

MUSICIAN

International

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

MIMI DRISCOLL
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LIZA FODORIS
PAGE 4-12

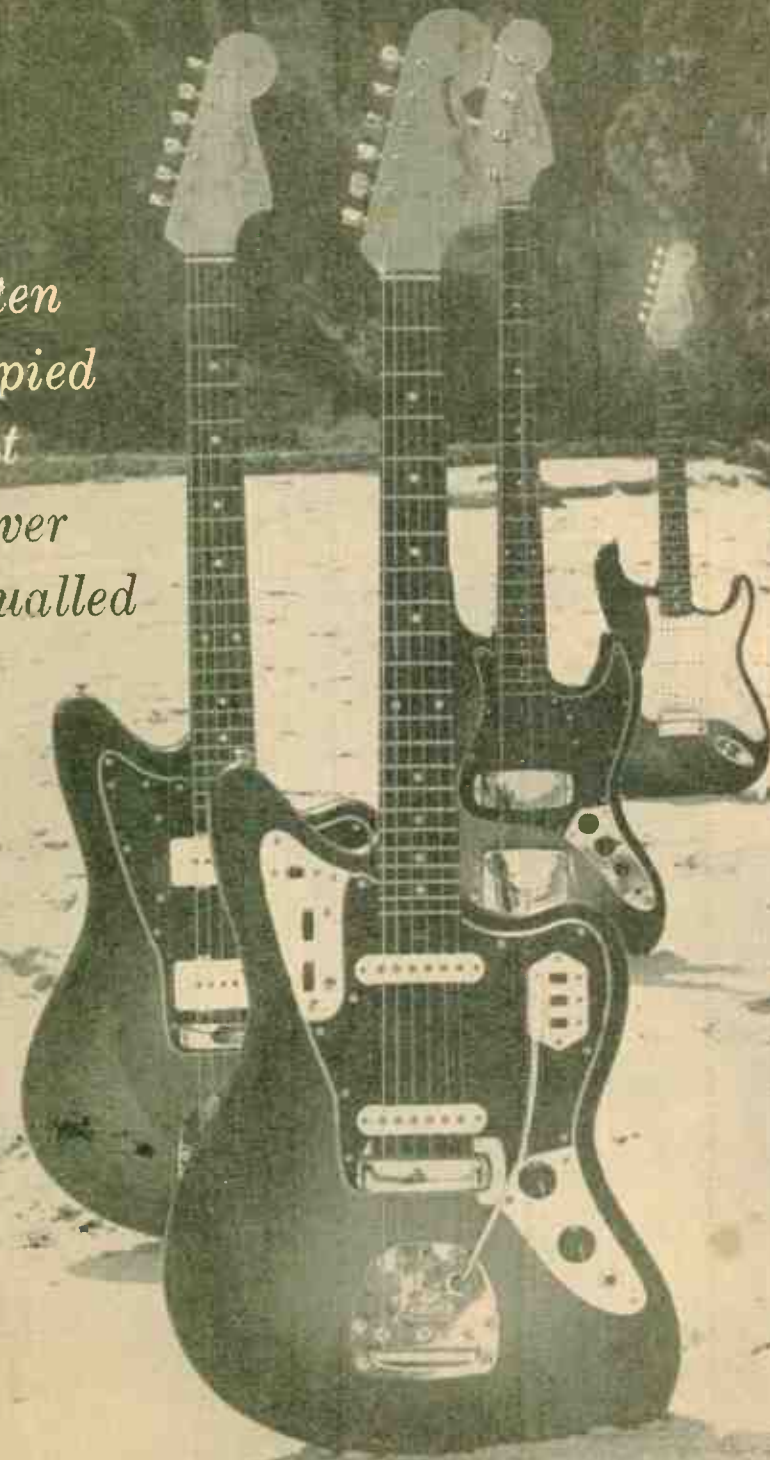


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AUGUST
1963

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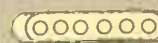
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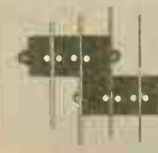
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CLIFTON



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THOMAS

the George Campbell Trio. A fine sound in fine surroundings. ● One of the busiest people we know is Earl Thomas down in Oklahoma City. He's solo clarinetist with the Oklahoma City Symphony Orchestra, and heard often on the Mutual Network and around the world. Two



BUCHANAN

recent works, premiered by Earl on the radio series, were dedicated to him, and his Selmers are heard in chamber music concerts quite often in Oklahoma City. Earl can also be found helping the VA hospital in their program of musical therapy. ● Among the growing number of symphony clarinetists playing Selmer's new Mazzeo instruments, John Buchanan, of the San Antonio Symphony Or-



VESPOLI



RYERSON

chestra, probably holds the record. He has Mazzeo E \flat , B \flat and A clarinets and now a new Mazzeo bass clarinet with extension to low C. ● Anthony Vespoli certainly qualifies as a full member of the Loyal Order, with a Selmer alto,

Series 9 clarinet and a Bundy flute. He tells us they are the greatest instruments he has ever played. You can hear him with the Waterbury Symphony, or in his own quartet when he isn't busy teaching. ● Many of you know Frank Ryerson from his work over the years with many famous bands, including an 11-year stint with Vaughn Monroe as first trumpet and arranger. And many of you play his compositions ("Blue Champagne," for instance). Frank is now Director of Music for the Paramus, N. J. School System, and still busy composing. He



HAUNGS



CONLEY

tells us that Selmers are widely used in his junior and senior high schools, with some sections 100% Selmer. ● Is Skip Haungs happy about his four Selmers? You bet! He tells us that he's a Selmer man for life! Skip has been at the Carrousel Inn in Cincinnati recently, as well as playing schools and colleges around the Midwest with his quartet. He's also been teaching at Buddy Roger's Music, Inc. ● James R. Conley has reported in from Newport News, Virginia, where he plays with the Al Cates



NIMITZ



HUTCHERSON

Orchestra, as well as teaches. Jim plays a set of Selmer clarinets and a Mark VI alto. ● When Jack Nimitz hears the word "saxophone" he tells us his first thought is "Selmer." This fine baritone player has been heard with Quincy Jones, Terry Gibbs and Bill Holman among others, and will soon have his own recording on the Ava label. ● We did a double-take recently when we received a color picture of Bernard Hutcherson with one of his Mark VI tenors. Bernard has re-lacquered the instrument in a gleaming black finish, leaving the keys brass. You can see and hear this unusual instrument in the St. Louis area where Bernard and his Modernists are kept very



PHILLIPS

busy. ● Teddy Phillips, currently held over at the Conrad Hilton in Chicago, reports that his

entire sax section is solid Selmer. In addition to alto, Teddy plays a Selmer clarinet and flute. ● For some time now, we've been meaning to give you the news of Milt Saunders, whose home base is the New Yorker Hotel. In addition to playing nightly at the hotel, Milt's orchestra



SAUNDERS

can be heard three times a week on the CBS network. Last summer Milt took a busman's



BLAKE

holiday by playing a cruise that took him to South America, Africa and Europe. He found big, enthusiastic audiences everywhere he played. ● "Selmer woodwind and brass instruments are some of the finest," writes James Blake from Seattle. But the proof is in the playing, and Jim is the proud possessor of a Series 9* clarinet and a Selmer tenor. Jim is active in teaching in the Seattle area. ● The Mark VI alto has hit the spot with Al Ford of Park Ridge, Illinois. He tells us it's tops in his work with his own combo. Al also plays a Bundy flute. Al is in good company—we just received a guarantee card from Bob Cooper out in Sherman Oaks, California, who purchased a 1290-S Bundy flute for his recording and studio work on the West Coast. ● If you haven't yet heard George Young in person or on records, you will—soon! His command of the saxophone is fantastic, with an upper range that's one octave and one note higher than the normal range. George has been recording for Columbia and has had a feature show at one of the Las Vegas hotels. We predict he's really going places! ● Pat DeRosa dropped us a line the other day from Long Island to tell us he's really proud of his Memorial Junior High School Dance Band. And Pat should know; he's played with Percy Faith, Boyd Raeburn, Ted Straeter and other top bands, plus adjudicating the New York State School Music Festival for the last 7 years. Pat has Selmer Mark VI tenor and baritone saxes, and a Selmer English Horn, and he still plays club dates in the area. ● Stan Getz visited Tony Rulli here at the factory recently,



GETZ

RULLI

when he picked out two new Mark VI tenors. Just before a recent recording date his own Mark VI was stolen. He played the date with a borrowed horn, then rushed out to Elkhart to re-join the Loyal Order of Selmer Sound!

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COVER

Liza Redfield (Cover design by Curtis Voss.)

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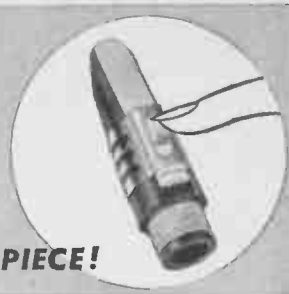
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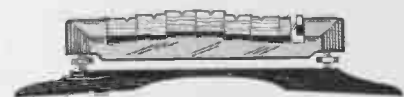
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INTERNATIONAL MUSICIAN

Message From the President

To All Federation Members and Local Officers:

The 1963 Convention has made important and far-reaching changes in the fiscal policy of our union. Effective January 1, 1964, the 10 per cent traveling surcharge tax, as well as the Theatre Defense Fund tax and the Radio and Television tax will be discontinued. To provide necessary revenues for the operation of the Federation in place of the traveling surcharge tax, the Convention established annual Federation Per Capita Dues at \$6.00 and increased the rate of Federation initiation fees. The new per capita dues will include the subscription to the *International Musician* and the contribution to the Lester Petrillo Fund. The details of this new Federation law were reported in the July 1963 issue of the *International Musician*.

This drastic change in long established Federation fiscal policy was determined after serious and sometimes stormy debate which went through an entire day of the Convention and into the early hours of the next morning. On one of the rare occasions in our history, a roll call vote was taken. The result was 153,068-2/3 votes for adoption of the new system and 113,742-1/3 against. I take this occasion to congratulate the delegates on their deliberate exercise of their franchise in true democratic fashion. If during the debate oratory became somewhat exaggerated, if tempers sometimes became heated, if some personal feelings were perhaps bruised, I am sure that this was due only to the tensions of the moment and the importance of the question being considered. By now, with the opportunity for cool reflection, each and every delegate can be proud of the service he has performed for our united Federation.

Discussion of this new fiscal structure is now going on in every local of the Federation. It is my purpose by this message to give you the background and the impelling reasons which, in my judgment and in the judgment of the International Executive Board and the Law and Finance Committees of the Convention, necessitated the change.

There was a time, about forty years ago, when local musicians performed in theaters throughout the country and when these theater musicians constituted the great bulk of our membership. Employment was local in character and most musicians worked where they lived. The coming of the talking picture and the demise of vaudeville brought an end to this stable situation.

At about the same time when local theater employment began to disappear, there commenced the era of the traveling band which moved from one local jurisdiction to another. Local musicians, faced with dwindling employment opportunities at home, sought relief from the competition of traveling musicians. Such was the outcry by the local musician that at one of the conventions in the 1920's a regulation was adopted which required traveling musicians to charge 30 per cent above the prevailing scale of a local as wages for engagements performed within the jurisdiction of that local. The traveling musician was required to deposit that 30 per cent wage "surcharge" with the local each week and the surcharge deposit was held by the local until the end of the traveling engagement. Then it was returned to the traveling musician when he left the local's jurisdiction. Neither the local nor the Federation

retained any part of that surcharge. It belonged to the traveling musician as part of his wage.

As the years went by, however, the enforcement of the 30 per cent surcharge law became more and more difficult. The surcharge, instead of being retained by the traveling musician, was finding its way back into the pocket of the promoter. Violations became so frequent and enforcement so difficult that, at the 1934 Convention, it was determined that the 30 per cent surcharge be reduced to 10 per cent and that the amount of the surcharge would become dues of the traveling musicians to the International. Such dues collections were to be divided by the International among the local where the traveling engagement was performed, the Federation, and the musician himself. In most recent years, the division has been 4 per cent to the local, 4 per cent to the Federation, and 2 per cent returned to the traveling musician.

Thus, the 10 per cent surcharge dues was enacted three decades ago to meet in some measure the demands of local musicians that they be protected from the competition of the traveling musician and, at the same time, to reimburse the Federation for the service being rendered to the traveling musician in enforcing scales and fair dealing by promoters and employers.

But changing times create strange and unforeseen situations. For several years, long before I became your President, many of us, both International and Local officers, and many members, have felt that the traveling surcharge tax—conceived basically as an equitable adjustment between the conflicting interests of local and traveling musicians and incidentally as a revenue-raising measure—was becoming a Frankenstein monster. Many locals were looking to their returns from the surcharge payments as a substitute for almost all other revenue sources. Many locals maintained a dues structure at such minimum rates as to border on the ridiculous. Perhaps the situation was comfortable, but it was unrealistic.

The weight of the financial burden of the Federation was being carried increasingly by the traveling musician whose wages constituted about 12 per cent of all musicians' earnings but whose contributions to the Federation have reached approximately 63 per cent of all revenues collected.

Now it does not take a brain trust to recognize that this was an inequity which could not be indefinitely ignored. These traveling musicians—our friends, dedicated and faithful members of the Federation, and good trade unionists—have been saying for many years that they should not be called upon to bear such a disproportionate weight of the Federation's financial needs. They have talked to you and to me and we have recognized the inherent justice in their complaint.

Who are these traveling musicians? They are your members, members of Federation

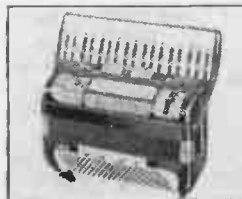
(Continued on page fourteen)

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Easement of Cabaret Tax Ruling

A revealing development in the long fight on the miscalled "cabaret tax" came in July with announcement by the Internal Revenue Service that it will abandon its efforts to collect the federal 10 per cent tax from customers served before or after the entertainment period.

Successive defeats in the courts for its collection policy prompted the decision. Pending cases against establishments will be settled in line with this new policy.

The Federation's Legislative Department is advised that the IRS regulation covering this easement has not yet been issued, but the government's position as of early July was set forth unequivocally in the following technical information bulletin:

The Internal Revenue Service today announced that, in line with several court decisions, it no longer will litigate cases involving the applicability of the cabaret tax, imposed by section 1700(e) of the Internal Revenue Code of 1939 and section 4231(6) of the Internal Revenue Code of 1954, to amounts paid at an establishment for food, refreshment, service, or merchandise ordered and served before the establishment attains cabaret status or after that status has been terminated. In the cases previously litigated, the Service has taken the position that the statute imposed the tax upon all amounts paid for food, refreshment, service, or merchandise by or for any person who is entitled to be present during any portion of the performance even though those items may have been ordered, served, and paid for either before or after the entertainment period.

The Service stated that the courts in series of steps have successively applied a restrictive construction to the scope of the statute in holding that the cabaret tax does not apply to services and refreshments: (1) furnished to patrons of an establishment after cabaret status has terminated, as held in *La Jolla Casa de Manana v. Riddell* (C.A. 9th 1953) 206 F. 2nd 906, aff'g. per curiam (S.D. Calif. 1952) 106 F. supp. 132, and *Bush's Inc. v. United States* (C.A. 7th 1960) 277 F. 2nd 780, aff'g. (E.D. Ill. 1959) 171 F. Supp. 681; (2) furnished before an establishment obtains cabaret status, as held in *United States v. Eddy Brothers, Inc.* (C.A. 8th 1961) 291 F. 2nd 529, aff'g. (W.D. Mo. 1960) 184 F. Supp. 150, and *Bush's Inc.*; and (3) furnished before an establishment obtains cabaret status though actually paid for during cabaret status, as most recently held in *Lethert v. Culbertson's Cafe, Inc.* (C.A. 8th 1963) 313 F. 2nd 506 (also 11 AFTR 2nd 198, 512 and 63-1 U.S.T.C. par. 15,471), aff'g. (D. Minn. 1961) 8 AFTR 2nd 6151 and 61-2 U.S.T.C. par. 15,370.

The Service also announced that pending cases involving this issue will be settled accordingly and that a Revenue Ruling setting forth the Service position will be published as soon as practicable.

The Federation's Legislative Department points out that the revised position of the IRS serves to emphasize now more than ever before that the miscalled "cabaret tax" is indeed a tax on music and entertainment as such and not primarily upon food, beverages and dining services. The Federation's policy directive to seek complete repeal of this job-denying tax on music and entertainment is therefore given added meaning.

AUGUST, 1963

Desegregation Policy Underlined

President Kenin characterized as "an infamous and false accusation" the court charge by three members of the all-Negro Local 589 in Columbus, Ohio, that the governing board of the Federation seeks to bar a merger of the white and Negro locals in Columbus.

The complaint, filed in Federal court early in July by Harland T. Randolph, William S. Stewart, Sr., and William Tye on their behalf and on behalf of "all other Negro musicians similarly situated," named as defendants President Kenin and all other officers and board members of the American Federation of Musicians.

"A copy of these outrageous and totally false allegations came to my desk today (July 15) and I forthwith instructed our attorneys to give priority to our response," President Kenin said. "It could well be that an opportunity is now afforded to spread on a privileged record the true facts of the Columbus situation as well as the Federation's publicly declared policy against segregated locals.

"The facts, as we shall show, are that we have for many months been seeking the merger of the white and Negro locals in Columbus, as we do in every other area where this vestige of outmoded and unfortunate segregation exists. We shall continue to press this long declared policy," President Kenin stated.

President Kenin, who is a vice-president and a member of the AFL-CIO Council, is a

(Continued on page forty-one)

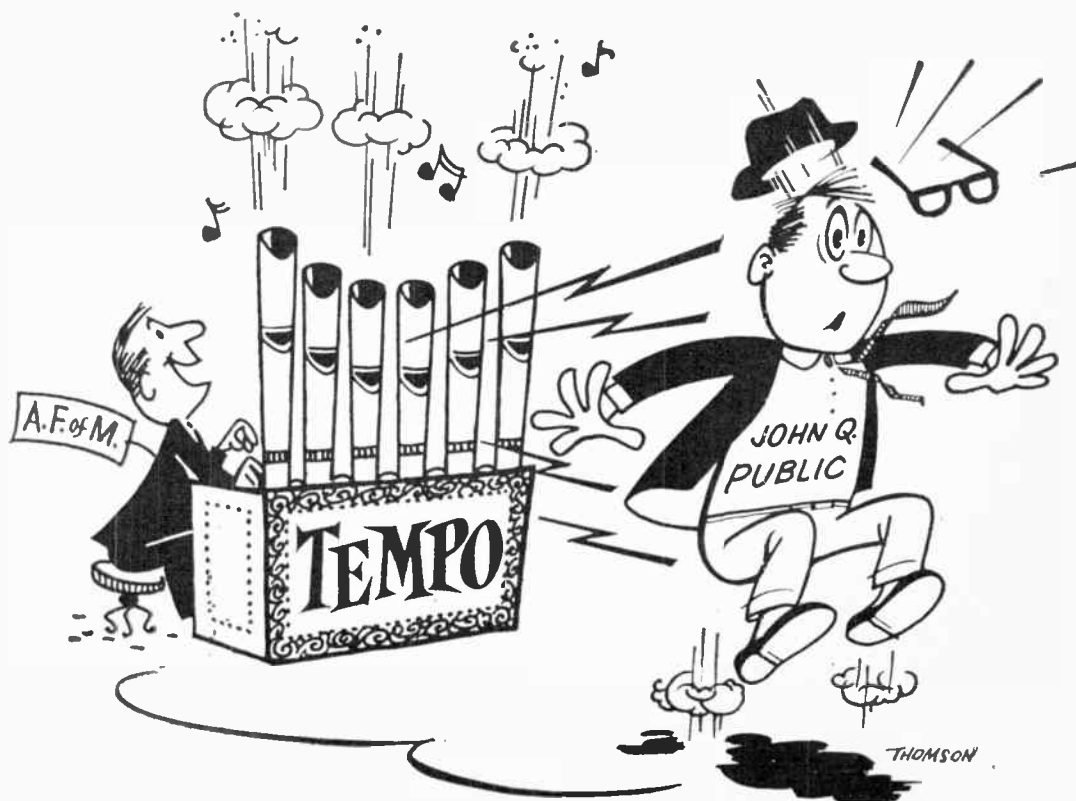
RECORD POOL

"Pool coverage," a "one-for-all" method long identified with news and picture reporting of outstanding special events, but believed to be unique in the music recording field, was employed successfully at the Annual Newport Jazz Festival at the direction of President Kenin.

To Gilbert R. Rogers, whose presidential assistant duties embrace the supervision of recordings, was assigned the responsibility for pooling all requests and arrangements for recordings at Newport. Under the "pool" system all live recording at the scene was performed by a mobile RCA Victor studio unit, with George Avakian, of Victor, and Teo Macero, of Columbia, supervising.

Thus, Rogers' office at Federation headquarters in New York City became the distribution point for all tapes made at the Festival. The result is that the Federation has been able to supervise all released tapes and thus insure payments to the instrumentalists who participated.

President Kenin's satisfaction over the "pool" arrangement is shared by the artists, musicians and recording companies participating. Rogers believes the Newport formula is applicable anywhere at any time for mass recording of significant music events on location.



*President Kennedy's Order creating an Advisory Council on the Arts
at Federal level points to similar projects at the State level.*

WHEN on June 12 President Kennedy issued his executive order establishing an Advisory Council on the Arts, it was not, as some supposed, one single bubble in the cultural caldron. Rather it was the manifestation of the cumulative effect of a series of similar eruptions at state level. No fewer than fifteen states had recently formed or were in the process of forming councils on the Arts. California, Connecticut, Illinois, Kentucky, New Jersey, New York, North Carolina, Michigan, Minnesota, Missouri, Ohio, Nebraska, Nevada, Washington, and Virginia have all come out within recent years with some sort of state sponsorship program, their purpose—as well as that of

scape design, photography, graphic arts, crafts, motion pictures, radio and television. The state projects also were broad in scope, with in some cases an accentuation on the visual arts, with musical encouragement projected into the future.

The Federal Advisory Council on the Arts is to be composed of Cabinet officers, agency heads (Director of the U. S. Information Agency, the Administrator of General Services, the Housing and Home Finance Administrator, the Chairman of the Commission of Fine Arts, the President's Special Consultant on the Arts) as well as outstanding figures in the field of the performing arts. The Federal members of the Council will receive no compensation for their services. The members appointed from private life, however, will receive compensation "for each day engaged on business of the Council and travel expenses, including per diem in lieu of subsistence."

Of the councils established or contemplated by the fifteen states, at least half have no backing in State funds, and the council members therefore work without pay.

The President's Advisory Council on the Arts is to weigh the advisability of and means toward foreign exchange programs. The state councils are almost universally occupied with projects within their borders, though there are exceptions to this.

(The North Carolina Symphony, for instance, gives some concerts in towns in neighboring states.)

STATE COUNCILS ON THE ARTS

President Kennedy — to raise artistic standards in their respective locales through actually exposing residents to the arts, visual and musical.

Those who had kept in touch with the development of the state projects were curious to discover other similarities in the contents of the projects, whether at national or state levels.

President Kennedy had a five-point program for the Council's actions. (See box on page forty-nine.) It should (1) examine the opportunities for young people to develop their talents and to participate in an active cultural life; (2) evaluate "the many new forms and institutions which are developing"; (3) assess Governmental politics and programs; (4) consider public recognition of excellence; and (5) consider the implications of the national cultural scene for foreign exchange programs in the arts.

With the exception of point 5, the state projects had similar aims.

The arts, according to the presidential proclamation, were to include music, drama, opera, dance, painting, sculpture, literature, architecture and such allied fields as urban and land-

New York State

The most extensive state system of aid to music is probably that of New York State. Its Council on the Arts, created via state legislation in 1961, has in the ensuing years been backed with sufficient funds to turn the project into an important pioneering experience. It has extended the active seasons (most via tours) of the New York Philharmonic, the Buffalo Philharmonic, the Syracuse Symphony, the Albany Symphony, the Rochester Philharmonic, the Hudson Valley Philharmonic and others. It has financed children's concerts in schools in outlying districts. It has sponsored a tour of the New York City Opera Company. Recently it engaged the American Symphony Orchestra League to undertake a statistical survey of the state's orchestras with the end in view of making each community aware of the overall musical pic-



(Continued on page forty-eight)

INTERNATIONAL MUSICIAN

"FUN AND MUSIC..." is the order of the morning on the Arthur Godfrey (CBS) radio show. The man behind the trumpet is orchestra leader Johnny (Grandpa-according-to-Godfrey) Parker who plays straight man to "Artha's" comedy and blows some wonderful music to the delight of their legions of listeners. Third and indispensable member of this notable trio is Johnny's Olds,* a trumpet with a talent for making music that matches Johnny's own. F. E. OLDS & SON • FULLERTON, CALIFORNIA



*It's a Recording Model and fits Johnny's style to a T.



Red Norvo – Jazz with Finesse

Jazz in its first evolutionary years was an unweeded garden. Its exponents for the most part were relatively unlettered men with limited technical scope and little reading ability. It was not until the late 1920's that the first great virtuosi began to bring this idiom effectively beyond the folk music class. Coleman Hawkins, Benny Carter and Buster Bailey were among these pioneers. Among the handful of artists of that day who can claim to have concerned themselves with the musical developments of each era, and to have worked with continuous success through all these phases, Red Norvo stands very close to the top of the list.

A professional musician from 1925, Norvo came to international attention as a jazzman after he recorded, in 1933, two solos on the xylophone, an instrument never previously employed in jazz. Norvo, who switched to vibraphone in 1943, has remained the only

jazz figure ever to have achieved prominence as a xylophonist.

More significantly, he has been for thirty years a symbol of the unhurried, gently swinging approach to improvisation, and has been the leader of many small groups, and one memorable orchestra, that succeeded in translating this style into ensemble terms.

Red was born Kenneth Norville on March 31, 1908, in Beardstown, Illinois, the youngest of four children and the only redhead in the family. "Father was a railroad man," he says. "He had a pal at the station who liked to play blues piano, and that got me interested. Later this man had a music store and I used to hang around, playing all the first Fletcher Henderson records. And I heard jazz on the steamers on the Illinois River; Bix Beiderbecke and Frankie Trumbauer played on one boat out of St. Louis."

When he was eight, Red's mother sent him to the same teacher who had instructed his sister, Portia. He took a dozen lessons before the teacher realized he could not read music; Portia had been helping him memorize. At twelve, visiting his two brothers in Rollo, Missouri, he was fascinated by a xylophonist at a local theater. Soon, by selling a treasured pony and saving slowly, he was able to buy his first xylophone for \$135. By his third year in high school he was playing for the weekly assembly. During the spring vacation in his senior year he went to Chicago with a small group assembled by a classmate, Dorothy Green. In Chicago he met an agent, Jack Tebo, who launched his professional career soon after by sending him on the road with a seven-piece marimba band, Forrest Hardy's Collegians.

Twice during the next couple of years Red tried to complete his education, but music

interfered. He enrolled at the University of Illinois, but was immediately called away for a vaudeville tour with the Collegians. In 1929 he enrolled at the University of Detroit, but four months later he called Tebo and landed another job.

Red's name was changed when, after the Collegians, he worked for the Paul Ash band in Chicago. Ash introduced him variously as Norvik, Norwarth and Norvo. Red decided this last was good enough to keep.

It was after he left Ash that Red was forced, for the only time in his career, to conform to what was then the vaudeville stereotype of the xylophonist as a novelty instrumentalist, complete with tight black evening pants, sash, and full sleeved blouse. He even played the *Poet and Peasant Overture*, and the pipes of his instrument were hidden by a little drape with a monogram emblazoned on it. On one number he did a tap dance routine during the breaks. This brought him considerable success for awhile on the Orpheum Circuit, where he earned as much as \$650 a week. Soon after, in a Chicago vaudeville show, the *Flaming Youth Revue*, Norvo played the xylophone, tap danced and even sang. The show was on tour for eighteen months, including a visit to California.

During this time Norvo rapidly lost whatever interest he might have had in this type of music and became more and more fascinated by jazz, and friendly with its performers. Nevertheless, two or three years elapsed before he was accepted by fellow musicians as more than a curiosity; his unusual choice of an instrument undoubtedly was a primary reason.

Red spent most of 1930 in St. Paul working in radio; then for several months he worked for Victor Young in Chicago on an NBC radio series.

In those days Paul Whiteman was a consultant at NBC in Chicago. He invited Red to play on some shows he was assembling with Ferde Grofé and Roy Bargy. It was during these broadcasts that Red got to know the singer on the show, Mildred Bailey. Mutual musical and personal admiration led within a year to marriage, and the Norvos went East with Whiteman.

Settling in New York, Red fulfilled the residence requirements, filling in some time by gigging with Meyer Davis groups. He worked for another year with Whiteman, then freelanced with various groups around New York. In the fall of 1934 he assembled, for a record date, a memorable "Swing Septet" whose performances have often been reissued all over the world; his sidemen included Jack Jenney, Artie Shaw, Charlie Barnet and Teddy Wilson.

