

September 1958

MUSICIAN

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Milton Katims • page 10

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CONTENTS

- 8 A Message from Our President
- 9 History-Making Occasion
- 10 Milton Katims—"The Conductor Is Also a Creator"
- 12 Symphony Forecast
- 12 Have You and Your Family Registered?
- 14 "Say It With Music"—Theme of the Music Industry Trade Show
- 16 Over Federation Field
- 18 Adventures in Modern Harmony—Walter Stuart
- 20 Saxophone Sense—Vance S. Jennings
- 22 Violin: Views and Reviews—Sol Babitz
- 24 Travelers' Guide to Live Music
- 26 Trumpet Talk—Dan Totzloff
- 28 Lessons on Schillinger System Arranging—Richard Banda
- 30 Technique of Percussion—George Lawrence Stone
- 33 Recording Companies Signal
- 35 Where They Are Playing
- 37 Educational Notes
- 38 Official Business
- 39 International Executive Board Minutes
- 44 Closing Chord
- 46 Tune Trends

COVER

MILTON KATIMS

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A MESSAGE FROM OUR PRESIDENT

To the Members of the American Federation of Musicians.

Greetings:

The compulsions of my new responsibilities have delayed this word of greeting. Our immediate and major problems have required on-the-scene attention at opposite sides of the continent, sometimes almost simultaneously and with intermediate stops in the Nation's Capital. Nevertheless, it was possible for me to collaborate in a comprehensive report of current Federation progress given to you in last month's *International Musician*.

When I last spoke to you directly through your delegates to the June Convention, I accepted an obligation to "meet the standard of performance you expect and—more importantly—deserved." That pledge was not made lightly then, and I will reaffirm it now. It is made in the full knowledge that our problems are manifold and that our gains will not be easily achieved.

I approach the office of President of the American Federation of Musicians with a deep sense of responsibility and obligation and also with a profound feeling of humility when I realize that I am following in the footsteps of one of the great leaders in the labor movement in America, James C. Petrillo.

The Federation is beset by wide-spread unemployment resulting from unbridled mechanical substitutions for live music and by an unconscionable federal tax policy. At a time when it should be concerned only with major problems, one of our largest locals is harassed by a small group of dissidents which makes it a concern of the Federation.

You were informed in last month's *International Musician* that increased employment and the solution of Federation problems is the keynote of your new administration. I

wish now to report briefly on what is being done and what is currently projected to fulfill these objectives:

WORLD-WIDE PROTECTION AGAINST CANNED MUSIC: Even as I dictate this message to you, the Federation, through Executive Officer Ballard, is represented at a meeting in Switzerland with officers and spokesmen for musicians in some seventeen countries of free Europe and Latin America, the purpose of which is to reach an agreement on a mutual aid pact restricting the flow of canned music across national boundaries.

ENCOURAGE THE DEVELOPMENT OF STRING INSTRUMENTALISTS: Your Federation is moving to assume tripartite leadership in an industry-labor-education sponsored "Congress of Strings" for talented youth with, we hope, some fifty of our locals situated in symphony-based cities participating in a national promotion to encourage young people to develop their proficiency in playing string instruments.

It is well known that there is a scarcity of string players and unless something is done to rectify such a situation our symphony and other orchestras will be hard-put to find capable replacements.

Your President was privileged on July 23 to address from Washington a coast-to-coast audience on a Mutual Network and extol the superiority of live music from the scene of Federation-sponsored music attended by thousands in the Nation's Capital.

Your International Executive Board has also directed the President to determine the merits and feasibility of a national contest to "discover" the "best new band of the year" and to promote its introduction to mass audiences. This is the beginning of a campaign to improve the band business throughout the

United States and Canada which has fallen off to a considerable extent. It is hoped that this will arouse new interest and improve conditions generally for our members in that line of work.

LEGISLATIVE: I am convinced that some solutions to our problems lie in corrective legislation at the national level. You have already read how it was possible in one brief visit to Washington to prompt resolutions in both Houses of the Congress for an investigation of the unrestricted use of foreign-made music track in substitution for our own live musicians. The preliminaries to those inquiries are even now going forward and we shall push them in the 86th Congress.

Although it appears that it will not be possible to effect a reduction of the Twenty Per Cent Amusement Tax before the present Congress adjourns, we are grateful for the roll call support we received in the Senate on August 12 in the face of Treasury and legislative leadership opposition to our plea for relief. We have exhausted every possibility of favorable action in the Senate, and Congress will adjourn with our House-adopted tax reduction bill expiring in Senator Byrd's Committee pigeonhole.

While this is a bitter disappointment to all of us, we may be proud of our campaign which resulted from the whole-hearted cooperation of our entire membership. We achieved for the first time an understanding in the minds of most members of the Congress that this tax is not a "luxury" or "liquor" tax but rather a tax on employment and that the members of Congress are aware of the musicians' desperate plight. We were able to muster on the Senate floor against the determined opposition of Senator Byrd, the

(Continued on page thirty-six)

Against the background of the Watergate Summer Symphony on the Potomac River, President Kenin tells Washington, D. C., music lovers and millions more on a nation-wide broadcast about the indispensable role of live music in the development of American culture.



History-Making Occasion



Senator Wayne Morse, left, President Harman D. Kenin and Representative Charles Porter, all fellow Oregonians, discuss the problems facing the American musician during a Washington buffet honoring Mr. Kenin and attended by members of the Oregon State Club of Washington, D. C., and the Oregon Congressional delegation.

