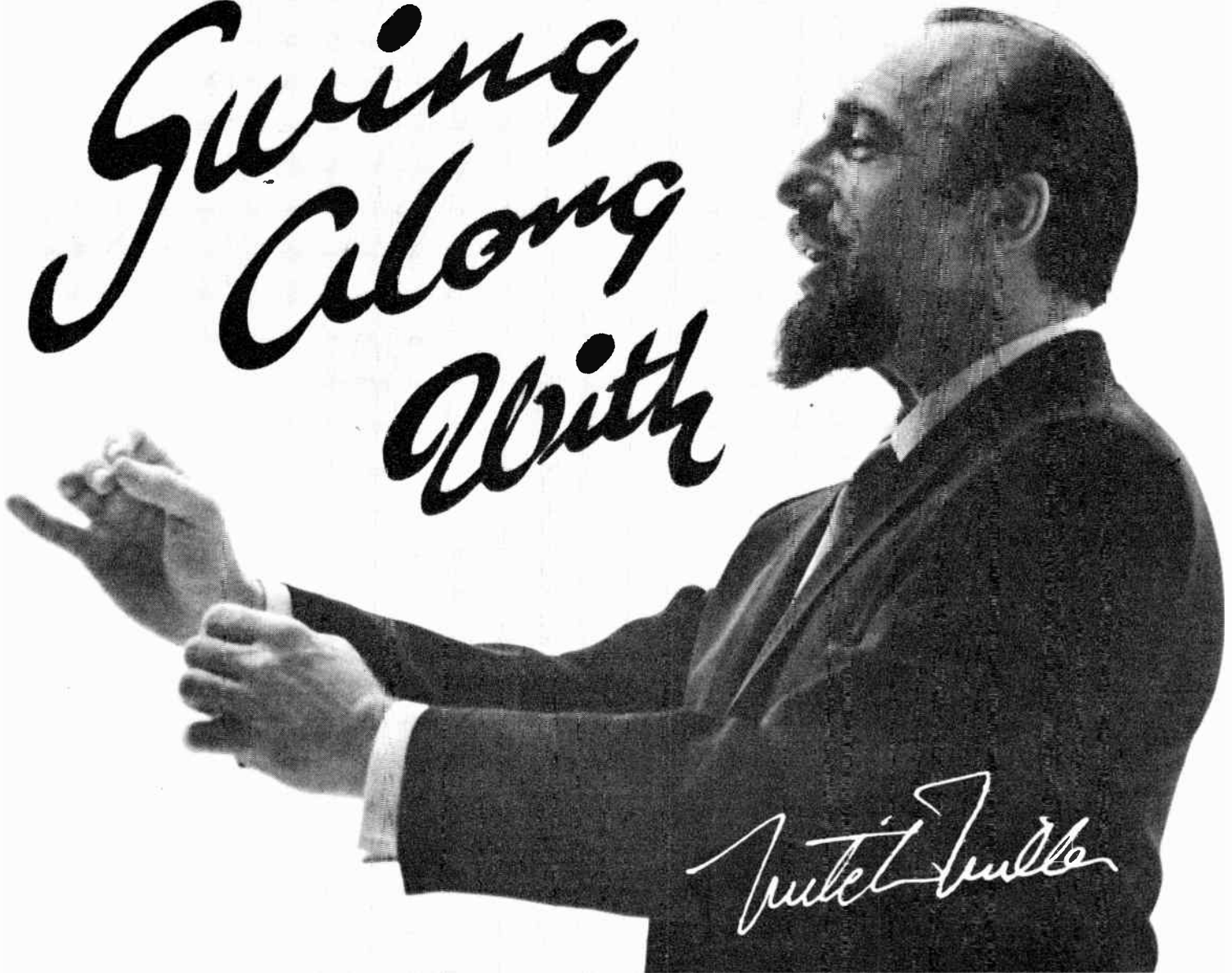
Al Hirt

trumpeter to emerge from jazz in recent years. Dick Ruedebusch is another promising new star who shows swing era inclinations.

New influences at work in the 1960's have brought to prominence such promising youngsters as Don Ellis, composer and spearhead in an avant garde "new wave" of jazz; Ted Curson, a rapidly-developing product of Charlie Mingus' combo; and Carmell Jones, whose work is evocative of the late and greatly missed Clifford Brown (killed in a car crash in 1956 at the age of twenty-five.) Mention should be made of Benny Bailey, whose gifts have been obscured by his absence in Sweden for many years; Blue Mitchell of the Horace Silver Quintet; also Richard Williams in New York, Ira Sullivan in Chicago, and Jack Sheldon in Hollywood.

To young musicians looking for guidance at the start of a career in jazz, I recommend extensive study of the records of Armstrong, Beiderbecke, Eldridge, Gillespie and Davis. In these five can be found an invaluable, virtually complete education in the forty-year evolution of jazz trumpet. Combine the best traits of each and you'll have the ultimate in modern music.

Singing Along With



By Dom Cerulli

● Mitch Miller has an axe to grind.

The King of Sing-Along is concerned about the lot of musicians in America. At first glance, this may seem irregular, coming from one who has made a fortune from community singing. But, when you think about the bearded wonder for a minute, you remember that he is among the finest oboe players in the world, and has been a professional musician most of his life.

Then the entire structure begins to form. Miller has proved that anyone can sing. Every week on TV he brings the old pleasure of community singing into millions of living rooms across the country. His Sing-Along records have delighted countless millions in every age group for some four years now. You don't have to be able to carry a tune to enjoy singing along with Mitch.

But not everyone can play a musical instrument. Of the number that can play, a small minority has devoted the time and energy necessary to developing professional skills

and polish. This small minority, the professional musicians of America, are on Miller's mind.

"I think the government should really take steps to subsidize the performing arts," he said recently in his office at Columbia Records, from which all Sing-Alongs flow. "If you're going to take care of the natural and accumulated resources of our country, how can you overlook music and all the performing arts?"

"Historically, this country hasn't hesitated to subsidize any part of the economy. You name it, and there's a subsidy . . . lobsters . . . farms . . . oil depletion . . .

"Now I don't think the working musician will ever die out. But from the point of view of nurturing true values at the local level, I believe the community will lose out. There is *no* substitute for wonderful musicians playing music *live*. Records are marvelous. They're a necessary part of the art. But when you hear wonderful musicians play *live*, well . . .

it's like the difference between a love affair by mail and the real thing. You haven't lived musically until you've heard live music and seen the musicians work."

Miller paced the room and warmed up to his subject. "If the federal government would match what local governments put up," he mused, "it could be one way of doing it. It wouldn't be a case of everybody grab what they can.

"It could be done by placing the performing musician in the community in a class with teachers. And composers . . . they're like teachers. They're actually better off in that they are equipped to teach, and are instrumentalists, as well. As refinement, the government could commission works from composers.

"There are many ways in which this subsidy could be done, and believe me when I say it's needed right now.

"I can remember the WPA days when we worked for \$23.50 a week. We played a concert a day, and two or three on Sundays.

They were all fully attended, and all fully appreciated by the audiences.

"This administration could start something wonderful for the arts. There is something about putting a stamp of approval or light of appreciation on things by heads of state or leaders of governments that seeps down through the nation and creates a national attitude. It's often something like the First Lady's hair-do. It could be the musical taste of the President and the First Lady. Through that system, people can sample what the leaders enjoy. If they do, and they like it . . . we've got 'em.

"Here's something: take Van Cliburn, now. He's a great pianist. He didn't become great overnight. We in this country accepted Van Cliburn only after he was recognized by foreign heads of state. He didn't do very well before his trip to Russia for that competition. And yet, when he returned, President Eisenhower wasn't interested in taking a picture with Van Cliburn!

"There isn't an administration in Europe that doesn't think music and the performing arts are important enough to subsidize. In fact, most of them are subsidized, indirectly, by our tax dollars!

"It all starts with recognition of the performing arts as valid arts of a country. The rest then falls into line.

"Rochester has the first public school of music system in America. When a school wants to bring culture to a community, it installs bands and orchestras at the student level. But when those students get out, there's nothing for them to feed on. You see, when kids get over the hump of initial study and are in a position to do something for their community, they are cut loose and the school starts over with more beginners. It's great that the school starts out with fresh students, but the graduates shouldn't be just cut loose.

"Automation won't put musicians out of work. It's stupidity that'll do it. A musician can get a job anywhere that will pay him as poorly as music. It doesn't have to be this way. It shouldn't be this way. Musicians have to make music. But they have family responsibilities and other pulls on them that are often discouraging. Music is a natural part of life. A nation's culture can often be measured by the climate in which its music and other performing arts exists."

Miller, who turned fifty-one on the Fourth of July, is a native of Rochester, New York. By the time he was six, he was playing Bach's *Two-Part Inventions* on a piano his parents bought him for fifteen dollars. In high school, where musical instruments were provided free to students, Mitch drew the oboe after his classmates had seized the more popular instruments. Despite the difficulties involved in producing music from the instrument, Miller soon was playing skillfully enough to be holding down chairs in the high school band and orchestra as well as in the inter-high school orchestra. At fifteen, he was second oboist in the Eastman School Symphony.

Before long he became first oboist with the Syracuse Symphony, first oboist with the Eastman Symphony, and first oboist with the Rochester Philharmonic. Somewhere he managed to find time to play more concerts on a Rochester radio station.

In 1932 he moved to New York City, where he played concerts at the Metropolitan Museum of Art, got a job with a WPA orchestra, and later toured with a company of *Porgy and Bess*. In 1936 he joined CBS radio and played for eleven years with the broadcasting orchestras conducted by such as Percy Faith and Andre Kostelanetz. He also played with the Roth String Quartet, the Budapest Quartet, and the Mannes Trio.

He still keeps his embouchure in shape. "I play on the show," he smiled. "I try to keep in shape. The production of the sound depends 90 per cent on breathing, endurance in the muscles of the lip, and suppleness of the fingers."

In the 1940's, he turned to the recording studios. A friend asked him to supervise some sessions at Mercury Records, and a new career was launched. In 1950, Mitch joined Columbia Records where he produced a long string of million sellers. Among them were *Rags to Riches* by Tony Bennett, *Song From Moulin Rouge* by Percy Faith, *Whatever Will Be Will Be* by Doris Day, and *Yellow Rose of Texas* by Mitch Miller. In 1958 he produced the first Sing-Along album. In addition to soaring into top spot among albums, the record prompted a whole series of Sing-Alongs, and, eventually, resulted in the popular TV show starring Mitch, Leslie Uggams, a large mixed chorus, and scores of easy-to-sing melodies.

"Records are a funny thing," Miller mused. "For example, a record company doesn't really make money on a symphony orchestra. But the company owes it to the community to make a complete cultural record of our time. You have to make records that you know won't sell big. But you have to feel that the profits from *My Fair Lady* belong in other elements of music.

"I think musicians should be broader in their outlooks. When you have the right kind of musical training, you apply your craft the way you make your living. You do it well and play in taste. I put down the classical musician who puts down jazz. When musicians have a narrow point of view, their music has a narrow range of appeal."

These are the feelings of a recording musician and conductor whose records sell in the millions, and who has played in every musical context we have today.

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We have before us a good letter from Charles Quaranta, one of the officers of Local 69, Pueblo, Colorado, describing the First Annual Las Vegas Jazz Festival which he attended in July. "Vegas has always had plenty of attractions," he writes. "big shows, big names, big bands, and the chance to tote away a big bundle of boodle—but here was something new. Some of the greatest names in jazz performed at the Las Vegas new convention center, and I enjoyed every bit of it. The festival got under way at two A. M. July 7, with Dizzy Gillespie, Roland Kirk, Ballet in Jazz, Benny Carter and June Christy on the program. There was a matinee at 2:00 P. M. and a night show at 9:00 P. M., then the next day, Sunday, after a morning performance, they wound up with a double-header, a program which started at 2:00 P. M.

"I got a kick out of Charlie Teagarden (I could understand what he was up to), the Hi Lo's, the jazz ballet and the terrific drum - and - trombone composition by Benny Carter and Louis Bellson. 'Slides N'Hides.' But everything was listenable.

"The emceeing was good, and the programs well organized. Jackie Cooper did a fine job, also played well when he sat in cold with Terry Gibbs. The Festival Orchestra, conducted by Benny Carter, was a fine group.

"What about the future? Well, Las Vegas has the greatest concentration of good musicians in the United States. Also it has know-how for good staging and fine facilities. I predict that the festival will build up and become a tremendous event.

"Best of all, for me, was the thought that all this great talent was here under the auspices of



Herbert F. Monaghan, a member and former officer of Local 768, Bangor, Maine, was given a surprise testimonial dinner on May 14. On that occasion Stephen R. Gould, left, president of Local 768 and of the Bangor Band, presented Mr. Monaghan with a plaque and a purse of money in appreciation of his fifty-four years of service to music in that city.

Credit: The Bangor Daily News

the Musicians' Club of Las Vegas, an affiliate of Local 369. And all these great soloists and handsmen are union musicians. It's a good feeling. I think a tip of the A. F. of M. hat is due to Jack Foy, president of Local 369 for his wonderful hospitality."

•

Ten high school students in the area of Berea, Ohio, attended a two-week college band clinic at Baldwin-Wallace College, all their expenses paid by Local 187, Sharon, Pennsylvania. This is the second year the local has sponsored such a group. The students selected to attend were chosen by the music directors of their respective schools on the basis of outstanding ability. The students are Curtis Cooper, Robert Boles, Dan J. Wolf, James A. Ellis, Carl M. Bobby, Darrell R. Eich, Charlotte Ann Christy, William J. Szuch, James R. Saker and Loren E. Stoyer.

A very interesting column, "Musical Notes," in the "Carthage (Missouri) Evening Press" is authored by Marvin Van Gilder. Musical topics of the times are discussed with relish and understanding. Recently a column was devoted to James P. Robertson, one of the conductors at the Fourth Annual String Congress at Michigan State University, and the regular conductor of the Wichita (Kansas) Symphony Orchestra. "a man who gives himself completely to music and from whom music flows in almost magical perfectness, creating a better world." Mr. Van Gilder explains that his column "is offered in the interest of greater understanding of the art of music and its application in school and community." He is certainly in a position to do this. He holds the bachelor of music degree from Drury College, Springfield, and was for some eight years a public school

(Continued on page forty-two)



Local 252, Muskegon, Michigan, had the bright idea of putting in a plug for their employers at a recent parade in that city. A good idea for Labor Day parades everywhere.

More about the RCAF Streamliners

The statement was made in the May, 1962, issue in the article, "Jazz in Canada," on page 16, that "Riccio, a long-time favorite in the big band dance field, led the RCAF Streamliners during the Second World War." This statement is contested by a correspondent who maintains "Sergeant Bill Carter organized the group in Newfoundland in 1943, and was the leader of the Streamliners when they went to England in 1944 until his return in February, 1946."

We have laid this matter before the author of the article, John Norris, who replies as follows: "The Streamliners was a cooperative band formed in the Oshawa area around 1940 long before anyone enlisted. The name was given to it by Don Hilton who enlisted at the same time as Riccio. The band played the Oshawa area, Coburg Pavilion and a few dates in Toronto. When they enlisted they gave the name to the RCAF Band. Pat and Bill Carter were in fact joint leaders of the band—both being sergeants. Pat was musical director and wrote the whole book with the exception of a few stocks. Bill Carter was the lead trumpet and was, as Pat put it, 'in charge from a military point of view,' but the musical direction of the band was Pat's. Of Bill he said, 'he's a wonderful guy and one of the greatest lead men I ever heard.' Bill Carter was from Windsor and met Pat for the first time when they were enlisted and sent to form the band. Pat told me that they were real good pals and was somewhat amazed that such a letter should have been written."

We trust this will clear up matters for all concerned.

ARTICLE 23, SECTION 10

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The Cincinnati Summer Opera Association has cause for congratulation. This past season shows a surplus of \$25,000. In fact, it is the most financially successful of the opera company's forty-two seasons. The surplus is to be applied to new productions next season.

Incidentally, music critic Henry Humphreys, in his column in *The Cincinnati Enquirer* for July 15, 1962, has a word to say about "the unsung hero of symphony and opera"—the professional musician.

"The professional Cincinnati musician—without his fine playing and uncomplaining cooperation (even in the stifling heavy-curtain-sealed Zoo Opera orchestra pit where the ther-

mometer often reads ninety degrees Fahrenheit) Cincinnati Summer Opera would be an impossible dream. No matter how fine the maestro, or the featured singers or the sets or the stage direction, all would be futile without these top-notch musicians who play the most difficult opera scores with three or four rehearsals. A good example is Richard Strauss' opera *Salome*, one of this season's highlights.

"This work is usually allotted a minimum of twenty-four hours of rehearsal with orchestra — some European opera houses allowing up to thirty hours rehearsal time, as the music is that difficult. Our Cincinnati Summer Opera Orchestra under Fausto Cleva played the opera and played it impeccably after only eleven and a half hours of rehearsal! Of course the Zoo Opera has to watch expenses; all of us understand that; but there are many orchestras, and in big music capitals, too, who simply do not play operas as difficult as *Salome* with less than eighteen to twenty hours of drilling! I have no patience with people who pick at orchestral musicians. With very few exceptions these men and women are conscientious, high-standard-seeking performers. True, some are more gifted than others; but none of them are careless in their playing or in attitude indifferent, mutinous or flippant. If they were they couldn't stand the pace or the pressure. For example, playing the viola part in a Johann Strauss waltz is rough enough, but have you seen the viola parts in Richard Strauss' tone poems and operas? Half of the time they look like flute parts, they're so high in range. The modern orchestra player is expected to play extremely difficult music with a minimum of rehearsal. And if he doesn't practice constantly (at home or at his studio) he soon falls behind. Professional music is a day-by-day challenge.