Red's days as a jazz combo leader began in earnest in 1935, when he had a pianoless group at the Hickory House on 52nd Street, featuring Dave Barbour on guitar and Eddie Sauter on mellophone. This being the dawn of the swing era, when every popular jazz soloist thought in terms of forming his own full orchestra, Red made this seemingly logical

move the following year, when he and Mildred were billed as "Mr. & Mrs. Swing." Their twelve-piece band, with colorful Sauter arrangements that were far ahead of their day, had limited commercial success but left a legacy of many superb recordings from 1936 to 1939.

Mildred fell ill for awhile and Red kept the band going without her; the band recorded with her early in 1942, but not long after that Red was leading a small combo that was set for a USO overseas tour. The group spent ten weeks in a rehearsal hall and cut some fine V-Discs, featuring Ralph Burns and Flip Phillips, but the tour fell through.

Since that time Red has led every kind of combo but a bad one. He spent a couple of years as a sideman—1945 with Benny Goodman and 1946 with Woody Herman—but said he felt somewhat "drowned out" by these extrovert big band sounds.

Divorced from Mildred, he settled in California in 1947 with his second wife, Eve Rogers, the sister of Shorty Rogers, who had played in the V-Disc combo. He returned East briefly in 1949, leading a sextet that included Dick Hyman, Tony Scott and Mundell Lowe.

Probably the most memorable Norvo group in the recollection of younger present-day jazz fans, who cannot reach back to the Mildred Bailey days, is the trio he led through the 1950's. First the bassist was Charles Mingus, later Red Mitchell; the original guitarist was Tal Farlow, then Jimmy Raney took over. Later sidemen were Bil Dillard and Jim Wyble on guitar. Gene Wright and Red Wootten on bass. All were musicians who measured up to the high caliber always expected in a Norvo unit; they achieved many extraordinary peaks of subtlety and finesse in the brand of chamber-music jazz that has been Red's chief identification.

In January of 1954 I assembled a concert package show entitled *Jazz Club U.S.A.* and took it on an eight-country tour of Europe. This was Red's first in-person contact with overseas fans and his first extended experience with concert audiences. The results were mutually gratifying. He and Raney and Mitchell made a deep impression; not only in Scandinavia, where they already had a healthy following, and in Germany and Switzerland, where the audiences were invariably receptive, but even in Paris, where Red had not been a particular favorite and the critics had awaited him with some misgivings.

His visual personality had much to do with this conquest of the skeptics. His seemingly casual hold on the mallets, his variety of facial expressions as he dusts the vibes with them—from surprise to elation to archness, from wonder to disbelief to anger to ecstasy—all are a natural part of his personality that provide the logical parallel to his improvisational style.

Unlike almost any other prominent vibraphonist, Red does not use the motor; the sound, consequently, is closer to that of his

original medium, the xylophone. Though his technique has improved steadily through the years, his basic stylistic approach has undergone few modifications; yet he is completely at ease with musicians of the various modern schools and always surrounds himself with young, stimulating talents.

As far back as 1945, when "bebop" was the most controversial word in jazz, Red used its two creators, Dizzy Gillespie and Charlie Parker, as sidemen on a catalytic record session. Ever since then he has kept abreast of new trends. For the past five years he has expanded from trio to quintet format, using such admirable sidemen as Wyble on guitar, Charlie Kennedy on alto sax, Don Greif on bass and Moke Romero on drums. Occasionally his whole group, including Red, has been taken over and fronted by Benny Goodman.

Red has built a different kind of following lately, moving out of the sphere of jazz clubs and concerts to work mainly on the Lake Tahoe-Las Vegas-Hollywood circuit, often in tandem with various singers. Frank Sinatra, one of his perennial admirers, has used him in clubs and on records; Dinah Shore has featured his group on her television shows; and for the past year he has been booked jointly with Mavis Rivers. This has reminded some spectators of the memorable Norvo-Bailey team, as Mavis has traits of timbre and personality that recall Mildred in her heyday.

Though he went through some wild days in the Chicago Jazz era and lived the life of those times, Red today is a sedate, suburbanite type, never drinking or night-clubbing, preferring to spend time quietly at his Santa Monica home with his twelve-year-old-son Kevin, fifteen-year-old daughter Portia and nineteen-year-old stepson Mark. He is an expert at several hobbies such as the refinishing of furniture and the collecting of Bennington ware, pewter and Copenhagen china.

In or out of music, he can summon great determination at times. At one point the relaxed California life made him considerably overweight; a strict regimen brought him down to his present slim contours, nothing having been added in recent years except the trim red beard.

Though he neither gains nor seeks the patronage of those who equate swinging with decibel-power, Red Norvo has remained a uniquely valuable figure, in an area of jazz expression that sometimes seems in danger of being submerged under the weight of crashing drummers and billowing, bellowing tenor men. It would be an object lesson for many of today's jazzmen, as well as a treat for new audiences, were they given a chance to hear his present group at one of the jazz festivals or Eastern night clubs, if he could only be lured away from his present Western security. In 1963 as in 1933, most musicians would find that there is plenty to be learned from a study of the musical philosophy of Kenneth Norvo.

**LET'S
LOOK
AT
THE
SCORE**

Liza Redfield



Miss Redfield discusses the American orchestra conductors' problems.

One hasn't talked with Liza Redfield three minutes before one realizes one is talking about the technique of conducting, about problems of conducting, about chances of furthering one's career in conducting, but never, except in passing, about the fact of her being a woman conductor. This just doesn't seem in line of interest. Her problems are the problems of any conductor in America—the problems of perfecting oneself on that complicated, hard-to-come-by instrument, the orchestra, with so few opportunities offering for sheer practice, and of combatting the tightness of competition in this field—problems, in short, of the profession *per se*.

Miss Redfield's whole life—if you can speak of thirty-odd years to date as a whole life—has been an endeavor toward realization and recognition as a musician. She trained first as a pianist, was giving piano recitals, in fact, in her native Philadelphia at the age

of eight, and getting so used to keyboard manipulation that by the time she was sixteen she had amassed enough awards and contest prizes to propel her into a concert career. Maybe the very fact of her having begun so early and of having found the going so smooth gave her qualms. "I learned too quickly, never really had to sit down and work at it. I think that's why I finally got so I didn't care." Whatever the reason, by the time she had graduated from the University of Pennsylvania with a major in music, she had cooled off in her desire for a career as a pianist.

It was when she was in this state of indecision, beset by undefined career-impulses, half-heartedly taking what came along—coaching, desultory recording dates—that fate stepped in and set her on the straight path of accomplishment.

She was working as pianist and coach for the recording of a music show and the conductor fell ill. Asked to take his place, she did so with alacrity. As soon as she felt herself actually confronting that versatile instrument, the orchestra, she says, she knew she had found her proper medium. Within a year she was studying with intensity under Vladimir Brailowsky, learning "stick technic"—the gestures for defining rhythms, the distribution of cues, left hand expressiveness, and learning scores in the symphonic repertoire. Symphony work has always been Miss Redfield's ultimate goal.

Conducting, unlike keyboard technic, was challenging to Miss Redfield from the start. To this day each performance is an adventure—one to which she gives every ounce of her musical sense, skill, determination.

But a conductor, man or woman, no matter what his or her abilities, she will tell you with



the slight shrug of one who has discovered this the hard way, has a difficult time. First in even landing a job.

However, here her newly realized focus and zest stood her in good stead. Experience she needed and experience she got—in radio, in the tent circus, wherever opportunity offered. She has, in fact, probably had as much actual professional batoning work behind her as any man of comparable age, and this long before she got the exacting jobs of conducting *The Music Man* and *Sophie*, on Broadway.

From the very start her serious assignments have been forthcoming from the theater world.

That the theater should have been the area of her development is understandable enough. For, of all areas of the entertainment world, the theater is most unprejudiced in regard to hiring women. On our stages women have even a slight lead over men. Not only are they numerically preponderant, but dramatically so, too. More plays have women in the

title roles—witness *My Fair Lady*, *Sophie*, *Annie Get Your Gun*, *The Unsinkable Molly Brown*, *Fanny*—than have men. Off stage, too, women figure in the theater as costume designers, wig makers, choreographers and coaches. You are shown to your seats more often by usherettes than by ushers. And theater orchestras count a goodly proportion of women players.

That the theater is more fair in these matters lies perhaps in its greater willingness to venture and experiment. The new forms a larger proportion of the repertoire here than in either opera or the concert hall. It follows it is a much more sensitive voice for public opinion than either of the others.

So when the producers of *The Music Man* were looking around for a conductor, they concentrated only on finding one skilled in the trade—one who knew music and the theater both, and one who also had that indispensable flair of the conductor, personal magnetism.

The theater bunch—and we use that word, advisedly, since no group is more grape-vined, more closely meshed, more interrelated—had reason to become acquainted with Miss Redfield's capabilities long before she was chosen as conductor of *The Music Man*. She had gained experience in that most rugged of theatrical mediums, the music tent show*. This summer theater enterprise which within the past ten years has mushroomed in rural areas outlying large cities, is one of the best conductor-trainers on the list. Its constantly changing repertoire, its pace of performance, its amuse-me-at-all-costs audiences and its sometime acoustical inadequacies call for stamina, resourcefulness and flexibility of a very special sort.

So the fact that, for many seasons before taking *The Music Man* assignment, Liza Redfield had quickened audiences under the canvas top in the wide repertoire of the summer circuit was certainly not against her. To highlight her flexibility and stamina, one summer she filled the position of music director in two tents, alternating night by night between the Flint and nearby Detroit tentings—besides rehearsing both musicals in the afternoons of their performances.

A tent job in Pinebrook, New Jersey, had brought her nearer to New York, and was followed by her musical directorship of two off-Broadway productions, *Miss Emily Adams* and *Earnest in Love*, the latter a musical adaptation of Wilde's *The Importance of Being Earnest*. Here she demonstrated her ability at actually directing a musical, shaping it from the beginning, coaching singers, rehearsing chorus and orchestra, pacing the show, giving it its especial character.

It was only a few weeks after this show opened—so fast does news travel in the theater world—that she got a phone call offering her the musical directorship of *The Music Man*. She accepted it on the spot. Another goal attained.

*See the article on "The Music Tent" on page 10 of the May, 1963, issue.

She took over at *The Music Man* as replacement for the original conductor, Herbert Greene. It was a fine challenge—to keep a great long-time hit from going stale, perking up a chorus set in its ways, saving the day, when custom has thrown its thin gauze of boredom over what were once fresh discoveries. Authoritative, graceful, magnetic, from her first "Let's go," she makes whatever she conducts a vital performance.

But one good thing about being a conductor, Miss Redfield maintains, is that the goals constantly recede, keeping one always looking ahead. Now she was fixing her sights on conducting a big new Broadway musical, and that from the start of its run. And in *Sophie*, she did realize this aim. This was the first time a woman musical director "brought in" a show to Broadway from its inception. Unluckily, that Broadway musical had a short run, but that hasn't stopped Miss Redfield. Today she keeps learning new scores, sees that producers and agents don't lose sight of her. After all, as she says, "All the credits in the world don't matter unless they know about you—unless they've actually seen you work."

Miss Redfield now is a past mistress of technique. As to disciplining an orchestra: "It's not necessary," she says, "for performers to like a conductor—and I don't go out of my way to make them like me. Respect—yes. It bore weight with them, for instance, that I conducted *The Music Man* without a score from the very first night."

"Of course the fact they like me has made work much easier," she says, and adds with a smile, "They gave me a birthday cake, on my last birthday."

The qualities she thinks a successful conductor should have are (1) musicianship, (2) ability to communicate ideas simply, (3) awareness when a musician in the orchestra has something to offer—"give him an opening for an individual interpretation of a phrase," and (4) a definite point of view to begin with."

Conducting, she feels, should be a natural expression. Self-consciousness ruins it. Focusing altogether on the music is the cure for this fault.

About stamina, she says: "Conducting in the theater where you have a performance every night is certainly more difficult than performing once a week, or even month, in the concert field. But one learns to space one's energies, to save for the climaxes. And, even more important to guard against than fatigue is boredom. If the orchestra members slump—well, a slight change in tempo brings them to their toes—or, say, a few extra rehearsals."

She points out the special difficulties of theater conducting—the long, narrow pit, making balance difficult, the players not always able to hear one another. These contingencies keep the conductor especially alert. "Whoever needs to be cued is cued," she emphasizes. In her theater conducting she uses

(Continued on page fifty-three)

Make Labor's Own Holiday Safe for All

TO ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear Sirs and Brothers:

The fact that the safety record over last year's Labor Day weekend was the poorest in recent years, serves to point up one stark fact. Too many workers, their wives and children and their friends, lost their lives during Labor's own holiday. A tragic total of 678 were killed. Traffic deaths on the highway—501; deaths by drowning—57; boating accidents—23; and miscellaneous—97. These unnecessary accidents served to turn what should have been a period of rejoicing and gayety for workers into a time of mourning for altogether too many of our members, their families and their friends.

The labor movement cannot and does not condone this senseless slaughter and suffering over the three-day holiday that labor fought so long and hard to establish.

Your International Officers are particularly concerned about reducing this heavy annual toll of deaths and serious injuries over the coming Labor Day weekend.

This year the AFL-CIO Standing Committee on Safety and Occupational Health, in cooperation with the Labor Conference of the National Safety Council, is sponsoring the fifth annual nation-wide campaign to reduce the tragic toll of accidents. They have produced an excellent campaign booklet that contains many practical suggestions and materials to aid your local in conducting an effective educational and promotional campaign among your members and their friends.

Message from the President

(Continued from page five)

locals, who are away from home. At any given moment, a traveling musician may be performing in the jurisdiction of your local and at the same time a loyal and dedicated member of your local may be performing in the jurisdiction of another local. Both are brothers in our Federation. Both deserve and are entitled to the reciprocal protective reception of the local where they are performing. And the basis of this reception must be "What can I do for you?"—not "What can I get from you?"

We will not invite the possibility of fragmentizing our union over this question. We will all meet this issue fairly and intelligently even though it involves change. This is precisely what the delegates to the 1963 Convention have done in abolishing the 10 per cent surcharge tax and enacting the new schedule of Federation per capita dues and initiation fees. At the same time, the protective feature of the 10 per cent surcharge has been retained. Traveling musicians' scales will be maintained at 10 per cent over the

local scale, but the differential in scale will be retained by the traveling musician as part of his wage. And traveling musicians will also be subject to the same work taxes as the local imposes on its own members.

A new era has thus begun in the fiscal policies of the Federation and its locals. To be sure, change is difficult and no one will underestimate the problems which must be faced by each and every local and by the International in following the new procedures. But we must move with changing times if we are to survive and to serve faithfully the aspirations of our members. We must see to it that the financial basis of our organization is sound and true and democratic. We can go forward only with the dedication and support of our members, each of whom must be convinced that he is getting fair and equal treatment.

A great step has been taken by the 1963 Convention to build a stronger and more effective Federation. I am sure that each and every member will support that action.

Your use of it in the 1963 Labor Day Safety Campaign is in the best tradition of the organized labor movement—the preservation of life and limb, and the lessening of pain and suffering. Participation in such campaigns has proved an excellent device for building good relations, not only with the rank and file of a local, but with the public at large. It is a public service of the first order. I propose that you:

1. Recommend participation in the 1963 Labor Day Safety Campaign to your Safety Committee, or, if you do not have one, appoint one to direct this great humanitarian effort to save lives in your community.
2. Send for the booklet to Labor Day Safety Campaign Committee, c/o National Safety Council, 425 North Michigan Avenue, Chicago 11. This free booklet is filled with many practical ideas to help your Safety Committee do a bang-up job.

You will notice that a union local that successfully participates in the 1963 campaign may be eligible for a very worthwhile award. Your International Union Officers would be proud and happy if your local were to win one of these National Safety Council Recognition Award Certificates.

We will all be proud and happy on September third if, through our mutually coordinated efforts, this year's Labor Day weekend results in a dramatic decrease in the unnecessary loss of lives among trade unionists and their wives and children during Labor's own holiday. Who knows—it might result in saving your life or a fellow member's life.

Fraternally yours.

HERMAN KENIN,
President

MESSAGE FROM GEORGE MEANY PRESIDENT, AFL-CIO

Upon my return from Geneva, I was shocked to learn that 871 persons were killed in needless accidents over the recent Fourth of July holiday weekend. The huge death toll of 556 killed in traffic accidents alone proves that not nearly enough is being done to meet the problems being caused by heavier and heavier road traffic . . . Organized labor is particularly concerned about reducing the heavy annual toll of deaths and serious injuries over the coming Labor Day weekend. . . . I strongly endorse our 1963 Labor Day Safety Campaign . . . We shall all be proud and happy on September third, if, through our mutually coordinated efforts, the Labor Day weekend this year results in a dramatic decrease in the unnecessary loss of lives among our members and their wives and children during Labor's own holiday.

INTERNATIONAL MUSICIAN

WHERE SUBSIDY SHOULD BE GRANTED

Excerpts from a speech by
John D. Rockefeller, III, Chairman of Board of Lincoln Center,
before the American Symphony Orchestra League Convention
in San Francisco, June 22, 1963

Centuries of experience in the western world have shown us that the arts are not self-supporting. Today everyone recognizes that tuition fees sufficient to cover the cost of a student's education cannot be imposed. However, it is not sufficiently understood that in the performing arts the same situation exists in that, with very few exceptions, tickets cannot be priced at levels sufficiently high to meet costs. While the dramatic expansion of cultural activities is encouraging to us all, we must not forget that each artistic institution which comes into being most surely will create a deficit financing.

It is becoming increasingly obvious that we cannot expect to obtain support for the rapid expansion of our cultural life solely through the resources of private philanthropy. And with each passing year it becomes clearer that only with the help of government will we be able to close the final gap between our present resources, comprising actual income and private philanthropy, and the costs of operating our institutions.

I am convinced, however, that government subsidy is not a right, but a privilege. It should not be granted indiscriminately. Rather, public monies should be appropriated only to support or

bending every effort to attain high quality of performance, which have taken an imaginative approach to community service, and which have demonstrated a sense of responsibility in handling their affairs. Our institutions will be judged by their success in attaining these objectives. In short, subsidy should go only to institutions which have through their own efforts been able to command a substantial degree of community support. We must prove, in a sense, that we have done such a good job that the subsidy we enjoy has been truly earned.

This belief is based on the conviction that the arts are not for the privileged few, but for the many; that their place is not on the periphery of daily life, but at its center; that they should function not merely as another form of entertainment but, rather, should contribute significantly to our well-being and happiness.

Never before has mankind been in greater need of the values inherent in the arts. Our society has been ingenious in finding ways to provide more leisure time in our lives. But of what use is our ingenuity if the leisure time we manage to create is used wastefully, filled with pastime entertainments designed to help us forget the problems of our atomic world, or to postpone facing them until the

morrow? Rather than pastimes, we need inspiration; rather than obliviousness, we need greater awareness of man's positive achievements. For from these achievements we can draw renewed strength with which to face the difficult realities of our time.

The arts stand among man's highest achievements and, if we are given the opportunity, we respond to their eloquence more readily and more naturally than to any other product of man's effort. Their power to move us, to elevate us, to enrich us, derives from the very fact that they are the creature of man's imagination, a reflection of man's character at its best: in fact, a mirror of man himself. Even at their most grand—the Sistine Chapel, the Beethoven Ninth Symphony—the arts are constructed to the human scale and thus remain recognizable and understandable to all men with hearts open to their meaning.

It is this ability to inspire man with a sense of his own creative potential that makes the arts doubly precious to us in this troubled world. If we can, through our efforts, bring more people to a greater appreciation of the arts and the positive values they represent, we will be rendering a vitally important service not only to our own communities, but to that larger community which is our nation as a whole.

OPERA FROM COAST TO COAST

Opera by Mozart returned to the Rockies at the Aspen (Colorado) Music Festival for the first time since *The Magic Flute* was presented in 1960. This fifteenth summer of the Festival and School, the Opera Workshop presented *Così fan Tutte (Women Are Like That)* on July 26, 27 and 28 in the Wheeler Opera House. The Aspen Music School Opera Workshop production was presented in English, text by Ruth and Thomas Martin, from the original libretto by Lorenzo da Ponte.

Indiana University's old football stadium was transformed into a scene from ancient Egypt when on July 27 and 31, the University's School of Music presented Verdi's opera *Aida* there. A cast of four hundred people and a one hundred-piece symphony orchestra performed in the first outdoor opera production of the University's School of Music.

The Metropolitan Opera has announced details of the two weeks of special performances, April 27 to May 10, 1964,

which will make it an official attraction of the New York World's Fair. The fortnight is also part of Lincoln Center's program marking the opening of the Fair. In recognition of the world-wide celebration next year of the four hundredth anniversary of the birth of Shakespeare, the repertoire will feature the three works of Verdi based on Shakespeare's plays, *Macbeth*, *Otello* and *Falstaff*.

Other works in the World's Fair repertoire will be Verdi's *Aida* and *Il Trovatore*, Mozart's *Don Giovanni*, Bellini's *La Sonnambula*, Massenet's *Manon* and the double bill of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*.

The quaint Goodspeed Opera House overlooking the Connecticut River at East Haddam, Connecticut, has resounded with opera for the first time in its eighty-seven-year-history. During the week from July 2 through 7 Thomas Scherman served as Music Director for seven performances of a double bill alternately coupling Kleinsinger's *archie and mehitabel* with Rossini's *The Marriage Contract* and Rimsky-Korsakoff's *Mozart and Salieri*.

JAZZ at NEWPORT 1963

By Dan Morgenstern
Editor, "Jazz"

Blessed with near-perfect weather, the tenth Newport Jazz Festival—four evening and two afternoon concerts—went through without a hitch. The sound was better than ever; there were no long stage waits or technical difficulties, and, all told, this was probably the best run Newport festival to date.

The artistic level of Newport '63 was commendably high. There were the inevitable concessions to public taste, to be sure; but it is doubtful that a viable festival could be staged without them, and the bulk of the musical fare was well above average interest. Some of the greatest moments, fittingly, came when musicians not ordinarily heard together joined forces to make new and inspired music. These were truly unique moments: the kind of occasions which a jazz festival seems made for. It could not be said of Newport '63 that it was merely a procession of sequences that might be seen in concerts and clubs throughout the land. This was a jazz festival.

Photo credit: Jack Bradley.



Pee Wee Russell

These were the highlights:

Dizzy Gillespie, in wonderful form, set with his group (James Moody doing alto, tenor and flute) and then, joined by Milt Jackson for a broiling "Night in Tunisia" and a smother, demonstrating beyond dispute why he is the master. Bags played with a degree of fire and verve rarely reached in his everyday playing. The rhythm section did outstandingly well.

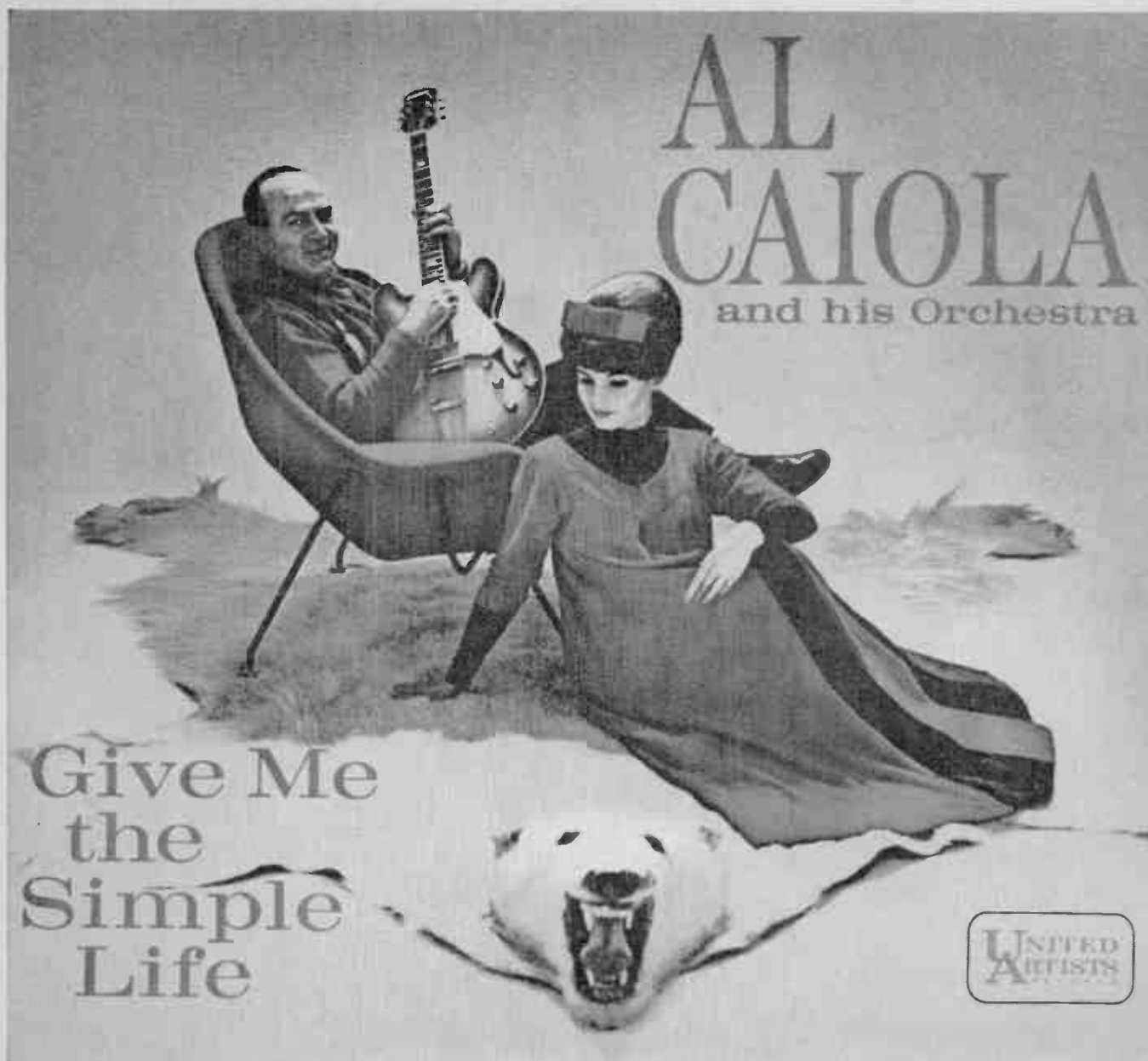
Thelonious Monk and Pee Wee Russell. a memorable encounter between two unclassifiable jazz originals. Without prior rehearsal, they worked together like good boys and stout. Contrary to published reports, Monk and Wee **did** play together; in fact, Monk treated his guest like a member of the tight family group. Charlie Rouse at his excellent best, and the new bassist Butch Warren an asset to the quartet. Pee Wee's most eloquent solo on "Blue Monk," where he played his own special brand of blues, yet built his solo solidly on Monk's theme; like a Monk player.

Howard McGhee, who played a swinging set with his own trio in the afternoon (his associates are Phil Porter, a very gifted nineteen-year-old organist, and Candy Ross, a solid drummer) and sparked the Festival Houseband both on opening night and behind Joe Williams the next evening. To us, Howard has never sounded better and in fuller command of his horn than on a lyrical "Lover Man" with the trio and in an electrifying solo spot on Big Joe's "Roll 'em Pete." The Houseband (Howard and Clark Terry; Coleman Hawkins and Zoot Sims; Joe Zawinul and Gilio Mahones; Wendell Marshall and Roy Haynes) was an admirable group. They were, in large measure, responsible for the rousing success of Joe Williams' set (where Junior Mance, Bob Cranshaw and Mickey Roker provided the backbeat).

(Continued on page fifty)

Dizzy Gillespie and Milt Jackson.

INTERNATIONAL MUSICIAN



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Roland

Kirk

The One-man Reed Section

By Nat Hentoff

Two years ago, word began to circulate through the jazz community of a startlingly versatile musician out of Columbus, Ohio. His name was Roland Kirk, and, in addition to flute and tenor saxophone, he played several strange reed instruments—notably the manzello and the stritch—which no one had ever heard of before. Not only was Kirk a searcher after exotic horns, but he often played three or four of them at once. The initial reaction among musicians and the jazz audience was that Kirk could not be taken seriously. He must, the theory went, be some kind of throwback to vaudeville and the nearly extinct tradition of the one-man-band.

Kirk came to New York, and started to work with the demanding Charles Mingus who would certainly countenance no hokum in his group. He requires superior musicianship of his sidemen, and he chose Kirk because he was strongly impressed by Kirk's depth and force of emotion as well as by his formidable technical skills. To Mingus, the fact that Kirk also happened to form a whole reed section all by himself was a secondary factor. "You've got to listen to this man," Mingus began to tell fellow musicians. "He's what jazz is all about."

In recent months, Kirk has been leading his own small combo, working regularly around the country and being featured at several jazz festivals. It has now become clear that Kirk is indeed much more than a provocative showman. He

is an earnest, forceful, insatiably curious jazzman who has already achieved a fiercely personal style and indicates a large potential for even more growth to come. Kirk has, first of all, that comparatively rare quality of physical magnetism. When he stands in front of a microphone with three horns strung around his neck, a flute in the bell of one of them, and a shorter flute in his pocket, Kirk generates that kind of electricity that comes from total commitment to his music and the ability to express his feelings directly without self-consciousness or reserve.