Several thousand Washington, D. C., residents and visitors were joined by millions more over a nation-wide Mutual Broadcasting hookup on July 23 to hear President Herman D. Kenin praise the educational value of live music in the cultural development of our country and remind them that the music of our American heritage can be created only and kept alive alone by live musicians.

The occasion was the first of six outdoor concerts played this past Summer by the Watergate Summer Symphony Orchestra on the banks of the Potomac. Celebrating "Oregon Night," the initial concert in Washington's Summer Jubilee Festival saluted the Oregon State Society, distinguished Oregonians in government and, as guest of honor, President Kenin, himself an Oregonian.

Performed for the first time anywhere was a symphonic arrangement of "Oregon, My Oregon," the official state song. Representative Charles Porter of Oregon recently rediscovered the song and President Kenin asked Local 161, Washington, D. C., to present it as a feature of the program.

Senator Wayne Morse, who recently introduced a Senate resolution asking investigation of the use of foreign-made music recordings in the displacement of American musicians, introduced the concert and President Kenin to an audience that filled the amphitheater.

In his remarks to those at the Watergate and to the millions of radio listeners, President Kenin welcomed the opportunity to participate in the history-making occasion mark-

ing the "debut" of the Oregon state song. On a more serious note he said his chief satisfaction was derived from the fact that this history was being made by live musicians. "What the music machine gives is but the parroting of the live musicians' artistry," he noted in emphasizing that "machine-made sounds threaten to mute forever the creative voice of a basic American art unless the American musician receives the support of the American people."

President Kenin presented Representative Porter who told how he had revived interest in the Oregon state song, originally written by J. A. Buchanan with music by Henry B. Murtagh, both native Oregonians. Toby Tyler, member of Local 161, who wrote the symphonic arrangement, also conducted the Watergate Symphony during this portion of the program. Dr. Henry Goldstein, regular conductor, led the orchestra in a program of hit melodies from Broadway musicals. Arrangements for the broadcast were made by Mr. Phil Lampkin, a long-time friend of President Kenin and an official of the Mutual Broadcasting System. President Sam Jack Kaufman, Secretary J. Martin Emerson and Treasurer Raymond J. Woods of Local 161 handled arrangements for the program.

Prior to the concert, Representative Porter and Mrs. Porter entertained President Kenin at a buffet attended by some sixty members of the Oregon State Society who reside in the nation's capital and members of the Oregon delegation in Congress.

UNION LABEL WEEK

The period of September 1 through September 7 has been officially designated as Union Label Week by the AFL-CIO. This week will be celebrated by the entire labor movement as represented by the AFL-CIO in order to induce the public to purchase union label goods and also to engage the services of members of organized labor in general, which, of course, includes the members of our organization. All locals are urged to cooperate fully in these activities to be conducted by city and state bodies of the AFL-CIO.

To Locals of the Wisconsin State Musicians Association

The regular fall conference of the Wisconsin State Musicians Association will take place in Waukesha, Wisconsin, on Saturday and Sunday, October 4 and 5, 1958. Discussion and adoption of our proposed constitution will be an important matter to decide. Please make an effort to be well represented. The host local will send you detailed information.

ROY E. SMITH, Secretary.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS



MILTON KATIMS

... "The conductor is also a creator"

● Except for his eyes, which are always searching and keen, Milton Katims, the conductor of the Seattle Symphony Orchestra, seems, off-podium, the young American happy to merge with a group, to contribute offhand comments, to crack quiet jokes and to follow discussions appreciatively. He is content to be the listener for long intervals.

But watch him closely and another figure emerges. His hands move—if it is only to offer someone a drink or to touch a match to a cigarette—with unerring purposefulness. His speech on the slightest subject is specific and unambiguous. And when serious discussions get under way, his humor, his asides, come through as flicking shadows cast by the bright light of a very thorough comprehension.

When, at the interview, I put questions to him, he looked fixedly at me for a second or so, then came up with a penetrating reply. To him the art of conducting was creative, dynamic—and human. It comprised knowledge of history, classifications and trends. It included a thorough grasp of orchestral instruments as well as of the music itself. It took in audiences as well as players.

This mingling of intellectual and human values was especially apparent in Mr. Katims' great pride in and reliance on his wife, the cellist, Virginia Peterson.* He spoke of her more than once and, when she appeared—a striking figure with a step like air and a quick way of talking—his personality warmed and expanded. I like to think that this so-American conductor is typically American in this, too, in contradistinction to the domestically-secretive European.

Here are some of the questions I asked Mr. Katims and the answers he gave.

What is the conductor's responsibility to the composer?

In his paternal advice to Laertes, Polonius said, "To thine own self be true." The conductor must not only follow this admonition. He must go beyond it. He must constantly seek the truth of the composer's intentions. The conductor is in essence the medium through whom the composer speaks. Music

* Mr. and Mrs. Katims have two children, Peter Michael (aged sixteen) and Pamela Artura (aged eleven), the latter a godchild of Toscanini.

is not complete until the ideas and emotions of the composer (left to us as an inadequate, inanimate system of shorthand) are brought to life by the recreator (conductor) and reach the ears, heart and mind of the listener.

Adhering strictly and literally to the printed page is thus but the beginning of the conductor's responsibility to the composer. The conductor must bring every fiber of his being—his musical experience, his years of study, and, of far greater importance, his musical instinct and good taste—to bear on the work, in order to cause the composer's brain child and inspiration to *live*. But, it's not a one-way street. The listener must bring an active participation, if it is to be a complete musical experience. The conductor can only be completely successful in fulfilling his responsibility to the composer if he succeeds in firing not only his orchestra but also his audience into more than passive participation. He must provide the spark to ignite the wonderful fire of warm musical experience. In this respect the conductor also becomes a creator.