(Continued on page twenty-six)

Journey With Jazz

(Continued from page sixteen)

infiltrated an audience. As the musicians entered the hall, the atmosphere was tense. Though Latin American leftists like to pin a racist label on the United States, they aren't above racism themselves when the occasion suits them. As bassist Richard Evans and drummer Harold Jones, both Negro, entered the hall, the agitators shouted, "Lumumba . . . Kasabubu," at them. It was decided to open with a drum solo, for experience had taught that Harold, a brilliant young drummer from Richmond, Indiana, could get to any audience in a matter of minutes. He didn't fail this time. When the agitators tried to cause trouble after his spectacular opening solo, they were booed and hissed into silence by the thousand other people in the hall.

The group encountered leftist agitators in Curitiba, Brazil, and Merida, Mexico. In Curitiba, the agitators threw beans, firecrackers, and small rocks. Winter halted the concert. Well-wishers rushed backstage to urge him to continue. Police were summoned, the agitators took off at high speed, and the concert resumed, ending in a standing ovation from the audience of five thousand.

In Merida, leftist students caused trouble not because the musicians were there but

because, they said, they hadn't been given their fair share of tickets! They demanded a special concert for their group and painted up the Benjamin Franklin Institute, a United States sponsored cultural center, in protest. A concert in the town plaza solved the problem, soothing everyone's feelings.

The Communists tried in several ways to turn the discussions of jazz to their own advantage. During one post-concert seminar, one of them tried to portray jazz as a product of Africa, something the United States had "stolen," this theory being in keeping with the Marxist portrait of the United States as a thieving, exploiting country. Richard Evans rose and said, "Jazz is a product of the more sophisticated rhythms of Africa and the more advanced harmonic and melodic materials of Europe. Both Negro and white have contributed to jazz, and the only place those two cultures had a chance to meet was in the United States. Therefore jazz couldn't possibly have happened anywhere but in the United States."

The sextet certainly helped disencumber Latin Americans of many of the clichés about "gringos" planted by leftists. And, after each appearance, there was an atmosphere of

amity in which hardworking U. S. Government personnel could move effectively to paint a truer portrait of their country, its aims, its aspirations, and its attitudes.

And there was the universality of human experience that music alone can convey through language barriers — jazz probably better than any other music that the United States has to offer. In a touching lyrical trumpet solo by Dick Whitsell, the Latin American learned that heartache and sadness are felt by North Americans, too; and, in a joyous baritone solo by Les Rout, they heard that the American heart responds pretty much as a Latin American's heart to life's sweeter moments.

Finally, the group, by introducing the audience to jazz, paved the way for other jazz artists, whether they be heard by the Latin American on records or in person on future State Department tours. In several locations, jazz societies were formed as a direct result of the group's appearance.

The tour is now a memory for the members of the Paul Winter Sextet—a rich and invaluable memory. The journey whipped a loose student group into a fine professional unit, and the sextet will continue to function in the United States. Winter is planning a tour of American colleges and universities for the coming fall.

And after that? It was columnist Ralph J. Gleason who suggested they be sent on a tour to Russia. Said Winter, "We'll go, if they let us! We're ready!"



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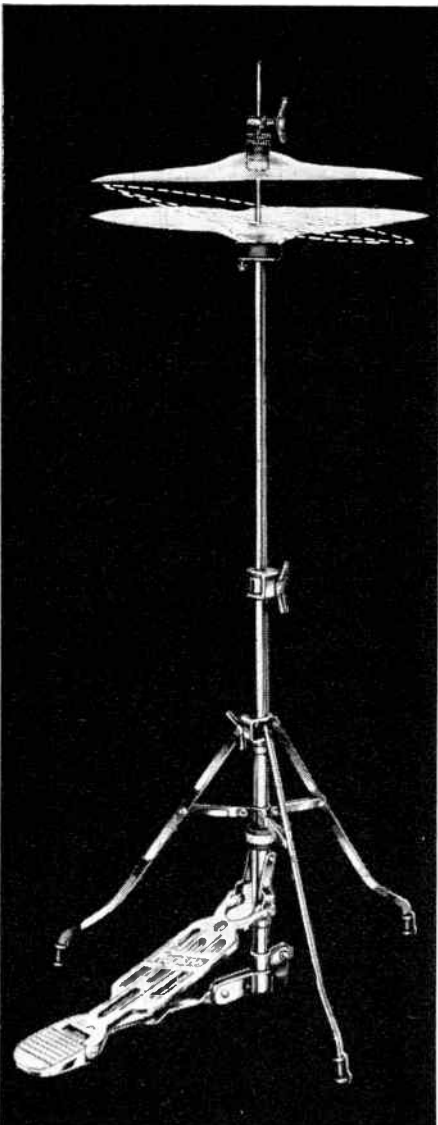
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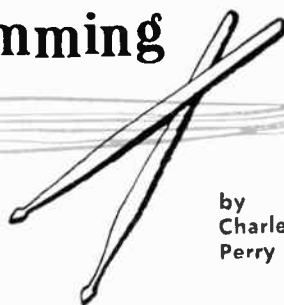
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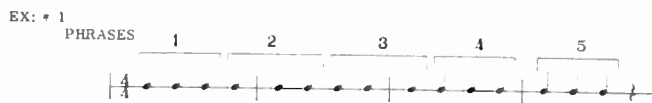
by Charles Perry

It is a common practice for the modern jazz drummer to superimpose a rhythmic superstructure of Three, Five, Six, or even Seven, upon the basic time structure of Four-Four.

Since this is often confusing to the uninitiated drummer, it is rather difficult for him to comprehend the mechanics of this particular rhythmic mode. Because of this I have been asked to give examples which will help the drummer acquire a working knowledge of this modern concept.

It is best that the examples be presented in the form of four-bar solos. Although the solos are in four-four time, the basic design of each is such that its rhythmic makeup is phrased with a three-four feeling.

The first time the solo begins on the first beat of the first measure. The opening three-four phrase is repeated four more times after its initial presentation, making five similar three-four phrases in all. The last phrase will end on the third beat of the last bar while the fourth and last beat is held as a rest or filled in with some rhythm similar to the rhythms encompassed in the previous phrases.

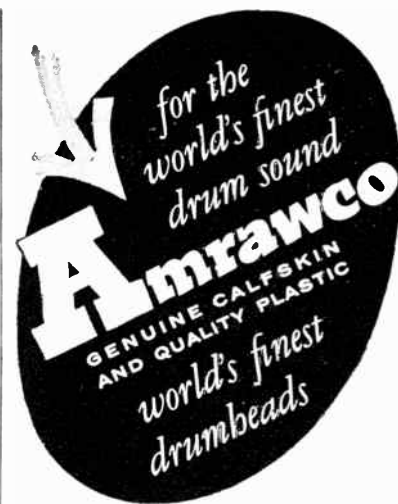
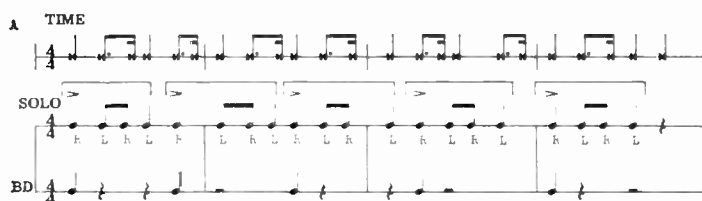


(Excerpts are from the excellent drum book, *Phrasing Drum Solos*, by Joel Rothman, 2112 Dorchester Road, Brooklyn 26, N. Y.)

The second time the solo is presented, it begins on the second beat of the first bar and continues until the last beat of the fourth bar. Thus, the solo flows smoothly into the rhythm of the ride cymbal.



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In the first solo, the opening five-four phrase begins on the first beat of the first measure. The same five-four phrase is repeated two more times, making a total of three similar five-four phrases. The third and last phrase ends on the third beat of the fourth bar while the fourth and last beat is held as a rest or filled in with some rhythm similar to those in the two previous five-four phrases.

EX: # 3

PHRASES 1 2 3

The second time, the opening five-phrase starts on the second beat of the first bar. The same five-four phrase is then repeated two more times, making a total of three similar five-four phrases. The last five-four phrase ends on the last beat of the fourth bar so that the solo flows easily into the cymbal ride rhythm.

EX: # 4

PHRASES 1 2 3

E TIME

Solo

BD

F

G

H

(Continued on the following page)

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(Continued from page twenty-two)

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NEW HAMPSHIRE:

The Devil and Daniel Webster, an opera which has its setting in New Hampshire, was presented at the University of New Hampshire at Durham on August 7, by the New Hampshire Festival Orchestra and Chorus, under the direction of Thomas Nee. This folk opera by Douglas Moore was telecast over the Eastern Educational TV Network later that same evening.

NEW YORK CITY:

The Passion of Jonathan Wade, a new American opera by Carlyle Floyd, will have its world premiere at the New York City Center on October 11. Julius Rudel, General Director of the New York City Opera, will be on the conductor's stand. This opera represents Mr. Floyd's third American work for the company. The others were *Susannah*, which the New York City Opera also produced at the Brussels World's Fair and *Wuthering Heights*.

The City Opera season will run from October 4 through November 11 and Charpentier's *Louise* will be the opener.

SAN FRANCISCO:

The San Francisco Opera will present its home-town season—its fortieth anniversary—September 14 through October 25. On October 14, it will give a performance at the University of California at Berkeley, and on October 21 one in Sacramento. The Los Angeles season extends from October 26 through November 18; the San Diego presentations are November 1, 8, and 15. Berg's *Wozzeck* and Stravinsky's *The Rake's Progress* will be among the offerings.

Other Opening Dates: The Houston Grand Opera will open its eighth season on September 28, with Donizetti's *L'Elisir d'Amore*; the Opera Society of Washington, October 5, with Mozart's *Così fan tutte*; the Metropolitan Opera Company (New York) and the Lyric Opera of Chicago both on October 15; the Philadelphia Civic on October 18; the Philadelphia Lyric on October 31; the Dallas Civic Opera on November 30.

MODERN DRUMMING

(Continued from the preceding page)

A Final Word

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Official Proceedings

Of the Sixty-fifth Annual Convention of the
American Federation of Musicians

Public Auditorium, Pittsburgh, Pennsylvania

(Continued from the August issue)

THIRD DAY

June 13, 1962

The session is called to order by President Kenin at 11:15 A. M.

Ernie Lewis announces that a total of \$1,214.50 was contributed to TEMPO by the delegates at the Tuesday session of the Convention.

The Committee on Good and Welfare reports through Chairman Fuentealba.

RESOLUTION No. 6 GOOD AND WELFARE

WHEREAS, A number of bands throughout the country depend solely on traveling engagements as a means of livelihood.

WHEREAS, These traveling engagements are being controlled largely by the Booking Agent, or Agency, who exert undue pressure on, make fraudulent claims against, and in general make life miserable for a number of promoters by employing "Freeze-Out" tactics, and

WHEREAS, These fraudulent claims include pressures and freeze-out tactics, in a number of instances result in the closing of night clubs and dance halls, and thereby sealing off another source of revenue to our musicians, therefore,

BE IT RESOLVED, That this Convention instruct the International Executive Board to make an intensified study of this situation, with a view toward pinpointing these agencies that subscribe to these unscrupulous practices, and terminating their licenses, and

BE IT FURTHER RESOLVED, That any case or claim processed by the International Executive Board, and found to be fraudulent, and not made in good faith, not only be denied the agency, promoter, or musician making the claim, but that a fine be imposed in the case of a musician (amount to be determined by the Executive Board) and that steps be taken to revoke the licenses of any agency or promoter.

The report of the Committee is that the Resolution be amended by deleting the second "resolve" and recommends the adoption of the Resolution as amended.

The Convention adopts the report of the Committee.

RESOLUTION No. 8 GOOD AND WELFARE

WHEREAS, The purchaser of music for casual engagements made by verbal agreements has no assurance or guarantee that the orchestra personnel are members of the American Federation of Musicians.

WHEREAS, The public attending the various functions have no visible means of determining the American Federation "Brand Name" music,

WHEREAS, Many non-members are posing and falsely selling their services as American Federation of Musicians members,

WHEREAS, Due to the numerous titles such as the "Rollickers" etc., identification between members and non-members is confusing, now, therefore,

BE IT RESOLVED, That the American Federation of Musicians adopt an identification sticker consisting of the emblem and underneath the contractor's or leader's first and last initial and local number be placed on one music stand or other visible means of all orchestras belonging to the American Federation of Musicians. Secretaries of home locals to keep on file the number of stickers issued and names of leaders or contractors corresponding initials.

BE IT FURTHER RESOLVED, That any member failing to comply will be fined a sum to be determined by the International Executive Board.

The report of the Committee is unfavorable. The Convention adopts the report of the Committee.

RECOMMENDATION No. 7 International Executive Board

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations adopted by the Diplomatic Conference held in Rome, Italy, during the month of October, 1961, is the culmination of many years of intensive effort to gain world-wide legal recognition of the basic moral concept that recordings ought not be indiscriminately used and reused without the consent—and to the injury—of performing artists, and

WHEREAS, The official U. S. Government delegation to the Rome Conference participated actively and effectively in formulating the terms of that Convention, and

WHEREAS, The constructive role of the U. S. Government at the Conference gave the lie to the propaganda of our cold war enemies reflecting on the sincerity of official U. S. concern for the welfare of workers generally and performers specifically, and

WHEREAS, Certain employer interests, most notably those in the broadcasting and motion picture industries, are exerting every effort to nullify the results and progress of the Rome Convention, now, therefore,

BE IT RESOLVED, That this Convention record its grateful com-

(Continued on page thirty-two)

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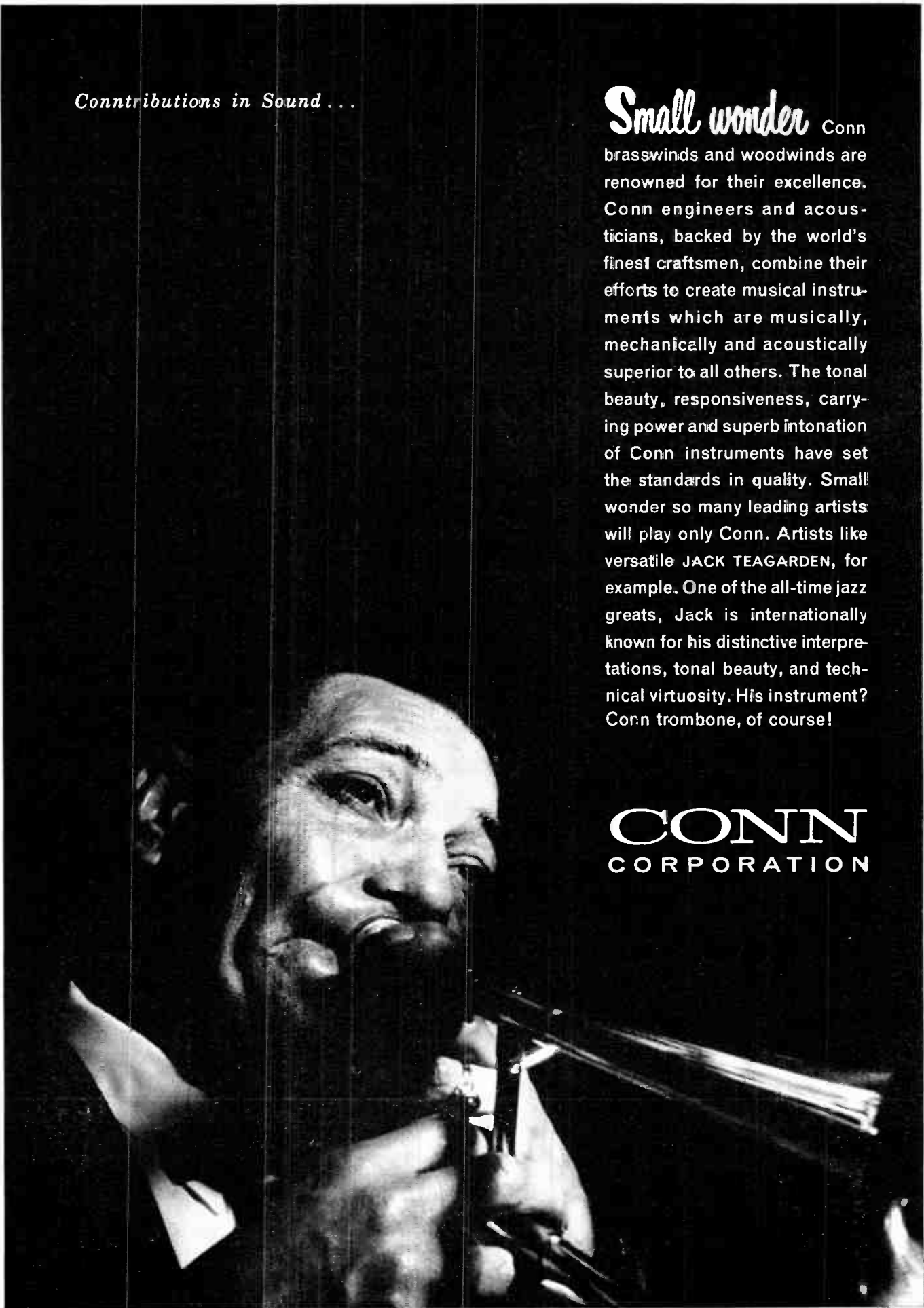
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Official Proceedings
(Continued from page thirty)

mentation of the Administration for the fruitful endeavors of the official U. S. delegates in Rome and that it urge the prompt signing of the Convention, and

BE IT FURTHER RESOLVED. That a copy of this Resolution be sent to President Kennedy, Secretary of State Rusk, Secretary of Labor Goldberg, Secretary of Commerce Hodges and Registrar of Copyrights Kaminstein.