On tenor, Kirk plays with a heated, gusty sound that has traces of John Coltrane and other modernists and is rooted in the textures of the blues. He is also a singularly compelling flutist. Sometimes he plays the flute straight with a full, firm tone and an appealing lyrical sense. On other occasions, he manages to play the melody on the instrument while humming a harmonic complement at the same time.

As for those instruments which only Kirk has mastered, the stritch looks like an oversized soprano saxophone and has a tone that is more penetrating and more acrid than the soprano's. The formidable manzello is built in part from an alto saxophone but ends in a larger, flat bell. Kirk also utilizes a piercing siren whistle. Sometimes, he blows exuberantly on the whistle simply to punctuate a particularly exhilarating phrase on one of his other horns. In addition,



he solos on the whistle, and he also uses it to signal to one of his sidemen that it is time for him to take a solo.

The short, blunt flute in Kirk's pocket is a song flute which he blows with his nose. On several numbers, Kirk plays flute duets, using both the regular flute and the shortened version. When he wants to create the effect of an entire reed section, Kirk plays his tenor saxophone with his left hand while fingering both the stritch and the manzello with his right hand. Even when Kirk is blowing on only one instrument, he can surprise an audience because he is able to play two notes at the same time.

Ceaselessly searching for new sounds, Kirk recently added the surolophone—a miniature slide trombone—to his repertory. Perhaps the most eerie of all his instruments is the "evil box," a rectangular, electrified contraption which he operates with his foot. The "evil box" provides him with a drone, similar to the unvarying tonal foundation utilized in many forms of Near Eastern and Indian music. As if all these widely diversified sounds and sights were not enough, Kirk is also a witty master-of-ceremonies. He obviously delights in making music, and he draws particular pleasure in communicating with an audience. As a result, he has swiftly become one of the most personally engaging combo leaders in jazz.

Roland Kirk has been blind since the age of two, and sound has accordingly played a vital part in his life from the time he could invent his own ways to make music. First, when he was five, he conjured up a unique instrument out of a length of garden hose and a couple of pop bottles. Then, while attending a summer camp for handicapped children, Kirk learned to blow the bugle. Back at school, he studied trumpet, and later switched to C-melody saxophone. He began to really find himself on the tenor, but the sound of one horn wasn't enough. He soon taught himself to blow two notes at once on the tenor—a discovery which could be termed reed double-stopping. Then he had a dream. Dreams have always been a source for Kirk of new sounds and ways of expressing himself in jazz. In the dream, he heard himself playing the tenor along with another instrument, but he had no idea what that other instrument could be.

Soon after, about eight years ago when he was nineteen, Kirk found the manzello in a Columbus, Ohio, antique shop. Gradually, he worked out a way to play the tenor and the manzello together. About a year later, the owner of the antique shop came across the stritch, and, knowing of Kirk's interest in odd instruments, he told him of his find. Kirk now became a three-man reed section and later added the slide whistle, the flutes, and the other instruments that now flank him on the band stand.

Besides his multiple virtuosity, Kirk is beginning to write distinctive original themes. On an album, *We Free Kings*, released earlier this year, Kirk displayed the broad range of mood and melodic invention he has already achieved in such pieces as *Three for the Festival*, *A Sack Full of Soul*, *Some Kind of Love*, and *You Did It, You Did It*. Along with his original compositions, Kirk's richly diversified repertory contains popular standards and a sizable number of challenging modern jazz (tunes) by Charlie Parker and other major figures in the idiom.

As his audience grows, Kirk is also receiving nearly unanimous respect from the critics. In the *New York Times*, John S. Wilson has written of his "stinging emotionalism that sometimes suggests a mixture of two such diversely florid styles as those of Sidney Bechet and John Coltrane." And in the *New York Herald Tribune*, George F. Simon describes Kirk as "one of the most swinging and imaginative jazz musicians to come along in years."

Kirk is naturally pleased at this gathering renown, but his essentially level-headed, humorous view of life is unlikely to lead to any egocentricity. He is, however, particularly relieved at the fact that he is now being regarded as a musician, not as a freakish juggler of unusual instruments. "I'm not trying to turn music around," he has told one interviewer. "There are a whole lot of facets of music you can get into by not staying with the regular instruments. I'm just contributing what I think can be done. I like to hear a person create, no matter what they use."

In view of the freshness of his imagination and his refusal to be limited to conventional instruments, Kirk's future in jazz is very likely to be unusually absorbing, let alone unpredictable. He is also indicating that it is entirely possible to make a night club audience feel welcome without diluting one's musical integrity in the process. And now that the strangeness of his odd assembly of instruments is beginning to wear off, listeners are paying much more attention to the substance of the music Kirk plays. As critic Robert Levin observed in the *Village Voice*: "Kirk is making serious music and not a novelty act of his extraordinary ear and skill. Every energy of the man seems committed to the cause."

And for Roland Kirk, that cause is spontaneous jazz, deeply personal and as continually inventive as he can make it. He remains convinced, furthermore, that he is entitled to use or invent any names that will make his music more expressive and more multi-layered texturally and emotionally. If anyone is going to be the first to adapt some form of the bagpipe or the jet plane to jazz, the odds are that it will be Roland Kirk.



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WHERE THEY ARE PLAYING



EAST

The tenth annual Newport (R. I.) Jazz Festival held at Freebody Park the beginning of July ended with a four-night attendance of 36,000 . . . Jazz drummer Johnny Blowers appears every Friday, Saturday and Sunday at the Garden City Bowl, Garden City, Long Island, N. Y. With him are John Murtaugh on tenor sax and jazz flute, Dave Perlman on bass, and Don Coates on piano . . . Eric Stevens and Jim Gallis are working at The Sulky in Westbury, Long Island, on a six-night a week basis . . . Pianist-organist Lawrence Keyes is performing at the Town and Country Supper Club, Bronx, N. Y. . . . The Benin Arts Summer Festival of the Arts will present trumpeter Kenny Dorham accompanied by an all-star group and the Herman Hannaham Quintet on August 17 in the Hopkinson Manor in Brownsville, Brooklyn, N. Y. . . . Piano comic Jack Collins continues at the new Dudley Hotel in Salamanca, N. Y., through September 7 . . . Joe Savarese and his Orchestra are celebrating their tenth year playing engagements throughout Northern New Jersey. The group is composed of Bobby Domenick, guitar; Harry Sara, tenor sax; Jerry Barilli, accordion; Joe Sekela, drums; and Joe Savarese, bass . . . Marshall Anders (piano and organ) is booked through Labor Day at The Tarpon in Cape May, N. J.

NEW YORK CITY

Carmen Cavallaro opened a three-weeker at the Americana Hotel on July 29 . . . The George Doerner Orchestra will be at Roseland Dance City through August 18. Russ Carlyle's Orchestra comes in again October 1 for a four-week stay . . . Organist Vin Strong is currently performing at the 7 Port Restaurant. . . . Basin Street East has a September commitment with the Woody Herman Herd . . . The Jive Bombers are set for fifteen weeks, through September, at the Lighthouse Restaurant.

MIDWEST

After closing a fourteen-month job at the Fairlain Club in Toledo, Ohio, Jerry Fodor and the Alma Cooley Musical Entertainers opened their third return engagement at the Living Room of the Edison Hotel in that city . . . The Joe Hary Quartette has a repeat date at the Pal Steak House in Evansville, Ind. . . . Eddy's eatery in Kansas City, Mo., has signed the Dukes of Dixieland for two weeks beginning November 29.

CHICAGO

Organist Walter Rickard celebrated his second year at the Oasis last month . . . The music program to be offered at the thirty-fourth annual Chicagoland Music Festival at Soldiers Field on August 17 has Lawrence Welk and his versatile cast sharing the spotlight with the Brothers Four, a folk-singing group, and Bozo's Circus . . . Calypso keyboard comic Sir Judson Smith is the attraction at King Arthur's Pub these evenings . . . Dizzy Gillespie replaces Oscar Peterson at the London House on August 20 . . . Pianist-composer Bernard Yuffy is appearing for his eighth straight year at Morton's Surf Club.

SOUTH

Banjoist Clyde Marshall is the attraction at Marty's Hootenanny Room in Washington, D. C. . . . Victor Borge, set for the Carter Barron Amphitheatre there August 12 to 18, will be followed by Nat King Cole and Company, August 9 to 25, Peter, Paul and Mary and Odetta, August 26 to September 1 . . . The Gene Fennett Orchestra, working out of Florida's famed Cape Canaveral region, plans to expand its territory this fall. The eleven-man aggregation played at the celebration dance for astronaut Gordon Cooper in June . . . The Chihuahuas are employed in the Keystone Club of the Gunter Hotel in San Antonio, Texas. Mateo Camargo leads the group on piano and accordion; Roy Her-

nandez is featured on drums; and Belia Camargo sings and plays electric bass . . . Johnny (Scat) Davis is based at the Statler-Hilton Empire Room in Dallas, Texas, for the summer season. . . . The O'Brien and Evans Duo entertains in the Magnolia Room of the Paradise Restaurant and Lounge on the Strip at Paradise Point, Mississippi City, Miss. . . . Roy Liberto and his Bourbon Street Six, currently at Dan's Pier 600 in New Orleans, La., head for the Air Force base in Newfoundland on August 17 for a week's stay.

WEST

Bob Bellows took four weeks at the Caravan Inn, Mountain View, Calif., recently . . . Accordionist Frank Judnick alternates with a dance orchestra at the Forest Lake Resort, Lake County, Calif. . . . Ray Ira Rose has been pianoing at San Francisco's Bustles and Beaus for two years. Banjoist Doug Carr works with him . . . The Astronuts, featuring Frank Rio and Steve King, are appearing in the Gay Nineties Room at the Compton Bowl, Compton, Calif. . . . Pian-



David Chody

ist David Chody is playing an extended engagement at the Yacht Club Inn, San Diego, Calif. . . . Dick Contino's date at Frenchie's in Hayward, Calif., carries him through August 11. Hutch's in Honolulu, Hawaii, has booked him from August 15 to September 11 . . . Harry James and Miles Davis have been inked for the Monterey Jazz Festival to be held in that Northern California city September 20 to 22 . . . Sal Carson has been appointed entertainment director and orchestra leader at the new Holiday Lodge in Reno, Nev. . . . Percy Franks is doing a repeat engagement at the Red Slipper, Cherry Creek Inn, Denver, Colo.

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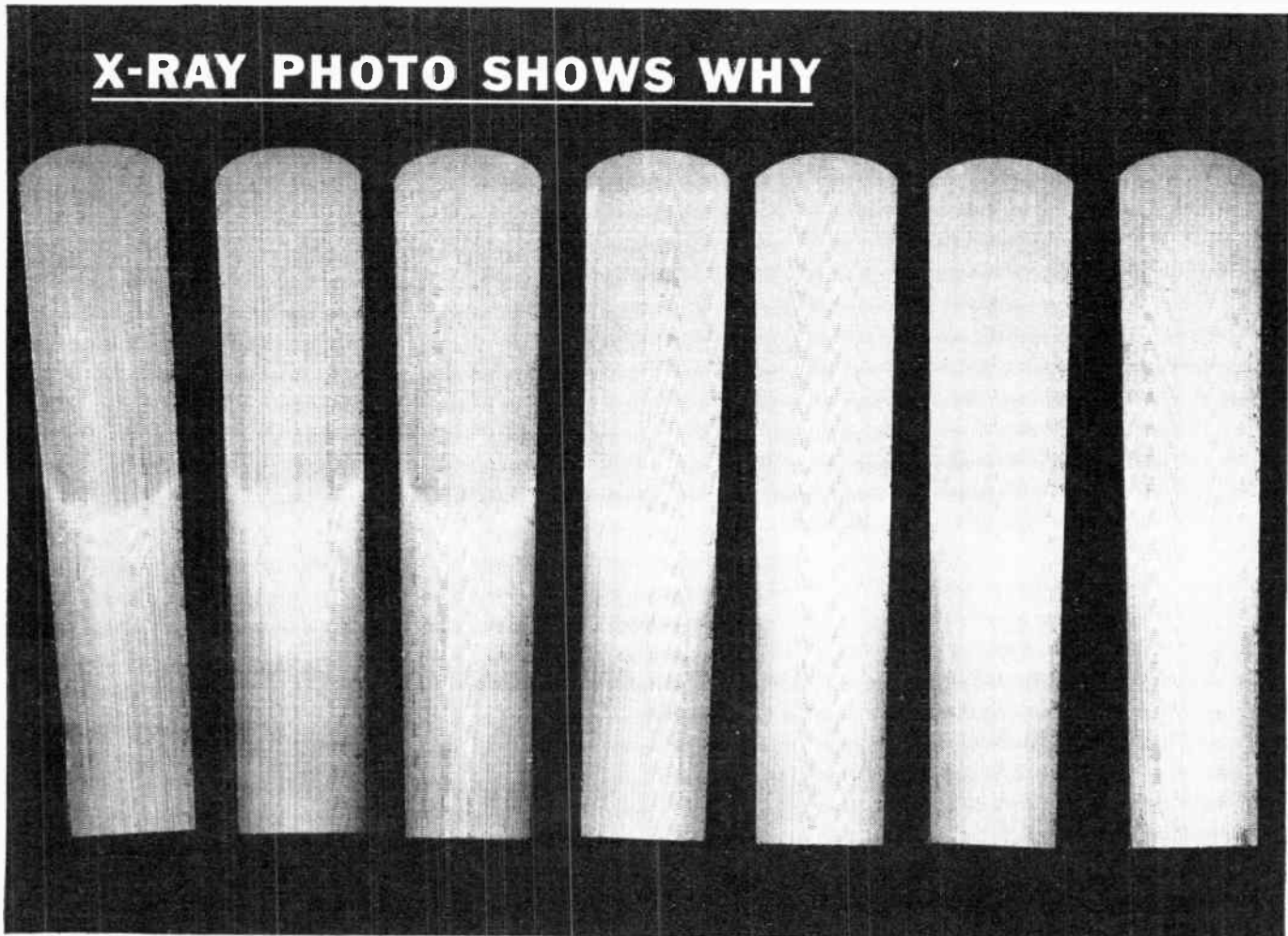


Photo. Pennes Industrial X-Ray Co.

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A DESPERATE SITUATION

— A Plea to Support Hospital Insurance for Older People Through Social Security

Nearly all Americans recognize the great threat to economic security of older people is the high cost of illness.

For many of our aged, staggering hospital costs—now averaging \$35 a day—may well mean destitution, public or private charity, or the alternative of suffering in silence.

Yet, ever since 1960, a bill to provide hospital care for our older citizens has been stalled in the United States Congress. Financially powerful but numerically small special interests, led by the hierarchy of the American Medical Association, have succeeded in blocking health care through Social Security for nearly eight million Americans over sixty-five.

And though this program will benefit *all* Americans—helping the elderly get the health care they need, lightening the burden of their sons and daughters, protecting savings for the education of their grandchildren—the vast majority of the American people have failed to express their views effectively to their representatives in Congress.

You and other members of your family can play a part in helping to enact this program.

How YOU Can Help

During the two years that Congress has failed to move on the aged health care bill, several public opinion polls have indicated that the American people overwhelmingly support health care for elderly citizens through the time-tested Social Security and Railroad Retirement systems.

Meanwhile, massive propaganda campaigns and pressure tactics have been used by the special-interest minority to seek to create the opposite impression. They have sought to confuse our legislators by claiming that old folks have no problems.

Now Congress waits once again for the voices of the people. The Administration's Hospital Insurance Act of 1963—to provide payment for hospital care for *all* Americans at sixty-five through the contributory Social Security and Rail-



road Retirement systems—has been introduced in the House of Representatives as bill H.R. 3920 and in the Senate as S. 880.

The Hospital Insurance Act will be delivered out of key Congressional Committees and voted into law when a majority of legislators, convinced of its soundness, sense a powerful demand from their constituents for its enactment. A legislator wants to know how people feel, and the mail that comes to him from the folks in his district, the people who cast the votes that put him in office, is one of his best ways of finding out. The views of the professional lobbyist or people of special interests like the AMA are certainly secondary to the views of the people back home.

Our Advice to You

If you are one of the majority of Americans who see the desperate health care needs of older people, if you keenly desire to contribute *now* for your own health protection in retirement, you owe it to your family, to your Congressman and to yourself to write an immediate letter to express your support of H.R. 3920.

You can be sure the opposition will deluge your Congressman with their side of the story. He wants to hear your side. Tell him what the bill means to you and your family.

Your Congressman will appreciate the help which your letter gives him. He usually wants to listen to his constituents. But the increasing workload of Congressional business makes it more and more difficult for him to maintain contact.

Remember: If you and your friends and people all over the country write to your Congressmen to support this desperately-needed legislation, the Hospital Insurance Act *can be enacted this year*.

You will also encourage popular support by submitting a brief letter for publication in the readers' letters section of your local newspaper.

Urge your relatives, your neighbors and your friends to write letters.

Keep it Simple

You can help your Congressman crystalize his views on the Hospital Insurance Act by following these rules: 1. Write the letter yourself. You do not need a lawyer or anyone else to write a letter for you. In fact, it's better if your letter is in your own handwriting and your own words, on plain stationery or a postcard. 2. Your letter should be brief. Say you hope he will vote for the Hospital Insurance Act under Social Security as proposed in the bill H.R. 3920. 3. Mail it. Address letters and postcards to your Congressman: House Office Building, Washington 25, D. C. When writing him, begin, "Dear Congressman . . ."

Help your family, your Congressman and yourself through a letter—*today*.

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Official Proceedings

of the sixty-sixth annual convention of the

AMERICAN FEDERATION OF MUSICIANS

OPENING SESSION

FONTAINEBLEAU HOTEL, MIAMI BEACH, FLORIDA

June 10, 1963

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

For an hour and a half prior to the Convention being called to order, the delegates were entertained by Gene Roy and his Orchestra.

President Kenin then turned the gavel over to the temporary chairman, Frank J. Casciola, President of Local 655, Miami, Fla.

The national anthems of the United States and Canada preceded an invocation by Father William H. Hennessey, St. Patrick's Catholic Church, Miami Beach, Fla.

Brother Casciola welcomes the delegates to Miami Beach and states that Local 655, as the host local, is dedicated to afford all the delegates comfort and happiness.

At the conclusion of his brief address he returned the gavel to President Kenin.

The delegates rose and applauded President Kenin.

Taking a serious note almost at the commencement of his remarks, President Kenin said the burning question concerned a revision of the A. F. of M.'s fiscal policy.

He digressed, however, to deplore an incident wherein a few Negro Musicians attending the Convention had been refused food service by the Lighthouse restaurant, a concession operated on county land at Baker's Hanlover. He said he had protested the matter and that county officials had assured him the policy of segregated dining would be promptly discontinued. He praised the promptness but recommended to the delegates that they not give their custom to the Lighthouse, but rather to patronize Miami Beach establishments which, he said, were faithfully maintaining the guarantees of no racial bars given to the Federation months ago by the Miami Beach Convention Bureau.

President Kenin turned next to a brief report on the A. F. of M.'s federal legislation activities, observing that a trade union that does not maintain a listening post and an action apparatus in Washington is courting serious trouble.

"We have been engaged the year long in a defensive operation against the repressive and job-destroying regulations imposed by the

Internal Revenue Service on business travel and entertainment tax deductions," he said.

"The joint efforts have thus far been more resultful than we dared hope. A majority of the 25-man Ways and Means Committee—the principal tax-writing body of the Congress—have assured me they will support amendments easing the presently repressive IRS regulations. We also have a hard core of supporters in the Senate Finance Committee. The tax recommendations of these two committees are generally approved by the Congress. Meanwhile the delaying action we and others have fought has blunted to some extent the harsh edicts of the tax collectors.

"My report to you cannot even touch upon all our activities on the Washington scene, but I must give you a brief word on our old bugaboo of taxing policy—the so-called 'Cabaret Tax.' We are not, in my opinion, going to be able to dispose of the remaining 10% of this excise, in this Congress, but our protests and our vigilance in this area must not be relaxed," he warned.

"We had a group of economists make an independent study of the work opportunities regained by musicians after we had achieved in May of 1961 a one-half reduction of this tax. We and you had been telling every member of the last three or four Congresses that outright repeal of the 20% tax would produce enough new jobs and increase business and income taxes to offset the few millions the Treasury gets out of this misguided taxing policy.

"We owed it to every member of the Congress and to ourselves to prove up that claim. We have done that by the survey just concluded, the results of which are given you for the first time in a little pamphlet prepared for distribution at this Convention. I should add that this pamphlet, with a personal letter from me to each of the 545 members of this Congress, is going forward to Capitol Hill this week.

"You may be sure that I am telling the lawmakers that the 34% gain in work opportunities for musicians shown by the survey reflect job gains we enjoyed *after* the cabaret tax was reduced, but *prior* to the January 1, 1963, imposition of the repressive IRS regulations on business goodwill spending," President Kenin emphasized.

He called for voluntary contributions to the union's political action fund known as TEMPO in stressing that it is a non-partisan apparatus.

He reported that 97-98% of all music now heard on TV show back-grounds is now recorded by U. S. and Canadian musicians.

The A. F. of M.'s pension fund now totals some \$6½ millions, and he urged that it be extended throughout the entire music field through its universal adoption by all locals.

Reverting to what he had earlier termed prime business of the Convention, its fiscal affairs—

Time was, he reminded, when thousands of musicians were employed in theaters. When these work opportunities disappeared the traveling musician came onto the national scene and the surcharge on these musicians was born as a tariff to protect local musicians. Today these collections in support of the Federation represent 63% of all revenues. Yet, he pointed out, the traveling musician represents only 12% of total music earnings. Courts have held that the method of these collections are illegal under federal labor laws.

While the union will seek a reversal of lower court holdings, he said he was not sanguine and that this approach, if successful, still would not meet the moral issue of unequal distribution of the financial burden of supporting the Federation.

"We are asking this Convention to grant a change to a responsible per capita dues basis that will insure a continuation of the international union," he said. The resolution proposing this change will be thoroughly considered and debated with opportunity for all to be heard.

Lacking this reform, President Kenin warned, the A. F. of M. could be confronted by a dual union problem wherein musician critics of the old surcharge methods may seek to break away and attempt to form a rival union.

Concluding on the note that a "great debate" was desirable, President Kenin thanked the delegates for their attention.

The delegates responded with a standing ovation.

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

David Winstein, chairman, 174; Thomas P. Kenny, 12; Mike Isabella, 27; Harry W. Anderson, 41; A. F. Shanabrook, 49; Clyde Falk, 56; Harold Stout, 58; Anthony Russo, 65; Charles D. Hagan, 91; Ben Bul-

lough, 104; Charles S. Keller, Jr., 135; John J. Morrissey, 143; Harry Monaco, 177; Harold Hunter, 190; Ted Brooks, 256; Robert L. Foxen, 308; Joseph W. Cooke, 453; Biagio Casciano, 466; Mrs. Virginia Davis, 508; Edward J. Wharton, 543; Roger K. Kraft, 657; Patsy N. Brindesi, 734; Dr. Harold F. Carbaugh, 770.

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

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

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

The following committees were appointed:

LAW COMMITTEE

Hal C. Davis, chairman, 60; Alvin Weiman, 1; Ken J. Farmer, 2; Don Duprey, 4; Howard P. (Hud) Greene, 5; Paul Rosen, 6; Milton Foster, 7; V. Dahlstrand, 8; George E. Harris, 9; Bernard F. Richards, 10; Reg. C. Light, 24; Ted Dreher, 34; John Tranchitella, 47; Joseph DeVitt, 66; Arthur A. Peterson, 67; Lad Tesar, 70; Charles Musumeci, 77; J. Martin Emerson, 161; James L. Falvey, 171; Wm. Everett Samuels, 208; Jack Foy, 369; Ed Charrette, 406; Max L. Arons, 802.

FINANCE COMMITTEE

Harry Chanson, chairman, 308; N. J. Appelbaum, 30; David Holzman, 35; Guy W. Heric, 104; Carl Dispenza, 108; C. L. Sneed, 148; Clyde A. Hartung, 188; C. E. (Jim) Corbett, 196; Donald T. Tepper, Sr., 220; Matt Callen, 269; Dominick R. Bucci, 291; Edmond McGoldrick, 368; James W. Whittaker, 375; Louis J. Zebedeo, 400; Joseph Friedman, 402; Robert E. Burklew, 427; Harry Rosson, 446; Russell F. Olson, 500; Enrico Serra, 595; Dr. Wm. S. Mason, 596; Artie Jones, 637; Terry Ferrell, 644; Mrs. Peggy Joseph, 809.



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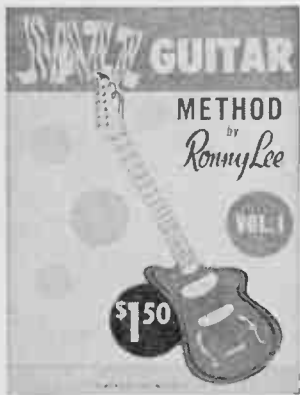
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Herb Mac Pherson, chairman, 86; Sigurd Erickson, 18; Earl W. Lorenz, 29; Raymond F. Frish, 48; Nicholas Cutrone, 52; Robert Bigelow, 73; Anton Fassero, 88; Paul J. Cumiskey, 94; Salvatore L. Paolessa, 106; Forest R. Muhleman, 122; Raymond J. Brogan, 151; Mrs. Crystal O. Printy, 162; Allan J. Saunders, 180; George L. Smith, 197; Roy E. Smith, 201; Jack C. Bigelow, 320; Merle Snider, 368; Arthur P. Patt, 457; Mark Pierce, 463; William Hermon Guile, 516; Mrs. Blanche A. Matthews, 652; Ray N. Tanaka, 677; Phillip H. Young, 770.

Delegate Katz of Local 10 requests that he be permitted to withdraw as a member of the Law Committee in favor of his co-delegate Bernard F. Richards, President of Local 10. President Kenin grants the request.

A motion was made by Delegate Davis, Local 60, that the Convention reconvene on Tuesday, June 11th at 11:00 A. M. and continue until 4:00 P. M. and that these hours prevail during the Convention which is to be in session every day until adjournment. If the Convention determines an evening session is necessary, such session shall convene at 8:00 P. M.

No objections.

On motion made and passed, it was decided that nominations of officers be held on Tuesday, June 11th at the discretion of the chair, and the election be held at the close of the Wednesday session, June 12th.

Delegate Davis, Local 60, moves that resolutions may be introduced up to twelve noon on Tuesday, June 11th.

The motion is seconded and carried.

Delegate Davis, Local 60, moved that Memorial Services be held on Wednesday, June 12th at 11:00 A. M.

The motion is seconded and carried.

The Committee on Credentials reports through Chairman Winstein.

REPORT OF CREDENTIALS COMMITTEE

Mr. Chairman, Executive Officers and delegates to the 66th Annual Convention of the American Federation of Musicians, your Credentials Committee has inspected the credentials for this meeting and begs leave to report its findings. 1219 delegates from 626 locals are

represented here and are certified by your committee.

Our attention has been directed to cases in three locals wherein circumstances created problems which could have affected the seating of these particular delegates. Each of these three cases had been resolved prior to our committee meeting, but once again the urgent need for locals to draft and adopt proper procedures for the election or indication of alternates to these Conventions was pointed up. This year for the second successive time your committee respectfully but forcefully urges that all locals presently not incorporating lawful methods for the succession of alternates to do so as quickly as possible. Such local legislation will protect not only their own representation but also the work of the Convention and the Federation.

Also reported to us was the fact that only four locals are in arrears in their per capita remittances to the Federation.

The Committee goes on record in 1963, as in all previous years, to extend a sincere and appreciative vote of thanks to our International Secretary, the International Treasurer and their courteous, co-operative assistants for the careful, detailed work done during the months preceding each Convention. Stanley Ballard, George Clancy and assistants Guy Scola, Tommy Nicastro, Harry Swensen and Bob Crothers deserve a great tribute from all of us. Their labors each year assure that not only is our Convention in compliance with existing legislation but additionally, that we will be able to function smoothly and efficiently under ideal conditions.

Respectfully submitted:

David Winstein, chairman, 174; Thomas P. Kenny, 12; Mike Isabella, 27; Harry W. Anderson, 41; A. F. Shanabrook, 49; Clyde Falk, 56; Harold Stout, 58; Anthony Russo, 65; Charles D. Hagan, 91; Ben Bullough, 104; Charles S. Keller, Jr., 135; John J. Morrissey, 143; Harry Monaco, 177; Harold Hunter, 190; Ted Brooks, 256; Robert L. Foxen, 308; Joseph W. Cooke, 453; Biagio Casciano, 466; Mrs. Virginia Davis, 508; Edward J. Wharton, 543; Roger K. Kraft, 657; Patsy N. Brindesi, 734; Dr. Harold F. Carbaugh, 770.

The report of the Credentials Committee was adopted.

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

Herman Kenin, President
American Federation of Musicians
Fontainebleau Hotel
Miami Beach, Florida.

Dear Mr. Kenin:

Kindly convey to the officers and delegates that it is my hope that the A. F. of M. will have a successful Convention and that the most important part of same is to work in harmony with one another. I am sure you all know that we are living in a troublesome world which is more reason why we must cement ourselves together more than ever before. I am sure that God Almighty has watched over us in the past and will continue to do so and with His help the A. F. of M. will continue to prosper. God bless all of you.