The composer of today has his responsibilities, too. He must not lose sight of the fact that he is writing music that must ultimately have audience appeal if it is to survive in the repertoire through the years. Samuel Barber's name is the first to flash through my mind as someone who has achieved unqualified success in this respect. When our Seattle Symphony performed his *Medea's Meditation and Dance of Vengeance* last season, our audiences exploded in an enthusiastic, almost savage roar at the emotional impact of the work. Though there are many fine compositions being written today, I never program a new work merely to "do service" to the composer writing in our time. I choose it because I find it so absorbing myself that I can't wait to have my audiences become enamored of it, too. Of course, I often find that a new work requires some editing—and it is interesting to find that the better the composer writes, the more readily will he accept editorial suggestions to help him realize his musical intentions more fully. Recently I went over a new Suite with an American composer. "Your strings are going to cover that rhythmic figure," I warned him. "Let's bring the woodwinds in earlier here, along with your strings. Dovetailing these last few notes will give us a smoother transition into your next variation." He welcomed these little suggestions and at the first rehearsal agreed that they helped him come closer to what he had in mind."

To what extent should a conductor feel justified in making changes in the composer's score?

Always assuming first and foremost that the conductor possesses those undefinable attributes of good taste and musical instinct and has as his ultimate goal being true to the spirit of the composer, the conductor must feel free to edit a musical score. We always come back to our inadequate system of notation. There are so many nuances and proportions in the music as written that are merely *suggested* by the composer.

Whether the conductor actually writes his "interpretations" into the score and parts or verbally gives them to his musicians by gesture or word of mouth matters little. The all-important factor to keep in mind constantly is to avoid exaggeration or anything that will

distort a composer's intention in his (the conductor's) own image. For example: take the life-giving ingredient, "rubato." (Each composition of each composer has its own *true tempo*, its own *true rubato*.) It must be so subtle, so natural, that one is not even aware of it. A true rubato never breaks the rhythm; it merely bends it.

As for altering the dynamics of a particular part in the score, here the conductor must be guided by many factors, and these vary from orchestra to orchestra and even from hall to hall. They depend on the texture and quality of his players as well as on the acoustics of the concert hall. Many times (especially in the case of works written before our own times) the conductor finds it necessary to alter, add or subtract from an orchestration because of the changing possibilities of the instruments in our orchestras. In the final movement of Brahms' First Symphony there are two almost identical passages. The second time this section occurs (this time in a different key) Brahms omits the brass and tympani, most likely because of the technical difficulties presented to the players by those less perfect instruments of his day. However, with the improved instruments and the advances in technical skills, this no longer presents a problem.

I feel that as long as the conductor does not impose his personality upon the composer in a way that distorts the musical line, but gives the hearers an honest yet passionate glimpse into the composer's mind through his own musical intelligence and heart, he is not only within his right, but, indeed, should consider revisions here and there as part of his responsibility.

Is audience taste changing?

There can be no doubt of this. First, as far as the appreciation of quality of performance is concerned. Our audiences of today expect and demand better and better performances. With the aural images of concerts led by conductors like Toscanini, Walter or Furtwängler in their ears (whether in actual performance or on records), our audiences have much more discernment than ever before. As to range and type of music expected by audiences today, there can be no doubt of changes in taste. Depending upon the extent of the individual's musical experience, his tastes in music are wider, his curiosity for new music greater. More people in more centers hear orchestras today than ever before through many media (even movie scores). Their ears have thus become so accustomed to the newer sounds that for many no composition is completely new. (Recognition is one of the important factors in the enjoyment of any artistic experience.) If a composition is intrinsically good, it should take far less time today to take its place in the repertory than it did for Stravinsky's *Sacre du Printemps*, for instance.

I find that young people make most satisfactory audiences. They come free of preconceived notions and they don't get worried about what the local music critic is going to say. Much is said of the part youth concerts

play in influencing the young, making them good concert-goers in adult life. However, youth concerts have the result of increasing adult concert-going here and now. The young people influence their parents.

Are there special problems in conducting ultra-modern music?

In addition to sheer mechanical and technical problems, an intricate and certainly an *avant-garde* work will require more rehearsal time, which runs into more money—and this, unfortunately, is not always balanced by box office receipts. One encounters resistance to the performance of ultramodern works from the older and more conservative members of the audience. I am fond of telling people that they don't necessarily have to have a hole in their heads to listen to and appreciate ultramodern music, but they should at least have an open mind! But just as they wouldn't consider missing the latest Picasso in their art museums, so they should come to hear the latest creation of a living composer with at least intellectual curiosity. It is more important than ever before to live in our own time!

What are the possibilities for live music on television?

Television, if it will but realize its vast power, has the potential to inspire and educate as well as to entertain. The entire level of the American public's artistic taste could and should be raised through this medium. To give but one example of its educational possibilities: it could initiate America's future conductors in the intimate technical details needed by students—turn the cameras on the faces and gestures of great conductors, the left hands of great string players, give close-ups showing every detail of the direction or fingering. It would almost be like having individual instruction.

By the way, I think thousands of viewers would be interested in watching actual violin, piano, cello lessons on TV. Look at the interest generated in Leonard Bernstein's television shows. We don't give the public a chance, really, or enough credit for intellectual capacity. With the added leisure hours of the American work week, our people are waiting to have new avenues of interest opened up before them.

Would you comment on the subject of government support of the arts?