The report of the Committee is favorable. The Convention adopts the report of the Committee.

RESOLUTION No. 13
GOOD AND WELFARE
VICTOR FUENTEALBA, Chairman

WHEREAS, It is the local's duty to police its jurisdiction and its agent's duty to report any infractions of the Federation laws, and

WHEREAS, Any infractions are reviewed by the officers of the local and time and expense are incurred in deliberations of such violations by Trial Boards or Executive Boards on traveling musicians, and

WHEREAS, In every instance a great amount of correspondence is required in reporting and answering statements and rebuttal statements before the case is submitted to the International Executive Board for its decision, and

WHEREAS, All fines and penalties placed on traveling musicians go into the American Federation of Musicians' Treasury, and

WHEREAS, No remuneration is obtained by the local for its time, efforts and expense involved, therefore,

BE IT RESOLVED. That the International Executive Board or the Federation Treasurer institute a plan whereby some compensation be granted locals in whose jurisdiction the violation occurred.

The report of the Committee is unfavorable.

Discussed by delegate Hahn, Local 379, Chairman Fuentealba, President Kenin and delegate Winstein, Local 174.

The previous question is called for and carried.

Chair presents the report of the Committee.

The Convention adopts the report of the Committee.

RESOLUTION No. 14
GOOD AND WELFARE
VICTOR FUENTEALBA, Chairman

WHEREAS, Contracts are frequently submitted by agents, leaders or individual members for traveling engagements to be performed outside their local jurisdiction without knowledge of the prevailing wage scales, minimum orchestra requirements and or other possible regulations applicable to the engagements to be performed such as six-day week, minimum contract period, etc., and

WHEREAS, The lack of such information often results in the filing of contracts that cannot be approved and the subsequent opening of engagements before the contracts for same can be brought into conformity with prevailing conditions for the engagements in question, thereby creating situations that can be detrimental to good relations between the employers and the local union involved, therefore,

BE IT RESOLVED. To amend Article 17, Section 1, of the By-laws of the A. F. of M., to read as follows:

Any individual member, leader or booking agent, in every case before an engagement is played, must first ascertain from the local union in whose jurisdiction the engagement is to take place, the local conditions applicable to the engagement such as the prevailing wage scale, minimum orchestra requirement, minimum contract period, number of days per week, etc., after which a contract for the engagement must be submitted to the local if such local has a local law requiring its own members to file a written contract prior to each engagement.

BE IT FURTHER RESOLVED. To amend Article 16, Section 1-A, to conform to the wording of Article 17, Section 1, whether amended or not.

The report of the Committee is unfavorable. The Convention adopts the report of the Committee.

RESOLUTION No. 25
GOOD AND WELFARE
VICTOR FUENTEALBA, Chairman

WHEREAS, Due to many reasons the work opportunities for professional musicians in the locals of the A. F. of M. have diminished to a point where there is very little full-time employment, and

WHEREAS, In the past few years there has been unrest in some of the facets of the music profession still enjoying full-time employment, especially in the Major Symphony Orchestras, and

WHEREAS, Recently there has been a feeling among some of these Symphony Orchestras that their locals have not bargained in contract negotiations for the fullest benefit of the members of the orchestras, and

WHEREAS, The intent of this resolution is to help correct this misconception and provide A. F. of M.-wide helpful information at contract time, therefore,

BE IT RESOLVED. That a representative from the A. F. of M. office (preferably the President) shall take part in contract negotiations pertaining to any major symphony orchestra if deemed advisable by the administration of the local involved, and if he is requested to do so by the local of the A. F. of M.

The report of the Committee is unfavorable. The Convention adopts the report of the Committee.

MEMORIAL SERVICE

The service is conducted by Vice-President Harris.

O Lord; what is man, that Thou takest knowledge of him,
Or the son of man, that Thou makest account of him,
Man is like unto vanity,
His days are a shadow that passeth away:
In the morning he flourisheth and groweth up;
In the evening he is cut down and withereth;
Thou turnest man to contrition and sayest: return ye children of men,
O, that they were wise; that they would consider their latter end;
For, when man dieth he shall carry nothing away; his glory shall not descend after him;
Mark the perfect man, and behold the upright; for the end is peace.

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The Lord redeemeth the souls of His servants; and none of them that take refuge in Him shall be desolate.

What man is he that liveth and shall not see death, that shall deliver his soul from power of the grave.

Seeing his days are determined; the number of his months is with Thee.

Lord, make me to know mine end, and the measure of my days,

What it is, let me know how short lived I am.

Teach us to number our days that we may get us a heart of wisdom.

How precious is Thy loving kindness.

O, Lord the children of men take refuge in the shadow of Thy wings.

For with Thee is the fountain of life, in Thy light we do see light.

The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures; He leadeth me beside the still waters; He restoreth my soul; He guideth me in straight paths for His name sake; yea, though I walk through the valley of the shadow of death, I will fear no evil, for Thou art with me; Thy rod and Thy staff, they comfort me. Thou preparest a table before me in the presence of mine enemies; Thou hast anointed my head with oil, my cup runneth over; surely goodness and mercy shall follow me all the days of my life; and I shall dwell in the house of the Lord forever.

We speak today of departed musicians who have been delegates to this Convention.

It is such moments as these, under the spell of a tragic touch of nature, that we pause for serious reflection.

In which and through which, there comes a realization of our own unworthiness:

A desire for a closer walk with God, a truer sense of fraternity with our brethren and with all mankind.

As with upturned faces we supplicate the Divine Throne, so teach us to number our days, that we may apply our hearts unto wisdom.

May we ever walk humbly before Thee and revere Thy holy name.

May love for our fellow man always abide in our hearts.

May wisdom guide, strength support, and beauty adorn our existence.

May we remain true and faithful to our every obligation.

May the good deeds of our departed brothers inspire us to emulation.

May the faults they possessed be no more remembered.

May the Lord redeem the souls of these departed brothers, for none of them that trust in Him shall be condemned.

I will now read the names of those who have passed away since our last convention in Atlantic City, New Jersey:

Name	Local
Albert A. Greenbaum	6
Ray Tellier	6
William Boyle	9
Forest Williams	18
Lou Hahn	19
Harry A. Thompson	59
Heather P. Schaefer	67
Ed De Feo	85
Harry Dunsbaugh	86
Wayne Squires	101
Carl F. Shields	111
Wesley B. (Ben) Mokrejs	137
James Battley, Sr.	139

Reese Thomas	142
Nat A. Thomas	142
James M. Downing	144
Norman Harris	149
Charles Halverson	166
Edwin H. Lyman	171
Ernest R. Duclos	171
Harry Gossage	180
Sydney Byrne	198
Stanley Peele	247
Charles Piske	256
Edward A. Lenroot	295
Robert Barron	301
William H. Whiteside	311
John Murray	336
Victor Ricci	373
Elmer L. Stark	395
Armand Meerte	406
Joseph P. Dumais	409
Bade Davis, Jr.	410
Charles A. Birch	418
Karl Otto	432
Harold D. Martin	482
Amerigo Maritano	514
James E. Jenkins	515
Fanny H. Benson	531
Turner Gregg	554
W. L. Bill Smith	554
John Genge	575
Frank Zeller	580
Henry Johnson	587
William K. Chapman	675
Ernest Hudson	694
Joseph H. Jacobs	708
Don L. Richards	732
Frank "Mo" Hammer	761
Harold Miller	768
Jack Stein	862

Vice-President Harris thanks the string ensemble under the direction of Wilbert Frisch, Assistant Concertmaster, Pittsburgh Symphony Orchestra. He also thanks Dick Fulton, tenor soloist, for his rendition of the Lord's prayer. He also thanks delegates Roger Vogtmann, Local 181, and S. R. Jordan, Local 342, for their assistance during the Memorial Service.

Delegate March, Local 341, comments on the Memorial Services and expresses the hope that all the delegates remain in the Convention Auditorium during the services at future Conventions.

ANNOUNCEMENTS

The following communication is read and ordered spread on the minutes:

MUSICIANS' PROTECTIVE UNION

Local 594

American Federation of Musicians
Battle Creek, Michigan

June 10, 1962

Herman D. Kenin, President
American Federation of Musicians
Convention Headquarters
Hotel Penn-Sheraton
Pittsburgh, Pa.

Dear President Kenin:

Very best wishes to you, the Officers, Executive Board Members and Delegates, for a successful Convention. I am sorry, indeed, that I cannot attend, but due to important personal business at this particular time, it is impossible for me to get away. This is the first Convention that I will have missed since Detroit, Mich., in 1947.

I had looked forward, with much anticipation, to attend this Convention, as I think that this will be a most important meeting, particularly, in regard to any favorable action that can be legislated to educate or control those within our own union framework who would without much forethought, under-

NEWS

Joseph Szigeti's seventieth birthday, September 5, will be signalled by special broadcasts and ceremonials held throughout the world. Szigeti is an honorary member of Local 802, New York.

Mrs. John F. Kennedy has accepted honorary membership on the advisory board of the newly formed American Symphony Orchestra, to be directed by Leopold Stokowski.

Luboshutz and Nemenoff, two-piano team, are now on the staff of Michigan State University, Department of Music.

According to estimates released by H. and A. Selmer, Inc., Elkhart, Indiana, 410,000 wind band instruments were

NUGGETS

sold in the United States last year, the first time such sales topped the 400,000 mark.

John Brownlee, Director of the Manhattan School of Music, announces the appointment of Mieczyslaw Munz to the faculty of the Manhattan School of Music.

Robert Ward has received the 1962 Edwin Franko Goldman Memorial Commission, awarded annually by Richard Franko Goldman for an original band work. The work will receive its premiere performance this summer. The Commission was established in 1957 to perpetuate the pioneering work done by the late Dr. Goldman in encouraging the expansion of
(Continued on page forty-seven)

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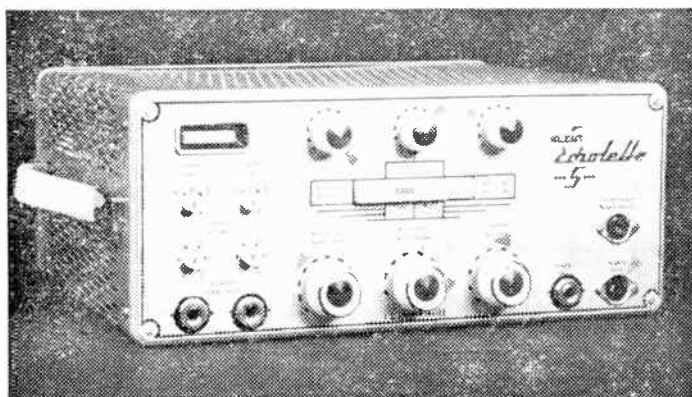
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mine and destroy all that we have fought for and gained since our first Convention in 1896. May God bless and guide each of you in your deliberations at this Convention.

Fraternally,

RAY M. DAWSON,
Secretary, Local 591.

P.S.: Please convey to Andy Tappadi and his Committee that I will miss helping them count the votes.

A recess is declared at 12:20 P. M.

The session reconvenes at 1:15 P. M.

Vice-President Harris in the chair.

The Committee on Good and Welfare continues its report.

RESOLUTION No. 26

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The Prime Slogan of the A. F. of M. is "Patronize Live Music."

WHEREAS, Some members of the Federation are not able to render other than moral support to this idea.

WHEREAS, Each and every member of the A. F. of M. should be allowed the opportunity and privilege of concretely supporting their expressed belief in the superiority of "Live Music."

BE IT RESOLVED, That since delegates to the Convention represent the membership of the A. F. of M., each registered delegate contribute the sum of five dollars (\$5.00) towards a "Live Music Fund," which fund will be turned over to the host local for the express purpose of promoting "Live Music" programs for the benefit of the people in its jurisdiction, at such times and locations they deem proper.

The report of the Committee is unfavorable. The Convention adopts the report of the Committee.

RESOLUTION No. 33

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

BE IT RESOLVED, That life insurance group program be installed in the Federation for the purpose of providing Life Insurance to locals who would like to participate. This type of program would grossly reduce the cost on locals now providing life insurance.

THEREFORE, I recommend that the Convention vote in favor of a general insurance program through the Federation and that the appropriate committee negotiate with the insurance company for this type of program. Being associated with the largest company in the ordinary field I recommend that the Prudential Insurance Company of America be given the preference alone with myself for this purpose.

The introducer of this Resolution requests permission to withdraw same.

The request is granted.

RESOLUTION No. 34

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

BE IT RESOLVED, That all shows and dances involving Record Hops, such as Dick Clark Show, etc., are detrimental to the promotion of

live music and as a result constitute an unfair act to the A. F. of M., and that the officers of our Federation be instructed to eliminate same.

The report of the Committee is unfavorable. The Convention adopts the report of the Committee.

RESOLUTION No. 37

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The International Executive Board has in the past held its Mid-Winter meetings at various parts of the continental United States including Puerto Rico (U. S. Possession), and

WHEREAS, Hawaii is the only state in the union which is not geographically connected to the continent, and

WHEREAS, Hawaii, because of its unique position of being the Crossroad of the Pacific and center of International relationship, and

WHEREAS, The International Executive Board by meeting in Hawaii can see for itself the new State of the Union and its future potential growth in the entertainment field, therefore

The delegates from the 50th State cordially invite The International Executive Board to hold its Mid-Winter meetings in the State of Hawaii and that this Convention go on record recommending that the International Executive Board consider the invitation.

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

The Convention adopts the report of the Committee.

RESOLUTION No. 18

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, For over 35 years, during the Administrations of former Presidents Joseph N. Weber and James C. Petrillo, the American Federation of Musicians was honored and the American Federation of Labor, now the AFL-CIO, was the recipient of valuable help by the contributions of effort, wisdom and talent of these two outstanding Labor leaders in their capacity as members of the Executive Council of the AFL-CIO, during their respective terms of office, and

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

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

WHEREAS, At the present time there is no representative of the Arts serving on the Executive Council of the AFL-CIO despite the fact that the preservation of the Arts is

a most serious problem, and this fact is recognized by both President and Mrs. John F. Kennedy who have indicated a keen interest in this problem, and

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

BE IT RESOLVED, That this 65th Annual Convention of the American Federation of Musicians in session in Pittsburgh, Pa., from June 11th to June 14th, 1962, do hereby enthusiastically and unanimously endorse the candidacy of President Herman D. Kenin for a position on the Executive Council of the AFL-CIO, and

BE IT FURTHER RESOLVED, That the duly elected officers of the American Federation of Musicians arrange a meeting with George Meany, President, American Federation of Labor and Congress of Industrial Organizations to acquaint him with the desires of the delegates of this Convention.

The committee amends the Resolution by deleting the second "resolved" clause and recommends that the Resolution as amended be referred to the International Executive Board.

Discussed by Delegate Patt, Local 457.

The Convention adopts the report of the Committee.

Chairman Fuentealba thanks his Committee for its cooperation.

The Committee on Measures and Benefits reports through Chairman Rizzo.

RESOLUTION No. 15

MEASURES AND BENEFITS

SAL RIZZO, Chairman

BE IT RESOLVED, That section 19 or 20 be added under Article 15 to read: All locals with respect to listings in the Bell Telephone Directories shall be listed in the uniform manner of American Federation of Musicians, Local ... for the purpose of out-of-town musicians or leaders to be able to make immediate contact with same.

The report of the Committee is that this Resolution be treated as a recommendation to the delegates that wherever possible they list their locals as "Musicians' Local Number ..."

The report of the Committee is adopted.

RESOLUTION No. 19

MEASURES AND BENEFITS

SALVATORE A. RIZZO, Chairman

Amendment to the Constitution, Article 6, Section 2:

No member shall be permitted to act as a delegate for a local unless he is a bona fide resident in the jurisdiction of the local.

The introducers of this Resolution request permission to withdraw same.

The request is granted.

RESOLUTION No. 27

MEASURES AND BENEFITS

SALVATORE A. RIZZO, Chairman

WHEREAS, With the ever changing so-called Labor Laws and Internal Revenue Law and the many varied interpretations of these laws, and

WHEREAS, In recent years the Federation was forced into litigation, and

WHEREAS, The plaintiffs used and are still using every conceivable method to spread propaganda, mainly initiated by members and ex-members of the A. F. of M., and

WHEREAS, The rank and file members of the locals are unaware of the venom injected into their veins by these groups, since the subject matter is not on the agenda of the meetings, now, therefore,

BE IT RESOLVED, That at the next Convention, a tape recording be made of President Kenin's message to the Convention.

This tape shall be under the supervision of the Federation and a copy of the tape may be obtained upon request of the locals for a small fee. The fee to be determined by the Executive Board of the A. F. of M., or any other authorized committee.