JAMES C. PETRILLO

Los Angeles, Calif.
May 30, 1963

Mr. Stanley Ballard
220 Mt. Pleasant Avenue
Newark 4, New Jersey

Dear Brother Ballard:

Kindly extend my personal greetings and compliments to everyone present when the Sixty-sixth Annual Convention is called to order at Miami Beach, June 10, 1963.

I am aware that the Federation is confronted with many present difficulties. It is my fervent hope that all of them will be successfully solved and ultimately the welfare of our organization and its members will be made more secure than ever before.

Sincerely and fraternally,
C. L. BAGLEY

Herman Kenin, President
American Federation of Musicians
Fontainebleau Hotel
Miami Beach, Florida

Greetings to the officers and delegates of the Sixty-sixth Convention of the A. F. of M. May the results of your deliberations be constructive as usual and of great benefit to the Federation and its locals. Sorry I cannot be with you this year, but I do extend my sincere best wishes to all my friends.

Fraternally,
LEO CLUESMANN

Herman Kenin, President
American Federation of Musicians
Fontainebleau Hotel
Miami Beach, Florida

The Executive Board and all the other affiliated organizations of the Union Label and Service Trades Department of the AFL-CIO join me in extending to you and to your fellow officers and delegates our warm and sincere wishes for a successful and pleasant Convention. Our Department is proud to list the American Federation of Musicians as one of our most important and honored affiliates and we commend you and your fine organization for its traditional history of dedication to the principles of the Union Label, the Shop Card and the Service Button.

Especially do we wish to thank you for your fine cooperation in connection with the production of our 1963 St. Louis Union Industries show. As you probably know, this was one of the most successful and effective such labor-management exhibitions ever to be put on. The A. F. of M. display was an excellent one and we know that the participation of your Federation in the show contributed greatly to this success. It is our hope that you will avail yourselves to the fullest of the facilities of our department and we look forward with pleasure to your possible participation in future Union-Industries shows.

Cordially and fraternally,
JOSEPH LEWIS,
Secretary-Treasurer.

Herman Kenin, President
American Federation of Musicians
of the U. S. and Canada
Fontainebleau Hotel
Miami Beach, Florida

Cordial greetings to all those attending this Convention. Permit me to express the hope that this gathering and that every future endeavor may be most successful in the inter-

(Continued on page thirty)



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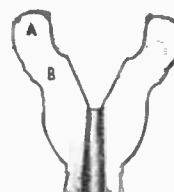
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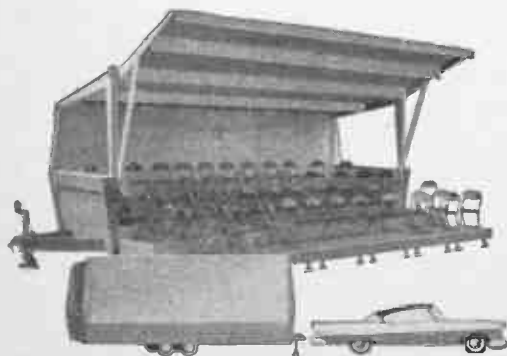
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For the drummer it is a combination of familiar rhythms.
For example: the right hand, with a brush on the snare drum,
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drum in the following manner: Place the butt end of the drum
head, with the tip (forward part) of the stick extending over
the rim, striking the rim with an up-and-down motion. The
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Although there are several rhythms that might be played
on the bass drum, the least complex pattern is playing the
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the "after beat."

RH RH

LH LH

BD BD

Hi-H Hi-H

Variations:


RH RH


LH LH


BD BD


Hi-H Hi-H

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RH 

LH 

BD 

Hi-H 

The spirit of the *Bossa Nova*, as it is interpreted in Brazil, requires the drummer to use a brush subtly on the snare drum and to play lightly on the bass drum. However, it is often considered acceptable to use a drum stick or a timbale stick on the top cymbal instead of the brush on the snare drum.

It is recommended that the drummer listen carefully to recordings of the *Bossa Nova* to familiarize himself with the flavor of the music so that he might correctly interpret it in his performance.

Closing Chord

ILYA SCHKOLNIK

Famed violinist Ilya Schkolnik, a member of Local 5, Detroit; Local 47, Los Angeles; and Local 302, New York City; passed away on June 5.

He was born in Odessa, Russia, on February 11, 1890, and his father began teaching him the violin at the age of five. One year later young Schkolnik made his first public appearance in his home town. Because expert advice was needed as his musical education progressed, it was decided that the whole family would emigrate from Russia. In Berlin they met Joachim, who was interested in the boy's talent, and advised him to remain there. He won a scholarship and studied with Gustav Hollaender, thereafter, in 1905, graduating from the Leipzig Royal Conservatory under Hans Sitt. A number of concert appearances throughout Germany and the Scandinavian countries followed. He then went to Belgium to continue his studies under Cesar Thomson and received the Premier Prix at the Brussels Royal Conservatory in 1918. Then more tours in Belgium, France, Italy, Germany and the Scandinavian countries. When World War I broke out Mr. Schkolnik, unable to fill

further engagements, left for America. He took out his first citizenship papers on the second day of his arrival here and five years later gained full citizenship.

His first position in America was that of assistant concertmaster with the New York Symphony Orchestra under Walter Damrosch; the next, that of concertmaster of the Russian Symphony Orchestra under Modest Altschuler; and the third, with the orchestra at the New York Lewisohn Stadium under Volpe. After a number of solo appearances through the East, South and Middle West, he accepted, on the invitation of Ossip Gabrilovitch, the post of concertmaster of the Detroit Symphony Orchestra, a post he held for twenty-three years, making frequent appearances as soloist and as a member of the Detroit String Quartet, which he founded. After the Detroit Symphony had suspended its activities temporarily in 1942, he became concertmaster and assistant conductor of the Baltimore Symphony under Reginald Stewart. He conducted a number of concerts of this orchestra, both in Baltimore and on tour, as well as concerts of the Peabody Conservatory Orchestra.

(Continued on page forty-two)

AUGUST, 1963



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I expect to publish and distribute regularly a newsletter containing material contributed by drum teachers and professional musicians. In addition, regional meetings will be held to provide face-to-face discussions and demonstrations and to offer an opportunity for all to share educational material.

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Official Proceedings
 (Continued from page twenty-five)

est of your membership. May you all have an enjoyable time in Miami.

GOV. RICHARD J. HUGHES,
 of New Jersey.

Herman Kenin, President
 American Federation of Musicians
 Fontainebleau Hotel
 Miami Beach, Florida

Congratulations to you and all delegates to the Sixty-sixth Annual Convention of the American Federation of Musicians. My best wishes are extended to the Federation for every continued success in the years ahead under your able leadership. I am sure the Federation will continue to grow in both numbers and influence. Its noteworthy and of providing enjoyment for others through the medium of music has earned the applause of us who reap the benefit.

WILLIAM L. GUY,
 Governor of North Dakota.

Herman Kenin, President
 American Federation of Musicians
 Fontainebleau Hotel
 Miami Beach, Florida

Sorry because I am hospitalized at Rhode Island Hospital not able to attend the Convention. My best wishes for a successful event. My regards to all the delegates.

AIME TRIANGOLO,
 Secretary, Local 198, A.F.M.,
 Providence, R. I.

Herman Kenin, President
 American Federation of Musicians
 Fontainebleau Hotel
 Miami Beach, Florida

Best wishes for a fruitful Convention. Chaos threatens the music world as never since your historic action of 1917. Any action to rescue A440 as the standard of pitch will have wholehearted support of the Piano Technicians Guild, Inc. Special regards to Joe Stokes.

DOUGLAS STRONG,
 Chairman,
 Pitch Stabilization Committee.

Herman Kenin, President
 American Federation of Musicians
 Fontainebleau Hotel
 Miami Beach, Florida

Dear Herman:

I deeply regret I shall be unable to attend the Convention for the first time in many years—my wife, Dorothy Smith, passed away today en route to the Convention with me. She is a former delegate on two occasions to the Convention.

My best wishes to all the officers and delegates for a successful Convention.

Fraternally yours,
E. J. SMITH,
 Secretary and Delegate,
 Local 546, Knoxville, Tenn.

American Federation of Musicians
 Fontainebleau Hotel
 Miami Beach, Florida

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

JOSEPH P. McCURDY,
 General President.
CATHERINE C. PETERS,
 General Sec'y-Treas.
 United Garment Workers
 of America.

Stanley Ballard, Secretary
 A. F. of M. Convention
 Fontainebleau Hotel
 Miami Beach, Florida

Deeply regret illness will prevent my attendance at the Convention and service again on the Law Committee which I have been privileged to give for many years. Won't burden you with details which can be given by Executive Board member, Charles "Pop" Kennedy to personal friends who may wish to inquire. Please extend to President Kenin and assembled delegates my best wishes for their continued good health and fruitful deliberations which will redound to the benefits of the professional musicians and their families.

Fraternally,
EDDIE T. BURNS,
 Local 6, San Francisco, Calif.

George Buttkus
 American Federation of Musicians
 Hotel Fontainebleau
 Housing Bureau
 Miami Beach, Florida

Due to the unexpected passing of my mother, will be unable to attend the Convention this year. Give my best regards to all the officers and members of the Convention. I know they will have a very interesting and constructive session.

Regretfully, sincerely yours,
WM. HERMON GUILLE,
 President, Local 516.

Stanley Ballard, Secretary
 American Federation of Musicians
 Fontainebleau Hotel (In Session)
 Miami Beach, Florida

Best wishes for a most successful Convention from all your friends at the beautiful Deauville Convention Hotel. We regret we were not in a position to serve you again this year at the Deauville but hope we will have acceptable dates available the next time you return to our wonderful city. We are looking forward to the honor of serving you again at the earliest possible time.

Best personal regards.
E. M. MONTY STEELE,
 District Sales Manager.

Herman Kenin, President
 American Federation of Musicians
 and the Delegates of the Sixty-sixth Annual Convention
 Fontainebleau Hotel
 Miami Beach, Florida

On behalf of the City of San Diego, may I extend a most cordial invitation to your fine organization to hold its 1966 Convention in this city. You and all of your members will find San Diego a most hospitable city with inexhaustible recreational opportunities, matched only by its world-famous climate.

CHARLES C. DAIL,

Herman Kenin, President
 American Federation of Musicians
 Fontainebleau Hotel
 Miami Beach, Florida

I wish to extend my personal best wishes to you and the American Federation of Musicians now holding its annual Convention in Miami Beach. May I also extend an invitation from my city for you to conduct your 1966 Convention here in San Diego, America's only International Playground.

CHARLES C. DAIL,
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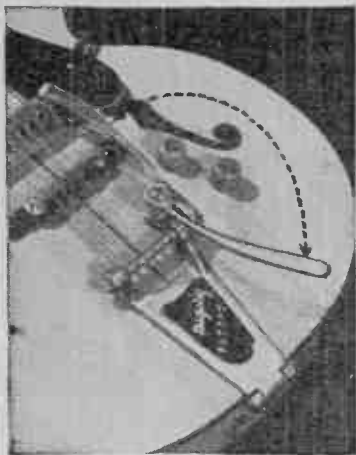
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Mr. Herman D. Kenin, President
American Federation of Musicians
Fontainebleau Hotel
Miami Beach, Florida

Dear Mr. Kenin:

On behalf of the City of San Diego, it is my pleasure to extend greetings to you through the bearer of this letter Mr. Bert Ryan, President of the local American Federation of Musicians.

As a token of our esteem and high regard for your important office I am enclosing a small gold "Key to the City" of San Diego. This now denotes your "Honorary Citizenship" in California's First City. We sincerely hope the opportunity will present itself for you to avail yourself of its use by visiting our City as the occasion may arise.

Very sincerely yours,

CHARLES C. DAIL.

President Kenin announces that he has been informed through Delegate Herman, Local 47, that Vice-President Emeritus, Charles Bagley, has just recently turned 90 years of age.

There is applause.

Vice-President Harris announces the arrangements pertaining to the Memorial Services.

Delegate Hale, Local 229, with the North Dakota delegation presents President Kenin with a cowboy hat

from Governor William A. Guy of North Dakota.

President Kenin responds.

Delegate Ramage, Local 76, announces that Harry Pelliter of Local 76 has just celebrated his 87th birthday.

There is applause.

Delegate Isabella, Local 27, announces that "The Kenin Kats" will be holding auditions for bass and piano at the conclusion of this meeting.

Delegate Pezzano, Local 85, asks a point of information concerning the Board's Recommendation No. 2. President Kenin replies.

President Kenin announces that Delegate Gray, Local 208, has requested that Delegate William Everett Samuels of Local 208, be assigned to the Law Committee in his place, and this request has been granted.

Announcements.

President Kenin announced that significant progress was being made through Federation efforts toward the establishment of State Councils of the Arts. To date, he said, New York, Connecticut, New Jersey and California have established such councils. He expressed the hope that it would not be too long before every state would have such a council.

The session adjourns at 4:00 P. M.

SECOND DAY

June 11, 1963

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

President Kenin introduced delegates Ryan, Mann and Aldridge, Local 325, San Diego, Calif., who presented a letter from the Mayor of San Diego inviting the Convention to meet there in 1966. A key to the city was given to President Kenin by Delegate Ryan on behalf of the city of San Diego.

Delegates Julius, Local 423, Nampa, Idaho, and Johnson, Local 537, Boise, Idaho, announce the celebration of the 100th Anniversary of that State's admission to the Union and presented President Kenin with a centenary tie which he immediately donned.

The Committee on Law reports through Chairman Davis.

RESOLUTION No. 11

LAW

HAL DAVIS, Chairman

WHEREAS, As a result of a survey over a period of years, may we take this liberty of requesting your sincere consideration of this proposed resolution which in the opinion of my local will be in the best interest of the members of the "Union," and

WHEREAS, The type of election in the American Federation of Musicians can be amended to comply with this proposal and the passage of same will not entail any moral or financial obligation to any aspirant, and

WHEREAS, The convention proceedings reveal for the years, 1951, 1956, 1959 and 1962 that colored locals in concert cannot elect a representative under the Australian System of balloting due to the numerical manner of votes cast in an election of the American Federation of Musicians' Convention, and

WHEREAS, Similar conditions exist for the Canadian Locals, and

WHEREAS, The book of the union headed "List of Locals" has shown so-called "class distinction" in the union, and in accordance with "class distinction" in the union, provision was enacted by this democratic convention to show another minority group elected representation, and

WHEREAS, The contribution of "DUES" without elected representation is not good, and

WHEREAS, Traveling "Name" musicians such as Louis Armstrong, Duke Ellington, Dizzy Gillespie, the late Fletcher Henderson, Count Basie, Earl Fatha Hines, Lionel Hampton, Henry Red Allen, Jr., and many others, too numerous to mention have contributed thousands of dollars over a period (surcharges) of years to the "Union," which in our judgment necessitates moral certainty by the American Federation of Musicians Gathering, and

WHEREAS, All funds of the American Federation of Musicians is utilized under the guidance and orders of the International Executive Committee, and the Convention of the American Federation of Musicians, therefore.

BE IT RESOLVED, That Article 8, Section one (1) of the Constitu-

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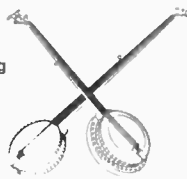
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tion be amended to read as follows: "The officers of the Federation shall consist of a President, Vice-President, Secretary, Treasurer, and an Executive Committee of six members elected at large, with the proviso that one member of said Executive Committee must be a resident of Canada, and who may be designated as Special Representative for Canada, at additional compensation to be determined by the Executive Board, and with the proviso that one member of said Executive Committee must be an American Born Negro."

Collectively these officers shall constitute the Executive Board. (The Negro nominee(s) shall be notated on the ballot with similar conditions as the Canadian nominee(s).

Chairman Davis reports that all the proponents of this resolution with the exception of Delegate Lowe, Local 274, requested permission to withdraw their names from the resolution which request was granted by the Committee.

The report of the Committee is unfavorable.

Discussed by Delegates Lowe, Local 274; Frock, Local 90; Winstein, Local 174; Catanzarito, Local 624; Walen, Local 204; DeHaven, Local 166; Easley, Local 115; and Musumeci, Local 77.

The subject matter is further discussed by Delegate Lowe, Local 274.

The previous question is called for and carried.

The Convention adopts the report of the Committee.

Delegate Winstein arises on the point to explain that the previous resolution was defeated on its merits and not on its legality.

President Kenin replies that the point is well taken.

Delegate March, Local 311, rises on the point that a recess should not be declared in order that we may be able to complete the business of the Convention.

President Kenin replies that the point is well taken.

Delegate Catanzarito, Local 624, moves that we dispense with the reading of the "Whereases" in the Resolutions except where it is found to be necessary for clarification.

The motion is seconded.

Discussed by Delegates Metzger, Local 561; Tomei, Local 77; and Pezzano, Local 85.

Delegate Catanzarito, Local 624, requests permission to withdraw his motion.

No objections.

Delegate Hesse, Local 380, proposes that inasmuch as former President Harry Truman has been ill, a telegram of Best Wishes be sent to him by this Convention.

President Kenin responds that a telegram had previously been sent to former President Truman by the Federation on behalf of its membership, which was acknowledged by Mr. Truman and a copy of these telegrams appeared in a recent issue of the "International Musician."

RECOMMENDATION No. 1 LAW

HAL C. DAVIS, Chairman

Article 1, Section 3, of the A. F. of M. By-laws (having to do with the duties of the Secretary) provides in part ". . . publish not later

than the July issue of the International Musician all laws that have been amended, added to, or in any way changed . . ."

In view of the fact that the 1962 Convention decided to change the commencement date of future Conventions from the second week in June to the third week in June, sufficient time would not be available to note the By-laws changes in the July issue.

I therefore recommend that this portion of Article 1, Section 3, of the By-laws read ". . . publish in the International Musician as soon as practicable all laws that have been amended, added to, or in any way changed . . ."

The report of the Committee is favorable.

The Convention adopts the report of the Committee.

Vice-President Harris in the chair.

RESOLUTION No. 3 LAW

HAL C. DAVIS, Chairman

WHEREAS, The practice of non-union musicians persists, wherein, for periods of time, they compete with members in one local, then migrate to neighboring locals and request membership in the Federation, at the same time giving a temporary address or even a fictitious residence, and

WHEREAS, Memberships in the Federation have been acquired under the above conditions because of insufficient verification of statements made by applicants as requested in the A. F. of M. membership application form, questions 3, 4, 5, 6 and 29, and

WHEREAS, Such practices make it possible for former non-union competitors to evade their responsibilities to locals in which they played, possibly behind picket lines or in spots on the National Unfair or Defaulter Lists, now, therefore,

BE IT RESOLVED, That Article 3, Section 3, be amended to read: "Application for membership in any local of the Federation must be made in the jurisdiction in which the applicant has fulfilled not less than six (6) months' bona-fide residence; the term 'bona-fide' to be established by conclusive documentary proof of residence." (Balance of section to remain as is.)

BE IT FURTHER RESOLVED, That Article 3, Section 5, be amended to read: "Students of colleges, music schools, universities and or other institutions of learning, may be eligible for membership with less than the six (6) months' residence as prescribed by Article 3, Section 3, in the jurisdiction in which the school is located. The student-applicant may avail himself of this provision if he furnishes documentary proof of bona-fide residence AND a certificate from the school registrar or dean, attesting to firm enrollment. Replies of student-applicants to questions 3, 4, 5, 6 and 29 on the Federation membership application blank shall be referred to local officials in the student's home-town for verification of possible past non-union activities."

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

President Kenin in the chair.

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Delegate Rotella, Local 123, asks for a clarification with respect to delegates using the stage microphone instead of the floor microphones inasmuch as a previous Convention had ruled that delegates use the floor microphones. President Kenin states that he will follow this procedure unless overruled by the Convention.

Announcements

Delegate Isabella, Local 27, announces that "The Kenin Kats" held auditions yesterday for piano and bass player and wound up with a new trombonist and clarinet player.

At this juncture the delegates rose as one man and cheered the entrance to the hall of Rep. Frank Thompson, Jr. (D., N.J.) whom President Kenin introduced as the foremost champion in Congress of music and the performing arts. With 87 delegates from New Jersey as honor guard, the tall, youthful-looking Congressman from Trenton came to the platform to add to his lifetime honorary membership card in the San Francisco musicians' local the badge of a distinguished visitor to the Convention.

In presenting Mr. Thompson to the Convention, President Kenin stated, "This distinguished ranking member of the House Education and Labor Committee is a tried and true friend of all labor and a champion of music and musicians, in particular."

"I am certain that when the history of contemporary music and the performing arts is written, Frank Thompson's name will be recorded as one of the country's foremost architects of a better life for performers and a more stable environment for the performing arts."

The text of Congressman Thompson's address follows:

"President Kenin and members of the American Federation of Musicians, May I congratulate you on the occasion of your Sixty-sixth Annual Convention and extend to you my best wishes for a stimulating and fruitful session. I am happy to appear before you again. Those of you who met two years ago in Atlantic City will note that I am still playing the same old tune. If Jack Benny can get away with it for 40 years, I don't see why I can't too; but love has not bloomed for my song—at least in the Congress. My colleagues still have not seen fit to pass my Bill to create a Federal Advisory Council on the Arts. However, I would hope we can talk together here today and perhaps stimulate some forceful and convincing ideas to help advance a cause which I firmly believe is in our mutual concern.

"I want you to know, however, that my campaign for the performing arts is not without its hazards. I am beginning to become known around Washington as a "Culture Vulture." I don't mind it too much. That's not a bad title for a guy who plays the washboard. But I want to serve notice here and now that I am not going to grow a beard and carry a guitar. Seriously, I do think this title is symptomatic of our problem. It is evidence of a bantering condescension — an attitude that the arts are for the effete and not a fit career or preoccupation for a rugged individualist. You and I know that this is sheer nonsense. More often than not, the man who took his axe and ploughshare

to conquer our Western Frontier had a fiddle or guitar with him to tell his story in song. Our younger generation is beginning to discover this for themselves and are now playing and singing these refrains. I would like to think my plea for a Federal Council on the Arts is in keeping with our highest traditions and if established would provide a fundamental and essential means of reflecting our character and spirit as a free people.

"In urging the creation of the Council, I do not mean to suggest that our Nation is a cultural desert. It is far from that despite what you hear pouring from the jukeboxes. According to the American Music Conference, there were 21 million musical instruments owned by Americans in 1950. By last year, this total had grown to 37.5 million—an increase of 76 per cent. During the same period, our number of amateur musicians increased from 19 million to 33 million—an increase of 73 per cent. Since World War II, the number of High School Bands and Orchestras has increased by 100 per cent. In 1950 there were approximately 300 Opera Groups performing in the Country. Now there are nearly 800 professional and amateur groups giving almost 4,000 performances annually. And, I am proud to say, American performers are being acclaimed throughout the World for their artistry. The same holds true for our symphonic orchestras. In 1952, there were 800 such orchestras in the United States. A recent count numbered 1,252. Moreover, 30 per cent of these orchestras are situated in communities with a population of 25,000 or less.

"Here I should like to pause and pay tribute to your Federation for its encouragement and participation in such endeavors. I have in mind the Annual Congress of Strings Scholarship Program which this year will be held at Michigan State University under the Federation's sponsorship. This is a magnificent program and one which I hope will expand and prosper in the years to come. And I think it is significant to note that this program is open to all qualified young musicians without regard to any criteria other than ability and merit. I made mention of the growth of the Municipal Symphony in our smaller cities. Those of us who have enjoyed their performances know that their existence would not be possible were it not for the willingness of a hard core of professional musicians to blend their talents and join with the non-professional housewife, the barber, the business executive and the host of others from all walks of life who make up the ranks of these orchestras.

"Why, one may ask, is Federal Advisory Council needed if unaided, there is such a flowering of music throughout the land? I think the statistics I quoted demonstrate beyond doubt that there is a vast demand and potential acceptance for good music and other performing arts. And while the Congress of Strings performs a most useful service in helping to develop our young musicians and to give them the expert instruction they need, we should be doing much more to encourage, train and refine this vast reservoir of talent. Several weeks ago a young tenor gave a concert in my home city of Trenton. He has a magnificent voice and

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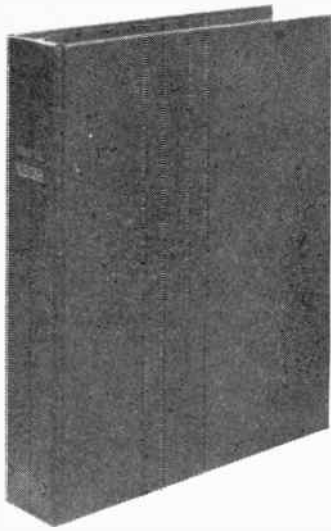
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gives signs of having the dramatic talent and flair required to give it full expression. But it is difficult to devote one's time to music after a full day's work in a body shop—for that is how this young man supports his family.

"With the ever-present eye of television, we now have the means to bring the graces of the performing arts to millions of people in a single evening. For many, it is their first such exposure to the arts. Mr. Frank Stanton of CBS points out that more people saw Hamlet in one night on TV than had seen it in all the live performances put on since Shakespeare's time. Exposure such as this is bound to kindle a vast appetite for our performing arts. But a performer does not leap from obscurity to the television camera in one bound. There has to be a seed bed, a seasoning ground if you will. We must open up avenues of training and opportunities for performance within which the budding artist may develop his talents. It is a sad commentary to realize that only seven to eight per cent of the works of American Composers are played by our own Symphony Orchestras. Experimental work is hard to get performed in America, difficult to get evaluated and starves for an atmosphere of enlightened criticism.

"The relationship of the arts to education needs examination. I am amused, or would be if the situation were not so ironic, at the groups which profess to be interested in saving the humanities from engulfment by the emphasis on science. And yet we were not able to interest many of these groups in the hearings on the bill to create the Advisory Council for the Arts. It is a sad fact that our schools have seldom produced poets or writers worthy of note, except for the occasional exception which proves the rule. Nor do the fine arts schools as a whole breed the fresh creation for which we are looking and of which we are capable. Here is a vast area which bears and merits review.

"We talk a great deal about preparing people for their retiring years, but you can't suddenly turn to culture at age 65 and put it on as if it were a lace cap. The cultural aspects of life are intrinsic to a full life and should be nourished from the earliest years and this, I submit, should be a matter of national concern. The Greeks of ancient age knew this and surrounded themselves with the flowering of their culture and thus produced the ideas upon which we in western civilization still base our institutions.

"Mr. Heckscher, the President's Advisor on Cultural Affairs, put it well when he said:

"We aspire to greatness as a world power, to happiness as a people, to vitality as the first mass democracy that has ever been able to combine a deepening spiritual life with unparalleled physical and material well being. For all these reasons, the arts have a close relationship to the nation. They are part of the common life, not of individual existence alone."

"I have not mentioned the matter of subsidizing the arts. I am not ashamed or reluctant to do so. The massive subsidies we have given and are giving to technology have not disturbed the Congress. And so I find it difficult to understand why

a subsidy of the arts should raise eyebrows and tempers. But long before we speak of subsidies, an Advisory Council has a more fundamental job—to awaken, stimulate and encourage the reservoir of artistic feeling and spirit in this nation.

"To descend to the market place for a moment, who knows but what the council might not examine the economics of the performing arts and look into the livelihood and welfare of those artists we have. Indeed, it might question why, at a time when we should be encouraging our artists, we continue a tax structure which is driving them out of jobs and out of the country. Several weeks ago Time Magazine commented on the fact that a hundred or more American jazz musicians are now residing and playing in Europe and this at a time when you can scour Manhattan and not find more than a handful of musicians working. Not too long ago, a former disc jockey, Chris Albertson, discovered two great musicians working in Philadelphia—one as a bus-boy, the other in a parking lot. To his great credit he got these musicians back into fruitful careers. The men he found were Elmer Snowden and Lonnie Johnson.

"Happily, we have received encouraging news that the ways and means committee may recommend structural changes in our tax law to redress the inequities relating to royalties and peak income. But I still haven't heard of any move to repeal the so-called cabaret tax—although cabarets went out with bath-tub gin and raccoon coats. As you know, there has been a partial remedy. The tax has been reduced from 20 to 10 per cent. This has been helpful. In San Francisco alone this reduction has given rise to the employment of 500 musicians. If there was any doubt as to the regressive effect of the cabaret tax, it should be dispelled by the report your President will submit to this Convention. This report, compiled by the International Statistical Bureau, reveals that the 1960 reduction led to a direct increase of \$25 to \$35 million in income for this country's musicians. We can only guess at the indirect financial benefit to proprietors and the people they employ. But why in heaven's name should we be satisfied with a 50 per cent reduction when we know there is no economic reason for the tax at all.

"A restaurant does not become a cabaret until someone begins to tune his fiddle or set up his drums. This is ridiculous. By putting people out of business, as in effect it does, the Internal Revenue Service loses a tax take all along the line. By eliminating the tax and giving business that much extra margin to work in, a tax is not lost. The restaurant owner has more income to pay out and the musicians he hires have an income to pay tax on. I doubt they would even mind paying an income tax for a change. I find the biggest grouse about taxes is the person most easily able to pay and they are usually above your bracket and mine.

"The Government is being penny wise and pound foolish in this entire area. By eliminating the cabaret tax it can stimulate the economy, relieve some unemployment and give a lot of people pleasure to boot. If the Government can, and as it

may turn out, should not, be in the business of subsidizing the artist, whatever his category, it surely should not penalize him by limiting the areas for his work.