First, let me say that I want to see our government more fully recognize the vital role culture plays, not only in the lives of our people, but also as a magnificent and very necessary bridge of mutual understanding between the United States and other countries. As for financial support, why not? As long as private individuals, business and industry continue to realize their responsibilities toward the cultural life of our communities and continue to contribute their time and money to the maintenance of our cultural institutions, I would prefer this private support. However, if this support is not continued in sufficient quantity, it may become necessary for our government to assume responsibility. Let's be realistic about this. Certainly sym-

phony orchestras or art museums are just as vital a part of our environment as are our libraries. There is certainly no question today of government support for the latter. The only way to make available to our people, young and old, the vast and wonderful literature of music is by means of the symphony orchestra in the community, for, as fine as records are, they cannot replace the aesthetic experience of a live concert. The most important achievements that survive any nation are certainly its cultural ones—its music, its architecture, all the arts. These, then, are basic enough to merit some support from the government.

What one single force would you say has contributed the most to bringing about the flowering of symphony orchestras in the United States today?

The women—those wonderful American women! I know and fully appreciate how dedicated and inspired the members of the Seattle Women's Committee are. It is only through their selfless devotion and hard work that we are able to achieve many of our goals and help to realize some of our brainstorms. Much the same credit can be given to the women who work for other orchestras around the country. Somehow, the finest minds and greatest idealists among the gentler sex always turn out for symphony!

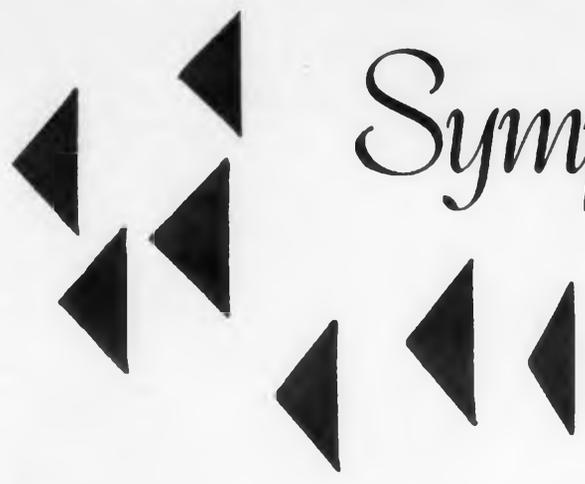
Career Highlights

This 'maestro, who so clearly sizes up the conditions governing orchestras and their conductors in this country, was born in New York of Hungarian and Russian parents. Save for his father, every member of his family—he has one sister and two brothers—sang or played an instrument. The violin and piano were his first choices. But by the time he had graduated from Columbia University, Katims had decided that he would become a conductor—and turned to the viola. His reason? By playing a middle or inner voice in orchestras and by sitting directly in front of the podium, he would not only be better able to comprehend the whole musical texture but would also have more leisure, notewise, than the violinists, to observe and study conductors and conducting techniques.

In 1935, he was appointed to the Mutual Broadcasting Company as solo viola and conductor. In 1943, he was invited by Toscanini to become a first-desk violist of the NBC Symphony and, a few months later, a staff conductor at NBC. Thus began a long and personal association with Toscanini—a period of great inspiration for Katims, during which time he not only had the Maestro's encouragement—Toscanini called him "a beautiful musician, one of America's finest conductors"—but the privilege of discussion and studying the scores with this great conductor.

In 1946, Toscanini invited him to guest conduct his own NBC Symphony Orchestra, and from that time until the Maestro's retirement in 1954, Katims conducted that orchestra in more than fifty-two nation-wide broadcasts.

(Continued on page thirty-four)



Symphony Forecast

The Cincinnati Symphony, under its new conductor **FEATURES** Max Rudolf, will feature eleven American works during the 1958-59 season. In commemoration of the two hundredth anniversary of the death of Handel, it will also perform Handel's *Judas Maccabeus*. The Chicago Symphony will also include a performance of *Judas Maccabeus*, under Fritz Reiner's direction. The programs during the Christmas week will feature the first performance at these concerts of the Christmas Oratorio of the late Arthur Honegger. The chorus used on that occasion will be directed by Margaret Hillis. It will also appear in the performance of Beethoven's Ninth which will open the season October 23 and 24, and the *Alexander Nevsky* cantata by Prokofiev . . . The Philadelphia Orchestra and the Salt Lake Mormon Tabernacle Choir will join in three concerts this Fall, celebrating Handel Year. The two groups, assisted by outstanding soloists, will present Handel's *Messiah* both in Philadelphia's Academy of Music (October 31 and November 1) and in New York's Carnegie Hall, November 3 . . . The New York Philharmonic has announced two Handel works, *Ode for St. Cecilia's Day* and *St. John Passion*, as well as Beethoven's Ninth, and a concert version of Debussy's opera, *Pelléas et Mélisande* . . . The Brooklyn Philharmonica will present Norman delo Joio's *Psalm of David* and Beethoven's Ninth Symphony, at its final concert of the season March 7, 1959. At earlier concerts it will feature the first New York performance of Klaus Egge's Symphony No. 1, and Alan Hovhaness's Prelude and Quadruple Fugue . . . The first performance in the United States of Vaughan Williams' new Ninth Symphony will be given on November 10 by the Houston Symphony Orchestra under the baton of Leopold Stokowski.

COMMISSION The first of a series of six works to be commissioned by the Portland Junior Symphony, under a grant from the Rockefeller Foundation, is David Diamond's *The World of Paul Klee*. The special aim of the grant is to bring contemporary music within the reach of superior student orchestras.