Our members could then learn and get a first hand explanation of new laws and problems as they effect musicians, the Federation's position on the attacks made upon it and above all the public relations it would create within our own ranks.

The Report of the Committee is that the Resolution be referred to the President.

Discussed by delegate Paolucci, Local 38.

The Convention adopts the report of the Committee.

RESOLUTION No. 28

MEASURES AND BENEFITS

SALVATORE A. RIZZO, Chairman

WHEREAS, A recommendation by the local must accompany each application for a booking agent's license, therefore,

BE IT RESOLVED, The Federation return to the former policy of asking for a recommendation after the application for a license.

The report of the Committee is unfavorable. The Convention adopts the report of the Committee.

RESOLUTION No. 32

MEASURES AND BENEFITS

SALVATORE A. RIZZO, Chairman

WHEREAS, The 1909 Copyright Act protects the rights of composers, authors, publishers, etc., but does not protect the performing musicians, and

WHEREAS, But for the performing musicians many of these composers and publishers would not even be in business, and

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

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

BE IT RESOLVED, That the A. F. of M. initiate, institute and conduct a campaign to amend the Copyright Act to establish performing and property rights to the performing musicians, the same as

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such rights are presently established for composers, authors, publishers, etc.

The report of the Committee is favorable.

Delegate Tomei, Local 77, expresses thanks for the report of the Committee and takes this opportunity to commend Representative Gianno on his inspiring address to the Convention on the second day.

The Convention adopts the report of the Committee.

RESOLUTION No. 39

MEASURES AND BENEFITS

SALVATORE A. RIZZO, Chairman
WHEREAS, The Music Code of Ethics has provided for an agreement defining the jurisdictions of professional musicians and school musicians, and

WHEREAS, The College Band and musical organizations are not included in this code and are gradually encroaching and invading the areas of professional and competitive engagements formerly serviced by professional musicians, therefore,

BE IT RESOLVED, That the President's office make an effort to meet with the College Band Directors' National Association with a view to effectuate an agreement with them to conform and be included in this Code of Ethics.

The Committee amends the Resolution by the addition of "university" after the word "college" in the first line of the second paragraph of the "Whereas" and also in the third line of the "Resolve."

The report of the Committee is favorable to the Resolution as amended.

Discussed by delegates Doren, Local 393 and Peters, Local 29.

The Convention adopts the report of the Committee.

Chairman Rizzo thanks his Committee for its cooperation.

The Committee on Finance reports through Chairman Chanson.

RESOLUTION No. 7

FINANCE

WHEREAS, The American Federation of Musicians has had in the past and presently has members who are unique in their various areas of the musical profession and this has influenced the cultural tastes of the people of this country and has also set styles in their particular fields of endeavor, and

WHEREAS, Amongst the particular fields "Jazz" has originated in the United States and is as much "Americana" as other symbols and history making events publicized as such, and

WHEREAS, Our March King, John Philip Sousa, Edwin Franko Goldman, and numerous others have contributed valuable cultural assets in the band segment of the musical world, and

WHEREAS, The Symphonic field of music has received rich contributions from George Gershwin, Ferde Grofe, Aaron Copland and many others, now, therefore,

BE IT RESOLVED, That the A. F. of M. establish a committee to study the feasibility of establishing an American Federation of Musicians' Hall of Fame, and

BE IT FURTHER RESOLVED, That means to finance such a venture and to establish a permanent

library for such a wealth of data be studied and evaluated.

The introducer of this Resolution requests permission to withdraw same.

The request is granted.

RECOMMENDATION No. 4

International Executive Board

FINANCE

HARRY CHANSON, Chairman

Article 2, Section 8, is amended by substituting "40 cents" for "30 cents" so that the annual cost for the Official Journal shall be 80 cents.

The report of the Committee is favorable.

Discussed by Delegates Hopperstad, Local 107, and Winstein, Local 174.

The report of the Committee is not adopted by the Convention.

Delegate Cusick, Local 89, comments on a point of parliamentary procedure.

The following two Resolutions, Nos. 22 and 23, are considered together:

RESOLUTION No. 22

FINANCE

HARRY CHANSON, Chairman

WHEREAS, The Sixty-second Convention held in Seattle, Wash., in 1959, passed favorably on Recommendation of No. 16 which pertained to the serious financial condition of the American Federation of Musicians at that time and suggested payment of a Prime Initiation Fee to be paid by "new" members. Most of the preliminary discussion made reference to new members and the benefits derived by joining the A. F. of M. The inference to new members throughout the discussion created the impression of a member joining for the first time, and

WHEREAS, The word "Prime" as used in the Prime Initiation Fee not only infers first, but is defined as first, and

WHEREAS, The Treasurer's Report of 1960-61 shows a gain in receipts of the Ten Per Cent Surcharge of \$167,000 over 1959-60, and a gain of \$79,188 this year over 1960-61. In addition the 1961 report stated that the income from the Prime Initiation Fee indicated that the receipts were \$20,417 more than the anticipated income and in 1962 the Treasurer's Report indicates an increase of \$26,326 over 1961, and

WHEREAS, A member paying the Prime Initiation Fee more than once gains no additional benefits from the A. F. of M.; however, by joining the local he gains all the benefits from that local, and

WHEREAS, The impression of the Sixty-second Convention was that this fee was for "New" members only. When Local 29 inquired of the National Executive Board as to the status of a transfer member, the Executive Board ruled at its meetings held only two months after the passage of this recommendation on August 3 to 5, 1959, that "all" traveling members who obtain full membership in a local subsequent to July 1, 1959, must pay the Prime Initiation Fee, and

WHEREAS, The morale of the traveling and transfer members is low because of their resentment toward payment of the Prime Initiation Fee, therefore,

BE IT RESOLVED, That the Prime Initiation Fee be paid only

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RESOLUTION No. 23
FINANCE

HARRY CHANSON, Chairman
 WHEREAS, Article 3, Section 24, does not, at present, exempt former members of the Federation from the extra amount imposed under the title of Prime International Initiation Fee, and

WHEREAS, Article 3, Section 24, does not, at present, exempt transfer members when they become members of the local into which they transfer from the extra amount imposed under the title of Prime International Initiation Fee, and

WHEREAS, Imposing such extra amount upon former or present members of the Federation is eminently unfair and perhaps even illegal, therefore,

BE IT RESOLVED, That this Convention amend Article 3, Section 24 by adding the words:

"This extra amount known as the Prime International Initiation Fee does not apply to former members of the A. F. of M., nor to transfer members who become members into which local they transfer."

The report of the Committee is unfavorable to Resolutions 22 and 23 and recommends that in Article 3, Section 24, of the A. F. of M. By-laws, the following words be deleted: "New" and "Prime International," and substitute the words "Federation Initiation" in place of "Prime International."

Discussed by Delegates Wartinbee, Local 201; Kenny, Local 12; Porter, Local 117; Liscio, Local 123; Pezzano, Local 85; Porto, Local 456; Sanford, Local 733; Tomei, Local 77; Treasurer Clancy, Secretary Ballard and Delegates Rotella, Local 123, and Greene, Local 5.

The previous question is called for and carried.

The chair presents the report of the Committee.

The Convention adopts the report of the Committee.

Chairman Chanson thanks his Committee.

President Kenin in the chair.

The Committee on Law continues its report.

RECOMMENDATION No. 2
International Executive Board
LAW

HAL C. DAVIS, Chairman
 Article 12 of the Federation's By-laws is amended by the deletion of Section 11 and the change, seriatim, of the numbers of Sections 12-43.

The report of the Committee is favorable. The Convention adopts the report of the Committee.

RECOMMENDATION No. 5
International Executive Board
LAW

HAL C. DAVIS, Chairman
 Amend Article 25, Section 5, of the A. F. of M. By-laws, by substituting "10%" for "5%."

The report of the Committee is favorable. The Convention adopts the report of the Committee.

RESOLUTION No. 11
LAW

HAL C. DAVIS, Chairman
 WHEREAS, Article 15 of the Federation By-laws provides rules and

regulations pertaining to the collection and/or payment of the 10% traveling surcharge with certain penalties being imposed on the leaders for failure to pay tax due a local under Section 15, and

WHEREAS, No uniform requirements are imposed on locals due this tax with respect to collection, particularly where leaders want to remit but can't always do so because of no efforts being made on the part of the locals and the leaders not having knowledge of current scales in the local in whose jurisdiction he is performing, in order to calculate his tax, and

WHEREAS, Leaders as well as others want to keep their books current with respect to income and disbursements, and

WHEREAS, The leader is making the initial disbursement and wants his 2/10 return to get back on his books at the earliest,

BE IT RESOLVED, That Section 15 of Article 15 be amended or Section 19 be added to read that all locals must attempt to collect 10% surcharge due them either by an appearance in person on the engagements or by rendering a statement for the amount due, either to the leader or his booking agent. Such statement is only a general business practice and can serve as a courteous reminder that the tax is due. Such statement should be rendered no later than 10 days after the date of the engagement and the leader or his office is given no more than 30 days to remit to allow for operations which make disbursements only at the end of each month, and

BE IT FURTHER RESOLVED, the Federation after having received the 10% surcharge must make its disbursements of the local's 4/10 and the leader's 2/10 returns no later than 60 days after receipt thereof. Failure to comply will result in a penalty of not more than \$50.00 for each offense.

The report of the Committee is unfavorable.

Discussed by delegate Garrett, Local 592.

The Convention adopts the report of the Committee.

RESOLUTION No. 12
LAW

HAL C. DAVIS, Chairman
 WHEREAS, Article 13, Section 33, restricts members to sign contracts only issued by the Federation on form B2a, and

WHEREAS, This is not the exclusive practice throughout the country by leaders and various agencies representing leaders, etc., and

WHEREAS, In many areas and under many circumstances it is not always practical to have contract signed on form B2a, therefore,

BE IT RESOLVED, That subject to the acceptance and approval of the Federation, contract forms other than B2a may be used provided the following paragraphs are included therein:

The present and future provisions of the By-laws, rules, regulations and resolutions of the American Federation of Musicians and its locals affected thereby apply to and shall govern this contract. As the musicians employed by Producer are members of the American Federation of Musicians, nothing in

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this contract shall ever be construed as to interfere with any obligations which they may owe to the American Federation of Musicians by reason of their prior obligation to the American Federation of Musicians as members thereof. Each of the parties hereto agrees that a representative of the Musicians Local, in whose jurisdiction the musicians are playing, shall have access to the premises in which the musicians perform (except in private residences) for the purpose of conferring with the musicians.

The Purchaser represents that there does not exist against it, in favor of any member of the American Federation of Musicians, any claim of any kind arising out of musical services rendered for such Purchaser. It is agreed that the Producer, in its sole discretion, will not be required to perform any provisions of this contract to render any services involving said Purchaser as long as any such claim is unsatisfied or unpaid, in whole or in part. If the Purchaser breaches this agreement, he shall pay the Producer, in addition to damages, 6% interest thereon plus a reasonable attorney's fee.

The report of the Committee is unfavorable.

Discussed by delegates Garrett, Local 502; Del Sette, Local 506; and Cusick, Local 89.

The Convention adopts the report of the Committee.

RESOLUTION No. 24

LAW

HAL C. DAVIS, Chairman

WHEREAS, Federation laws now exempt musical contractors and/or leaders of traveling theatrical engagements using musicians from filing contracts or giving any form of advance notice to locals in whose jurisdiction an engagement is to be played, and

WHEREAS, Article 16, Section 1, of Federation laws provide that all other types of musical engagements, excepting symphonies, require the filing of contracts or full information pertaining thereto, and

WHEREAS, in many cases traveling theatrical companies are scheduled to play in places which are in default to the local, or where some other local controversy exists, and

WHEREAS, Under the present system traveling members are supposed to file their itinerary with the National office, which is not always done, and the National office then advises the locals of the proposed appearances but sometimes cannot supply the information that would enable the various locals to personally contact the traveling contractor or leader before their arrival in the jurisdiction, therefore.

BE IT RESOLVED, That contractors and/or leaders of all theatrical engagements requiring the services of musicians be required to supply each local with the name of the contractors and/or leader, the telephone number or place where he may be contacted, and the number of traveling musicians carried with the show at least ten days prior to the date of their performance in any local's jurisdiction.

The report of the Committee is favorable with a recommendation that the International Executive Board reword the Resolution without changing the intent of same.

The Convention adopts the report of the Committee.

RESOLUTION No. 16

LAW

HAL C. DAVIS, Chairman

BE IT RESOLVED, That Article 13, of the Federation's By-laws, be amended by adding a new Section, 37, as follows:

Section 37. No member of the Federation shall perform in any establishment which uses, or permits the use of music reproduced on records, transcriptions, tapes, wires or any type of mechanical or electronic device as background for, accompaniment of, or in connection with any live performance (variety or musical); except with the explicit permission of, and on such conditions as may be imposed by, the Federation.

The report of the Committee is favorable.

Discussed by delegates Kenny, Local 12; Moroni, Local 499; President Kenin, and delegates Pena, Local 468; and Westray, Local 471.

The Convention adopts the report of the Committee.

RESOLUTION No. 35

LAW

HAL C. DAVIS, Chairman

WHEREAS, According to a statistical survey presented to a Congressional hearing by Helen M. Thompson, Executive Secretary of the American Symphony Orchestra League, there are 1,182 orchestras playing in the United States (as reported on page 38 by President Kenin in his 1962 President's Report to the A. F. of M. Convention), and

WHEREAS, Very many of these Symphony Orchestras, consist of A. F. of M. members, and

WHEREAS, Symphony Orchestras are an integral part of the A. F. of M., thereby requiring a great deal of attention from the A. F. of M., and

WHEREAS, The New York Philharmonic, the Philadelphia Symphony and Cleveland Orchestra (and now the Buffalo Symphony) had difficulty in arriving at a settlement of negotiated agreements, and

WHEREAS, A. F. of M. laws, working conditions and recording wage scales are different than for other phases of our work, therefore.

BE IT RESOLVED, That this Convention create an official department in the A. F. of M. to be devoted exclusively to Symphony Orchestras.

This Department to be under the direct supervision of the President

RESOLUTION No. 17

LAW

HAL C. DAVIS, Chairman

BE IT RESOLVED, That Article 24, of the Federation's By-laws, be amended by adding a new section, 8, as follows:

No member of the Federation may perform any musical services where the product of such services is intended to result in recorded, mechanical or electronically reproduced music to be used by, for or with any performer (variety or musical) as background for, accompaniment of, or in connection with such performer's live performance.

The report of the Committee is favorable. The Convention adopts the report of the Committee.

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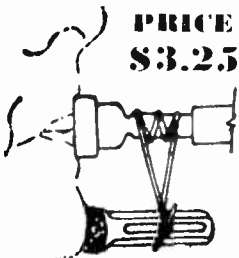
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of the A. F. of M. and subservient to and under the complete control of the International Executive Board of the A. F. of M. which Board shall adopt the Department's duties, rules, regulations and conduct of office, in addition to which this Department shall make, and keep a complete survey, information and record of all Symphony Orchestras in the United States and Canada and shall, in all practical manner assist all locals and symphony orchestras desiring such assistance on a voluntary basis, in an advisory capacity, in procuring for the musicians appropriate and decent wages and working conditions.

The report of the Committee is unfavorable.

Discussed by delegates Tomei, Local 77; DeVitt, Local 66; Harris, Local 124; and Duprey, Local 4.

Previous question is called for and carried.

The Convention adopts the report of the Committee.

**RESOLUTION No. 36
LAW**

HAL C. DAVIS, Chairman

WHEREAS, The Symphony Orchestras in our various cities are among the most important fields in which we can still "Keep Music Alive," and

WHEREAS, In the area of subsidies on the State, County and Municipal levels, the grants to Symphony Orchestras have set the pattern for the National Federal Subsidy to which the Federation is dedicated, and

WHEREAS, The Federation, in Article 22 of our By-laws, has established certain rules and regulations governing Symphony Orchestras, and

WHEREAS, The Federation has adopted and extended to its members working under collective bargaining agreements within Federation jurisdiction the principles of membership ratification of agreements, and

WHEREAS, In order to furnish direction, guidance, advice and to give further support to our Symphony Orchestras in achieving the purposes set out above, as well as the aims of the proposed Federal Advisory Council, as announced in H. R. 4172, now, therefore,

BE IT RESOLVED, As follows:
1. That the President be authorized to create or establish a "Symphony Department," to coordinate the efforts of the various Symphony Orchestras, to conduct Symphony Seminars at such times as the President shall deem advisable, and generally, under the direction of the President, perform such functions and have such duties as shall be in the best interests of the Federation;

2. That all Symphony Orchestras shall have the right to select from among their own members, an Orchestra Committee for the purpose of advising and consulting with the officers of the Local Union on matters of contract negotiations and grievances;

3. That the Federation strongly urge and recommend to all locals that the members of their symphony orchestras be granted the right of ratification of their collective bargaining agreements.

The report of the Committee is unfavorable.

Discussed by delegates Winstein, Local 174; Tomei, Local 77; Lampkin, Local 161; Musumeci, Local 77; and Executive Officer Manuti.

The previous question is called for and carried.

The Convention adopts the report of the Committee.

Vice-President Harris in the chair.

**RESOLUTION No. 38
LAW**

HAL C. DAVIS, Chairman

WHEREAS, Section 6, Article 7, of the A. F. of M. By-laws, states: "A member . . . may be tried by . . . a member charged with the violation of . . ."