"I do not want to burden you over-long. But in closing, I would like to suggest a bargain. Beat the drums and sound your horns for the Federal Council on the Arts and I shall keep hammering away at this cabaret tax and perhaps when we meet again, we shall all have cause for celebration. Thank you."

Special order of business. Nomination of Officers.

Vice-President Harris in the chair.

NOMINATION OF OFFICERS

For President:

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

For Vice-President:

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

Thos. P. Kenny, Local 12, Sacramento, Calif.

For Secretary:

Stanley Ballard, Local 73, Minneapolis, Minn.

For Treasurer:

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

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

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

Lee Repp, Local 4, Cleveland, Ohio

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

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

Hal C. Davis, Local 60, Pittsburgh, Pa.

Robert W. Easley, Local 115, Olean, N. Y. (Declined)

For Member of the International Executive Committee from Canada:

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

President Kenin announces that this Convention shall elect six (6) delegates, in addition to the President of the Federation, who goes by virtue of his office, to represent the A. F. of M. at the AFL-CIO Convention.

No objections.

For Delegate to A.F.L.-C.I.O. Convention:

Mike Isabella, Local 27, New Castle, Pa.

Herb MacPherson, Local 86, Youngstown, Ohio.

Ed Charette, Local 406, Montreal, P. Q., Canada.

Biagio Casciano, Local 466, El Paso, Texas.

George L. Smith, Local 197, St. Louis, Mo.

C. W. "Chet" Ramage, Local 76, Seattle, Wash.

Kenneth E. Plummer, Local 20, Denver, Colo.

Mike Catanzarito, Local 624, Punxsutawney, Pa.

Ferdinand Girardi, Local 88, Bend, Ill.

Secretary Ballard reads the list of nominees for election.

Ernie Lewis, Assistant to the President, briefly addresses the dele-

gates concerning the importance of supporting TEMPO.

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

No objections.

The following committee was appointed:

ELECTION COMMITTEE

Andy Tipaldi, chairman, 406; Harold C. Olsen, 8; James Buono, 16; W. Clayton Dow, 42, Charles R. Haidlinger, 46; Stewart J. Wagner, 51; Charles M. DeBlois, 109; Jack W. Russell, 147; Chip Essley, 210; John F. Cipriano, 234; Eddie Texel, 255; George W. Cooper, Jr., 257; Ben F. Thompson, 256; James W. Heckaman, 278; C. V. (Bud) Tooley, 303; Harold D. Janssen, 337; Max Ahrens, 351; Joseph Dorenbaum, 400; George R. Martin, 409; Richard M. Sigley, 411; Frank A. Frederick, 439; Abraham Pena, 468; William E. Pond, 485; Reuben La Motta, 491; Wm. S. Colston, 568; Ray M. Dawson, 594; Frank LiVolsi, 626; Albert Seitz, 650; John E. K. Akaka, 677; George F. Allen, 708.

Secretary Ballard, Chairman of the Congress of Strings Program, announces that at the conclusion of his brief report on the Program a kinescope will be shown to the delegates of a twenty minute segment of a forty-five minute videotaped program by the Fourth Annual Congress of Strings full concert orchestra shot last summer for National Educational Television at Michigan State University by station WMSB of East Lansing, Michigan.

He reports that the full program is being shown on all National Educational Television stations throughout the United States. It is also being released through the USIA to stations in the principal cities of Africa, South America, the Middle and Far East and in India.

He mentions that this year's program will have such noted conductors as Eugene Ormandy of the Philadelphia Orchestra and Robert Shaw conducting both chorale and String Congress Orchestra.

Other guest conductors include, Izler Solomon of the Indianapolis Symphony; Donald Johanas of the Dallas Symphony; Louis Lane of the Akron Symphony; and Mishel Piastro of the String Congress faculty.

The film is shown.

Announcements.

President Kenin announces that in the voluntary contributions of the delegates at this Convention for the TEMPO Fund every Canadian delegate also made a contribution.

Delegate Jenkins, Local 267, moves that time be allotted at each of the remaining sessions of the Convention to afford delegates an opportunity to make a voluntary contribution to TEMPO if they have failed to do so already.

Delegate Fotella, Local 123, suggests that a container be placed at the entrance of the ballroom for this purpose.

Ernie Lewis advises that the suggestion will be carried out.

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Isabella, Local 27, on trombone; Vic Fuentealba, Local 40, clarinet; Don Jacoby, Local 284, trumpet; George Freije, Local 3, drums; and Larry Veri on piano; briefly entertained the delegates by playing the special TEMPO song.

Delegate Hopperstad, Local 407, moves that a telegram be sent to

the Piano Technicians Guild when they hold their Convention in July in appreciation for the message they sent this Convention which was read at yesterday's opening session.

No objections.

The session adjourns at 3:15 P. M.

THIRD DAY

June 12, 1963

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

MEMORIAL SERVICE

The service is conducted by Vice-President Harris.

MEMORIAL SERVICES

Now is the hour to pay tribute to former delegates who have passed away since our last Convention. I want to add the names of three outstanding band leaders and fine members of the American Federation of Musicians, Ted Weems, Skinny Ennis and Eddie Howard.

The String Ensemble, under the direction of Atillio Canonico, will play, Andante Cantabile—Tchaikovsky.

And always act agreeably in our profession . . . may the Lord Bless and prosper us, and may all our good intentions be crowned with success . . . may all the influences of our brothers for good, that do survive him, be continually expanded and increased to bless his fellowmen . . . and may our Father who is in Heaven, in his wisdom, counteract all those that tend evil. . . . Glory be to God in the highest, on earth, peace and good will toward men.

The natural man receiveth not the things of the spirit of God, because they are spiritually discerned . . . the natural man can behold the wonders of this earthly realm, but he cannot discern the far greater wonders of the heavenly realm . . . his vision is greatly limited . . . but the man of faith has an eye to things unseen, he looks beyond the grandeur of this vast universe and discerns the all-wise creator who fashioned it . . . he turns his eyes above the present creation and glimpses the realities

of the kingdom of God . . . he looks beyond the weakness of men, and beyond death, and the grave, and discerns the risen, glorified, all-powerful Christ of God . . . he knows something of the perplexities and trials and sufferings of this natural life . . . but yonder he discerns an incorruptible body that never grows weary and a glory that never fades away . . . how can human beings discern heavenly things? . . . because God hath revealed them unto us by his spirit, for the spirit searcheth all things, yea, the deep things of God . . . no amount of worldly education can enlighten the mind concerning the glorious things of the world to come . . . no kind of religion apart from faith in the all-atoning sacrifice of Jesus Christ can give assurance of everlasting life.

The natural man has no knowledge of spiritual things . . . it is time for all true believers to seek that holy anointing which will enable them to discern between truth and error, and between that which is spiritual and that which is carnal. . . . It is time to be well instructed concerning the purpose and will of God . . . The Apostle Paul, prayed thus for the Ephesian Church, that the God of our Lord Jesus Christ may give unto you, the spirit of wisdom and revelation in the knowledge of him . . . the eyes of your understanding being enlightened, that ye may know what is the hope of his calling, and what is the exceeding greatness of his power to us who believe . . . and every Christian should seek that kind of knowledge . . . may we be true and faithful and may we live and die in love . . . may we profess what is good.

On my list are so many outstanding names and personal friends of mine, I could say something nice about each one of them, but time

will not permit. I must mention the grand old man, John W. Parks, who joined Local 147, in 1907, served it well and also spent fifteen years as a member of the International Executive Board. John was a sweet and lovable person, admired by all who knew him.

I will now read the names of those who have departed during the past year.

Name	Local
Al Morris	6
John E. Deus	12
Harry Seaman	14
Dewey Blaine	19
R. Nelson Barber	30
R. H. Zackery	35
Charles McElfresh	40
Frank E. Banker	48
Robert Wilkinson	56
Alvah R. Cook	62
Larry Lambert	65
Vernon Baty	71
Felix Stella	74
Stephen Napolitano	86
Charles Costello	94
Madea Cetta	120
Alex J. Jobb	142
Leo X. Fontaine	143
John W. Parks	147
Sidney M. Batty	163
Frank J. Renard	205
Leonard Wahn	311
Frank H. Ollis	376
Chet Arthur	399
J. Warren Berry	444
O. H. McClellan	447
Gilbert Snowden	518
Michael Skislak	526
Bernard Mason	543
Dorothy Smith	546
R. W. Hoffstatter	556
George Farrar	557
George W. Heinick	561
Kenneth A. Brown	577
Emil Beck	610
Abe Radunsky	620
R. H. Coleman	627
Harold E. Cooper	646
Sigfred Englan	646
W. E. Quillen	691
Rocco Grella	729
Dr. Earl W. Brown	746
Sam Tabak	802

I want to thank Atillio Canonico and the Ensemble for the beautiful music, The Singing Mailmen and William Clark, also Roger Vogtmann and Sandy Jordan.

Ernie Lewis announces that as a result of the voluntary contributions made by the delegates at the previous session of the Con-

vention approximately \$2,100.00 has been contributed to TEMPO.

Vice-President Harris in the Chair.

The Committee on Good and Welfare reports through Chairman Fuentealba.

RESOLUTION No. 4 GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The cost of booking through agents is high for our members, these commissions adding at least 10% to the overall cost of the single, group, orchestra or band as the case may be, and

WHEREAS, This 10% commission charged has a tendency in making the cost of the engagement above the planned budget of operators, and

WHEREAS, This condition in order to meet operator's budget would have a further tendency to use at least one less musician in the group thereby depriving our members of gainful employment, therefore,

BE IT RESOLVED, That effective January 1, 1964, the Federation institute this service for its members and authorize respective local offices of the Federation to inaugurate this service at a cost of 3% of the overall fee of the engagement.

The introducers of this Resolution request permission to withdraw same.

The request is granted.

RESOLUTION No. 5 GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, In the past serious difficulties have arisen in regards to bargaining between symphony orchestras and locals of the Federation and although most of these situations have been resolved to the satisfaction of both parties, it is noted that there is no clause in Article 22 of our By-laws to protect locals if negotiations between a local and a symphony society lead to a lock-out or a strike, therefore,

BE IT RESOLVED, That in the event of a strike or a lock-out existing between a symphony society and a local of the Federation, all symphony orchestras from other jurisdictions of the Federation be restricted from presenting concerts in the jurisdiction where the lock-out or strike exists until the symphony society concerned and the local concerned reach an agreement, and

BE IT FURTHER RESOLVED, that this resolution be made effective immediately.

The report of the Committee is that the Resolution be referred to the International Executive Board with the recommendation that the intent of the Resolution be carried out wherever possible and feasible.

The Convention adopts the report of the Committee.

RESOLUTION No. 8 GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The International Music Camp is held annually in the International Peace Garden, and

WHEREAS, In 1962, or last summer, 1,232 music students from 12 states in the United States and five Canadian Provinces, namely North Dakota, South Dakota, Montana, Wyoming, Iowa, Minnesota, Wisconsin, Ohio, Indiana, Arkansas,

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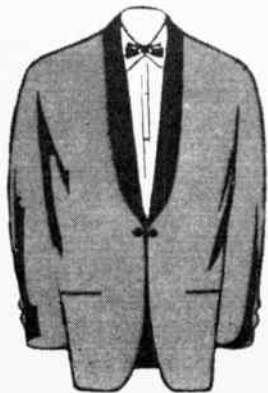
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Missouri, Florida, British Columbia, Alberta, Saskatchewan, Manitoba, and Ontario, were registered at the International Music Camp, therefore,

BE IT RESOLVED, The American Federation of Musicians give to the International Music Camp the same sponsorship as it gives to the A. F. of M. Congress of Strings.

The introducers of this Resolution request permission to withdraw same.

The request is granted.

RESOLUTION No. 9

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The International Peace Garden, located in northern North Dakota; half of the Garden is in the United States and the other half is in Canada. The International Peace Garden was established as a physical symbol that neither the United States nor Canada will ever bear arms against one another, and

WHEREAS, The American Federation of Musicians is a Federation composed of members from both the United States and Canada, united together for a common purpose, therefore,

BE IT RESOLVED, The American Federation of Musicians establish some sort of an appropriate plaque or suitable monument in the International Peace Garden to show that the musicians of both nations have joined hands in a common cause.

The report of the Committee is that the Resolution be referred to the International Executive Board as requested by the proponents.

The Convention adopts the report of the Committee.

RESOLUTION No. 12

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, A very important segment of the Federations' affairs concerns the Canadian musician in Canada, and

WHEREAS, Many current problems and many future problems and situations are and will be of a truly Canadian context, and

WHEREAS, The annual Convention of the American Federation of Musicians is not in a position to aid us in certain Dominion and Provincial problems requiring thorough legal study before resolutions can be introduced in Convention, and

WHEREAS, There is a need for a special study committee on Canadian affairs to probe the problems relating to Canadian Income Tax Laws, Canadian Labour Laws, Vacation with pay, Unemployment Insurance, Entry into the United States by Canadian Musicians, the Canadian Form "B" contract, etc., therefore,

BE IT RESOLVED, That President Kenin appoint a special Canadian committee representative of both Eastern and Western Canada to meet at least twice a year and report directly to the International Executive Board prior to the annual Convention of the American Federation of Musicians.

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 13

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The duty of officers of all locals of the American Fed-

eration of Musicians, be they located in the United States, Canada, Hawaii, Alaska, or Puerto Rico, and

WHEREAS, All violations of the laws of the Federation must be reviewed by the officers of the local in whose jurisdiction such violations occur involving time and local expense in deliberation of such violations by Trial Boards on traveling musicians, and

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

WHEREAS, All fines, penalties placed on traveling musicians go into the Treasurer's office of the Federation, and

WHEREAS, The Labor Laws of our Country read that all employees of any employer should be remunerative, and

WHEREAS, No remuneration is received by the officers of the locals, for their time, efforts, and expense involved, while really working gratis for the Federation, therefore,

BE IT RESOLVED, That the International Executive Board or the International Treasurer institute a plan whereby the local doing the work for the Federation, should at least receive some compensation for work and duty well done.

The report of the Committee is unfavorable.

The Convention adopts the report of the Committee.

RESOLUTION No. 19

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, Harry J. Steeper was a delegate to the annual Conventions of the Federation from 1925 to 1942 at which time he was appointed as an assistant to the President and served in that capacity until 1949 when he was elected Treasurer of the Federation and served in that capacity until February, 1956, and

WHEREAS, During that entire time he devoted himself to the welfare of the Federation, its members and delegates and was extremely solicitous of the operating of the annual Convention, instituting several streamlining procedures for the benefit of the delegates; and many other important improvements in the operation of the Federation, too numerous to mention, and

WHEREAS, He entered into a contract with the Federation on February 3, 1956, to be Financial Consultant and which contract contained restrictions because of a situation that existed at that time, and

WHEREAS, This situation does not prevail at this time, therefore,

BE IT RESOLVED, That this 1963 Convention rescind all restrictions placed on Harry J. Steeper, retired National Treasurer, that he be accorded all the privileges and benefits provided all other officers and members of the American Federation of Musicians. That this Convention immediately notify Brother Steeper, who presently resides at Salisbury Manor (Apt. 4-A), Nyack, New York (Tel. Number ELwood 8-6093), of the adoption of this resolution and invite him to address this Convention. (If unable to do so this year 1963—then by next year 1964).

BE IT FURTHER RESOLVED, That Harry J. Steeper be accorded the status (and title) of Treasurer Emeritus of the A. F. of M.

BE IT FURTHER RESOLVED, That Harry J. Steeper be allowed to attend all future National Conventions in the same status as others holding the title of "Emeritus."

The introducer of this Resolution request permission to withdraw same.

The request is granted.

RESOLUTION No. 20

GOOD AND WELFARE

VICTOR FUENTEALBA, Chairman

WHEREAS, The A. F. of M. has expressed a willingness to investigate new sources of revenue, and

WHEREAS, At the present time, booking agents, sub-agents and personal managers licenses are issued gratis by the A. F. of M., and

WHEREAS, These booking agents and personal managers receive the same protection from the A. F. of M. as our own dues-paying members,

BE IT RESOLVED, That all such licenses be required to pay an annual assessment, based on volume of business, employee complement, etc. Fee for same to be established by the International Executive Board after due investigation.

The report of the Committee is the Resolution be referred to the International Executive Board with favorable comment.

The report of the Committee is adopted.

Chairman Davis of the Law Committee reports that the joint Committees of Law and Finance met the previous evening until the early hours of the morning and again this morning. He announces that the joint Committees have a recommendation to submit concerning the recommendations and resolutions dealing with the Federation's fiscal policy and feel that the delegates should have a copy of this recommendation before them when debate takes place.

The Committees therefore recommend and Delegate Davis so moves that this Convention consider an evening session tonight starting at 8:00 P. M. to consider this matter. The motion is seconded and carried.

The Committee on Measures and Benefits reports through Chairman Rizzo.

RESOLUTION No. 10

MEASURES AND BENEFITS

SAVATORE A. RIZZO, Chairman

Problem: Unreasonably out of tune pianos and/or pianos in poor mechanical condition (sticking keys, broken strings, foot pedals not operating, etc.).

Solution 1: Incorporate in our contracts the following phrase: For good performance sake in behalf of our musicians, when was the piano last tuned?—(date); and is piano in good playing condition?—(yes or no).

Solution 2: Band leaders, or any other of our interested professional musicians who have occasion to use pianos in their work in their own locals or other locals, could upon request be furnished with cards that would enumerate: 1. Piano out of tune. 2. Keys sticking. 3. Strings or hammers not operating. 4. Foot pedal or pedals not operating properly, etc. These cards would be filled out and mailed to the secretary in whose local these poor playing pianos were found. It would then be up to the local whose jurisdiction these pianos are in to take some diplomatic steps toward tuning or repairing these pianos.

The introducer of this Resolution requests permission to withdraw same.

The request is granted.

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The Committee further recommends that the locals take note of the method of partial solution of the problem contained in Solution "No. 2" of the Resolution and to consider its feasibility for local application.

RESOLUTION No. 17

MEASURES AND BENEFITS

SALVATORE A. RIZZO, Chairman
WHEREAS, The American Federation of Musicians is always trying to promote live music so as to have more musicians working, it would seem proper that, the A. F. of M. investigate many towns in the U. S. that I can speak of, with a total population of 30,000 and some with as many as 150,000, of which are many, many miles away from the jurisdiction which they belong to, having no local of their own. Many of these towns have places of establishments, which hire many musicians. However, the sad part of it is that, many years ago they were placed on the unfair list or defaulters list. The establishments may have changed owners as many as two or four times since they were placed on the unfair or defaulters list plus many non-union musicians in those large towns that don't even know there is an American Federation of Musicians and what it stands for, plus many of A. F. of M. card holders who, by virtue of health or job change move into one of these towns, through no fault of his own. In order to continue his love for music, he would work with non-union musicians, therefore,

BE IT RESOLVED, That the A. F. of M. hire organizers who are capable of explaining what we stand for and have a local in each and every town.

The report of the Committee is unfavorable.

Discussed by Delegate DiPaolo, Local 640, Chairman Rizzo and President Kenin. Discussed further by Delegate Davison, Local 365, and Secretary Ballard.

The chair puts the question for a vote.

Delegate Kaufman, Local 161, suggests that the proponent of the resolution did not intend the "Resolve" to read as it does.

Discussed further by Secretary Ballard.

Delegate Kenny, Local 12, calls a point of order that since the question was put to a vote, further discussion is out of order until a ruling is made by the chair.

President Kenin rules that the point of order is correct, but inasmuch as the recommendation of the Committee was voted down, the resolution proper is now before the Convention.

Delegate DiPaolo, Local 640, requests permission to withdraw his resolution and be permitted to re-submit another one at this Convention in lieu thereof.

There is no objection.

President Kenin in the chair.

Delegate LiVolsi, Local 626, suggests that Resolutions No. 29 and No. 36 be disposed of before we act upon Recommendation No. 2.

President Kenin responds that he is under the impression that the joint Committees of Law and Finance may include the resolutions referred to, and if it is not, then he will permit Delegate LiVolsi to introduce his motion again.

Delegate March, Local 341, thanks Vice-President Harris for the inspirational way that the Memorial Service was conducted.

There is applause.

Delegate Cooper, Local 257, moves that inasmuch as E. J. Smith was elected as a delegate to represent Local 546 and had to return to his home because of the death of his wife, Dorothy Smith, who had previously been a delegate to the Convention, this Convention allow him full per diem.

No objections.

Delegate Rosen, Local 6, moves that a telegram be sent to Eddie Burns, Local 6, expresses our regrets for his inability to be at this Convention because of his recent illness and that we wish him speedy recovery.

No objections.

Delegate Arons, Local 802, expresses the regrets of Al Knopf, Vice-President of Local 802, who would have been a delegate at this Convention except for illness. He moves that an expression of well wishes be sent by this Convention to Brother Knopf.

ANNOUNCEMENTS

Delegate Russell, Local 372, reads a newspaper article by Russell Kirk of the "Boston Herald" under date-line of May 30, 1963 bitterly critical of the A. F. of M.'s fiscal and membership policies.

President Kenin replies that answer was being prepared and the critical article would not go unchallenged.

The session recesses at 12:35 P. M.

The session resumes at 2:40 P. M.

President Kenin in the chair.

The Committee on Organization and Legislation reports through Chairman Rosenberg.

RESOLUTION No. 7

ORGANIZATION AND LEGISLATION

LOUIS ROSENBERG, Chairman

WHEREAS, Article 3, Section 16, of the International By-laws, provides no local shall issue a card to an alien applicant unless he shall have declared his intention of becoming a citizen of the United States, or established domicile with a view to acquiring citizenship in Canada, and

WHEREAS, Article 3, Section 16, of the International By-laws is one of the most effective means available to locals to protect their jurisdiction from an influx of alien competition, and

WHEREAS, By special dispensation from the International Executive Board, locals are allowed in many cases to enroll alien musicians who are ineligible for membership according to Article 3, Section 16, of the International By-laws, and

WHEREAS, The efforts of locals to protect their jurisdiction from alien competition may be, and in fact, are often nullified when alien musicians admitted to membership under a special dispensation transfer into their jurisdiction, therefore,

BE IT RESOLVED, That the following sentence be added to Article

14, Section 1, of the International By-laws: "No alien musician admitted into membership under special dispensation of the International Executive Board shall be entitled to transfer privileges for a period of five years after the date of his admission, except with the consent of the local into which he might seek to transfer."

The report of the Committee is unfavorable.

Discussed by Delegate Pena, Local 468, Chairman Rosenberg and Delegate Westerman, Local 228.

President Kenin makes an explanation regarding the policy of the Federation in matters of this kind.

Discussed further by Secretary Ballard.

The Convention adopts the report of the Committee.

Chairman Rosenberg thanks his Committee.

Delegate Marchuk, Local 125, suggests that matters dealing with important legislation at a Convention should be sent to the delegates in advance whenever and wherever feasible.

Delegate Greene, Local 5, moves that this Convention send a telegram to Zeph Phillips, Local 57, who was unable to be present due to illness.

No objections.

Delegate Cappalli, Local 198, moves that a telegram be sent from this Convention to Aime Triangolo, Secretary of that local, inasmuch as he was unable to attend as a delegate because of an automobile accident from which he is now recovering.

No objections.

Delegate Seeman, Local 373, moves that a telegram be sent from this Convention to Lou Horner, Secretary of that local, who is confined in a Perth Amboy General Hospital, Perth Amboy, N. J., because of illness.

No objections.

Delegate Farmer, Local 2, moves that we proceed with the election of officers and delegate to the AFL-CIO Convention immediately.

No objections.

Greetings are extended to the American Federation of Musicians by Sarah Broom on behalf of the Amalgamated Clothing Workers Union.

Jerry Levine extends the greetings of the International Ladies Garment Workers Union.

On behalf of the Union Label Department of the Amalgamated Clothing Workers of America, Miss Sarah Broom conducts a drawing for prizes donated by that organization as follows: Suit of clothes won by Delegate Eversole, Local 36; box of shirts won by Delegate Cordeiro, Local 214; and a box of ties won by Delegate Fletcher, Local 634.

On behalf of the International Ladies Garment Workers Union, Brother Levine conducts a drawing for prizes donated by that organization as follows: Sportswear won by Delegate Thomas, Local 655; a dress

is won by Delegate Vance, Local 329; and a bathing suit is won by Delegate Beckman, Local 460.

Special order of business.

Election of officers at 3:30 P. M. after which the session is adjourned.

EVENING SESSION

June 12, 1963

The session is called to order by President Kenin at 8:15 P. M.

Delegate Castles, Local 189, expresses hope that the debate which will take place at this session will be free of any rancor and emotionalism.

The Joint Committee on Law and Finance submits its report through Chairmen Davis (Law) and Chanson (Finance).

RECOMMENDATION No. 11

RECOMMENDATION OF THE JOINT LAW AND FINANCE COMMITTEES

BE IT RESOLVED, that the Constitution and By-laws of the American Federation of Musicians of the United States and Canada be and the same are hereby amended, effective January 1, 1964, so that provisions incorporating the following principles shall be included therein:

1. The Federation shall not impose dues based upon earnings of members ("taxes"). Such amendment shall apply to the 10% Traveling Surcharge Tax, the 15% Radio and Television Tax and the Theatre Defense Fund Taxes.

2. (a) Annual Federation Per Capita Dues payable by Locals to the Federation shall be \$6.00 (inclusive of the Per Capita contribution for the Official Journal and the Lester Petrillo Fund).

However, the present Per Capita of \$2.10 shall continue with respect to all present Life and Honorary Members and with respect to all members who under presently existing rules of the Locals will become Life and Honorary Members within one (1) year after the effective date of this recommendation. Thereafter the full \$6.00 Federation Per Capita Dues shall be paid by the Locals on such members.

2. (b) Federation Per Capita Dues shall not be payable by any Local on traveling or transfer members.

3. Federation Initiation Fees shall be as follows:

If the Local Initiation Fee is \$10.00 or less, the Federation Initiation Fee shall be an additional \$4.00.

If the Local Initiation Fee is more than \$10.00 but not more than \$20.00, the Federation Initiation Fee shall be an additional \$9.00.

If the Local Initiation Fee is more than \$20.00 but not more than \$40.00, the Federation Initiation Fee shall be an additional \$14.00.

If the Local Initiation Fee is more than \$40.00 but not more than \$50.00, the Federation Initiation Fee shall be an additional \$22.00.

If the Local Initiation Fee is more than \$50.00 but not more than \$100.00, the Federation Initiation Fee shall be an additional \$30.00.

If the Local Initiation Fee is more than \$100.00, the Federa-

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tion Initiation Fee shall be an additional \$40.00.

No Federation Initiation Fee shall be assessed on any Member who is already a member in good standing of any Local of the A. F. of M. The present ceiling on Local Initiation Fees shall be increased from \$100.00 to \$150.00.

4. Each Local shall maintain Local regular periodic dues at no less than the rates existing on June 1, 1963, plus \$6.00 per annum. Such rates may be reduced with the consent of the International Executive Board.

5. No Local shall require any traveling member of the Federation who is not a member of such Local to make any payment based on regular periodic dues of such Local unless such member has performed within the jurisdiction of such Local for at least four (4) consecutive weeks. No such payment shall exceed the rate of regular periodic dues of such Local less the amount included therein for Federation Per Capita Dues (\$1.50 per three (3) months).

6. No Local shall require any member of the Federation who is not a member of such Local to pay any dues based upon earnings ("taxes") unless such dues are uniformly imposed by such Local upon its own members; but no such dues shall be payable by traveling members performing symphony, or opera services.

7. Any traveling member failing to pay the lawfully imposed dues of a Local of which he is not a member shall be subject to automatic expulsion from the Federation.

8. Present provisions establishing minimum wages for traveling engagements at 10% in excess of applicable Local scale shall be reaffirmed.

9. Commencing with June, 1964 (unless commitments for 1965 prove to be uncancellable) there shall be Biennial Conventions.

10. Delegate representation at the Convention shall be one delegate for each 200 members or fraction thereof with a maximum of three delegates.

11. Delegates shall receive \$30.00 (per diem) for each full or fraction of day during which a Convention is in official session in addition to payment for hotel accommodations for the days during which the Convention is in official session, plus two extra days. Should a delegate arrive later or leave earlier than above, payment shall be on the basis of arrival and departure.

RESOLVED, that the International Executive Board be and it is hereby authorized and directed to codify the substance, purpose and intent of the foregoing resolution, to eliminate any provisions which conflict therewith, and to incorporate such codification into the Constitution and By-laws of the Federation with the same force and effect as though such codification were enacted by this Convention.

HAL C. DAVIS,
Chairman, Law Committee
HARRY CHANSON,
Chairman, Finance Committee

The report of the Committee is favorable.

Delegate Wright, Local 376, moves that the Recommendation be acted upon seriatem. Seconded.

Delegate Tomei, Local 77, asks a point of information. Chair replies.

Delegates Tranchitella, Local 47, and Marchuk, Local 215, discuss the motion.

Delegate Cusick, Local 89, amends that we discuss the recommendation seriatem, but without making any decision until the full recommendation has been discussed. Seconded.