CURTAIN CALLS One of the three operas to be performed in the 1958-59 season by the Abilene (Texas) Symphony will be *Troilus and Cressida* by William Walton . . . In the final concert of its season, the Cedar Rapids (Iowa) Symphony will offer, with the help of the National Grass Roots Opera, a full stage production of Strauss's *Die Fledermaus*, assisted by the Cedar Rapids Art Association, Civic Chorus, Community Theatre and Dieman-Bennet Ballet . . . Rudolf Kruger has been appointed for the fourth consecutive season as musical director of the Fort Worth (Texas) Opera Association and director of the Opera Workshop at Texas Christian University . . . The Houston Grand Opera Association will present *Rigoletto*, *Der Rosenkavalier* and *Manon* next season. Walter Herbert is the general director of the enterprise . . . Twenty-six operas, including one double bill, will make up the repertory at the Metropolitan Opera. Alban Berg's *Wozzeck* and Verdi's *Macbeth* will have their first Metropolitan Opera performances. Karl Boehm will conduct the Berg work . . . The Saturday radio matinees of the Met-

ropolitan Opera will move from the American Broadcasting Company to the Columbia Broadcasting System in the 1958-59 season . . . The San Francisco Opera season, this autumn, will include fifteen operas, with a total of forty-nine performances planned for San Francisco, Los Angeles, Sacramento, San Diego, Pasadena and Santa Monica. The San Francisco dates are September 12 to October 23, inclusive, with the opening performance the American stage premiere of Cherubini's *Medea*. Other novelties will be the American premiere, in English, of *The Wise Maiden* and the American stage premiere, in medieval Latin and German, of *Carmina Burana*, both by the contemporary German composer, Carl Orff. Then there will be the first San Francisco Opera performance of Verdi's *Don Carlos*. Kurt Herbert Adler is the company's general director.

CONDUCTORS Eugene Ormandy has been named the recipient of the Distinguished Service Award of the Philadelphia Grand Opera Company. The award, just established, will be presented annually to a Philadelphian who has distinguished himself in advancing music appreciation and achievement in the field of opera. The award will be presented Ormandy at a dinner given on October 10. Max M. Leon, conductor of the Philadelphia "Pops" Orchestra, has been named chairman of the event . . . Walter Hendl, newly appointed associate conductor of the Chicago Symphony, will conduct the youth concerts of that orchestra in the 1958-59 season. He will also conduct six of the eleven popular concerts. The others will be under the baton of the orchestra's concert master, John

(Continued on page thirty-six)

HAVE YOU AND YOUR FAMILY REGISTERED?

Are you registered to vote? Are the other adult members of your family? Are your friends?

Check and see. For, if not, you and they will not be able to fulfill the chief responsibility of citizenship, that is, to vote for the men and women who will hold public office.

The Committee on Political Education (COPE, of the AFL-CIO) has issued a proclamation calling upon all affiliated organizations to bring registration dates to the attention of their members. The following includes those states that hold elections for United States Senators and State Governors in the near future. Both of these offices are key ones in the progress of labor legislation. Each member of the A. F. of M. should register in time to cast his vote for his favored candidate, in both types of elections.

In order to vote at the election this November for Governor or for United States Senator or both, you may register in Arizona, September 29; Arkansas, October 1; California, September 11; Colorado, October 20; Connecticut, September 27 and October 11; Delaware, October 18; Idaho, November 1; Illinois, October 6; Indiana, October 6; Iowa, October 25; Kansas, October 14 and 24; Maryland, September 23; Massachusetts, October 3; Michigan, October 6; Minnesota, October 15; Missouri, October 8 and 11; Montana, September 20; Nebraska, October 24 and 25; Nevada, October 4; New Jersey, September 25; New Mexico, October 6; New York, October 11; Ohio, September 24; Oklahoma, October 24; Oregon, October 4; Pennsylvania, September 15; Rhode Island, September 5; South Dakota, October 28; Tennessee, October 15 and 25; Utah, October 29; Washington, October 3; West Virginia, October 5; Wisconsin, October 22; Wyoming, October 20.

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Tony Rulli
Joe Artley

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Jimmy Abato



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MUSIC INDUSTRY TRADE SHOW

● The National Association of Music Merchants sponsored the annual Music Industry Trade Show which was held this year at the Palmer House, Chicago, during the week of July 20th. America's leading manufacturers of musical instruments exhibited their newest models with colorful displays. Many members of the American Federation of Musicians lent their talents to help make this a most successful event. Here are just a few of the participants.



Orie Amoden



Lee Nickle



Jahanny La Padula

Jim Current



Dick Schory



Ted Kozel and Mark McDunn



Charles Nunzio



Russ Nare



Mal Bay



Mike Thomas

over

FEDERATION

field

Our friend, Logan O. Teagle, secretary of Local 24, Akron, Ohio, sent the following newspaper cutting from the *Akron Beacon Journal* of Tuesday, July 15. This advertisement of the Chesterfield Inn is a refreshing sign that at least one imaginative employer has something to sell—

live music—and that he is willing to merchandise it. Too many of our employers can't seem to understand the value in advertising live music. Perhaps if local officers made some suggestions to the various restaurants in their jurisdictions it might start a vogue in their area.

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A MESSAGE FROM THE MANAGER

Many of the finest hotels and restaurants throughout the country have discontinued "live music" for dancing.

It is my belief that gracious dining and music for dancing go hand in hand for that perfect evening out. Our nightly crowds testify to that fact. Being the only major restaurant in this entire area featuring both the finest in food and liquor and also nightly dancing to good music contributes greatly to the success of our operation.

We will continue our policy of outstanding cuisine and nightly dancing to the music of the Ange Lombardi Trio throughout the year as always.