WHEREAS, Current labor laws are very demanding in scope and tend to magnify the smallest detail concerning individual membership in unions, so therefore,

BE IT RESOLVED, That Section 6, Article 7, of the By-laws be changed as follows:

A. A member charged with the violation . . . may be tried by either:

1. The Executive or Trial Board of the local . . .

2. The International Executive Board

3. A referee . . .

B. A member charged with violation of Article 23 or 24 must be tried by the International Executive Board.

The report of the Committee is favorable. The Convention adopts the report of the Committee.

**RESOLUTION No. 40
LAW**

HAL C. DAVIS, Chairman

WHEREAS, As a result of local contractual agreements, some locals of the A. F. of M. have "published minimums" expressed in terms of local musicians.

WHEREAS, Such minimums are the result of negotiations between the local union and owners, managers and operators of auditoriums, arenas, fair and exposition grounds who agree that any attraction booked on these premises (1) must be accompanied by a specific minimum of local men, or (2) a specified minimum of local men must be engaged as standby if a traveling orchestra accompanies the attraction.

WHEREAS, This type of minimum discriminates against both the traveling musicians and the manager of the attraction. In some cases traveling musicians who play many engagements for the attraction are not considered due to the expense of engaging the traveling musicians in addition to the local minimum. In other cases when the manager of the attraction uses the traveling musician he incurs the additional expense of a local standby local band.

WHEREAS, This practice establishes an unfair price differential between local and traveling bands.

WHEREAS, It is the right of this Convention to legislate on matters in which traveling members are victims of discriminatory practices by the locals.

BE IT RESOLVED, That any minimums negotiated or otherwise, be expressed in terms of a specified number of A. F. of M. musicians.

The introducers of this Resolution request permission to withdraw same.

The request is granted.

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FOURTH DAY

June 14, 1962

The session is called to order by President Kenin at 9:45 A. M.

Delegate Charette, Local 406, moves that this Convention bestow the title of Honorary Delegate of this Convention to Ed Ringius of Local 30, St. Paul, Minn. The motion is seconded and carried.

Brother Ringius who has been present as a guest at this Convention, gratefully responds.

Jacob Schlitt, Field Representative of the Jewish Labor Committee is introduced by President Kenin. Mr. Schlitt extends fraternal greetings of his organization to the delegates and briefly comments on the Jewish Labor Committee's Program on "Human Rights."

Vice-President Harris in the Chair.

The Committee on International Musicians reports through Chairman Vargas.

RESOLUTION No. 5

INTERNATIONAL MUSICIAN

WHEREAS, The International Musician is one of the most effective instruments for explaining the economic and political objectives of the Federation to the public at large, and

WHEREAS, The International Musician has become an effective contribution to the cause of music education in the schools, therefore,

BE IT RESOLVED, That the locals of the Federation be authorized to purchase gift subscriptions to the International Musician to be sent to selected persons, such as newspaper editors, and to organizations and educational institutions of their choice, at a nominal rate such as \$1.00 per year, each such subscription or renewal thereof not to exceed three years in any instance.

The committee recommends that the Resolution be amended to read \$1.50 in place of "\$1.00."

The report of the Committee is favorable as amended.

INTERNATIONAL MUSICIAN COMMITTEE

To the officers and delegates of the 65th Annual Convention, assembled in Pittsburgh, Pennsylvania.

Your committee on International Musician, is extremely pleased to report to you, the great progress our magazine is making each year.

It is impossible, to evaluate the true thoughts of all its readers, however, we find that so many have expressed their greatest appreciation, for the fine articles that have appeared in our publication.

We must compliment the writers, who wrote special material for our magazine and our editor who arranged for their informative articles to be published.

All phases of our musical field will be covered, as each month's issues will continue to have a special feature.

We must also, compliment the writings of political figures, who are interested in our problems. To them we wish to express our thanks, for their support.

We support the continuance of the 56 page format, as it does increase interest to our readers.

Although our magazine is operated at a loss, each year, we are not commenting on this phase, as this is a matter for the Finance Committee. However, added costs of publication, continue to rise. If we wish to face the facts, to get what we want, we must pay for it.

Each year, we stress the importance of changes of address, and this year is no exception. New members and officers should see that this information is sent to the International, thus avoiding any further costs against the magazine.

To all locals who have not sent their social security numbers of all their members, we urge them to do so, as soon as possible. We would also like to suggest to our members, to patronize advertisers in our publication, whenever possible.

With the closing of this report, we can only thank our editor, Stanley Ballard, for the fine work he has done with our publication. We also must compliment the fine assistance, given our editor, by associate editor, Hope Stoddard, Hal Leyshon and his associates, the superintendent of our plant, William O'Neal and any others, who have done so much for our wonderful publication, "The International Musician."

- GAY VARGAS, Chairman, Local 424.
HENRY W. BAYLIS, Local 13.
CHARLES QUARANTA, Local 69.
WILLIAM PETERSON, Local 102.
ADAM EHRGOTT, Local 128.
JOSEPH R. SAUCHELLI, Local 186.
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EDMOND J. SCHOTT, Local 220.
FRED DITTAMO, Local 248.
JOHN A. PRICE, Local 269.
H. KENNETH WATSON, Local 297.
FLOYD A. CRABTREE, Local 299.
E. J. WENZLAFF, Local 309.
EARL G. HEATH, Local 374.
DONALD L. ANGEL, Local 404.
MRS. ALICE M. SCHARLOW, Local 437.
M. CECIL MACKEY, Local 479.
LEONARD N. REED, Local 486.
L. V. FOGLE, Local 532.
MRS. EDNA CLENDENIN, Local 542.
RALPH CONSTABLE, Local 586.
DON B. FORSTER, Local 616.

The report of the Committee is adopted.

Chairman Vargas thanks his Committee.

Secretary Ballard, Editor of the International Musician, briefly explains the mechanics in the publication of the International Musician.

(Continued on page fifty)

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Dictionaries

WITH A DIFFERENCE

I have in front of me two dictionaries of musical terms: "The Language of Music" by Stephanie Barach,* and "Terms Used in Music" by Peter Gammond.** Both are serious, sound studies; but a comparison serves to show how even dictionaries can be slanted to serve a special purpose and reach a special audience. The Barach book is addressed, it would seem, to young people, or at least to those who as yet have mastered no basic vocabulary of music. The Gammond, though clear in its definitions, by its terminology presupposes a musical background.

Take the very first definition in both books, that of the letter "A." Barach has it: "The sixth note of the C scale. Before an orchestra begins to play, the oboe sounds its A. The other instruments are then tuned to that pitch so as to be in tune with one another. Sometimes capital A is used to indicate an A-major scale or triad. Small a represents a minor scale or triad." Gammond's definition runs: "The note a sixth above middle C. The note to which orchestra tunes, generally sounded by the oboe. Vibrates 440 times per second."

The Barach book has helpful illustrations: sketches of a zither, an ocarina, a metronome; has a sailor dancing a hornpipe; shows a lady listening to an aeolian harp. The Gammond book relies solely on its text.

The Gammond book goes into the deeper musical concepts, talks about "absolute music" (omitted by Barach). Yet it omits "absolute pitch," defined by Barach.

The Barach book points up definitions by citing instances of current usage ("accordion: a musical instrument often used by strolling players") while the Gammond book is more apt, if it does speak of such matters, to go farther afield ("In France the accordion with buttons for both the left and right hands is more common.")

Gammond goes deeper into matters historically. Barach defines the conductor as follows: "The di-

rector or leader of an orchestra. By beating time with a baton, moving his hands and body and face expressively, he interprets the music and directs the players. He gives them their entrance cues. He fixes the correct tempo; he imparts the proper feeling or mood. The players observe and obey his gestures and directions, and thus together play like a single musical family, that is, an orchestra." But Gammond has it: "The director of the orchestra. Once the orchestra was habitually directed by the leader who played harpsichord, violin, etc., as well, but with the growth of large and more complicated orchestras, conducting has become a full-time occupation. His directions are emphasized by the use of a baton."

Gammond sticks to terms which are safely musical, while Barach ventures onto sociological and even psychological grounds. We confess a doubt as to the advisability of Barach's including the items "professional musician" (look it up—you'll be surprised): "patron" and "interpretation." However, we are quite happy about the inclusion of "taps," "rock and roll," "scat singing," "bebop," and "cakewalk," terms which Gammond totally neglects.

The greatest contrast lies in the courageous addition by Barach of pronunciations—courageous because many pronunciations come to us from various languages, each of which has its own "right" way of sounding the words. The extra task is carefully executed, and adds much to the usefulness of the book. If in doubt, then, on how to pronounce such words as *accelerando*, *buffo*, *celestia*, *dolcissimo*, *entr'acte*, *gigue*, *giocoso*, *giusto*, *leggiero*, *piu*, *potpourri* and *roulade*, buy the Barach. Or, better, invest in both books and have the fun of comparing them.

*AN INTRODUCTION TO THE LANGUAGE OF MUSIC, by Stephanie Barach, 129 pages, Robert B. Luce, Inc., \$4.50.

**TERMS USED IN MUSIC: A SHORT DICTIONARY, by Peter Gammond, 60 pages, Philosophical Library, \$2.75.



The Paul Winter Sextet played a total of sixty-two Latin American cities in twenty-two countries. They played 116 concerts to 210,000 people (biggest audience was 15,000 in Cali, Colombia), twenty-four TV shows to several million viewers, fourteen radio shows, thirty-five student seminars in all the major Latin American universities, eleven university lectures and clinics by members of the group, and eight TV lectures by Gene Lees. Left to right: Richard Evans, bass; Les Rott, baritone sax; Paul Winter, leader and alto sax; Harold Jones, drums; and Dick Whitsell, trumpet. Insert: Warren Bernhardt, piano. See article on page eleven.

OVER FEDERATION FIELD

(Continued from page twenty)

music supervisor. In addition to teaching piano, band and orchestra instruments and voice, his experience includes wartime work as a professional sideman with a USO dance orchestra, director of church and community choirs and salesman for a major music company. He has also composed in various forms: for piano, small instru-

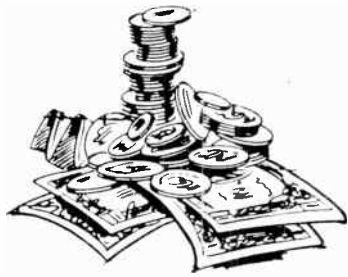
mental ensembles, concert band, dance band, vocal solo and chorus.



Patrick J. Austin, former bandmaster of the Sixty-ninth Regiment Band, and a member of Local 302, is a proud father these days. On June 21 his son was ordained to the priesthood.



Anton (Tony) Stiller, veteran bandman, was recently honored by Green Bay, Wisconsin, on his retirement as charter member of the sixty-year-old Green Bay City Band. He was also presented with a gift from the band. In the above photograph, the band's conductor, Donald J. Barber (left) presents the gift to Stiller while Clarence Edges, president of Local 205, Mayor Roman P. Denissen, and Vernon Krieser, director of City Parks, Green Bay, look on.



We've recently received reports from across the country of sponsorships of musical projects by financial institutions. This is a tie-in, we believe, which augurs well for the future. For you may be sure it is not a casual linking of business with pleasure, money counting with music beating, leisure safeguards with leisure pursuits, that brings such sponsorships about. Keen thinking has been exercised in these decisions. Banks as commercial enterprises aren't going to use music unless they know they will get their money back on it. Such sponsorships have been selected after a careful process of elimination, by researchers with business acumen and statistical know-how.

To cite a few of the many instances:

The Manhattan Savings Bank of New York City has been having string concerts each Friday afternoon for four seasons. The bank serves tea during the programs, but makes no attempt to enlist customers.

The \$30,000 cost of the two-hour telecast, "Symphony Under the Stars" Hollywood Bowl program, on August 1, was covered by the Security First National Bank of Hollywood, California.

The Equitable Trust Company, a banking institution of Baltimore, Maryland, sponsored that city's "Concerts Under the Stars" series this past summer. The orchestra has a personnel of forty-five players and the series runs once a month during June, July and August.

On August 9 the New York's Bank for Savings sponsored a program by the Seuffert Band in Shurtz Park, in Manhattan.

The Philadelphia Saving Fund Society (which, says the publicity, has more depositors—over 350,000—than any of the nation's mutual savings banks) is to be a sponsor of the 1962-63 series of student concerts by the Philadelphia Orchestra. That is, it will help cover the costs of six symphonic concerts for students and will also award cash prizes to student soloist audition winners who perform under the orchestra's conductor, Eugene Ormandy, and its assistant conductor, William Smith. The prizes will be presented at each concert by R. Stewart Rauch, Jr., president of the bank.

Residents of Glendale, California, enjoy the music of a carillon through the courtesy of the Glendale Savings and Loan Company. Its founder, J. E. Hoeft, had an electric carillon installed in the building, and now employs a carillonneur (Peggy Sheffield) to play a one-hour concert each weekday, plus a special Sunday Vesper Hour.

Statements by the sponsors are interesting: Willard K. Kenton, President of the Manhattan Savings Bank, feels the series gives the bank "a friendly happy atmosphere different from that of the old

formidable, severe financial institutions." R. Stewart Rauch, Jr., President of the Philadelphia Saving Fund Society, says, "It is especially gratifying to support the orchestra's work with young people because PSFS has long had pleasant and useful associations with students in its school banking activities."

However, the pattern is one finally of choosing the *best medium* for promoting the concept of banking, and of directing the attention toward the particular banking institution acting as sponsor. Music conveys a state of acceptance without the use of words and is thus a far more subtle, far more effective way of advertising than, say, roadside posters or radio blurbs. Moreover, bank administrators cannot fail to realize that in attracting listeners to symphonic and chamber music under their auspices they are attracting the very persons who have a yen for the fuller life—a college education, a trip to Europe, a gracious old age—and that these are the very ones who are likely to get around to the idea of saving early in life and to keep the habit persistently through the years.



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W E E H Y R P A I G



EAST

The second annual Goya Folk Music and Guitar Festival will be held at the Grossinger Hotel and Country Club in Grossinger, N. Y., September 4 to September 7 . . . **Dinney Dinofer** is playing at the Malibu in Lido Beach, Long Island, N. Y., in addition to having his orchestras at fourteen major golf clubs throughout the metropolitan area . . . The **Eric Stevens Trio** entertains six nights a week at the Marc Terrace in East Meadow, Long Island. **Igon Puchalski** is the group's pianist; **Norm Carnie** is on drums; and Stevens plays bass and sings . . . The **Sports**, a trio consisting of **Bob Matty** on piano, accordion and vocals; **Gene Kent** on drums and trumpet; and **John Matheis** on bass, clarinet and vocals; work at the Empress Manor in Brooklyn, N. Y., every Saturday and Sunday evening. They also play the tea dances at the Cresthaven Country Club every Tuesday and Friday evening. . . Versatile organist-pianist **Woody Kirk** is in his second season at the Beacon Manor, Point Pleasant Beach, N. J. . . **Guy Masella** is appearing at the Long Shore Country Club in Westport, Conn., on Saturday nights.

NEW YORK CITY

Tony Parenti and his Group are in their sixth month at Eddie Condon's Club. Besides the clarinetist are **Harry De Vito** on trombone, "**Chuck**" **Forsyth** on trumpet, "**Hap**" **Gormely** on drums and **Sammy Price** on piano . . . **Wilbur De Paris**, based at Jimmy Ryan's for ten years, has switched to the Room at the Bottom . . . **Verina**, pianist and continental singer, has returned to the Roger Smith Hotel Cocktail Lounge for an indefinite engagement . . . **Benny Goodman** will probably be the first jazz musician to perform at the Philharmonic Hall in Lincoln Center for the Performing Arts. The concert on October 3 will not be confined to jazz, however. Half of the program will be classical chamber works with parts for clarinet. Other non-classical music concerts are scheduled for October 12, with gospel singer **Mahalia Jackson**, and on December 2, with **Diahann Carroll** appearing in concert with the **John Lewis Orchestra** . . . **Win Storeman**, popular and jazz piano teacher, will give clinics at Luyben Music Store in Kansas City, Mo., October 8 and Schmitt Music Store in Minneapolis, Minn., October 9. He will also perform at the New England Pianoforte Teachers Association in Boston, Mass., on November 26.

MIDWEST

Following its closing on Labor Day at the Essex and Sussex Hotel in Spring Lake, N. J., the **Leo Sunny Duo**, with **Stan Keller**, starts a sixteen-week booking for the Van Orman Hotel chain in Indiana . . . The **Nat Story Quartet** (**Gerald Davis** on sax, **Albert Stone** on drums, **Joe McAdoo** on organ, and **Nat Story** on trombone) has moved into Evansville's (Ind.) new Copy Bar for a year's stay . . . Singing accordionist **Barry Ross** is signed for a four-month engagement at Del Matto's Restaurant in Columbus, Ohio . . . The **Three Coins International Trio** (**Lou Van Tienen** on piano, **Earl Neibert** on classical guitar, and **John Brookhouse** on bass and vocals) is employed at the Seven Nations Restaurant in Dayton, Ohio . . . **Franz Jackson** and the **Original Jass All-Stars** have completed a five-year stint at the Red Arrow in Stickney, Ill., and are still going strong . . . Organist **Gladys Keys** is working at the **Adria**, Lake Bluff, Ill. . . . The **Six Fat Dutchmen**



Mischa Novy and his **Velvet Strings** recently concluded a smash hit performance at the **Sultan's Table** in the **Hotel Dunes**, Las Vegas, Nevada.

will play at the Nebraska State Fair, September 2 to 6 and for the National Ballroom Operators Association in Chicago, Ill., on September 24 . . . Pianist **Bob Nolan** is drawing crowds at the new **Higgins Hobnob Restaurant** in Racine, Wis.