Discussed further by delegates Paolucci, Local 38, Tomei, Local 77 and Chairman Davis.

Delegate Catanzarito, Local 624, moves that we dispense with the voting on any of these items until next year. No second.

Chairmen Davis and Chanson make a detailed explanation concerning the recommendation.

Discussed by Delegates White, Local 22, Catanzarito, Local 624, and Treasurer Clancy.

It is further discussed by Delegates Collins, Local 3; Meek, Local 30; Greene, Local 5; Wright, Local 376; Porter, Local 117; Cusick, Local 89; Boudreaux, Local 538; Hogan, Local 78; Foy, Local 369; and Gordon, Local 626.

The amendment is carried.
The chair puts the motion.
The motion is lost.

The chair announces that the Election Committee is now prepared to make its report. No objection.

Chairman Tipaldi, Local 406, reports for the Election Committee.

ELECTION COMMITTEE REPORT
MIAMI BEACH, FLORIDA

June 12, 1963

To the officers and delegates of the Sixty-sixth Convention of the American Federation of Musicians.

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

Total No. of Delegates	1,219
Total No. of Locals	622
Total No. of Votes Eligible	1,964
Total No. of Votes Cast	1,858
No. of Void Ballots	7
Locals Refraining From Casting Ballots	12
For President:	
Herman D. Kenin	1,904
For Vice-President:	
William J. Harris	1,175
Thomas P. Kenny	696
For Secretary:	
Stanley Ballard	1,904
For Treasurer:	
George V. Clancy	1,904
For Members of the International Executive Committee from the United States:	
Charles "Pop" Kennedy	1,673
Lee Repp	1,591
E. E. Joe Stokes	972
Alfred J. Manuti	1,762
Hal C. Davis	1,506
For Member of the International Executive Committee from Canada:	
Walter Murdoch	1,904

For Delegate to A.F.L.-C.I.O. Convention:

Mike Isabella	1,611
Herb MacPherson	1,335
Ed. Charette	1,740
Biagio Casciano	1,323
George L. Smith	1,045
Chet Ramage	1,319
Ken Plummer	1,517
Mike Catanzarito	613
Fred Girardi	618

The following are declared elected:

President:
Herman D. Kenin

Vice-President:
William Harris

Secretary:
Stanley Ballard

Treasurer:
George V. Clancy

Members of the International Executive Committee from the United States:

Alfred Manuti
Charles H. "Pop" Kennedy
Lee Repp
Hal C. Davis

Members of the International Executive Committee from Canada:

Walter Murdoch

Delegates to A.F.L.-C.I.O. Convention:

Ed. Charette
Mike Isabella
Ken Plummer
Herb MacPherson
Biagio Casciano
Chet Ramage
Signed:

ANDY TIPALDI, Chairman, Local 406.
CHIP ESSLEY, Local 210.
FRANK LIVOLSI, Local 626.
ALBERT SEITZ, Local 650.
GEORGE W. COOPER, JR., Local 257.
W. CLAYTON DOW, Local 42.
RICHARD M. SIGLEY, Local 411.
GEORGE R. MARTIN, Local 409.
EDDIE TEXEL, Local 255.
STEWART J. WAGNER, Local 51.
HAROLD C. OLSEN, Local 8.
WILLIAM S. COLSTON, Local 568.
FRANK A. FREDERICK, Local 439.
WILLIAM E. POND, Local 485.
JAMES BUONO, Local 16.
HAROLD JANSSEN, Local 337.
GEORGE F. ALLEN, Local 708.
JOHN E. K. AKAKA, Local 677.
BEN F. THOMPSON, Local 266.
JACK W. RUSSELL, Local 147.
JAMES W. HECKAMAN, Local 278.
C. V. (BUD) TOOLEY, Local 303.
CHARLES M. DeBLOIS, Local 109.
JOSEPH DORENBAUM, Local 400.

The report of the Election Committee is adopted.

Executive Officer Stokes thanks the delegates for the wonderful friendship they have given him over the years and congratulates Delegate Davis, Local 60, on his election as a member of the International Executive Board.

Delegate Davis responds.

Delegate Walen, Local 204, asks a point of information concerning the election.

Chairman Tipaldi replied.

President Kenin announces that the 7th place on the ballot for delegate to the AFL-CIO convention was given to delegate George L. Smith, Local 197, and, inasmuch as he (President Kenin) is a vice-president of the AFL-CIO and his expenses to the Convention are paid by the AFL-CIO, he requests that a motion be made that delegate Smith be included in the delegates elected to represent the Federation at the AFL-CIO Convention.

No objections.

The Convention reverts to consideration of Recommendation No. 11.

Discussed by Delegates Catanzarito, Local 624; Hogan, Local 116; Pezzano, Local 85; Dow, Local 42; Liscio, Local 124; Smith, Local 380; Close, Local 146; Herman, Local 47; Jenkins, Local 267; and Chairmen Davis and Chanson.

Delegate Tomei, Local 77, discusses the matter and proposes that Resolution No. 16, which he introduced and which he reads, be substituted for Recommendation No. 11.

The matter is discussed further by Executive Officer Manuti and Delegates Lampkin, Local 161 and Hoffman, Local 771.

The previous question is called for and carried.

Chair puts the question.

The ayes and naves appear to be of equal response.

Delegate Snider, Local 368, demands a roll call vote on behalf of Locals 368, Reno, Nevada; 267 Harrisburg, Pa.; 47, Los Angeles Calif.; 60, Pittsburgh, Pa.; 369, Las Vegas, Nevada; and 6, San Francisco, Calif., in accordance with the provision of Article 5 of the Constitution.

The results of the roll call are as follows:

Local No.	YES	NO
1	1,115	
2	1,603	
3	1,307	
4	3,096	
5	4,717	
6	6,348	
7	721	
8	2,761	
9	2,239	
10	11,731	
11	776	
12	1,273	
13		371
14		495
15	469	
16		2,263
17	527	
18	373	
19	296	
20	1,333	
21		148
22		88
23	645	
24	490	194
25		324

Local No.	YES	NO	Local No.	YES	NO	Local No.	YES	NO	Local No.	YES	NO
26	643		125	274	137	223		261	329		158
27	260		126		396	224	242		330	60	
28		56	127		396	226	556	278	331	82	
29	245 1/3	122 2/3	128 Absent			228		319	332	186	
30	1,094	546	129		222	229	202		333	152	
31	236		130		136	231	123		334	344	
32		191	131	128		232	321		336	267	
33	181		132		354	233	108		337		220
34	1,585		133		161	234		665	338	68	
35	471		134		277	237		370	339		326
36		297	135	801		238		433	340		188
37	511		136	129	129	239		165	341		645
38		678	137	423		240		599	342	457	
39 Absent			138	439		242		68	343		208
40	1,357		139		410	243		77	344		137
41		480	140		949	244	59		345	252	
42		300	141		185	245	236		346		144
43		1,350	142		552	246	126		347	180	
44		220	143	426		247	345		349		270
45		164	144	388		248		1,734	350	179	
46	276		145		877	249		183	353	356 1/2	356 1/2
47	13,877		146	128	128	250		138	354		74
48	247		147	1,213		251		119	358	56	
49	195		148	686		252		370	360	412	
50		155	149		2,857	253	153		361		101
51		354	150	234		254	190		362	182	
52		265	151		796	255 Absent			364 Absent		
53	181		153	1,199		256	191	191	365		364
54		157	154	338		257	852		366		322
55	228		155	126		259		70	367	262	
56	374		156	84		260		121	368	729	
57		304	157		43	261	31		369	1,287	
58	148 1/3	290 2/3	158		43	262	189		372		381
59	307		159	266		263	321		373		487
60	2,332		160		193	265		271	374		235
62		868	161	1,622		266	261		375	674	
63		521	162	289		267		65	376		159
65	743		163		185	268		53	379		484
66		1,348	165		104	269	852		380		459
67	695		166	399		270 Absent			381	298	
68		132	167	512		271	75		382		303
69	243		168	78 1/2	78 1/2	273		77	383		135
70	781		170		259	274		826	384		76
71	584		171	682		275	110		385		51
72	736		172		158	276	169		386		329
73	2,347		173	240		277		135	388		180
74	168		174	887		278	177	354	389	278	
75	408		175	110		279	380	190	391	122	
76	2,505		176		74	280		107	392 Absent		
77	3,040 2/3	1,520 1/3	177		234	281		159	393	242	
78		836	178		152	282	244		395		67
79	171		179		94	283	171		397	86	
80		276	180	694		284	430		398		337
82		438	181	363		285		411	399		761
83		274	182		93	286	70		400	914	
84		164	183	144		287	64		402		466
85		443	184	286		288		199	404		189
86	761		186		454	289	409		406	2,572	
87		169	187	367		291		364	407	171	
88	325		188	182		293		1,040	409		208
89	268		189	182	182	294		389	410		152
90	321		190	464		295	164		411	489	
91		70	191	173		296			413	70	
94	641		192		185	297		127	414	31	94
95		362	193	346		298	299	638	415		
97		119	194		63	299	534		416 Absent		174
98	209		195		375	300		60	418	234	
99	1,519		196		407	301		154	420	40	
100	118		197	360		302		184	421	187	
101		641	198	1,222		303		438	422		99
102		131	199		163	304		90	423		300
103	981		200	151		305	173		424	473	
104		573	201		323	306		191	425		73
105	620		202		75	307		331	427	447	
106		297	203	1,136		308	273		429		81
107 Absent			204	1	540	309	254		432		171
108		249	205		397	311	427		433 Absent		
109	210	105	206		75	312 Absent			436		175
110		95	207		154	313		117	437	213	
111	653		208		1,280	314		248	439	225	
114	371		209		156	316		101	440		382
115		185	210	653		317		172	442	160	
116	336		211		241	318		73	444	416	
117	501		213	155		319	190		445		83
118	306		214	332		320		266	446	249	
119	594		215		298	321	61		447	193	
120		516	216 Absent			323		73	448	38	
121	182		217		116	324	91		449		99
122	181		218	241		325	1,497		450	105	
123		256	220		208	326		50	451		297
124	144		222 Absent			328	194		452		106
									453		197

Local No.	YES	NO	Local No.	YES	NO	Local No.	YES	NO	Local No.	YES	NO
456		265	532		168	605		152	689	282	
457	104		533		123	607		31	691	153	
459	110		535		360	609 Absent			693		226
460		123	536		359	610		251	694	152	
461	159		537	215		612		155	696		147
462		240	538	329		613		158	697		147
463	329		539		85	614		88	699		158
464	105		541	115		615	106		700		53
465		48	542		551	616	289		702		135
466	320		543	242		618	548		703		61
467	190		545		71	619	117		704		77
468		1,087	546	296		620		149	708		74
469	191		547		385	621	139		710		260
470	84		548		34	624		155	717		395
471	319		549		42	625	269		721	678	
472		379	551	126		626		274	722		197
473 Abstains			552		65	627		160	727		111
475	83		553	208		628	92		729		137
476		174	554	178		629	20		730		121
478		58	556	57		630		450	732	162	
479 Absent			558		114	633		83	733		175
480	237		559		79	634		82	734		130
484	877		561		1,020	635	42		745		42
485	132		562		105	636 Absent			746	358	
486		45	564	268		637	77		750	261	
487	84		565	113		638	85		755		93
488 Absent			566		384	640		102	759		85
489		196	567		130	641		79	764	171	
490		98	568	54		642	100		765 Absent		
492		135	569		260	644	335		766		158
494		93	570		192	645		123	770		689
496		396	571	584		646		315	771	980	
498		151	572		126	648		62	773		80
499		163	573 Absent			649		203	777		264
500	276		574	105		650	199		784		255
501		109	575		123	652		229	787		201
502		171	576	133		654	66		798 Absent		
503	41		577		256	655	3,604		800		164
504	165		578	77	77	656	155		802		28,338
506		92	580		185	657	226		806	306	
507		250	581	95	95	658		63	808		72
508	130		582		87	660 Absent			809	117 1/3	234 2/3
509		206	586	943		661		504	814	108	
510	883		587		59	662	103				
512		169	591		234	663 Absent					
513		220	592		274	667		84			
514		170	593		129	668	167				
515	305		594		206	674		47			
518		227	595		609	675		40			
519		90	596		417	677	970				
520	87		597	168		679		103			
523		144	599	119	119	680	145				
524	147		600 Absent			681		62			
525		154	601	262		682 Absent					
526	1,740		602	148		683		52			
529	81		603		79	686	156				
531 Absent			604		94	688	279				

The Chair announces that the report of the Committee is adopted by a vote of 158,068 2/3 in favor; 113,742 1/3 opposed.

The session adjourns at 2:30 A. M.

(Continued in the September issue)

Chamber Music

The Montreal Brass Quintet has shown initiative in conceiving and conducting the first Canadian Composition Competition for Brass Quintet. Recognizing the value of the project, the Canada Council has awarded the quintet a grant for the commissioning of new works by Canadian composers. The quintet also maintains, as a service to their composers and to other brass quintets, the M.B.Q. Series, through which works written for the quintet are made available at nominal charge to other brass chamber music groups until such time as the works are properly published. Current listings of the M.B.Q. Series may be obtained from the Montreal Brass Quintet, 287 Saint Louis Square, Montreal 18, Quebec.

Two works from the Canadian Composition Competition, the winning *Suite for Brass Quintet* by Thomas LeGrady of Montreal, and *Divertissement* by Maurice Dela, are being heard during July over C.B.C.'s International Service broadcast on the TransCanada network.

Charles Libove has recently joined the Beaux-Arts String Quartet, replacing Gerald Tarack as first violinist of the group. The other members are Alan Martin, violin; Jorge Mester, viola, and Bruce Robers, cello. The quartet was formed six years ago at the summer school of Pierre Monteux in Hancock, Maine.

The Westwood Wind Quintet, organized several years ago, performs frequently in the Los Angeles area, its home base. The group has also been the featured wind ensemble at the Alaska Music Festival for two seasons. Members are Gretel Shanley, flute; Peter Christ, oboe; David Atkins, clarinet; David Breidenthal, bassoon; and David Duke, French horn.

A new chamber music group that made its debut in 1962, the Galliard Players (Samuel Baron, flute; Ronald Roseman, oboe; Robert Conant, harpsichord; and Arthur Weisberg, bassoon), has been announced for a tour sponsored by the Arts Program of the Associ-

ation of American Colleges and Universities for the first two weeks of February, 1964.

The Contemporary Chamber Ensemble (Arthur Weisberg, conductor), devoted to playing music of the twentieth century, will make a spring tour in 1964.

Desegregation Policy Underlined

(Continued from page seven)

subscriber to the equal rights declaration by labor leaders made months ago at the White House. He recalled that he personally had met twice with the Negro locals of Ohio to urge integration, but had been unable to obtain any effective promises of cooperation.

"The litigation brought by the three Negro musicians in Columbus appears to have the purpose of preventing, rather than advancing, the cause of integration that we of the Federation seek to promote." President Kenin charged.

Closing Chord

(Continued from page twenty-seven)

WEBB B. HOOPER

Webb B. Hooper, retired A. F. of M. traveling representative and president of Local 192, Elkhart, Indiana, for nineteen years, died of a heart attack on June 23. He was seventy-four years old.

Born in Amboy, Indiana, on May 10, 1889, he became interested in playing the clarinet at the age of sixteen. He joined Local 45, Marion, Indiana, in April, 1907, and transferred to Local 192, in October, 1912, serving as president of this local for nineteen years. Mr. Hooper became the Federation's first traveling representative on March 15, 1936, and served in this capacity until February 1, 1957, a little over twenty-one years. During this time he was credited with establishing thirty-six new locals. He attended a total of thirty-nine Conventions of the Federation (from 1915 to 1953) either as a delegate from Local 192 or as traveling representative.

He played with the Indiana Second Regiment, the Indiana Third Regiment, various theater and vaudeville houses throughout the country and the Lyceum Chatachua circuits.

HOMER CHILDERS GREEN

Homer Childers Green, a life member of Local 47, Los Angeles, and Local 353, Long Beach, California, and its one-time president, died on June 15 at the age of sixty-nine. He was born on January 6, 1894, in St. Louis, Missouri.

His first theater job (he played cornet and trumpet) was with a five-piece group in the Casino Theater, then at Vernon and Central avenues in Los Angeles. He played regularly in motion picture studios, for radio network shows and recording and transcription orchestras and filled night club engagements at the Coconut Grove, Biltmore Bowl, and Casa Manana. Mr. Green played at various times with the Santa Monica Municipal Band, Redondo Beach Band, Long Beach

Municipal Band, and even the Long Beach Women's Symphony Orchestra. His trumpet was heard in films with Al Jolson in the first Warner Brothers "talkies."

Mr. Green became a member of Local 47 on September 27, 1915, and served that local as a member of its board of directors and chairman of the trustees for a period of eighteen years. Later he moved to Long Beach where in 1952 he became a business agent of Local 353. He was elected president of that local in 1957 and served the local in both capacities until he retired in 1960. He was a delegate to numerous Conventions of the Federation and a delegate to the Western Conference three times.

HARRY J. SEAMAN

Harry J. Seaman, secretary-treasurer of Local 14, Albany, New York, for over twenty years, passed away recently. He was born in London, England, on February 4, 1875, but had lived in Albany for over sixty years.

Seaman's father was a flutist in England in Queen Victoria's Regimental Band; his brother, Benjamin, Jr., a violinist, held the office of secretary in Local 86, Youngstown, Ohio, for many years; and his son, Gordon, is a member of Local 302, New York City, and has been on the staff of both NBC and CBS for many years. He was organist at the Roxy Theater before that building was razed.

ORESTE VESSELLA

Oreste Vessella, a life member of Local 661, Atlantic City, New Jersey, died June 20 at the age of eighty-six. He had a long record for encouragement of live music.

At the age of eight Mr. Vessella began the serious study of music under Francesco Borre. Four years later he was clarinet soloist in the municipal band of his home town, Alife, Italy, and several years later became its conductor. He won admission

to the Regio Conservatory of Music of Naples when he was fifteen, receiving further clarinet instruction under Gaetano Labanchi and harmony under Camillo De Nardis. For three years he served as clarinet soloist in the Italian Army's Fourth Infantry Regiment Band. In 1901 he immigrated to America and organized his first band of fifty musicians during the winter of 1902. Vessella's Band was one of the featured attractions at Atlantic City's Steel Pier during the summer months for twenty-one years and toured the country for the other nine months of the year.

J. WARNER HARDMAN

J. Warner Hardman, a life member of Local 655, Miami, Florida, passed away on March 9 at the age of fifty. He was pianist and organist of the First Presbyterian Church of Miami and had accompanied many artists, among them, Richard Crooks, Tito Schipa, Richard Tucker, Clara Mae Turner and Albert Spaulding.

OTTO ALBAN WIMMLER

Otto Alban Wimmeler, a member of Local 427, St. Petersburg, Florida, and a life member of Local 228, Kalamazoo, Michigan, died June 29.

Born August 29, 1881, in Germany, he was first noted as a flutist, then as a timpanist and finally as a player and teacher of the double bass. He was first flute with the Munich Opera, timpanist with the Bremen Philharmonia and then for a number of years on shipboard, playing in ships' orchestras.

He settled in this country in 1910. During World War I he was a member of the 22nd Regiment Band, "Gilmore's Band." Later he played percussion instruments with the Leipzig Ensemble in Milwaukee, flute at Colisemo's Restaurant in Chicago and timpany and bass with the Chicago Symphony Orchestra. He toured with various opera companies.

In 1935, coming to Kalamazoo, Mr. Wimmeler played bass in the Kalamazoo Symphony, 1935 to 1963, and for shorter periods with the Kalamazoo Junior Symphony, the Battle Creek Symphony, the Grand Rapids Symphony, the Fort

Wayne Symphony, the Pontiac Symphony and, during the 1952-53 season, with the St. Petersburg Symphony. He was employed in the occupational therapy department at Kalamazoo State Hospital from 1938 to 1945 and from 1948 to 1963 taught percussion and bass at Western Michigan University.



Herbert Turner

HERBERT G. TURNER

Herbert G. Turner, secretary-manager of Local 390, Edmonton, Alberta, Canada, died on July 4 at the age of eighty.

Born in Oxford, England, he came to Edmonton as a young man. He was instrumental in the forming of Local 390 early in the century and had held the position of secretary-manager since that time. He was also assistant to the general secretary of the Edmonton Trades and Labor Council. In 1953 Mr. Turner was named Edmonton's outstanding citizen for the year in recognition of his participation in the musical and labor fields.

He took an active part in the Alberta Music Festival early in its formation and was a producer for the Edmonton Light Opera Company for many years. He played leading roles in the Edmonton Operatic Society productions and was choirmaster at Christ Church for twenty years.

PERRY McCORD

Perry McCord, an old-time member of Local 423, Nampa, Idaho, passed away on June 23. He played piano and organ and had been steadily employed at the Elks Club in Ontario, Oregon, for many years.

(Continued on page fifty-one)

INTERNATIONAL MUSICIAN

One Man's Dream:

THE PACKARD BAND

Warren, Ohio, has a good, sizeable, usable band which is available for all outdoor events, as well as for a regular series indoors. Credit for this achievement goes to a civic-minded citizen who believed people should have music when and where they want it.

This benefactor with an eye to the cultural good of the town was W. D. Packard, who, with his brother, James W., produced the first Packard Automobiles in Warren, Ohio, in 1898.

In 1911, "W. D." made a gift to the city, a fifty-three acre park, to be known as Packard Park. With great satisfaction he witnessed the many uses that were made of this park, and the joy it brought the citizens of Warren.

He wished to benefit the town further. So, in his will, in 1920, he provided funds for the construction in Packard Park of "The W. D. Packard Music Hall." He envisioned a band, to be known as "The Packard Band," which would play free concerts on Sunday afternoons "for the edification and entertainment of the people of Warren." Also by his will he provided funds for the organization and maintenance of this band.

Through the teamwork of many citizens of Warren Mr. Packard's dream came to fruition.

For some years before the death of Mr. Packard the late Bradford D. Gilliland, a boyhood friend of W. D., formerly first cornetist of the Sousa Band, operated the Warren Military Band School across the street from the Packard family. "W. D.," in poor health and with fading eyesight, had the music piped across the street to his sitting room. So, on his death, he specifically requested that his friend Brad be named the leader of the Packard Band. However, Gilliland died in 1931, before the band became a reality.

Under the terms of the will, sufficient money was to be provided for the organization of a forty-piece band, and its permanent maintenance. It was to give regular concerts in the W. D. Packard Music Hall. The will also provided that the revenue from the trust fund be used for the purchase of music and instruments. Band members were to receive union pay both for rehearsals and for appearances in concerts.

Local 118, Warren (Charles F. Corlett, President), cooperated with the Packard Park trustees in the building program and in the establishment of the band.

In 1953 the contract was given for the building of the \$1,500,000 air-conditioned W. D. Packard Music Hall, and it was dedicated on October 15, 1955. The town received, in addition to a band and a home of its own, a magnificent multi-purpose building with a seating capacity of 2,500. Doors at the rear of the stage permit it to be reversed for outdoor concerts. Along with offices and lounges, there are small meeting rooms, a small concert hall, practice rooms, locker and storage rooms, a projection room, and a modern kitchen and scullery.

In July of 1955, George A. Garstick was appointed band director by the Packard Park Board of Trustees, and B. N. MacGregor, President, to serve as special music consultant and advisor to the board and as band manager.

Garstick, a graduate of the Curtis Institute of Music, Philadelphia, and the National Orchestral Association of New York City, was formerly first trombonist of the National Symphony, Washington, D. C., Baltimore Symphony, Sol Hurok Symphony, Radio City Music Hall Orchestra, Ballet Russe Orchestra, Ballet Theater Orchestra, and the Goldman Band. He also belongs to Locals 802, 77, 86 and 118. Under Garstick's supervision the Packard Band was organized.

Among the band members are music teachers, two dentists, a plant guard, a factory foreman, a barber, several executives, two industrial research engineers, an automobile salesman, an insurance man, store clerks, factory workers and a jeweler.

The band has one two-and-a-half-hour rehearsal for each bi-monthly concert.

The W. D. Packard Music Hall is one of the finest in the Mid-west. It has revived interest in live music, and has provided employment for many musicians.

The Packard Band of Warren, Ohio, guest conductor Roger W. Coe on the podium.





One of the little known accomplishments of the recent Miami Beach Convention was to speedily desegregate a long-time holdout ocean strip dining place.

When a small party of our musicians sought service at a pioneer seafood establishment north of Miami Beach they were turned away with the explanation that the restaurant was a "club," open only to members. The rebuff was brought quickly to President Kenin's attention during the week and preceding the Convention opening on June 10. He immediately directed the Federation's Public Relations Director, Hal Leyshon, to lodge a vigorous protest with Dade County authorities.

By Monday morning, hours before the first gavel sounded, assurances had been received from county officials that the long-established policy of the eating place would be corrected. President Kenin acknowledged this cooperation from the platform but advised delegates not to patronize the establishment anyway.

The incident gained publicity in the New York City press and inquiries followed from the Florida Advisory Commission on Civil Rights. These were responded to by the Public Relations Department which has just received a copy of the Dade County Manager's reassurance to the Commission, which says in part:

"Since receiving a copy of Mr. Leyshon's letter to you, I have reaffirmed my understanding with the Lighthouse people to the effect that desegregation has been completely accomplished there, and I have been assured there will be no recur-

rence of the unfortunate incident that took place during the musicians' Convention."

Victor Fuentealba, President of Local 40, Baltimore, has been appointed to the Maryland Commission for the New York World's Fair by Maryland Governor Tawes.

vania without being legally liable for the payment of taxes; but you can make thousands of dollars worth of records and sound track in foreign countries at their depressed wage rates, put the can in your suitcase, step off the boat or plane at New York or any other United States P.O.E., and the customs man says, "Glad to see ya."

So musicians should write to their congressmen explaining these perils, and vote for those who understand and will take corrective measures."

Three members of Local 52, Norwalk, Connecticut, were presented with Gold Life Membership Cards by its president,



The 1963 AFL-CIO Union Industries Show, held early this year in the St. Louis Arena, was one of the most successful and effective shows held to date. Joseph Lewis, secretary-treasurer of the Union Label and Service Trades Department of the AFL-CIO, sent a special letter commending the work of Local 2 musicians in this enterprise. The above photograph shows the booth of Local 2. Ken J. Farmer, president of Local 2, is behind the trumpet which is being played by Fred Laufketter, that local's business representative, who is "sitting in" for the regular trumpet player. Clyde Hutchins is featured on trombone; Kenny Kalbfleisch is giving out on clarinet; Al Zotta is playing the accordion; and Dave Rich is leading on drums.

A tip from the "Pittsburgh Musician," official journal of Local 60:

"If you import a foreign car you have to pay duty, and rightly so. You can't even buy a bottle of spirits in, say, the State of Ohio, and bring it across the line into Pennsyl-

No duty, no surcharges, no levies. And this tape is then used by a majority of tobacco, facial tissue, toothpaste, and other manufacturers in their radio and TV advertising. Many of our law-makers, in all honesty, do not understand the condition and how it hurts us.

Nickolas Cutrone, at a recent "live-music dance party" held by that local. They were Hugh Golden, Maurice Goodwin and Elliot Eberhard.

The local had two objectives in sponsoring the party: first, to introduce more live music, and the musical talent available



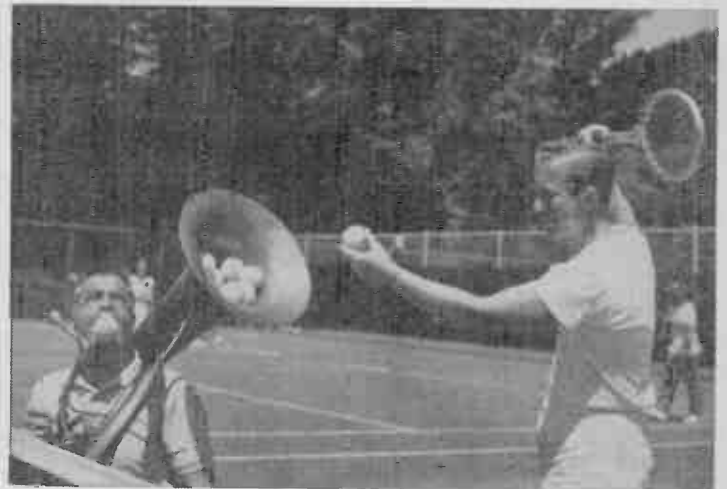
Don McNeill and all the Breakfast Clubbers, members of Local 10, Chicago, recently took off on a European tour of Armed Forces installations in England, France, Germany and Italy. They will be doing their regular show on this tour, planned in conjunction with the celebration of their thirtieth anniversary and the twentieth anniversary of the Armed Forces Radio Network. The Armed Forces accounts for approximately thirty million listeners each day. Surrounded by the Breakfast Clubbers are, starting fourth from the left in the front row: vocalist Mary Ann Luckett, Don McNeill, Fran Allison, vocalist Bob Newkirk and comedian Sam Cowling. Orchestra leader Eddie Ballantine is between Mr. Newkirk and Mr. Cowling.



Special citations were accorded members of Local 174 and Local 496 of New Orleans from the Louisiana Heart Association for providing major support to the association's activities. Left to right: David Weinstein, president of Local 174, C. C. Clifton, state chairman of the Heart Association, and Louis Cottrell, president of Local 496. Special certificates of appreciation also went to Dr. Edmond Souchon III and members of his combo for their many services.