I thank you for making business good at the "Chesterfield." We're going to keep it that way.

The Manager

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Akron Beacon Journal (Ohio)
July 15, 1958

On his resignation as director of the Peabody Conservatory of Music, Baltimore, Reginald Stewart sent the following letter (dated June 26) to Charles McElfresh, secretary of Local 40 of that city:

"Dear Mr. McElfresh:

"As my concert engagements will take me far afield next season, it is unlikely that I shall be in Baltimore very much. At any rate, I shall not be giving concerts in the City nor shall I have the privilege of working with you and the other excellent musicians.

"Before I leave, I should like to tell you of my great pleasure in being associated with the Musical Union of Baltimore. From the day when, at the request of Mayor Jackson, I drew up the plans for a re-organized Baltimore Symphony Orchestra on a major orchestra basis, through the long period of development, the extensive tours, the NBC broadcasts, the Carnegie Hall concerts, as well as in my relationship as director of the Peabody Conservatory, I have had the utmost cooperation from the Executive Committee and from Baltimore musicians in general. It is with a genuine feeling of regret that I say "au revoir." Of course, I shall retain my membership in the local and will follow its destinies with the keenest interest.

"Again, with many thanks and good wishes,

Sincerely,
REGINALD STEWART,
Director."

This, pointing up the good work done by Local 40 in the development of the Baltimore Symphony, is a document to be cherished, and, we think, circulated for all members to see.

August 24 was the date of the Third Annual Picnic of Local 40, Baltimore. It took place at Conrad's Ruth Villa and was restricted to members and their immediate families.

Local 174, New Orleans, last year sponsored a baseball team composed of eight- and nine-year-olds in the New Orleans Recreation Department Kid Baseball program. Though they played against ten-year-olds, they finished second in their league and were defeated only by the champions.

This year they did even better. After winning ten games in a row these same boys, now ten years old, became the champions of their league.

Local 174, needless to say, is proud of them. The photograph shows one of the players receiving the NORD WWL-TV "Player of the Week" award. He is Gary Cousins, ten years old. Presenting



Gary Cousins is presented the NORD WWL-TV "Player of the Week" award by Lou Boda.

the award is Lou Boda, sports announcer of WWL-TV, New Orleans.

Incidentally, another player on Local 174's team received the award the week following for pitching a perfect game, striking out twelve of fifteen batters. His name is Richie LeBlanc.

After thirty years as Secretary-Treasurer of Local 531, Marion, Ohio, Mrs. Fanny Benson has retired from that office.

At a meeting of the local, she was presented with a Musician Trophy Cup engraved with her name and years of service and was also named Secretary Emeritus.

She was a charter member of the local and also a delegate to the Conventions of the American Federation of Musicians for many years.

A pianist and organist, she played in many of the theatres in Marion and had also played in theatres in Washington. She had also been Vice-President of the Tri-State Musicians Association and, upon her retirement from that office a few years ago, was named Vice-President Emeritus. She still retains her position as Deputy Clerk in the Marion County Juvenile Court, which position she has held since 1942.

The best wishes of all the delegates of the Conventions who knew her go with her in her retirement from active service in the Federation.

Robert G. Burton was elected to succeed her as Secretary-Treasurer of the local.

—Ad Libitum.

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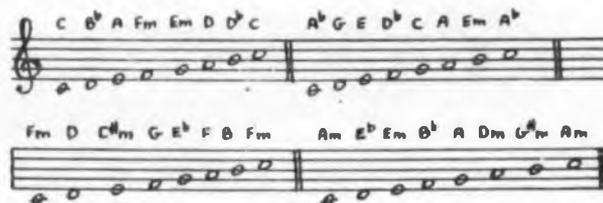
Walter Stuart's

Modern Harmony

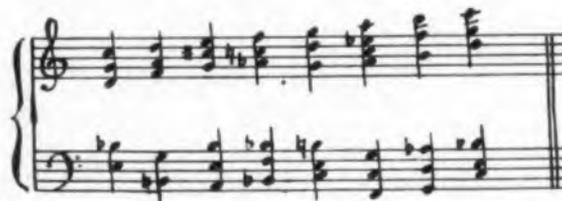
... for pianists, organists, arrangers and composers

There are many ways of practicing the practical application of modern harmony. One of the best exercises is the harmonization of scales. This may be done with only major and minor chords at first, as well as with seventh, ninth, eleventh, and thirteenth chords later on.

Hundreds of possible variations may be found in chord progressions that could harmonize the C Major scale. Four such harmonizations are shown in the following illustrations:

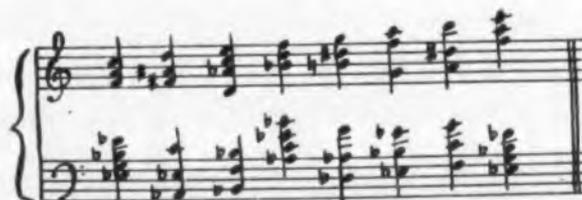


Five part ninth chords are now used in the next version of the C Major scale. Modern harmonizations of this type should be practiced on all other scales with great emphasis on the effective voicing of chords. In only that way is it possible to develop a modern chord technique applied to all keys.



The C Major scale harmonized by altered eleventh and thirteenth chords is shown in the next musical example. The following altered chords are used:

Eb13, Ab11, Bb11, Ab13, Db11, Eb11, F11, Eb13. All chords featured here have a raised eleventh.