SOUTH

D. Webster Bond has been organ master at Peter Manfrieri's Tropical Acres Restaurant in Dania, Fla., for ten years . . . **Phil Napoleon** and the **Memphis Five** are playing an extended engagement at the Carriage Club of the Miami Springs Villas, Miami, Fla. . . . The **Jay Lolli Trio** (**Jay Lolli** on sax and vocals, **Ray Norden** on drums, and **Sid Gilmore** on piano) is currently performing at the Tepee Club on the Trail in Miami . . . **Don Glasser** and his Orchestra, featuring **Lois Costello**, will be at the Skyway of the Hotel Peabody in Memphis, Tenn., through September 22. . . **Johnny Burkarth** and his Orchestra will play their fourteenth Kentucky State Fair Horse Show at Louisville, September 10 to 15.

WEST

In co-sponsorship with the Bureau of Music of the City of Los Angeles, Local 47 of that city has initiated a series of jazz concerts. The events are to be held at the new Venice (Calif.) Outdoor Theater the last Sunday of every month . . . **Sir Judson Smith**, calypso keyboard comic, is currently performing at **Lafitte's** in Denver, Col. . . . **Tommy Vig**, former vibist with **Martin Denny**, has formed his own outfit. The group's first engagement will be at the **Thunderbird** in Las Vegas, Nev., in October . . . **Louis "Satchmo" Armstrong** opens a four-weeker at Las Vegas' **Riviera** on November 9.

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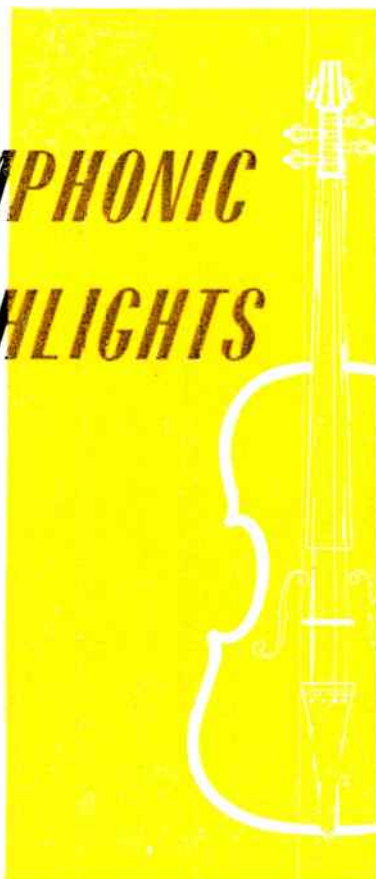
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SYMPHONIC HIGHLIGHTS



YOUTH The Charlotte (North Carolina) Symphony, in cooperation with the Queen City Optimist club and the Mecklenburg County School system, is again sponsoring the Piedmont Youth Orchestra conducted by David Serrins, assistant conductor of the symphony. This training orchestra is open to all junior and senior high school students in North and South Carolina.

CONDUCTORS Donald Johanos, young American conductor, has been appointed music director of the Dallas Symphony for the current season . . . Otto Klemperer, after an absence from the United States for ten years, returns to this country in the current season on an exclusive basis with the Philadelphia Orchestra. He will remain for five weeks to guest-conduct concerts of that orchestra in Philadelphia, New York, Baltimore and Washington, D. C. Other guests with the Philadelphia Orchestra will be Leopold Stokowski and Charles Munch . . . Kenneth Schermerhorn is the new musical director of the New Jersey Symphony . . . Minas Christian begins his tenth season as conductor of the Evansville (Indiana) Philharmonic on October 29 . . . A. Clyde Roller has been named professor and conductor of music at the Eastman School of Music of Rochester. He was formerly conductor of the Amarillo (Texas) Symphony.

. . . Harry Newstone, English conductor, has been appointed musical director of the Nashville (Tennessee) Symphony . . . Conductor-composer Jerome D. Cohen has been appointed music director of the Plymouth Philharmonic and the Needham Philharmonic (both of Massachusetts), directing each in a series of four concerts . . . Guest conductors of the San Francisco Symphony this season are Howard Mitchell, musical director of the National Symphony; Hans Schmidt-Isserstedt, conductor of the Hamburg Radio Orchestra; and Josef Krips, musical director of the Buffalo Philharmonic . . . Guest conductors of the Houston Symphony are Pierre Monteux, Andre Kostelanetz, Victor Alessandro and Werner Torkanowsky. The orchestra's principal conductor and musical advisor is Sir John Barbirolli . . . The New York Philharmonic has engaged three assistant conductors of three nationalities for the current season: Serge Fournier of France; Yuri Krasnopolsky of New York City; and Zoltan Rozsnyai of Hungary . . . Jorge Mester, faculty member of the Juilliard School of Music, has been appointed music director and conductor of the Philharmonic Society of St. Louis. Mr. Mester was born twenty-seven years ago in Mexico City of Hungarian parents . . . The New Orleans Philharmonic, out to find a new conductor, has lined up a series of candidates which it will feature as guest conductors. Four heard in the past season—Peter Maaz, Werner Torkanowsky, Russell Stanger and James Yestadt (he is the present resident conductor) — and two new ones — Walter Hendl and George Barati—will be podium occupants. Massimo Freccia will also conduct, although he is not a candidate . . . Jean Martinon will become music director of the Chicago Symphony effective with the 1963-64 season. Born in Lyons, France, on January 10, 1910, he studied at the National Conservatory in Paris, composition with Albert Roussel and conducting with Roger Desormiere and Charles Munch. In Paris he conducted successively the Colonne, Lamoureux, and Padeloup orchestras, and in 1949 became associate conductor of the London Philharmonic. From 1951 to 1957 he headed the

Lamoureux in Paris, and from 1957 to 1959 took charge of the Israel Philharmonic. Since December, 1959, he had been general music director of the City of Dusseldorf, Germany.

INCREASE The playing season of the Chicago Symphony has been enlarged to thirty weeks of concerts, that is, thirty pairs of Thursday evening-Friday afternoon programs running through the first week of May, 1963, with a midwinter recess December 23-30 . . . The Baltimore Symphony will perform 163 concerts in the home city and on tour . . . The Philadelphia Orchestra management announces that an additional series of seven Thursday evening concerts will be presented this season, "arranged in view of the heavy demand for tickets to the Saturday and Monday evening series." The Friday afternoon and Saturday evening series will remain at twenty-eight concerts each, and the Monday night series will again contain fourteen performances.

APPOINTMENTS M. Robert Rogers is the new manager of the National Symphony of Washington, D. C. . . . Victor Aitay, associate concertmaster of the Chicago Symphony, has joined the DePaul University School of Music faculty . . . New publicity director of the National Symphony in Washington, D. C., is Helen Dudman . . . Laszlo Varga, first cellist with the New York Philharmonic since 1951, will join the music faculty of the University of Toronto in September and will become cellist of the recently formed Canadian String Quartet. He resigned his Philharmonic post.

ANNIVERSARIES Both the Duluth (Minnesota) Symphony and the Charlotte (North Carolina) Symphony are celebrating their thirtieth anniversaries this season . . . The Philharmonic Orchestra of Puerto Rico, conducted by Arturo Somohano, celebrated its twelfth anniversary in August with a series of concerts in that city and in neighboring cities.

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CONCERT BANDS OF NOTE

Seuffert Band Concerts

The fifty-piece Seuffert Band (the report on it came in too late for the special Band Issue last month) has quite a record of concerts in New York City. The concerts are presented in Forest Park where the average size of the audience is in excess of 3,500. Many of these concerts are commercially sponsored, and the Music Performance Trust Funds of the Recording Industries takes up the tab for others.

In addition to the Forest Park concerts, the band is heard at Aqueduct and Belmont whenever music is called for—special stake days, holidays and such.

The band's conductor, George Seuffert, of Ridgewood, New York, a music man in the best tradition—he is the son of a bandmaster, and the father of four junior "music men" as well as the husband of a well-known trumpet soloist, Leona May Smith—has been directing the band for thirty years.

The young Seuffert clan—George, Edward, Peter and Frank—are all talented musicians. Two seasons ago Edward, then eight, filled in for the regular bass drummer who took sick just before the concert. The bass was particularly necessary for the Tchaikovsky "Fourth." "I can do it, dad," said the boy, "but I'll need a box to stand on." The eighty-four-year-old grandfather, George F. Seuffert, who himself directed the band for thirty years before his son took over, said proudly, "Son, get the boy a box."

Besides his work as master of the band, Mr. Seuffert is chairman of the music department of Grover Cleveland High School. He has served ten years as a member of the faculty of Fordham University where he directs the band and thirty-one years with the New York City Board of Education.

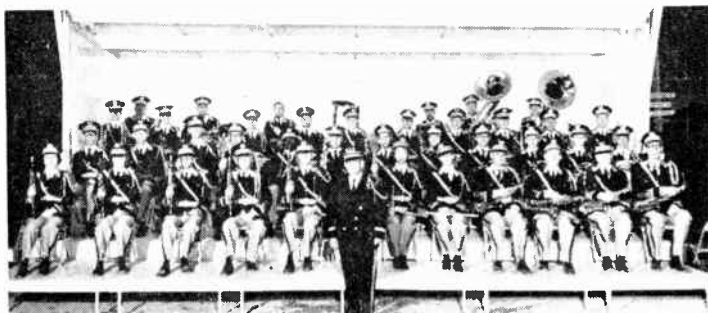
Asbury Park Band Shell Dedication

The City of Asbury Park, New Jersey, dedicated its new \$500,000 pavilion and bandshell named in honor of Arthur Pryor on August 13. Pryor started in Asbury Park in 1903 with his own band and played for some thirty-odd years at this resort. The Asbury Park Municipal Band under the direction of Frank Bryan provided the entertainment.

International Treasurer George V. Clancy and Secretary Emeritus Leo Cluesmann attended the affair. Mr. Clancy was called on to give a few remarks which proved fitting to the occasion. Local 399, Asbury Park, gave a 2-foot by 3-foot bronze plaque with a brief history of Pryor.

Amvets Band

The Amvets Band, Post 12, Woonsocket, Rhode Island, is conducted by Rene P. Hogue. Bandleader Hogue was the first Amvet in the State of Rhode Island to receive the Distinguished Amvet Award, and is also credited with forming the first Amvets Band in America. A member of the Amvets Band, Lawrence Carroll, received a life membership from Amvets National Headquarters for having composed the march, "Amvets on the March."



Casper (Wyoming) City Band, Merle Prugh, director.

Fond du Lac (Wisconsin) Military Band

The Fond du Lac (Wisconsin) Military Band has been in existence since 1898. It has had just two leaders during that time—H. G. Bohm, who was with the band when it was organized, and Joseph Schmitz, who has been conducting it since 1929. Schmitz played cornet in the band from 1919. In 1923 he took the job as music teacher in the city's public school system, a position he held until 1955. In addition to leading the Fond du Lac Military Band on all parade occasions, through its summer series of concerts and at the county fair, the seventy-five-year-old Schmitz is a part-time director of the Oakfield (Wisconsin) High School Band, and gives eighteen private lessons a week.



Fond du Lac (Wisconsin) Military Band, organized in 1898, is led by Joseph Schmitz. In front row, second clarinet player from the right, is E. J. Wenzlaff, president of Local 309, Fond du Lac.

Waukegan (Illinois) Municipal Band

The Waukegan (Illinois) Municipal Band celebrated its twenty-fifth anniversary with a special program on August 11. Since it was organized in 1938, the band has provided music for parades, dedications, municipal ceremonies and weekly concerts each summer. Of the original list of musicians, seven are still playing in the band and were presented trophies on this occasion: Norman Jensen, Ervin Collins, Andrew Schwartz, Orvo Kuusisto, Arvo Karjala, Roger Lauret and Edward Remillard.

Five directors have contributed to the success of the band. William C. Brown, now deceased, was the first director. At the start of the 1940 season, Anthony Trotto directed the band, a post he held until he entered the service in the fall of 1942. The 1943 season opened with Ray M. Endresen, former solo clarinetist in the band, on the podium. After Endresen returned in 1947, Don Jacoby, president of Local 284, Waukegan, was appointed director. Because of his many other commitments he resigned and was made an honorary member of the band. James Sanford, the present director, succeeded Jacoby in 1955. Sanford has been a member of the band since 1941 and plays snare drum, marimba, bass drum and tympani.

NOTICE

PITTSBURGH CONVENTION DELEGATES

At the recent annual Convention held in Pittsburgh, Pennsylvania, all duly elected delegates in attendance were given one Convention special TEMPO receipt book. This receipt book is supposed to be sold and contributions remitted to Treasurer George V. Clancy by September 30, 1962. This is an urgent appeal for all the delegates to do the best they can by September 30 and remit to the Federation treasurer. 1962 is an election year and we must help our friends in Congress who will help the professional musician. TEMPO needs funds now. If you need any assistance, write or call Ernie Lewis, Presidential Assistant, Western office, 11665 Laurelwood Drive, Studio City, California.

NEWS NUGGETS

(Continued from page 33)

original repertoire for band. Previous recipients have included William Bergsma, Vittorio Giannini, Douglas Moore and Norman Lloyd.

The University of Michigan Symphony Band of Ann Arbor is the winner of the National Federation of Music Clubs Sixth Annual \$1,000 Award donated by ASCAP to the individual artist or ensemble which most effectively increases the appreciation of American music abroad. The band's conductor is William D. Revelli.

Flint, Michigan, has an artist-in-residence, Coleman Blumfield, a twenty-eight-year-old concert pianist. His salary is met by the city's board of education.

The three-year program for advanced training of young conductors carried on by George Szell, conductor of the Cleveland Orchestra (financed by the Kulas Foundation), will be continued at the end of the 1962-63 season. Two apprentice conductors will receive \$165 a week and will assist in the preparation of performances, work in the Severance Hall library and attend all rehearsals and concerts.

The Ford Foundation is again offering a limited number of fellowships to assist persons not regularly associated with academic institutions to undertake or to complete studies in the creative arts. Letters of application for Ford Foundation fellowships must be postmarked by October 31, 1962. They should be addressed to: The Ford Foundation, Fellowship Program for Studies in the Creative Arts, 477 Madison Avenue, New York 22, New York.

United States Government Grants under the Fulbright-Hays Act will be available to qualified graduate music students during the 1963-64 academic year. Young musicians will have the opportunity to study in one of twenty-two countries as part of the U. S. Government's educational exchange program administered by the Institute of International Education.

Three types of grants are available: a Full U. S. Government grant, providing transportation, tuition and maintenance for one school year; a Joint U. S. Government - Other Government grant, under which the U. S. supplies a travel stipend in conjunction with a foreign government tuition and maintenance scholarship; and a Travel-Only grant, under which the U. S. Supplements a foreign government, university or private donor award with a travel grant.

General eligibility requirements are: U. S. citizenship, a bachelor's degree before the beginning date of the grant, some proficiency in the language of the host country, and good health. A good academic record and a demonstrated capacity for independent study or research are also expected. Preference is given to applicants under thirty-five years of age who have not previously lived or studied abroad before.

Students now enrolled in a college or university should consult their campus Fulbright Program Advisers for further information. All others may secure additional information and application forms from the Counseling Division of the Institute of International Education, 300 Second Avenue, New York 17, New York. Requests for application forms must be postmarked by October 15, 1962. Complete applications must be submitted by November 1, 1962.

ARTICLE 14, SECTIONS 6 AND 7

Section 6. A member cannot, before requesting Transfer Membership in a local or before obtaining a Transfer Membership Certificate from the Secretary of same, solicit, accept or fill an engagement in the jurisdiction of a local, unless it is otherwise provided for by the laws of the Federation.

Section 7. A member who has been granted Transfer Membership in a local is not entitled without the consent of the local to solicit, accept or play any steady engagement, nor can he substitute on such engagement during a period of three months after the date of being granted Transfer Membership. Where a local maintains a law defining a steady engagement as one consisting of three or more days per week, for one particular employer, two or more consecutive weeks, then Transfer Members coming within the provisions of this paragraph cannot, without the consent of the local, accept such steady engagement, nor can they substitute on such engagement, for a period of three months from date of being granted Transfer Membership; but otherwise he is entitled to all privileges of the local, including voice, but not to vote or hold office. Said member shall not be entitled to any sick or death benefits or full membership until the full amount of the initiation fee as provided in the Constitution and By-laws of said local has been paid.

Manhattan School of Music, New York, N. Y., John Brownlee, director, offers through the Scholarship Fund opportunities for training and advancement to students of valid potentials. Grants are available to talented, serious students from the Americas and foreign countries. Eligibility is determined further by character and general scholastic standing. For further information write: Manhattan School of Music, 238 East 105th Street, New York 29, New York.

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WASHINGTON

Seattle—Local 76:
Williams, James A., \$2,111.89. (Also under Tacoma, Wash.)
Tacoma—Local 117:
Williams, James A., \$2,111.89. (Also under Seattle, Wash.)

WASHINGTON, D. C.