Mayor Joseph L. Eyre presents Vincent Caruso, president of Local 484, Chester, Pennsylvania, with a proclamation issued on the occasion of the Penn-Del-Mar Conference held in Downingtown, Pennsylvania, earlier this year.



The first annual tennis tournament of Local 6, San Francisco, California, occurred on June 11, 12 and 13 at Golden Gate Park. This tournament provided an opportunity for members from different fields of music to get acquainted and enjoy the competition both as participants and as spectators. Trophies for the event were presented to the winners at the Board of Directors meeting on June 25. The winners, both from the symphony, were: Zaven Melikian, Men's Singles (Maury Wolehan, runner-up); and Anne Adams, Women's Singles (Jean Law, runner-up). In the above photograph musicians Paul Law (left) and Eddie Haug engage in some semi-musical byplay.

in that locality; and, second, to gain money for uniforms for the G. Verdi Band which plays regular summer concerts in that city. Master of Ceremonies was Bix Antella, executive board member of the local.

Congratulations to Howard Lanin who is celebrating his fiftieth anniversary as an orchestra leader. He became a filiated with Local 77, Philadelphia, on January 10, 1913, and since that time has set an example for achieving and maintaining a successful career that

has endured through the years. He is also a member of Local 802, New York City.

Radio station WDAR (now WFIL) in Philadelphia began broadcasting the music of the Howard Lanin Orchestra in 1922. Within a year the maestro was in demand up and down the East Coast. When conflicting dates forced him to decline, he was often asked to supply bands that would play his brand of music — a mixture of show tunes, traditional waltzes, Latin rhythms and jazz. The band has played in lots of places. When the Waldorf-As-

toria Hotel in New York opened in 1931, it played there for the first of the President's Birthday Balls—forerunner of the March of Dimes, three years later.

When the Penn-Del-Mar Conference was held in Downingtown, Pennsylvania, earlier this year, Mayor Joseph Larkin Eyre proclaimed the opening day of the session (May 18) as "Penn-Del-Mar Conference of Locals Day." Preceding the proclamation were several eulogistic "whereases": "Whereas, music is a joy to the distressed, a balm

for the weary, and a delight to the spirit, and *Whereas*, the Chester City Band echoes its enchantment upon the citizens of our beloved city, and *Whereas*, the Chester Union Local 484 has since its institution on July 20, 1908, provided our city with joyful sounds, and the finest co-operation and interest in civic responsibilities and cares, with dedication and fidelity both to its members and to the public at large . . ." We congratulate Local 484 on its close and productive relationship with the community.

—Ad Libitum.



OFFICIAL BUSINESS

COMPILED TO DATE

CHANGES OF OFFICERS

Local 52, Norwalk, Conn.—Secretary, Edna H. Lester, P. O. Box 767, Norwalk, Conn.

Local 62, Trenton, N. J.—Secretary, Val C. Burkhauser, 44 Laurel Place, Trenton 8, N. J.

Local 390, Edmonton, Alberta, Canada—Secretary, Roderick Cook, secretary pro tem, Room 207, Union Centre, 10319 106th Ave., Edmonton, Alberta, Canada.

Local 435, Tuscaloosa, Ala.—Secretary, Johnnie Barrett, 3210 6th St., Tuscaloosa, Ala.

Local 636, Wallace, Idaho—Secretary, A. D. (Dan) Harwood, Box 807, Mullan, Idaho.

CHANGES IN ADDRESSES OF OFFICERS

Local 52, Norwalk, Conn.—President, Nickolas Cutrone, 9 Frances Ave., S., Norwalk, Conn.

Local 384, Brockville, Ontario, Canada—Secretary, C. Stuart Paterson, 2 Orchard St., Brockville, Ontario, Canada.

Local 407, Mobile, Ala.—Secretary, Edward H. Sweeney, 602 Church St., Mobile, Ala. Note: Do not put P. O. Box 241 on any mail.

Local 571, Halifax, N. S., Canada—Secretary, Ervin F. Street, 6537 Vienna St., Halifax, N. S., Canada.

INTERNATIONAL UPPER PENINSULA CONFERENCE

The 1963 Conference will convene at the Iron Inn Hotel, Iron River, Michigan, on Sunday, September 8th, 1963, at 10:00 A. M. Registration at 8:00 P. M., Saturday, September 7th. Contact President J. DeAmicis, 300 Baltic, Caspian, Mich., for reservations.

NOTICE

Inasmuch as many By-law changes enacted by the recent A. F. of M. Convention become effective January 1, 1964, the printing of the Constitution and By-laws book (which is ordinarily done by September 15th) will be postponed until December 1, 1963.

By Action of the International Executive Board,
STANLEY BALLARD,
Secretary

JURISDICTIONAL CHANGES

1. The Counties of Frederick and Shenandoah in the State of Virginia which were formerly in the jurisdictions of Locals 161 and 170, Washington, D. C. are now in the jurisdiction of Local 770, Hagerstown, Maryland.

2. South Braintree, Massachusetts is in the jurisdiction of Local 138, Brockton, Massachusetts.

3. The Higby Hills Country Club, located in the Town of Frankfort, New York is in the jurisdiction of Local 383, Iliion, New York.

4. The Kirkbrae Country Club in the Town of Lincoln, Rhode Island, embracing the village of Albion, is in the jurisdiction of Local 262, Woonsocket, Rhode Island, effective August 1, 1963.

5. The descriptions of Locals 784, Pontiac, Michigan and 542, Flint, Michigan have been changed to read as follows:
LOCAL 784: All of Oakland County, Michigan except that territory included in the jurisdiction of Local 5, Detroit, Michigan, and except that portion of Holly and Groveland described as lying north of the Grange Hall Road which is in the jurisdiction of Local 542, Flint, Michigan.

LOCAL 542: All of the following counties: Shiawassee, Genesee, Lepeer. Also that portion of Holly and Groveland in Oakland County described as lying north of the Grange Hall Road.

6. The descriptions of Locals 800, Cornwall, Ontario, Canada, and 406, Montreal, Canada, have been changed to read as follows:

LOCAL 800: Dundas, Stormont and Glengarry Counties in the Province of Ontario, Canada and extending into Quebec Province described as follows: the area beginning at St. Redempter at the north and taking in St. Marthe and St. Clet to the west side of Valleyfield bridge on the north side of the St. Lawrence River. On the south side of the river the line between Beauhornois county and Huntington county to Highway No. 4 to New York State border, exclusive of the Cities of Valleyfield and Huntington which are in the jurisdiction of Local 406.

LOCAL 406: Western portion of Quebec Province, extending to the eastern borderline of the following counties: Abitibi, St. Maurice, Yamaska, Drummond, Richmond, Sherbrooke, Stanstead, except that portion covered by the area beginning at St. Redempter at the north and taking in St. Marthe and St. Clet to the west side of Valleyfield bridge on the north side of the St. Lawrence River. On the south side of the river, the line between Beauhornois

county and Huntington county to Highway No. 4 to New York State border which is in the jurisdiction of Local 800. In this area, the Cities of Valleyfield and Huntington remain in the jurisdiction of Local 406. (The following in the Province of Quebec belongs to Local 180, Ottawa: Hull, Wright and Pontiac Counties and that portion of La Belle County lying west of the village of Plaisance.)

7. The descriptions of Locals 347, Imperial Valley, California, and 167, San Bernardino, California, have been changed to read as follows:

LOCAL 347: All of Imperial County and the towns of Blythe and Coachello in Riverside County, California and the City of Yuma, Arizona.

LOCAL 167: All of San Bernardino and Riverside Counties (except the towns of Blythe and Coachello in Riverside County which are in the jurisdiction of Local 347, Imperial Valley, California), and the City of Pomona, California.

STANLEY BALLARD,
Secretary, A. F. of M.

WANTED TO LOCATE

Derisi, Anthony, member Local 802, New York, N. Y.

Johnny Gibson Combo, members of Local 286, Toledo, Ohio.

Kohlhos, Emanuel, member Local 47, Los Angeles, Calif.

Robinson, William (Wild Bill), former member Local 702, Norfolk, Va.

Van, Jimmy, former member Local 60, Pittsburgh, Pa.

Anyone knowing the whereabouts of the above will please get in touch with Stanley Ballard, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark, N. J. 07104.

NOTICE

This is to inform our members that Charles Worpell does not have an A. F. of M. Bookers License. In compliance with Section 4, Article 25 of the A. F. of M. By-laws, members must not secure or accept any engagements booked by non-licensed bookers.

DEATH ROLL

Local 1, Cincinnati, Ohio—Hubert Esberger, Hugh Conner, Anthony G. Esposito, A. Sponzilli.

Local 2, St. Louis, Mo.—John G. Tate.

Local 4, Cleveland, Ohio—Charles R. Carpenter, William B. Hope.

Local 5, Detroit, Mich.—Frank S. Bozek, Frank I. Bredau, Thomas J. Cornell, Peter DeStafano, Edward J. Jedrzejek, Eva M. Lawson, Gustav E. Mann, Ernest Oosterveen, Frank G. Rakovan, Arthur J. Rivet, Douglas Sprunk, Paul J. Waltz.

Local 6, San Francisco, Calif.—Samuel C. Allen.

Local 10, Chicago, Ill.—Harvey C. Noack, Ted Weems, Mike A. Battaglia, Rocco Dellaquila, Edward E. Howard, Frederick J. Karlin, Kurt H. Koelbel, Edward Munch, Duane Swalley, Norman E. Wing, E. C. Ennis, Jr., Earl R. Jahnsen, Albert Zicky.

Local 15, Toledo, Ohio—Milo Barrett, Pauline Little.

Local 16, Newark, N. J.—Meyer Gordon.

Local 24, Akron, Ohio—Gus Bonstedt, Irene Davis, Nick Mariani.

Local 25, Terre Haute, Ind.—Charles Woerner.

Local 47, Los Angeles, Calif.—P. W. Clarke, Tom Cornell, H. C. Green, Calvin Jackson, J. C. Noe, George Fabregat, Lloyd Hinds, Harry Akst, Clayton Cash, Donald Clark, E. C. Ennis, Eddy Howard, Ralph Mariani, Marian Quintile, Frank Sands, Henri Shostac, Ralph Thomas.

Local 60, Pittsburgh, Pa.—Irvin Kertman, Ernest J. Lavish, Joseph Matteo, Gregorio Scalzo.

Local 62, Trenton, N. J.—Edmund P. Gravatt, John J. Griffo, Harold B. Biting.

Local 66 Rochester, N. Y.—Charles Siverson.

Local 67, Davenport, Iowa—Arnold J. Ruefer.

Local 70, Omaha, Neb.—Emil R. Hoppe, Dr. W. H. McNichols.

Local 72, Fort Worth, Texas—Fay Smith.

Local 75, Des Moines, Iowa—Vergne Ford, Mark T. Harlan.

Local 76, Seattle, Wash.—Violet P. Larsen, Karl E. Stoll.

Local 77, Philadelphia, Pa.—John Kilty, Francesco Scicchitano, Michael V. Statzuk, Andrew M. Strang, Attilio Valente, Domenico Varallo, Anthony Judycki, George Wardle.

Local 80, Chattanooga, Tenn.—Dan C. Stipp.

Local 90, Danville, Ill.—Harry Fortner.

Local 97, Lockport, N. Y.—Glenn Dickinson.

Local 140, Wilkes-Barre, Pa.—Edward Jones.

Local 144, Holyoke, Mass.—J. Aristide Lefebvre.

Local 147, Dallas, Texas—L. M. Morrell, J. P. Moseley, Jack Onik, J. W. Parks, Les Peacock, Ted Weems, Miguel M. Alegre, Ralph W. Beck, William L. Braddy.

Local 149, Toronto, Ont., Canada—Eric Rollinson.

Local 151, Elizabeth, N. J.—Edward Garthwaite.

Local 161, Washington, D. C.—Herman Rabinowitz.

Local 163, Gloversville, N. Y.—John H. Smith.

Local 171, Springfield, Mass.—H. W. Williams.

Local 175, Trenton, Ill.—Albert Halder, Earl Nobe.

Local 216, Fall River, Mass.—George Hutchinson, Jean Lussier, Henry Rossi, Edward J. Storey.

Local 220, Northampton, Mass.—Patsy Calipari, Werner Josten.

Local 226, Kitchener, Ont., Canada—Walter H. Schaefer.

Local 228, Kalamazoo, Mich.—Phyllis Makins.

Local 238, Poughkeepsie, N. Y.—Fred W. Koob, Vincent Peper.

Local 240, Rockford, Ill.—Fred Vaughn.

Local 248, Paterson, N. J.—Edward Stoss.

Local 257, Nashville, Tenn.—Lloyd McCahan.

Local 264, Keokuk, Iowa—Lowell Lambert.

Local 280, Herrin, Ill.—Bill Stennett.

Local 286, Toledo, Ohio—Joe Williams.

Local 289, Dubuque, Iowa—Francis A. Deutsch.

Local 300, New London, Wis.—Harvey K. Krueger, Lowell Seims.

Local 305, San Luis Obispo, Calif.—Alton Lee.

Local 308, Santa Barbara, Calif.—Calvin Jackson.

INTERNATIONAL MUSICIAN

Local 325, San Diego, Calif.—Thelma Sawdey.

Local 373, Perth Amboy, N. J.—Gilbert S. Williams.

Local 375, Oklahoma City, Okla.—Orel C. Hulsey.

Local 383, Iliion, N. Y.—Wilhelm E. Johnson.

Local 390, Edmonton, Alberta, Canada—H. G. Turner.

Local 395, Port Angeles, Wash.—Almer Stark.

Local 398, Ossining, N. Y.—Lucian H. Shanks.

Local 400, Hartford, Conn.—Alfred Gagnon.

Local 406, Montreal, P.O., Canada—Lloyd L. Duncan, Gaston Fafard, Jose Illas, L. Jodoin.

Local 408, Biddeford, Me.—Arthur J. Roy.

Local 423, Nampa, Idaho — Perry McCord.

Local 445, Naugatuck, Conn. — Vincent Krzykowski.

Local 483, Oelwein, Iowa — Lloyd McAllister.

Local 484, Chester, Pa.—William Saunders, Michael Ostrowski, Sr.

Local 500, Raleigh, N. C.—Frank B. Jefferson.

Local 502, Charleston, S. C.—Enmett Vaughn.

Local 526, Jersey City, N. J.—Edward Stoss, Frank R. Rizzo.

Local 536, St. Cloud, Minn.—Henry Kunmer.

Local 546, Knoxville, Tenn.—O. W. Hoffsteter, Dorothy M. Smith.

Local 561, Allentown, Pa.—George W. Heinick, Harry A. Strauss, Joseph Yost.

Local 587, Milwaukee, Wis.—Henry F. Johnson.

Local 593, Sault Ste. Marie, Mich.—Millard J. Smith.

Local 652, Modesto, Calif.—James D. Miller, Leonard Robinson.

Local 655, Miami, Fla. — Mario DeVivo, Arpad Kancso, Douglas Sprunk, Ralph R. Eden, Charles E. Martin.

Local 750, Lebanon, Pa. — Belviso A. Pavone.

Local 761, Williamsport, Pa.—Glenn Feist.

Local 802, New York, N. Y.—Jerome C. Alexander, Don Asch, Therasa Autera, Benjamin H. DeMiranda, Jack Dimond, Stanley W. Fendler, Henri Gerald, Michael Lubalin, Meir F. Meyers, Sam Pasternack, Ilya Schkolnik, James La Mar Shewell, Manny Smith, Barney Spieler, Dominic Terry, Tommy A. Trigg, Walter Urouschi, Joseph Zallo, Michael Zelenko, Victor Gottlieb, Murray K. (Kunstlich) Kingsley, Rocco Magri, Alex Petroff, Don Romero, George W. Krauss, Samuel Wolkowitz.

PLACED ON NATIONAL DEFAULTERS LIST

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

CALIFORNIA

Los Altos—Local 153:
Stardust Motel, \$495.00.

Los Angeles—Local 47:
Black Orchid Room and Hank Stewart, total, \$1,820.00.

DISTRICT OF COLUMBIA

Washington—Locals 161 and 710:
Burton, Melvin C., Jr., \$600.00.

FLORIDA

Boynton Beach—Local 806:
Pancake Derby, Phillip Dameo and Bernard V. Sturz, \$8,700.00.

Cocoa Beach—Local 389:
Polaris Lounge, Inc., The, and W. G. (Bill) Bordin, \$200.00.

AUGUST, 1963

ILLINOIS

Chicago—Locals 10 and 208:
Bear, Inc., The and Howard Alk, \$905.36.

Grae Management Corporation, Warren St. James, Carl St. James, Jimmy Payne, McMillan, and Graemer Hotel, \$1,650.00.

Mazola's Restaurant and Ray Mazola, \$675.00.

Murkham—Locals 10 and 208:
Red Devil, The and Lee Rogers, \$451.00.

INDIANA

Fort Wayne—Local 58:
Abraham, Norman, \$145.00.

MASSACHUSETTS

Milford—Local 319:
Crystal Room and Boots Mussulli, \$310.00.

MICHIGAN

Flint—Local 542:
Sharpe, Peter (no amount).

NEVADA

North Las Vegas—Local 369:
Town Hall Roundup, The, \$1,875.00.

NEW YORK

Fleischmanns—Local 215:
New Fleischmanns Hotel, Inc. and Edward Okrucky, \$130.00.

Fulton—Local 267:
Air Port Inn and David Falanga, \$20.50.

Pleasantville—Local 398:
Green, Harry, \$500.00.

Schenectady—Local 85:
Lorenzo's Restaurant and Ralph DeLorenzo, \$250.00.

UTAH

Ogden—Local 536:
Mora, Julia, \$93.63.

WASHINGTON

Burlington—Local 461:
Holiday Ballroom and Bert Smyser, \$502.42.

Hoquiam—Local 236:
Emerson Hotel and William Ellord, \$300.00.

Seattle—Local 76:
Hill, Michael J., \$200.00.

Tacoma—Local 117:
Smyser, Bert, \$502.42.

PLACED ON NATIONAL UNFAIR LIST

CALIFORNIA

Lakewood—Local 353:
Squire's Inn.

Long Beach—Local 353:
Hat, The, and Jack Reynolds, 36-36 Club and Carl Juhl.

San Diego—Local 325:
Diamond Palace, Sherry's.

ILLINOIS

Cairo—Local 563:
V. F. W. Club.

Peoria—Local 26:
Jefferson Hotel and Mike Fields.

Walnut—Local 329:
Stivers, Jr., Neil.

NEW JERSEY

Teaneck—Local 526:
Old Plantation Inn and Anthony Russo.

NEW YORK

Hopewell Jct—Local 559:
Club 82, Inc. and John Brusko.

Machias—Local 614:
Lime Lake Pavilion.

Scotia—Local 85:
Sans Souci Restaurant.

GLOBE ARTISTS, INC.

New York, New York

and

SID HOWARD

are on

NATIONAL UNFAIR LIST

PENNSYLVANIA

Altoona—Local 564:
Forty and Eight Club.

CANADA

Ottawa, Ontario—Local 180:
Gem Stores and George Veach.

REMOVED FROM NATIONAL DEFAULTERS LIST

CALIFORNIA

Bellflower:
Black Magic, and Paul E. Ryan.

Hollywood:
Coasters Quartet, Lester Sill and Charles T. Baldwin.
Dandridge, Dorothy.

Monterey:
Colony Club, and Ray Haven.

Redding:
Bowman, Paul.

San Jose:
P. M. Enterprises and Clement Sutton.

CONNECTICUT

Hartford:
Jackie's Steakhouse (formerly the Cow Shed), and Jaqueline Sastonguay.
Milstein, Cary.

DELAWARE

Rehoboth Beach:
Pink Pony, Ted Noshowski and James Booth.

FLORIDA

Boynton Beach:
Pancake Derby, A. L. LeBrun and Victor L. Sturz.

Fort Meyers:
Bailey, Bill—All Star Minstrels, Inc., and Si Rubens.

Fort Walton Beach:
Bacon-By-The-Sea, Blue Elephant Lounge, Less Koerber and Yvonne Curtis.

Copa Lounge, and Richard C. Kalp and Hal Whitaker.

Key West:
Club Mardi Gras and A. G. Thomas, Employer.

Habana, Madrid.
Happy Hour Club.
Mambo Room, The.
Preview Lounge.

Madeira Beach:
Ali Baba Supper Club.

Miami Beach:
Terrace Restaurant.
Frassand, Bernie.

Punta Gorda:
Charlotte Harbor Spa and Country Club.

St. Petersburg:
Ciro's.

ILLINOIS

Chicago:
Bernstein, Sid.
Brey, Harry.
Washington, Dimah.

INDIANA

South Bend:
Hoover, Wiley.

LOUISIANA

Gretna:
Club 300, The, and Buddy Mendoza.

MARYLAND

Ocean City:
Hide A Way Lounge of the Stowaway Motel.

MASSACHUSETTS

Boston:
Gallon, Steve (Wild Man Steve).

Quincy:
Dolphin Restaurant, The.

MICHIGAN

Flint:
Sanders, Charles.

Idlewild:
Bragg's, Arthur, Idlewild Revue and Arthur Bragg.

Saginaw:
Bragg's, Arthur, Idlewild Revue and Arthur Bragg.

Sister Lakes:
Rendezvous Bowl, and Rendezvous Inn.

NEBRASKA

McCook:
Gayway Ballroom, and Jim Corcoran.

NEVADA

Tonopah:
Tonopah Club.

NEW JERSEY

Haddonfield:
Kresson Manor.

Ocean City:
Pontiere, Stanley.

Rahway:
Key Room of the Cross Keys Hotel, The, H. Mandel, Tony Scrami and Al Melito.

Union City:
Fan Bar and Grill.

Vineland:
Rainbow Club.

Wildwood:
Diamond Beach Club.

Wood-Ridge:
Wishing Well, The, and Emanuel Cimiluca.

NEW MEXICO

Albuquerque:
Crescendo, The.

NEW YORK

New York City:
Starfire Enterprises, and Lee Botwin, Venturi Co., Giovanni, Philip Rose and Walter Fried.
Washington, Dinah.

Syracuse:
Casa Blanca, and Ted Genovese.

OHIO

Canton:
Stardust Lounge, The.

Middletown:
Godwin's Dining Room, and Paul Gulinski.

OREGON

Salem:
Bowman, Paul.

PENNSYLVANIA

Palmer:
Show Boat, Charles Paruda and Earl Marcinak.

Philadelphia:
Quinn, Robert.

Scranton:
Corky's and Samuel and Anthony DiLeo.

SOUTH DAKOTA

Sioux Falls:
Shangrila Supper Club, and Melvin Fyler.

TEXAS

Dallas:
Music Box, The, and Jim Stecker.

San Antonio:
Feldman, Sam.

WYOMING

Casper:
Murray, Arthur, School of Dance, and Don K. Gearheart.

(Continued on page fifty-two)

State Councils on the Arts

(Continued from page eight)

ture, of giving struggling orchestras a chance to exchange resources, and of making the orchestras' efforts supplementary rather than competitive.

California



A bill creating a California Arts Commission passed the California Assembly June 13, and the Senate June 15. The preamble sets forth clearly the reasons for

the state's need for encouragement of culture. The Legislature finds, it reads, that "many of our citizens lack the opportunity to enjoy or participate in . . . musical concerts, operas, dance and ballet recitals"; that "with increasing leisure time, the practice and enjoyment of the arts are of increasing importance," that "many of our citizens possess talents . . . which cannot be utilized to their fullest extent under existing conditions," that "the general welfare of the people of the State will be promoted by giving further recognition to the arts" . . . that "interest in the arts will provide employment for artists in all fields and encourage citizens to participate in the practice of the arts instead of discouraging them and compelling them to leave the practice of the arts"; that "increased activities in the arts will increase employment in the State by encouraging the production of artistic events in various communities in the State, thus utilizing the talents and services of many citizens"; that "the standards of artistic performance will be improved because of competition" . . . and that "the general economy will be helped by the increased employment in performance of artistic programs, by the construction of places for performance and exhibition of artistic programs, and by many visitors who will visit the State to witness these programs."

The Bill calls for a California Arts Commission directly responsible to the Governor, its members serving without compensation but each member reimbursed for his necessary traveling and other expenses incurred in the performance of his official duties.

The Commission is responsible for making a comprehensive survey of cultural activities in the State, determining the cultural and artistic needs of citizens, and ascertaining how these resources shall be brought into existence. It is also to submit a report to the Governor and to the Legislature not later than ten calendar days following the beginning of each general session of the Legislature, the first report to be made in 1964.

North Carolina

North Carolina was probably the earliest state to institute means of aiding symphonic music within its borders. The first bill, approved twenty years ago, granted the North Carolina Symphony \$4,000 for touring expenses. Year by year this amount has been increased until the full orchestra's tour now covers six thousand miles with over fifty concerts in nineteen cities.



But North Carolina has recently extended its cultural sponsorship. In mid-June of the present year, the General Assembly of the State passed a bill appropriating \$325,000 for a school for the performing arts. This state school for music, dance and drama at the high school and college levels is to be a school for the professional training of students having exceptional talent in the performing arts. The board of trustees, besides other responsibilities, shall "employ or authorize the chief administrative officer to employ, subject to the approval of the trustees, all such other officers, teachers, instructors and employees as may be necessary for the operation of the school and to prescribe their titles and duties, the chief criteria to be their excellence in the performing arts and their professional standing therein, rather than academic degrees and training." The bill further reads, "The primary purpose of the school shall be the professional training, as distinguished from liberal arts instruction, of talented students in the fields of music, drama, the dance, and allied performing arts, at both the high school and college levels of instruction, with emphasis placed upon performance of the arts, and not upon academic studies of the arts. The said school may also offer high school and college instruction in academic subjects, and such other programs as are deemed necessary to meet the needs of its students and of the State, consistent with appropriations made and gifts received therefore, and may cooperate, if it chooses, with other schools which provide such courses of instruction."

Kentucky



Kentucky has a varied program of orchestral concerts in state colleges, backed by state funds. The Louisville Orchestra and the Lexington Little Symphony, as well as chamber groups, make a tour of the state's campuses each year, in a project started

in 1960. In the 1960-61 and 1961-62 fiscal years appropriations by the State (\$53,000) made possible thirty-two Louisville Orchestra appearances and twenty-two string quartet appearances in Kentucky.

This state appropriation enabled the Louisville Orchestra to retain some of its key players despite attempts by orchestras in large cities to hire them away.

Payment for these concerts is not considered as sponsorship, but as business arrangements between the Commonwealth of Kentucky and the Louisville Philharmonic Society—a deal in which both parties admittedly benefit.

The Kentucky Council of Performing Arts is another matter for congratulation in the State's development. Created by executive order of Governor Bert Combs in February, 1962, it had as its first full-scale project a co-sponsorship of the National Folk Festival at Covington, Kentucky, in May, 1963. Eventually the Council's funds may be used to underwrite State tours of various member groups (dance, drama, orchestras). Any proceeds would revert to the touring group while losses would be sustained by the Council.

The Governor's Executive Order reads: "In an effort to provide the best available Kentucky talent to the communities of Kentucky wishing to receive aid in the creation and production of various forms of dramatic entertainment, I hereby designate the Kentucky Council of Performing Arts, Danville, Kentucky, as a commonwealth agency directly concerned with the creation and performance of dramatic productions, festivals, centennials and similar entertainment activities."

New Jersey

In New Jersey, Governor Richard J. Hughes recently appointed an eleven-man commission to make a study of the development of the arts in that state. (The state's first cultural center, a \$6,000,000 project in Trenton, is scheduled for completion next year.)



The Resolution creating this commission states: "It shall be the duty of the commission to study (a) the role of the arts in New Jersey with particular emphasis upon the means and agencies now engaged in, or available for, the promotion of good literature, painting, sculpture, music and the other art forms in this State; (b) to investigate what the role of the State and its various political subdivisions in promoting the arts should be and (c) to formulate a program whereby the State and its political subdivisions can assist in the stimulation of greater interest and participation in the arts by all the citizens of this State."

It further states, "The commission may call upon any of the State departments for such assistance as may be required" and "shall report its findings and recommendations to the Governor and the Legislature on or before December 31, 1963."

Connecticut



The 1963 session of the Connecticut General Assembly passed an "Act Establishing a State Commission on the Arts" — fifteen members broadly representative of all fields of the performing and fine arts, appointed six by the president pro tempore of the senate, six by the speaker of the house of representatives and three by the governor.

The Commission is to "make a comprehensive survey of public and private facilities engaged within the state in artistic and cultural activities, including but not limited to, music, theater, dance, painting, sculpture, architecture and allied arts and crafts, and shall make recommendations based on such survey concerning appropriate methods to encourage participation in and appreciation of the arts."

The commission is to make a report of its findings and recommendations to the Governor and the General Assembly in January, 1965.

Nebraska

In 1961, Nebraska created the Council for Nebraska's Cultural Resources. However, since to date its financing comes through private subscriptions and donations from individuals and corporations, it is really only a state coordinating agency for various local groups in cultural pursuits. As Walter E. Miltzer, Chairman of the Board of Directors and Chairman of the general membership of the Council for Nebraska's Cultural Resources, ruefully puts it, "Our progress would of course be much faster if we were able to obtain some \$50,000 or \$60,000, perhaps more, from taxes."