Another modern way of harmonization features chords contained in the scale (diatonic chords) moving parallel. Again there are a

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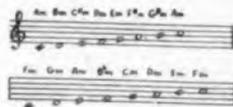
GIVE GLADLY THE UNITED WAY
THROUGH YOUR COMMUNITY CHEST

SEPTEMBER, 1958

great number of chord positions that may be used. A few of them are shown in the next illustration:



Parallel chords need not necessarily be limited to the scale notes. The next two examples show C scale harmonizations with all parallel minor chord movements:



Obviously the same principle may be applied to parallel major chords as shown in the next two illustrations:



When harmonizing scales the name of the chord as expressed in chord symbols actually does not explain the full aspects of modern harmony. The voicing of these chord notes between your hands is of utmost importance in the practical application of such modern harmonizations.

The next examples show the G Major scale harmonized in modern four, five, six, and seven-part chords. Close analysis of the chord voicing will illustrate the almost unlimited scope of this subject of chord positions.



The musical examples from this column were taken from Walter Stuart's "Ultra Modern Harmonizations" published by Walter Stuart Music Studio, Inc., Box 805, Union, N. J.



Kings in Action photo by Charles Stewart

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by Vance S. Jennings

SAXOPHONE TONE

The tone of a musical instrument is its most important quality. Without good tone quality all the technique possible lacks purpose.

With wind instruments, the factors that control tone fall into two basic areas: those having to do with the physical characteristics of the instrument and those induced directly or indirectly by the player. The physical factors are the instrument itself, the mouthpiece, and the reed. The more abstract factors are the player's embouchure, his breath control, and the very important aspect of the player's own concept of how the tone should sound. Let us consider these factors one by one.

It is perhaps impractical to deal with some of the physical factors and even the embouchure until a good tonal concept is established. However, in the case of a young student, he must be dependent upon his teacher regarding embouchure and concept of tone until he has had sufficient experience to form his own opinion.

The Tonal Concept

This tonal concept is one which the saxophone was late in attaining. All of our other wind instruments which are used in dance and jazz playing, such as the clarinet, trumpet, and trombone, have well established "schools" of tonal concept based on the use of these instruments in symphonic organizations throughout the years. While some distortion of tone quality may occur from time to time with changing styles, they usually return to the established concept of tone quality. This is not the case with the saxophone. Due to its very limited "legitimate" use and its much wider use in dance and jazz work, there is a very limited knowledge of the instrument's proper tone quality. Many saxophonists play with poor tone, not because they wish to, but because they have had only limited opportunity, if any, to hear good saxophone tone. The reason for this is that there is no "school" of saxophone playing as such in this country. France has such an established school and the instrument is recognized sufficiently to have a class at the National Conservatory in Paris. If more of our saxophonists could hear the perfectly beautiful quality of the French players, they would be greatly astounded and pleased. We must remember that the saxophone is a French instrument and that French players have done the most to develop it along legitimate lines. This is the type of tone quality we must cultivate and develop in this country before the saxophone can ever achieve the recognition it genuinely deserves.

This concept is one of a freely singing tone and a well controlled vibrato. Short of hearing this tone quality as produced in one's actual presence, the best way to get an idea of it is by listening to recordings of good French saxophonists. Also, there are some fine American players who should be included in our listening. It is this concept

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of tone that I feel the American saxophonist—in dance work as well as “legitimate”—would do well to work toward and use in all his playing.

The instrument itself has many tonal implications. The bore, the tone holes, and the pads all influence the tone quality. The physical qualities are worked out by the manufacturer through experimentation and experience. The instrument is usually built with certain tonal ideas in mind. When one chooses an instrument, he should therefore be sure that it is in sympathy with his tonal ideas. The vast majority of instrument manufacturers today build saxophones that will produce a very satisfying tone if the right steps are taken to attain it. The manufacturer can be thwarted, however. Sometimes the installation of the wrong type of pads by a repairman will occur. As a result, the tone quality suffers. Be sure that your repairman uses the correct pads when you have pads on your saxophone replaced.

The mouthpiece is another very important source of tone quality. Different mouthpieces can change the tone of a saxophone radically. Most reputable makers design a mouthpiece to go with their instrument from a standpoint of tone and intonation. In the case of a maker's best line of instruments, the prejudice against so-called “stock” mouthpieces is unjustified, as he usually places his very best line of mouthpieces on the instrument.

Good saxophone tone has suffered greatly from radically designed mouthpieces which have created extra “buzz” or “sizzle” in the tone quality. This is not the type of tone which the instrument was intended to have. If a player wishes to produce a truly beautiful tone on the saxophone, he should avoid these more radically designed mouthpieces. Extreme width of the lay on a saxophone mouthpiece also tends to distort the tone of the instrument. Stay with a medium lay which allows greater flexibility and better control.

The choice of a reed will also affect the tone quality of the instrument. Reed choice depends to a great extent on the lay of the mouthpiece. For most players, as the lay becomes more open, the strength of the reed becomes softer. The French players feel that the reed should not be stiff, but should respond freely, providing a singing tone throughout the range of the instrument. This is not to say that a reed must be very soft. It still must have sufficient resistance to produce good tone quality and to make playing in the upper register easily possible. A good reed will have freedom of response, flexibility, produce good tone, and tongue well. The softer, more responsive

reed may limit the use of harmonics on the saxophone. Those players who use these harmonics may have to compromise and use a somewhat stiffer reed strength.

The player's embouchure is one of the most important factors to consider in tone production. Even with good concept and good physical equipment, a good embouchure is necessary to produce good tone quality.