Locals 161 and 710:
Wilson Line of Washington, The, and Joseph Goldstein, \$118.00.

CANADA

Montreal, Quebec—Local 406:
Suzie Wong Restaurant, \$910.00.
Griffith, G. A., \$160.00.

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ARIZONA

Tucson—Local 771:
Rollerama, The.

CALIFORNIA

Hopland—Local 292:
Duncan Springs Resort, and Fred Homan.
San Diego—Local 325:
C. P. O. Club, The.
Chief Petty Officers' Club, The.
Enlisted Men's Club, The.
1st and 2nd Class Petty Officers' Club, The.
Trophy Room, The.
Tropical Gardens, The.
Santa Cruz—Local 346:
Beachcomber, The.
Casbah Club, The.
Mamboo Gardens.

CONNECTICUT

Bridgeport—Locals 549 and 63:
New Era Lodge of Elks No. 290.

MASSACHUSETTS

Methuen—Local 372:
Heidleberg Club, The.

NEW JERSEY

Denville—Local 237:
Fireside Inn, The, and Mel Kirk.
Mountain View—Local 248:
Peacock House, The.

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OHIO

Columbus—Locals 103 and 589:
Penguin Club, and John Hlay,
Kitty's Show Bar.

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ARIZONA

Tucson:
Desert Inn Supper Club, and George Jacobs,
Hula Hut.

CALIFORNIA

Hayward:
Lucky 13 Club, The.

CONNECTICUT

Farmington:
Stone Haven, Inc., The, and John Tuffy.

ILLINOIS

Chicago:
Cloud 9 Lounge, and Victor M. Santiago.

INDIANA

Gary:
Club "O." Myrtle O'Bryan and Pete O'Bryan.

MAINE

Ellsworth:
Smart, Wendell.

MASSACHUSETTS

Westboro:
Bonfire Club, and T. Leo Brown.

MICHIGAN

Houghton Lake:
Limberlost Hotel, The.

NEW JERSEY

Seaside Heights:
Beachcomber Bar, and Joseph B. Slevin.

NEW YORK

New York City:
Hudson River Day Line, George Sanders and Louis Stark.

OHIO

Youngstown:
Ellis, William R.

OKLAHOMA

Oklahoma City:
Simms, Aaron.

TEXAS

Fort Worth:
Parrish Inn.
Rendezvous Club.

Odessa:
Francis, O. C.
Rose Club.
Silver Saddle Club.

WASHINGTON, D. C.

Club Caverns (2001 11th St., N. W.)

CANADA

Winnipeg, Manitoba:
Town 'n' Country, and Auby Galpern.

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Matarocci, Frank.

FLORIDA

Jacksonville:
Standor Bar and Coetkail Lounge.

INDIANA

Bean Blossom:
Barn, The.

LOUISIANA

New Orleans:
Dew Drop Inn, and Frank Pania.

MINNESOTA

Albert Lea:
Dew Drop Inn.

MISSOURI

Platte City (Platte County):
Annual Platte County Fair, Gordon Miller and Platte County Fairgrounds.

NORTH DAKOTA

Nebron:
Country Cousins Orchestra, The.

Williston:
Hirsch, Ken.
PENNSYLVANIA

Scottsdale:
Moose Lodge No. 194.

TEXAS

Houston:
Pan American Club.
WEST VIRGINIA

Beckley:
Moose Lodge.

CANADA

Brantford, Ontario:
Silver Hill Dance Hall.

JURISDICTIONAL CHANGES

1. Local 578, Michigan City, Indiana now has jurisdiction of Radio Station WIMS located in the north-eastern part of Porter County, Indiana which was formerly in the jurisdiction of Local 732, Valparaiso, Indiana.

2. It has been decided that the town of Bethel, Ont., Canada is in the jurisdiction of Local 299, St. Catharines, Ont., Canada. The description of Locals 299, St. Catharines, Ont., Canada and 298, Niagara Falls, Ont., Canada will accordingly read as follows:

Local 298: That part of Welland County lying east of Miller Road (which then becomes Chippawa Road at the intersection of Third Concession).

Local 299: All of Lincoln County except Grimsby, Grimsby Beach and Beamsville, which are in the jurisdiction of Local 293, Hamilton, Ont. That part of Welland County lying west of Miller Road (which then becomes Chippawa Road at the intersection of Third Concession).

3. The descriptions of Locals 6, San Francisco, California and 153, San Jose, California have been changed to read as follows:

Local 6: Includes San Francisco, Oakland, Alameda, Berkeley, Fruitvale, Melrose, Elmhurst, all of Marin County, all of San Mateo County and also that portion of Palo Alto lying north and east of present Highway 101.

Local 153: All of Santa Clara County except that portion of Palo Alto lying north and east of present Highway 101.

STANLEY BALLARD
Secretary, A. F. of M.

CLOSING CHORD

SIDNEY M. BATTY, SR.

Sidney M. Batty, a charter member of Local 163, Gloversville, New York, and its secretary for about thirty years, died August 2 at the age of seventy-six.

He was a clarinet instructor in the local school system, gave private clarinet and saxophone instructions, was a member of the Nollers Band of Troy, New York, which played at the Olympic Games in 1936 at Lake Placid, and was director of the Gloversville Band for a number of years.

KENNETH A. STROSTER

Kenneth A. Stroster, a member of the executive board of Local 125, Norfolk, Virginia, for over ten years, passed away on June 21.

Born on April 25, 1906, Mr. Stroster was a member of Local 125 for over twenty years and was also a member of Local 60, Pittsburgh, Pennsylvania. He played with local dance orchestras in Pittsburgh and in Norfolk.

NOTICE!!

The following members have checks due them on MPTF engagements which have been returned to me because of wrong addresses. Anyone knowing the whereabouts of these people, please contact or have them contact, Samuel R. Rosenbaum, Trustee, Music Performance Trust Funds, Room 816, 225 West 34th Street, New York 1, N. Y.

Local	Name
65Diane Charles
99Fred Lysons
145Sheila Calvert
168Hosea Smith
334J. Duke
351Bob Bourdon
375Hope Bauch
467James McMillan
524K. G. Tucker
657Richard Meen

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Official Proceedings

(Continued from page forty-one)

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

PRESIDENTIAL REPORT COMMITTEE

To the delegates and officers of the 65th Annual Convention of the American Federation of Musicians:

As the American Federation of Musicians matures, more and more problems develop peculiar to the music profession. Today, we must and are facing these difficulties in an endeavor to seek a more perfect union. The A. F. M. is constantly striving for better contracts and favorable laws for those rich benefits beyond the scope of the contract. To implement all these goals, we are fortunate to have Presidential leadership in Herman Kenin.

President Kenin's leadership has sought to provide a broader frame of reference from which a professional musician can approach his increasingly complex challenges in our society of technology. He has plotted and put into effect long and short range programs representing and providing the Federation's interest in the music industry, in government, and the community.

First, and foremost of all during the past year was the announcement that the American Federation of Musicians is once again "one grand union." The dissolution of the Musicians' Guild of America has united professional musicians so as that we may jointly approach the serious economic and social problems of our profession. "In unity there is strength" and your presidential report committee commends President Kenin for his successful unification efforts.

Of further prime importance during the past year has been the formation of TEMPO. By the formulation of TEMPO as an official political arm of the A. F. M. the past year, we are assuming more political responsibility as the very essence and means of getting Capitol Hill action for our needs. There is no program in the American Federation of Musicians of more significance and meaning than the program of TEMPO. It is only through TEMPO funds that the A. F. M. can ever hope to obtain favorable job-creating legislation from Congress. It is only through TEMPO dollars that we can ever hope to overcome the doldrums of unemployment.

We must approach the political scene realistically. The A. F. M. must have voluntary contributions from every professional musician, and the President's Report Committee urges that efforts be increased even more to make a successful TEMPO program. More use of the International Musician as a media for TEMPO is urged by your committee. The potential of TEMPO is vast and every means should be used to expedite TEMPO activities.

We highly endorse activities by the President in appealing for a Federal subsidy to the arts. President Kenin's appearance before the Congressional Fact-Finding Committee on the Arts has brought to the eyes of the public and Congress the need for support of the living arts. These hearings as well as approaches made to the F. C. C.

all have given the professional musician more hope and impetus for satisfaction of his economic needs.

The Best Band Contest of 1961 which attracted a field of 140 orchestras from all parts of the nation is highly approved by your Committee. Similarly the continuing scholarship program of the Congress of Strings is highly praised as an excellent method of focusing the needs for young string musicians to bolster our future symphonies.

In reviewing further, President Kenin's appearance in Washington to protest the expense account restriction legislation now pending is called to your attention. By limiting legitimate good-will entertainment and the subsequent curtailment of restaurant sales in the magnitude of an estimated \$2 billion a year, many musicians would lose employment. There is much danger inherent in the proposed legislation and enactment of this would be a harmful blow to the music profession. We urge that the President's office as well as all officers of the A. F. M. implement all available means to tell our story to Congress.

These subjects your committee has reviewed today are but a few of the multitudes of the tasks and responsibilities incumbent with the President's office last year. In closing we commend President Kenin and his staff for administration of their offices. All standards and precepts of administrative science require a high order of executive initiative and leadership. We have received these through President Kenin and his staff.

President Kenin's stature and duties as a family man, a neighbor and citizen, and extraordinary qualifications as a union executive make us proud to have him as our chief administrator. Our success and future as a great Federation hinges in the intellectual breadth and awareness of the vanguard of leadership from President Kenin.

The results so far unearthed by him over the past years in the American Federation of Musicians all give us continuing hope for the future—**The Future of Live Music.**

- ERNEST HOFFMAN, Chairman, Local 771.
 LOUIS C. NAUMAN, JR., Local 2.
 GLEN HANCOCK, Local 32.
 DARWIN H. ALLEN, Local 37.
 F. W. BAVOUX, Local 74.
 V. M. BARBER, Local 75.
 ROBERT L. HATCH, Local 87.
 THURMAN FROCK, Local 90.
 W. D. KUHN, Local 121.
 MORRIS HARPER, Local 132.
 R. BLUMBERG, Local 136.
 MICHAEL LAPCHAK, Local 139.
 MELVIN VON ROSENVINGE, Local 155.
 LEE E. LOGAN, Local 167.
 EDWIN H. HOLT, Local 173.
 ROGER B. VOGTMANN, Local 181.
 MRS. WINNIFRED HULTGREN, Local 184.
 FRANCIS R. FAIN, Local 285.

- WILLIAM J. FIELDS, Local 510.
 PERRY GRAY, Local 533.
 ERVIN F. STREET, Local 571.
 JOSEPH S. DESIMONE, Local 630.
 HENRY H. JOSEPH, Local 809.

The Convention adopts the report of the Committee.
 The Chairman thanks his Committee.

The Committee on Secretary's Report reports through Chairman Plummer.

SECRETARY'S REPORT COMMITTEE

To the Officers and Delegates of the Sixty-fifth Annual Convention of the American Federation of Musicians meeting in Pittsburgh, Pa., June 11, 1962:

The Secretary's report, though brief, covers much of his activities during the past year. We would like to add more detail to some of these activities. Secretary Ballard made several trips to East Lansing, Michigan, during the Congress of Strings. He not only made arrangements for this Congress, but personally greeted the young musicians. Members of this committee, in talking to these young musicians have found that they were very much impressed with Secretary Ballard's great interest in them and in their future.

We suggest that all delegates read "Forward Step in Labor Relations" which is on page 7 of the June issue of the *International Musician*. Our Secretary handled all of the organizational details of this Inter-American Confederation of Entertainment Workers. This necessitated his traveling to several of the Latin-American countries. He holds the office of Treasurer in this organization.

Secretary Ballard also represented the Federation at the Illinois Conference of Musicians in April and the Penn-Del-Mar Conference of Locals in May.

The above in addition to the following routine duties of his office, such as: adjudication of claims before the National Executive Board, in the amount of 2,218 or an average of 42 cases per week; collections and disbursement of claims in excess of \$190,000 also fines in excess of \$32,000 which were collected and turned over to Treasurer Clancy, have made the year probably the most strenuous since he has been our Secretary.

We note that there has been a membership increase of 8,444, also that many mailing duplications of the *International Musician* have been effected which has been a considerable financial saving for the Federation. This has been achieved through the checking of Social Security numbers, which reminds us that all local secretaries should make sure that all Social Security numbers are promptly reported to the National Secretary's Office. It is very evident that Secretary Ballard could not have accomplished so much without the very efficient help of his assistants Guy Scola, Tommy Nicastro, and the rest of his staff.

In closing we wish to thank Secretary Ballard and his staff for the efficient and courteous manner in which his office is always maintained.

We are sure that all local officers join us in looking forward to many more years of these very pleasant associations with him.

- KENNETH E. PLUMMER, Chairman, Local 20.
 PAUL E. COLLINS, Local 3.
 ERNEST E. WEAVER, Local 31.
 PETE ANESI, Local 98.
 MARSHALL ROTELLA, Local 123.
 JOHN D. TOWNSEND, Local 145.
 A. H. THORPE, Local 148.
 ORRIN BLATTNER, Local 153.
 OSCAR J. WALEN, Local 204.
 JOHN COLE, Local 215.
 HAROLD W. HENDERSON, Local 254.
 MRS. EVELYN ALLYN, Local 360.
 LOUIS F. HORNER, Local 373.
 MILO A. BRIGGS, Local 381.
 ROBERT E. JOHNSON, Local 498.
 ELI DELSETTE, Local 506.
 VICTOR MUSCHELL, Local 514.
 CLEMON E. JACKSON, Local 535.
 JOHN L. BOUDREAUX, Local 538.
 E. J. SMITH, Local 546.
 RICHARD ANDERSON, Local 578.
 REUEL KENYON, Local 625.
 ALEX J. DEMCIE, Local 633.

The Convention adopts the report of the Committee.

The Chairman thanks his Committee for its cooperation and on behalf of the Committee extends thanks and appreciation to Hal Davis and the Pittsburgh locals for their wonderful program in entertaining the delegates.

The Committee on Organization and Legislation reports through Acting Chairman Rosenberg inasmuch as chairman Arthur has been confined to his bed due to illness.

RESOLUTION No. 20 ORGANIZATION AND LEGISLATION

CHET ARTHUR, Chairman

WHEREAS, Various methods of mechanical reproduction of music has reduced employment opportunity for musicians in many fields, and

WHEREAS, The Federation has instituted the "Congress of Strings" and the "Best Dance Band" promotions in an effort to stimulate interest in "Live Music," and

WHEREAS, One remaining type of musical presentation wherein the musician cannot be supplanted by any mechanical device yet produced is ignored by a large number of locals in the Federation, and

WHEREAS, A vigorous promotional and organizational effort in this field could result in greatly increased employment potential, and

WHEREAS, Opportunity for employment in a field for which they have been trained in school systems

over the entire nation would attract into Federation membership the countless graduates who now have no opportunity for professional employment in music, now, therefore.

BE IT RESOLVED. That the International Executive Board institute a program throughout the Federation for the promotion and development of concert and marching bands.

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

**RESOLUTION No. 21
ORGANIZATION AND
LEGISLATION**

CHET ARTHUR, Chairman

WHEREAS. Often members deny membership in the A. F. of M. while working in another jurisdiction, and

WHEREAS. Often new applicants for membership deny former membership in another local, and

WHEREAS. Many times it is difficult to determine if an individual has held membership previously, and

WHEREAS. It is sometimes a simple matter to obtain the Social Security Number of a person who may deny membership, now, therefore.

BE IT RESOLVED. Files of Social Security Numbers, possibly active and inactive, of members and former members be maintained in the International Secretary's office. Any local desiring to obtain information concerning membership may request a search of the files for which the Secretary may charge a nominal fee, and

BE IT FURTHER RESOLVED. This resolution be referred to the Secretary's office in order to work out the mechanics.

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

**RESOLUTION No. 29
ORGANIZATION AND
LEGISLATION**

CHET ARTHUR, Chairman

WHEREAS. In some parts of our country a population explosion has taken place, due to new developments and towns born, and

WHEREAS. A large segment of our membership has moved into these new developments, which are in the jurisdiction of some other locals, and

WHEREAS. Some of these members are now either playing or soliciting engagements without affiliating or transferring into the new local, and

WHEREAS. The age old alibi, "I didn't know the law," is always used, and

WHEREAS. These members are benefiting themselves without the obligations of the local members, now, therefore.

BE IT RESOLVED. That the Federation print Article 14, Sections 6 and 7, of the National By-laws in our monthly International, so that the entire membership is fully cognizant of this law and is hereby guided accordingly.

The report of the Committee is favorable with the suggestion that the intent of the Resolution be complied with by the International Secretary at his discretion.

The Convention adopts the report of the Committee.

**RESOLUTION No. 30
ORGANIZATION AND
LEGISLATION**

CHET ARTHUR, Chairman

BE IT RESOLVED. That any local of the A. F. of M. may have voting in local elections by Absentee Ballot, providing the By-laws of the local presently provide regulations for absentee voting, or regulations will be provided in the future by action of the General Membership of the local.