One of the projects the council has so far initiated is a music competition (April 29-May 4), its purpose the recognition and encouragement of outstanding talent in musical performance in the State. It was sponsored jointly by the Council of Nebraska's Cultural Resources and the Chamber of Commerce of the City of Crete, where it was held. It received a boost of \$50 from Local 70, Omaha.

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

Washington

The Arts Commission in the State of Washington, created in 1961, has been hampered through lack of funds (only \$2,000 for the next two years). The Council's members serve without pay and must also pay their own traveling expenses to meetings over the State.

The Commission asked for funds to hire an executive director to help speed its work, but for this biennium, the request was denied. The Commission hopes, however, to bring more "live" music to the communities and to help performing artists of the state get more hearings. At present it deals largely with ideas, hoping to spur others into executing them, since it cannot execute them on its own.

Mid-Western States



Michigan established a cultural commission in 1960, one which now has one hundred members. It has encouraged communities to hold concerts and to develop arts centers.

Writes Governor Romney of Michigan, "One of the most vital values is that the existence of our Commission helps to build in our state a concern for an increased development of the kind of cultural environment that encourages new employees, new employers and potential new industries to locate here. Too often we overlook the fact that employees and employers are parents and they are concerned with a climate in which their children and grandchildren will find total cultural and educational satisfaction as well as being concerned that they as employers shall have favorable tax climates, water resources, manpower availability and such."

Minnesota has passed a State Arts Council bill and stepped up its arts program.

Governor Dalton of Missouri appointed a twenty-five-member Committee on the Arts last December. However, although legislation was introduced in the General Assembly to provide a statutory basis for the committee, the Legislature adjourned before action on the bill could be completed.

A private foundation has given the newly-formed Illinois Arts Council \$10,000 to survey the state's cultural needs and assets as the first step toward setting up a permanent state cultural body. The money came from the Graham Foundation, established by the late Ernest Graham, a prominent Chicago architect.

In Ohio a bill to help in determining the role of state agencies in the growth of the arts is being considered in the Legislature. In Nevada Governor Grant Sawyer is appointing a ten-member committee to outline steps toward an arts program. And in Virginia, though music has taken second place so far, the Virginia Museum of Fine Art in Rich-



FUNCTIONS OF PRESIDENT KENNEDY'S ADVISORY COUNCIL ON THE ARTS

The Council shall:

(1) Survey and assess the needs and prospects of the various arts throughout the United States, the means used to encourage creative activity and to afford opportunity for participation in and appreciation and enjoyment of the arts, and the relative roles of governmental and non-governmental institutions in relation to the arts;

(2) Identify existing Federal legislation, policies and programs which directly and indirectly affect the arts, and evaluate their current and potential effects on the development of cultural opportunities and institutions and, except to the extent that responsibility may be vested by statute in other Federal advisory bodies, the character and quality of Federal activities in the field of the arts;

(3) Submit reports and recommendations to the President on its own initiative or at the request of the President or the President's Special Consultant on the Arts;

(4) Encourage and facilitate the most effective use of resources available for support and development of the arts by advising and consulting with Federal, State and local agencies, civic and community organizations, educational institutions, foundations, and other interested organizations and institutions; and

(5) Promote and stimulate public understanding and recognition of the importance of the arts and cultural institutions to our national welfare and our international interests.

mond sends "artmobiles" with exhibitions to cities and towns and helps plan programs through a state-wide Confederation of the Arts established two years ago.

Entering Wedge

We should mention here two states that have at least made the initial step in demonstrating before the governing bodies the worth of their musical achievements. In Georgia the Atlanta Symphony under Henry Sopkin played a special concert on February, 1963, for the members of the Georgia General Assembly; and on February 1, 1961, in accordance with a joint resolution of the House and Senate of Tennessee, the Nashville Symphony Orchestra performed for a joint session in the Capital's House Chamber.

JAZZ at NEWPORT 1963

(Continued from page sixteen)

though Joe's own contribution shouldn't be slighted: he sang with spirit and skill, time and taste. Zoot shone on "In the Evening."

Coleman Hawkins, aside from his Houseband duties, joined with Clark Terry behind Lambert, Hendricks and Bavan (who introduced some new things, including Big Nick Nicholas' "Deedleum-Deedlee," and reached peak form on "Cloudburst," one of their best), and was featured with **Sonny Rollins** and his new quartet on two long numbers, "All the Things You Are" and "The Way You Look Tonight." "The Old Man" took care of business, though he could not have been very comfortable with Sonny's rhythm section (Paul Bley, piano; Henry Grimes, bass; and Roy McCurdy, drums). This was the one occasion when the sound did not click: too much amplification of Sonny and not enough on Hawk, as became evident when Sonny walked over to Hawk's mike for their eights and fours. The tempo was relentlessly "up"; nevertheless, some exciting music resulted, especially on the first tune. Sonny's best moments came on "Remember." (This set, as well as Joe Williams' and several other performances, will be made available on records.)

Sonny Stitt, guesting with the Maynard Ferguson band on "The Gipsy" (featuring his superb alto) and on a jumping blues, on tenor, on which Sonny played some booting, swinging, down-home jazz with **Rufus "Speedy" Jones** drumming in wonderful support. The Ferguson band, a small group as big bands go (twelve pieces and the leader) seems to have reached a new peak in its career.

The tap dancers performed under the aegis of Marshall Stearn and with fine support from Clark Terry, Sam Woodyard, Wendell Marshall (a brick throughout) and Gildo Mahones (a fine, underrated pianist). This quartet played one solo number, with Clark at his very best.

Baby Laurence, the master of musical tap dance, performed with **Duke Ellington** and his orchestra. Duke was in an expansive mood, and his introductions to the dozen or so pieces were, even for Duke, unusually charming and effervescent. The band provided one of the memorable segments of the festival. Ray Nance shone, both on cornet and in his violin feature, "Guitar Amour." And Cootie Williams drew sparks with "New Tootie for Cootie." It's good to have him back. New bassist Ernie Shepherd, featured on "A Train," is in the great tradition of the band. To complete the set, Duke read a poem of his own devising, dealing with Birmingham and related matters. It should be recorded and played in Congress at regular intervals during the civil rights debates.

Other good moments were served up by such artists as diminutive **Ada Lee**, who sang with freshness and newfound assurance; Martial Solal, who is without doubt a pianist in every sense of the word; Ken McIntyre, a brilliant young musician, who performed on alto, flute, oboe and bass clarinet, mastered them all and has his own definitely modern but just as definitely melodic approach to jazz; McCoy Tyner, who seemed inspired by the presence of Clark Terry (who contributed mightily throughout) and Charlie Mariano (who also played very movingly with Kenton); by Cannonball Adderley's Six Swingers, who worked hard and well; by Dakota Staton, singing better than she ever has, backed by a powerful kicking band including Snookie Young, Rudy Powell, Al Grey, Billy Mitchell, Billy Root and drummer Kahlil Mahdi and arranged for by Melba Liston, with long-absent Root and team-mate Mitchell providing the biggest solo kicks; by John Coltrane, who was the last artist on the final bill, and, undaunted by a steadily diminishing audience, played a warm "I Want to Talk About You," an unusually short (twenty-two minutes) "Favorite Things" and a staggering "Impressions," well supported by Roy Haynes; and by George Wein's own "Newport All Stars," with fine work from all hands—notably Bud Freeman on a slow, mellow "Exactly Like You"; Ruby Braff, who played beautifully and is a constantly growing musician, and guest artist Al Grey, who, as the festival's only featured trombonist outside the big bands, carried the ball well for his team.

Last but by no means least among the good things to name is a set by Gerry Mulligan's quartet, joined by Art Farmer and Jim Hall. The six men—the others were Bob Brookmeyer, Bill Crow and Dave Bailey—performed with such mutual sympathy and understanding that the result was one of the most relaxed, subtly swinging and enjoyable sets of the festival, highlighted by Farmer's outstanding playing (he and Jim Hall joined in a moving duo performance of "Romaine," a lyrical ballad), Bobby's humor (notably in the breaks on "Blueport"), the swinging rhythm team, and Mulligan's own contributions.

These things were the heart of Newport '63. There were some lesser lights. Some of the biggest crowd-pleasers have been passed over in this survey; they performed in predictable fashion and with predictable results. But the same audience that was moved to ecstasy by Herbie Mann maintained a respectful and appreciative decorum during the more memorable moments and gave generous approval to the real stuff, without coaching. That is encouraging. The future of Newport looks bright for a second decade of jazz.



Gerry Mulligan

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ADDRESS _____

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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 B16, 225 West 34th Street, New York 1, N. Y.

Local	Name
274.....	Lee Rodgers
350.....	Fred Holcomb
468.....	Sixto Babilonia
468.....	H. Rodriguez
732.....	Jim Wesley

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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 \$1.50 per year, each such subscription or renewal thereof not to exceed three years in any instance.

CLOSING CHORD

(Continued from page forty-two)

PHYLLIS MAKINS

Phyllis Makins, a member of Local 228, Kalamazoo, Michigan; Local 655, Miami, Florida; and Local 369, Las Vegas, Nevada; died June 22.

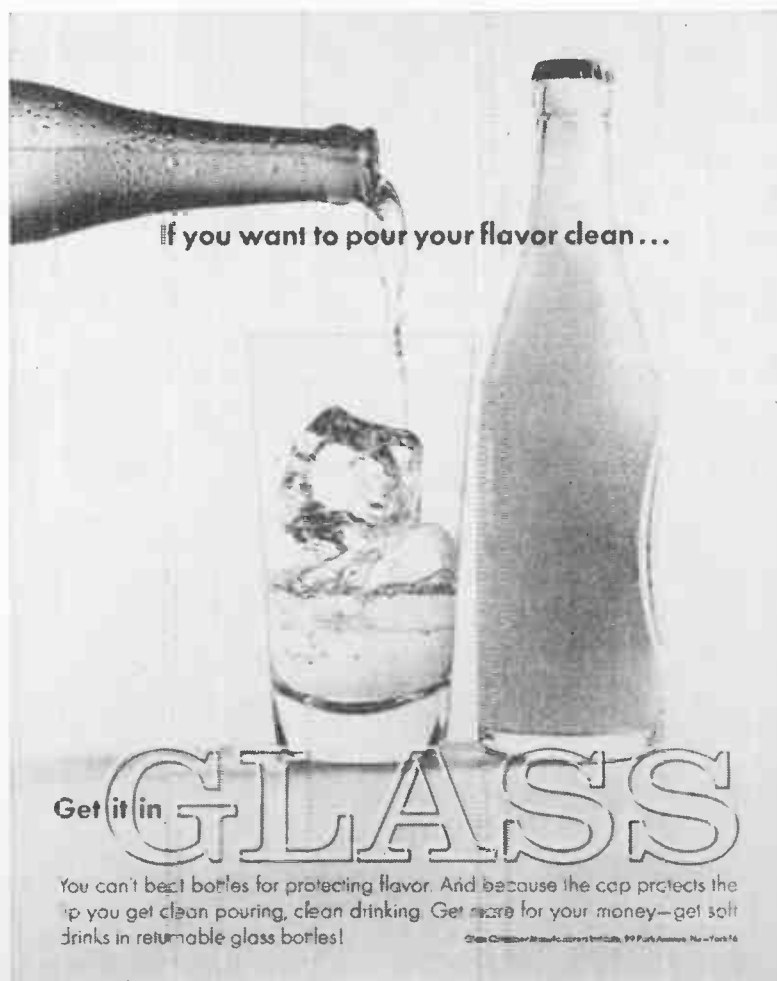
Born in Buffalo, New York, on March 5, 1920, she was singing and playing the drums and organ at the age of ten. Later she toured with her husband, Eddie Makins, from coast to coast as "Phil and Phyllis," a vocal and musical duo. The last three years they had been known as "Peggy and Eddie."

B. FRANK JEFFERSON

B. Frank Jefferson, a member of Local 500, Raleigh, North Carolina, since April 13, 1954, died June 20 at the age of sixty-five.

Mr. Jefferson was a vocal teacher and coach and a professional accompanist for a number of years around the New York area. He maintained a studio in Carnegie Hall. For a time he was head of the voice department of Stratford College in Danville, Virginia. In 1938 he moved to Raleigh where he taught voice, piano and guitar and was pianist for a number of supper club bands.

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Summer Music

The Peninsula Music Festival, at Fish Creek, Wisconsin, holds a Conference for Conductors August 22 through 28. Two compositions, commissioned especially for the festival, will be presented by the Festival Orchestra under Dr. Thor Johnson: *Chronologic Variations*, by Heuwel Chausson; and *Dance Suite*, by Robert Muczynski. A third work, *Symphonic Concertante for Flute, Oboe, Horn, Bassoon and Strings* by Gabaye received its United States premiere.

Eugene Zador's *Children's Symphony* will be performed in the Hollywood Bowl, August 17, with the Los Angeles Philharmonic Orchestra, Walter Hendl conducting. This will be the fiftieth performance of the work in two seasons.

The Montreal "Pops" Orchestra under Alexander Brott is again presenting open air concerts atop Montreal's Mount Royal this summer.

The American Dance Festival is currently being offered at Connecticut College, New London, Connecticut. Jose Limon and his Dance Company (August 16 and 17) are among the attractions.

Two summer concerts by the Portland (Oregon) Symphony under Jacques Singer present "great music which audiences seldom have the opportunity to hear because it is not suited to full symphony orchestras in concert halls."

The Alabama Pops Orchestra Concerts are being presented this summer in a new shell on the campus of Howard College, Birmingham, Alabama. Walter Moeck is the orchestra's musical director and conductor.

A series called "The Pikes Peak Pops" is being presented in the Garden of the Gods by the Colorado Springs Symphony this year for the first

time, under its regular conductor, Walter Eisenberg. In addition to the musical entertainment those attending can enjoy the famous "Chuck Wagon Dinners" which the local "Jay Cees" serve each night during the summer at this location.

The Asheville (North Carolina) Symphony is presenting pops concerts for the first time this season. They are held outdoors on the campus of the Asheville-Biltmore College.

Alfredo Antonini will conduct the last three concerts of the Grant Park season. The soloist August 14 will be James Mathis, pianist. August 16 and 18 will be billed as "Italian Opera Night." Elinor Ross, soprano, will make her Grant Park debut, and Jan Peerce, tenor, will be another of the soloists.

The week beginning June 17 was designated as "Stadium Concerts Week in New York" by official proclamation of Mayor Robert F. Wagner, who serves as Honorary Chairman of the forty-five-year-old summer symphonic concert series. In making his proclamation, the Mayor strongly urged "that our citizenry take full advantage of the fine music that will be available by attending these concerts." He also requested the city's merchants and public institutions to cooperate with the Stadium Concerts Committee in promoting subscription sales for the al fresco series and in distributing program information.

The Denver Post issues a "Gallery of Fame" each year, and this year included among the notables who have done "recent public or private acts of service or benefaction to the community" was Henry Everett Sachs, member of Local 20 of that city, for "donating 3,000 complete band scores, valued at \$14,000, to the University of Denver Lamont School of Mu-

sic." The collection, the citation goes on to say, "was begun in 1919, and includes out-of-print and unusual scores." Mr. Sachs is president of Sachs-Lawlor Company and is conductor of the Denver Municipal Band. His gift is one of the most complete collections of its kind in the nation.

The Great Composers Festival at Lakeside, Ohio, is currently in session, ending August 17. William Haaker, Conductor of the Virginia Symphony, and its Musical Director, opened the schedule with a piano recital on the evening of July 30. Two great composers are given headlining at each concert, presented by the Virtuosi Sinfonietta, an intimate chamber orchestra made up of first chair musicians from major orchestras. Mr. Haaker appears in piano concert of Mozart, Grieg, and Liszt.

Conductor Louis Lane and the Cleveland Summer Orchestra took a musical stroll down Broadway July 17, when the orchestra played melodies from three of the recent box-office successes in New York: Leonard Bernstein's *West Side Story*, Meredith Willson's *The Music Man* and Frank Loesser's *The Most Happy Fella*.

Thomas Scherman conducted Chicago's Grant Park symphonic concerts July 10 and July 12. Then he reported to the campus of the University of Vermont in Burlington, where on July 17 he began a two-week festival featuring The Little Orchestra in "Three Centuries of Music for Chamber Orchestra and Large Chamber Ensembles."

The Asbury Park Municipal Band, Frank Bryan, conductor, started its seventeenth season June 28 at the Arthur Pryor Band Pavilion on the Boardwalk at Asbury Park, New Jersey. It is presenting thirty-five concerts during the season, thirty to be paid for by the city and five by the Music Performance Trust Funds of the Recording Industries. At the closing concert of the season September 2, Donald Tison will be the trumpet soloist and Harold Brasch the euphonium soloist.

OFFICIAL BUSINESS

(Continued from page forty-seven)

REMOVED FROM NATIONAL UNFAIR LIST

ARIZONA

Tucson:
Rollerama, The.
Servicemen's Club, Davis-Monthan Air Force Base.

CALIFORNIA

Coronado:
Bottle-N-Beef.
Del Mar:
Powerhouse Roaring Twenties, The, and Bert Alderson.
El Cajon:
Casper's Ranch Club.
Eureka:
O-H's Town House, and O. H. Bass.
San Diego:
Golden Lion Restaurant, The.
Peppermint Stick Lounge, and Larry Lattomus.
Rancho Presidio Hotel.
Santa Cruz:
Casbah, The.

COLORADO

Denver:
Denver Dancing Academy, and Verne Byers.
Thunderbird Supper Club and Restaurant, and Verne Byers, Prop.

FLORIDA

Tampa:
Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager.

MASSACHUSETTS

Millbury:
Granite Recreation Club.
Shrewsbury:
Frohsinn Club, The (Frohsinn Gesang Verein).
Sterling:
Green Meadow Lodge.

NEW JERSEY

Camden:
St. Lucius Choir of St. Joseph Parish.
Somers Point:
Gateway Play House.

NEW MEXICO

Albuquerque:
Hitching Post, The, and C. L. Ray.

NEW YORK

New York City:
Disc Company of America (Asch Recordings).

RHODE ISLAND

Providence:
American Festival Ballet, The Rhode Island Civic Ballet Co., Mrs. E. Dubois, Mrs. Simon, Mrs. Pettine, Mrs. Fowler, Mrs. Mulick and Mrs. Falciglia.

UTAH

Ogden:
Chic Chic Inn.
Hill Air Force Base Officers' Club.

CANADA

ONTARIO

Sarnia:
Polish Hall.

PUERTO RICO

Santurce:
Fort Brooke.
Fort Buchanan.
Ramey Field.

(Continued on page fifty-five)

INTERNATIONAL MUSICIAN

CONDUCTORS

Six of our major symphony orchestras will have new conductors in the 1963-64 season: the Buffalo, the Chicago, the Detroit, the New Orleans, the St. Louis and the San Francisco. Lucas Foss, who mounts the podium in Buffalo, in his eighteen years of musical activity in America (he was born in Germany), has made his fame largely as pianist and composer. Jean Martinon who succeeds Fritz Reiner in Chicago is relinquishing his post as conductor of the Düsseldorf Orchestra in Germany. Sixten Ehrling who will head the Detroit Symphony, is the forty-four-year-old conductor of the Swedish Royal Opera. Werner Torkanowsky, who has guest-led the New York Philharmonic as a Naumburg Award Winner, goes now to the New Orleans Philharmonic. The St. Louis Symphony gets Eleazar de Carvalho of Brazil. The San Francisco Symphony will be led by Josef Krips, who relinquishes his post with the Buffalo Philharmonic. Other conductor appointees are Theodor Avitahl, as regular conductor of the St. Louis Philharmonic; Lewis D. Dalvit, as assistant director of the Honolulu Symphony; Dean Dixon, as conductor of the Sydney (Australia) Symphony. Renewals of contracts are announced for Guy Taylor, as music director of the Phoenix Symphony; Elyakum Shapira, as associate conductor of the Baltimore Symphony. . . . The assistant conductors of the New York Philharmonic for the coming season are Pedro Calderón, twenty-nine years old, of Argentina; Claudio Abbado, twenty-nine, of Italy, and Zdenek Kosler, thirty-five, of Czechoslovakia. These three were chosen through the Dimitri Mitropoulos International Music Competition, organized through the Federation of Jewish Philanthropies. Their appointments were part of the award, which also included a prize of \$5,000.00 . . . George Szell, whose Golden Anniversary as a conductor is being celebrated this year, has been appointed to the State Department Advisory Committee on the Arts. He is

entering his eighteenth season as musical director of the Cleveland Orchestra . . . Milton Katims, musical director of the Seattle Symphony and a 1930 graduate of Columbia College, is the recipient of Columbia University's Alice M. Ditson Conductor's Award for 1963, a \$1,000 prize given annually by that school to an American conductor for his encouragement to contemporary American music . . . Alfredo Antonini, CBS Musical Director, has been honored by the National Association for American Composers and Conductors for his "distinguished service to American music" . . . Four young conductors have been chosen this year again to conduct the Baltimore Symphony in daily rehearsal sessions, under the American Conductors' Project run at the Peabody Conservatory of Music with financing from the Ford Foundation. They are Stefan Bauer-Mengelberg, Yuri Krasnopolsky, Amerigo Marino, and Donald Thulean, respectively conductor of the Philharmonic Society of St. Louis, assistant conductor of the New York Philharmonic, conductor of the Glendale (California) Symphony, and conductor of the Spokane (Washington) Symphony . . . New York Philharmonic conductors for the 1963-64 season will be, besides Leonard Bernstein, who will conduct fourteen weeks of concerts, Josef Krips and George Szell, each of whom will conduct eight weeks. During the 1964-65 season, when Mr. Bernstein will take sabbatical leave, guest conductors will be Josef Krips, Lorin Maazel, Thomas Schippers and William Steinberg . . . Eugene Ormandy, musical director of the Philadelphia Orchestra, has invited as guest conductors of that orchestra Leopold Stokowski, William Steinberg, Igor Stravinsky, Donald Johanos, Milton Katims, Stanislaw Skrowaczewski and Werner Torkanowsky. Assistant conductor William Smith will direct concerts on the Friday-Saturday and Monday series . . . Charles Munch and Paul Kletzki will guest conduct the San Francisco Symphony in February and March when Josef Krips, its regular

conductor, is conducting the New York Philharmonic. Both Munch, former conductor of the Boston Symphony and Kletzki, who has conducted internationally, will be making their conducting debuts with the San Francisco orchestra . . . The Minneapolis Symphony will have four guest conductors: Pierre Monteux, Raphael Kubelik, Istvan Kertesz and Thomas Schippers . . . New York's Symphony of the Air in its tenth anniversary season will have as conductors Akeo Watanabe, Alfred Wallenstein, Lorin Maazel, Van Cliburn, Sir John Barbirolli, David Oistrakh, Paul Kletzki and Franz Allers . . . "Concerts Under the Stars" Orchestra is presenting nine concerts in the Baltimore area—Towson Plaza, Westview, and Reisterstown Road Plaza—under the direction of Dr. William Sebastian Hart, musical director of the Gettysburg Symphony Orchestra . . . Richard Cormier is the new musical director of the Charlotte (North Carolina) Symphony, replacing Henry Janiec who resigned. Mr. Janiec will still conduct the Charlotte Opera Orchestra.

COMMISSIONS

Six composers have been commissioned to write special works for the Bicentennial Music Festival to be sponsored in 1964 by the New Music Circle, as part of the celebration of the two hundredth anniversary of the founding of the City of St. Louis. They are William Schuman, Pierre Boulez, Harold Blumenfeld, Robert Wykes, Manus Sasonkin and John McIvor Perkins . . . Luigi Zaninelli has been commissioned by the Duquesne University School of Music to compose a work for clarinet choir . . . Ulysses Kay, Robert Russell Bennett, and Ernst Krenek have each been commissioned by the American Accordionists' Association to write a solo work for the accordion. Bennett and Krenek have completed their assignments, the former presenting the Association with a work entitled "Quintet," and the latter with a work entitled "Toccata."

Liza Redfield

(Continued from page thirteen)

an especially long, white stick, very visible, since this way she can make shorter motions with her arm.

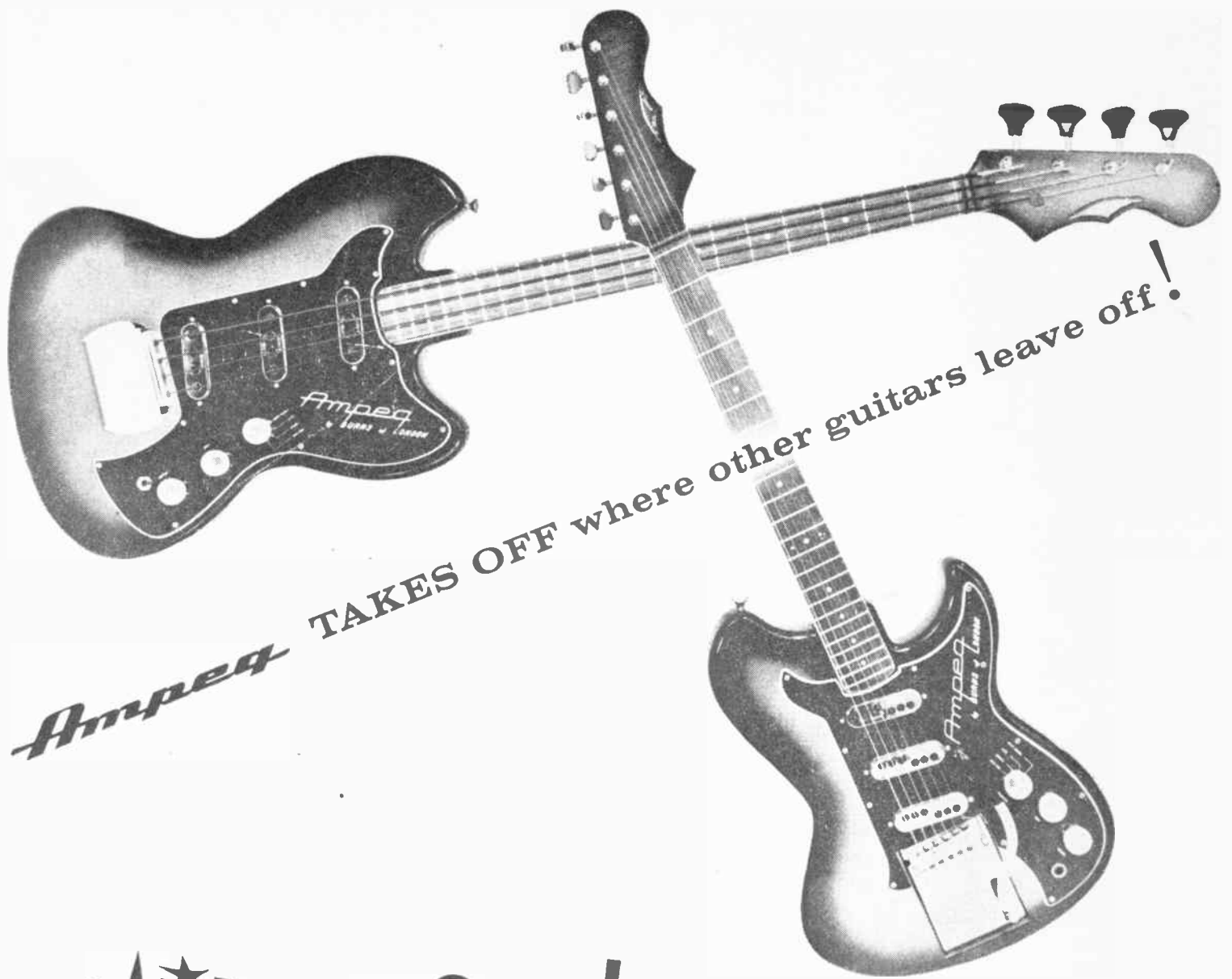
She expects to be doing more Broadway shows in the immediate future. Nor is her interest in the theater prompted by mere expediency. She discerns on Broadway a move in a specific direction, i.e., the fusion of the best elements of opera and musical comedy—*West Side Story* comes to mind as a recent example—to create what could become a true art form for the theater in this country.

But she would be unperceiving if she did not see in theater conducting a natural means toward symphonic work—the genre for which she was originally trained and her ultimate goal. She looks forward to guest conducting in this field and has a special interest in conducting a series of symphonic works in programs built around *motifs* of an unusual order.

She would like to conduct (1) a series showing jazz influence in symphonic writings—illustrated by compositions of Milhaud, McBride, Stravinsky and others, (2) a series giving a retrospective development of a great composer, such as Igor Stravinsky, (3) a series of "themes and variations," showing the principle and evolution of that form and

how it influenced and became the basis for twelve-tone music, jazz and other forms, and (4) a cycle showing the influence of women on music, through patronage, love, marriage. She would also like to conduct a series of great works that have been successfully orchestrated from piano works—the Ravel orchestration of Moussorgsky's *Pictures at an Exhibition*, for instance—playing at the piano some of the original, as illustration.

One gains the sense, on hearing her, that her ideas are limitless and her means for realizing them well thought out. Her determination, coupled with her proven abilities, leaves one with the impression she will be a contributor of no little worth to music on our nation's podiums.



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