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

**RESOLUTION No. 31
ORGANIZATION AND
LEGISLATION**

CHET ARTHUR, Chairman

WHEREAS. The A. F. of M. is an organization of musicians for musicians and by musicians, and

WHEREAS. The Convention of the A. F. of M. is primarily for the welfare and benefit of the membership of the A. F. of M., and

WHEREAS. In the past, members of the A. F. of M. have been denied the right to attend sessions of the A. F. of M. Convention as spectators, while non-members and strangers were permitted to attend these sessions simply because they were given Convention badges, and

WHEREAS. The Convention is well able to control any undue demonstration and to police any unruly mob, consisting of strangers or members, and

WHEREAS. Even former delegates of the Convention were denied entrance to the Convention because they did not have Convention badges, and

WHEREAS. At each Convention arrangements should be made to set aside a good section of the gallery of the auditorium or hail for the seating of A. F. of M. members as spectators, now, therefore.

BE IT RESOLVED. That members (in good standing) of the A. F. of M., upon presentation of proper identification, who desire to attend the sessions of the A. F. of M. as spectators, must be permitted to do so. Said members may attend all sessions, except when the Convention itself goes into Executive session, at which time all but delegates are excluded, and

BE IT FURTHER RESOLVED. That the officers and the Executive Board of the A. F. of M. stand instructed to formulate ways and means of carrying out the purport of this Resolution.

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

Acting Chairman Rosenberg moves that we extend our best wishes for a speedy recovery to the regular chairman of the Organization and Legislation Committee, Chet Arthur, who has been confined to his bed because of a sprained ankle suffered at this Convention. The motion is seconded and carried.

Acting Chairman Rosenberg moves that Chet Arthur be paid his full per diem, and that we authorize the International Treasurer to reimburse delegate Arthur for his doctor's expenses. The motion is seconded and carried.

Acting Chairman Rosenberg thanks his Committee for its cooperation.

Delegate Keel, Local 484, on behalf of the Penn-Del-Mar Conference, extends congratulations to delegate Rosenberg for having been assigned Acting Chairman of the Organization and Legislation Committee.

The Committee on Location reports through Chairman MacPherson.

As all of you know for some years it has been the duty of the Location Committee to recommend to the Convention not only the site of the next Convention but also to recommend sites for the two following years. We feel that we must adhere to this policy as any change would only lead to confusion and the possibility of being without a location at some future date. A strict adherence to a set schedule should be followed since arrangements for a Convention must be made several years in advance.

Last year in Atlantic City the Committee recommended that the 1963 Convention be held in Miami Beach, Florida, and that the 1964 Convention be held in Santa Barbara, California. The Convention concurred with the Committee and adopted its report. We would now like to add for consideration of the delegates the name of Minneapolis, Minnesota, for 1965.

We were very pleased to have an invitation from Toronto, Canada, and feel that we should visit there in the near future.

I might add that Minneapolis was given preference over Toronto largely because of an invitation last year. Both cities are certainly capable of handling our Convention and we are looking forward to visiting both of them.

We also wish to thank Hawaii for their annual invitation. I just hope that we're all living and delegates to the Convention when we are finally able to visit our friends Peterson, Akaka and Tanaka.

I would like to repeat our proposed schedule: Miami Beach for 1963, Santa Barbara for 1964, and Minneapolis for 1965.

We ask adoption of the Committee's Report.

- HERB MacPHERSON, Chairman, Local 86.
- SICURD ERICKSON, Local 18.
- EARL W. LORENZ, Local 29.
- RAYMOND F. FRISH, Local 48.
- NICHOLAS CUTRONE, Local 52.
- GEORGE BARTON, Local 73.
- ANTON FASSERO, Local 88.
- PAUL J. CUMISKEY, Local 94.
- SALVATORE L. PAONESSA, Local 106.
- FOREST R. MUHLEMAN, Local 122.
- MICHAEL A. TOMASU'LO, Local 151.
- MRS. CRYSTAL O. PRINTY, Local 162.
- ALLAN J. SAUNDERS, Local 180.
- GEORGE L. SMITH, Local 197.
- ROY E. SMITH, Local 201.
- JACK C. BIGELOW, Local 320.
- MERLE SNIDER, Local 368.

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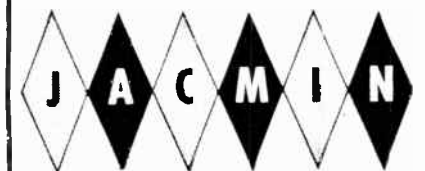
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Local 516.
MRS. BLANCHE A. MATTHEWS,
Local 652.
RAY N. TANAKA,
Local 677.
PHILLIP H. YOUNG,
Local 770.

The report of the Committee is adopted.

Delegate Bigelow, Local 73, moves that Secretary Ballard and Treasurer Clancy be authorized to execute such contracts and make such arrangements as necessary for our Conventions through 1965. The motion is seconded and carried.

The Committee on Finance continues its report.

To the Officers and Delegates of the 65th A. F. M. Convention:

This year the finance committee met in both evening and morning sessions in order to handle the resolutions presented to them as well as to scrutinize with great care the financial statements and problems of the Federation.

Those proponents appearing to discuss their resolutions were patient and considerate with our committee. The resolutions although not numerous were time consuming not only in committee but on the Convention floor. Treasurer Clancy and Assistant Treasurer Harry Swenson and Bob Crothers appeared before your finance committee and answered to the satisfaction of all the committee members, after detailed questions and discussion, all issues regarding the Treasurer's report.

I feel it is imperative to bring to the attention of the Convention at large that the finance committee members in almost all cases submerge any personal or local opinions while in attendance at these meetings in order to properly represent the Federation in the prime purpose of the committee which is to better or improve the financial picture of the Federation.

Respectfully submitted,

HARRY CHANSON,
Chairman, Local 308.
DAVID HOLZMAN,
Local 35.
CHARLES W. McELFRESH,
Local 40.
GUY W. HERIC,
Local 104.
CARL DISPENZA,
Local 108.
C. L. SNEED,
Local 148.
CLYDE A. HARTUNG,
Local 188.
C. E. "JIM" CORBETT,
Local 196.
DONALD T. TEPPER, SR.,
Local 220.
MATT CALLEN,
Local 269.
DOMINICK R. BUCCI,
Local 291.
EDMOND MCGOLDRICK,
Local 368.
JAMES W. WHITTAKER,
Local 375.
LOUIS J. ZEBEDEO,
Local 400.
JOSEPH FRIEDMAN,
Local 402.

CHAS. L. C. HATCH,
Local 427.
HARRY ROSSON,
Local 446.
RUSSELL F. OLSON,
Local 500.
ENRICO SERRA,
Local 595.
DR. WM. S. MASON,
Local 596.
ARTIE JONES,
Local 637.
TERRY FERRELL,
Local 644.
MRS. PEGGY JOSEPH,
Local 809.

The report of the Finance Committee is adopted. Chairman Chan-son thanks his Committee for its cooperation.

Delegate Kenny, Local 12, suggests that today being Flag Day, we ask Secretary Emeritus Leo Chuesmann to lead the delegation in the Allegiance to our Flag.

In compliance with the suggestion, Secretary Emeritus Leo Chuesmann, and the entire delegation Pledge Allegiance to the Flag.

A recess is declared for 20 minutes.

The session reconvenes at 11:20 A. M.

President Kenin in the chair.

Delegate Garbacik, Local 139, announces that delegate George Farrar, Local 557, became ill during the Convention and moves that he be paid his per diem and Doctor's expense. The motion is seconded and carried.

Delegate Ramage, Local 76, on behalf of the delegates of the Northwest Conference, extends appreciation to Secretary Ballard as Editor of the *International Musician*, and to Hope Stoddard, Associate Editor, and to the staff of the *International Musician* for the story which was published in the current issue of the *International Musician* on the Seattle Fair.

Delegate Walen, Local 204, on behalf of the New Jersey delegates, compliments Secretary Emeritus Leo Chuesmann for his leading the delegates in the Pledge of Allegiance to the Flag.

Delegate Thorpe, Local 148, moves that an appropriate expression of sympathy be extended through Mayor Ivan Allen, Jr., of the city of Atlanta, Ga., to the families of the cultural leaders of Atlanta who were killed in the airplane crash in Paris two weeks ago.

The motion is seconded and carried.

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

Stanley Ballard, Secretary
American Federation of
Musicians Convention
Hotel Penn-Sheraton
Pittsburgh, Pa.

Emergency appendectomy makes it impossible to attend Convention. Best of luck to officers and delegates.

ROBERT J. RICE,
Delegate, Local 607.

Washington, D. C.

HERMAN D. KENIN,
President
American Federation of Musicians
Convention Headquarters
Penn-Sheraton Hotel
Pittsburgh, Pa.

On behalf of the Executive Board of the Union Label and Service Trades Department, AFL-CIO, I take pleasure in extending to the officers and delegates attending this Convention of the American Federation of Musicians, our hearty good wishes for a successful and constructive Convention. We sincerely appreciate the fine cooperation we receive from your organization in our efforts to promote the Union Label, Shop Card and Service Button, and we trust you will call on us whenever we can be of assistance to your organization.

Fraternally and cordially yours,

JOSEPH LEWIS,
Secretary-Treasurer
Union Label and Service
Trades Dept., AFL-CIO

ANNOUNCEMENTS

Delegate DeVitt, Local 66, moves that delegate Hal Davis of Local 60 and the host locals of Pittsburgh be given a vote of thanks for their wonderful hospitality during our stay in Pittsburgh.

There is a standing ovation.

Delegate Davis introduces Louis Strini, Conductor of the Pittsburgh Pops Orchestra, which entertained the delegates at a concert on June 13th.

Maestro Strini responds to the applause of the delegates.

Local entertainment committee co-chairman, Harry Bigley of Local 60, and James "Honeydew" Miner of Local 471, express their appreciation to the delegates.

President Kenin on behalf of the entire Convention thanks Locals 60 and 471 for their graciousness.

President Kenin introduces Secretary Emeritus Leo Chuesmann who briefly addresses the delegates.

Delegate Davis, Local 60, offers the following resolution:

RESOLUTION A

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

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

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

may be 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 wage to govern members of this Federation in fields within Federation jurisdiction, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members, and

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

The resolution is adopted.

President Kenin thanks the chairmen of the various committees and each member of these committees for their diligent work during the Convention.

INSTALLATION OF OFFICERS

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

President—Herman D. Kenin.

Vice-President—William J. Harris.

Secretary—Stanley Ballard.

Treasurer—George V. Clancy.

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

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

The chair declares the Convention adjourned sine die at 12 noon.

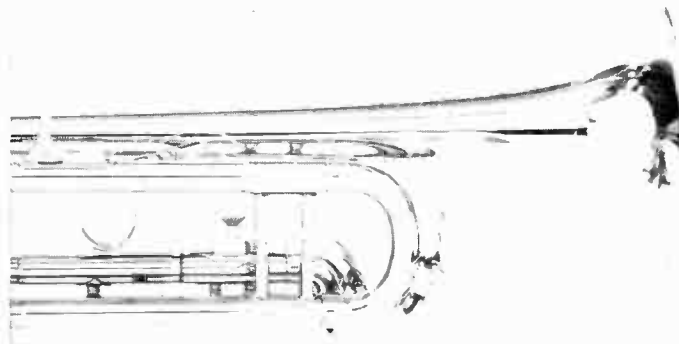
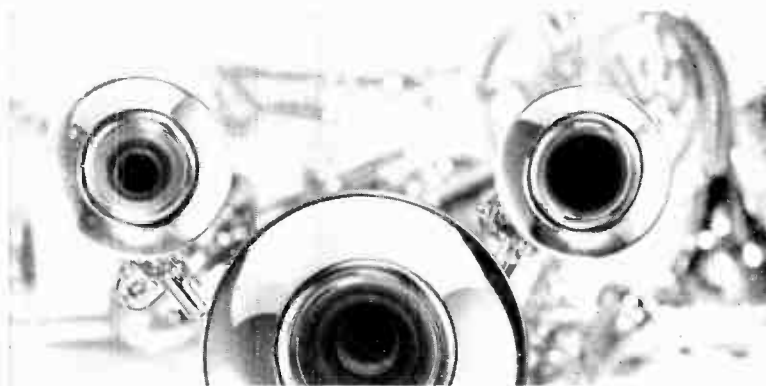
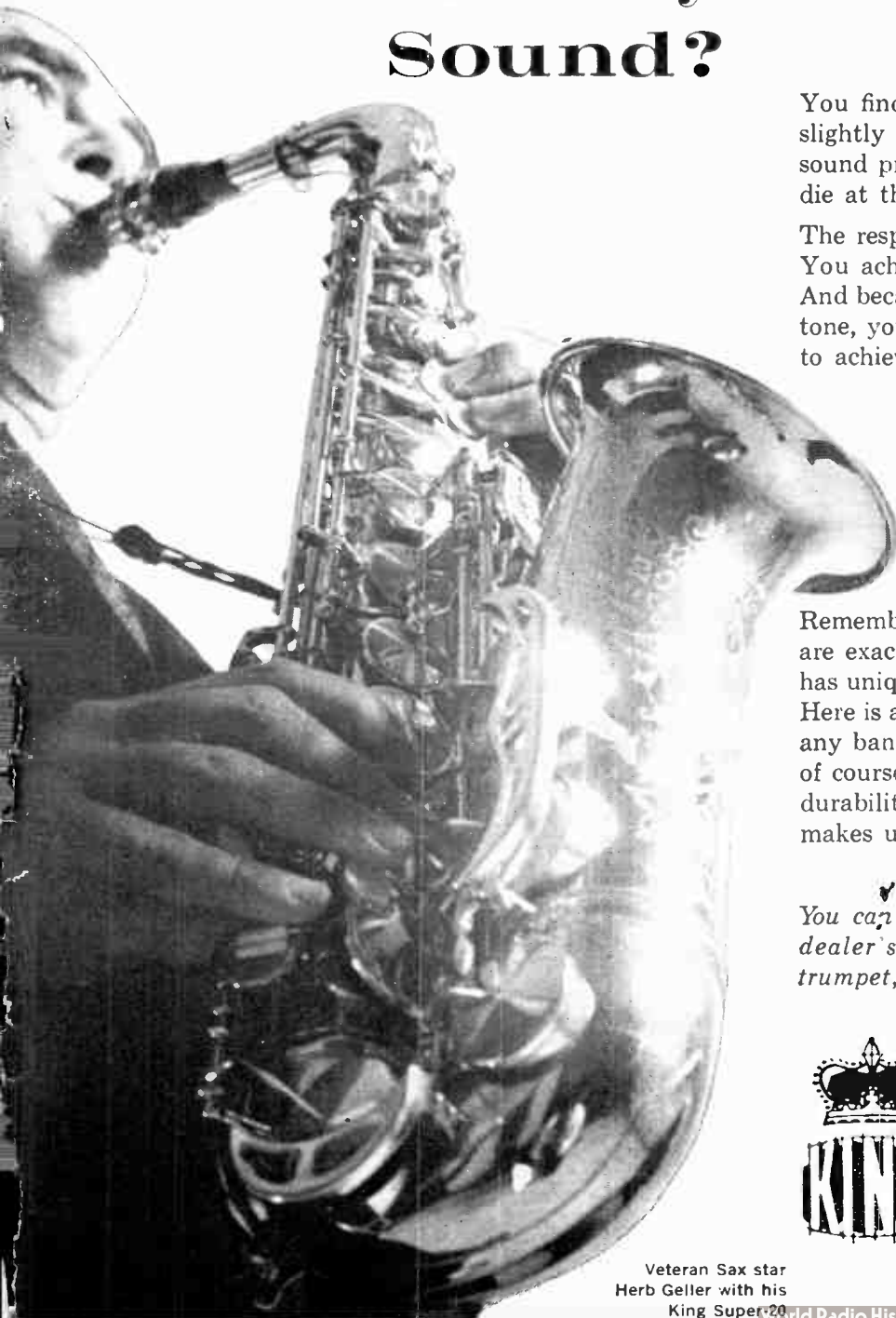
RECORDING INFORMATION NOTICE FOR ALL LOCALS, OFFICERS AND MEMBERS

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

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SERIES
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The new Series 9 clarinet embodies the boldest design changes in Selmer's 75-year history. Tuning, tone quality and feel have all been improved by a completely re-designed scale. The bore is .002" smaller, tone holes have been resized and their placement altered. When you try a Series 9 you will see at once how these improvements contribute to your playing. You will note a tone quality that sings from your loudest fortissimo down to a whisper. When you try high B and C in relation to E first line and F first space, you will recognize actual improvement over the intonation for which earlier Selmers are famous! You will agree, too, that you've never played so responsive an instrument. This is true because of the qualities inherent in its design. And it is true because of Selmer's exclusive new Pressure Gauge. This gauge tests the pad coverage of each Series 9 under simulated playing conditions, to detect the slightest flaw in seating. Appropriately, your first great satisfaction will come even before you begin to play your Series 9. Many keys and rings have been moved or reshaped to improve your facility and increase your playing comfort. As usual, these hand-finished, hand-fitted keys are Power Hammered—cold forged from lifetime metal. But on the Series 9, these keys are also clad in pure nickel by an exclusive process. They are tougher, more durable than ever. They stay bright even after years of hard, constant use.

To prove the truth of all you have just read, we invite you to test-play the new Series 9. We believe you will find that it will contribute more to your talent and musical reputation than any other clarinet you have ever played. Your Selmer dealer will be glad to arrange a non-obligating free trial. See him soon.

The Series 9*, companion to the Series 9 model, has a bore .004" smaller than the Series 9, and its tone holes are tapered. It is designed to meet the requirements of those who desire somewhat greater flexibility of tone and intonation. For complete details about both of these superb new Selmers, mail the coupon below.

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