At the present time a great deal of emphasis is being placed on poor tone. Much of the tone produced in the contemporary jazz style is poor saxophone tone. It is the result of either radical ideas of embouchure, radically designed mouthpieces, or a combination of both. Tonally they leave much to be desired.

A recommended embouchure which will give good results is as follows:

1. Using only the amount of lip which is normally in front of the lower teeth to cover them, place the reed against the lower lip.

2. The upper teeth should then come into place about 3/8 to 1/4 inch from the tip of the mouthpiece.

3. Stretch the lower lip slightly until the portion under the reed is smooth and firm.

4. Allow the remainder of the lips to close around the mouthpiece in the manner of a drawstring.

An additional important consideration in connection with the embouchure and actual blowing of the instrument is that of the throat. The position of the throat when playing the saxophone is always open. The open throat gives a freedom to the tone quality which can be attained in no other way. Much of the saxophone tone heard in this country is a result of a constricted throat. The resulting tone is not true saxophone quality. Clarinetists who double on the saxophone will find the throat position a special challenge. It takes special effort for the “doubler” who started on the clarinet to attain the open throat. However, the resulting tone quality from the open throat is well worth the effort.

Finally, proper breath control is a “must” for good saxophone tone. The natural breathing from the diaphragm muscle is the only way to attain proper breath support for any wind instrument. Without it, it becomes exceedingly difficult, if possible at all, to attain truly good tone control.



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IEWS AND REVIEWS

By SOL BABITZ

ON OLD AND NEW VIOLINS

Every once in a while we read about some "great" modern violin maker whose instrument, when played behind a screen, sounded better than a Stradivari played behind the same screen. Inasmuch as this experiment is performed at least once a year, there are now, after one hundred years of these experiments, at least one hundred violin makers who are "better" than Stradivari.

Despite this fact, Stradivari violins seem to be in demand while the violins of the "superior" makers return to oblivion. Why is this so?

I shall list what I consider to be the reasons for this:

1. Very few violinists know how to play on a Strad, many of them applying excessive pressure.
2. Every Stradivari (and any other pre-nineteenth-century violin) is out of adjustment today. (I can say this without fear of contradiction because all pre-nineteenth century violins were built to be played with a smaller bass-bar than is in use today and with less tension. The old necks were straight while the modern ones, being thrown back, create a sharper angle of the string at the bridge.)

The modern violin is perfectly attuned to its large heavy bass-bar, whereas the Strad is carrying a large modern bar and wire strings such as its maker never visualized. All adjustments on the Strad are of necessity compromises. As a result it is very difficult, for instance, to find a satisfactory solution for the position of the sound-post. Many Strad owners run from one repairman to another without ever achieving any satisfactory tone; and the "played out" Strad is a common result of modern mistreatment. Obviously, when a modern violin in perfect adjustment is played against a Strad which is out of adjustment, by someone using excessive modern bow pressure, the Strad is likely to come out second best during the test. In the long run the modern instrument, being of inferior make, will assume its proper place, while the not yet "played out" type of Strad, despite its modern mistreatment, continues to have that quality of greatness which cannot be recreated today any more than an old master painting.

The Electronic Measurement of Violin Tone

Experiments with the electronic analysis of the tones of Strads and other early and modern instruments are to me as suspect as the "behind the screen" experiments. Many of these experiments show that there is no real qualitative difference between early and modern instruments except perhaps that the earlier instruments have a little better immediacy of response. This conclusion does not agree with the evidence of my ears and I feel justified in rejecting the electronic findings on the grounds that the equipment has not yet been sufficiently perfected to match the sensitivity of my ear.

Furthermore I must accuse the experimenters of lacking the basic ingredient of the scientific mind, namely, *curiosity*. I think it is shocking that not one of the experimenters has had the curiosity to compare the tone of an early violin fitted with modern bass-bar with the same violin fitted with the type of bar and fittings intended by its

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maker! Also the modern instrument should be tested with and without early fittings. This is the minimum requirement for a scientific comparison and, until it is done, we can feel justified in ignoring the electronic findings.

The Restoration of Early Violins

My own experience with early violins has convinced me that any Strad or other old instrument, which is sounding out-of-sorts because of mistreatment by modern fittings, will recover the beautiful sound intended by its maker only with a small bass-bar and decreased tension on the table. Many may think that this is not a practical solution because it will deprive the instrument of some of the assertiveness which it receives from modern fittings. There are two answers to this objection: violins which are losing their tone because they cannot withstand modern tension are losing their value and are actually being destroyed. We have no right to do this because no one is the "owner" of a masterpiece, only its guardian. Just as the harpsichord is replacing the piano in the performance of early harpsichord music, the early violin is beginning to replace the modern one in the performance of the music written for that tone. Furthermore the outward arched bow, necessary for the proper articulation of Bach and Corelli, sounds best with a violin of the same period.

It is a fortunate coincidence that the procedure necessary to save the old instruments from further mutilation is the same as that needed to save the old music from further distortion. Nothing is more harmful to the old music than being played in the modern performance style, based on modern instruments and technique.

In order to rediscover the characteristics of the old styles it is not sufficient to read about them, because much of the early writings are incomprehensible to someone who knows only the modern instruments and style. Many of the most significant statements in Leopold Mozart, for example, are nonsensical until they are applied on an early instrument played according to L. Mozart's instructions.



Sol Babitz playing restored violin with 17th century bow and position. (Note absence of chin-rest and chin pressure.)

In order to reconstruct the early styles it is necessary to reconstruct the instruments and techniques upon which they are based. This means re-educating the hands in the early techniques (technique and style are one). This re-education is a long and painful process, requiring self-sacrifice on the part of performers willing to give up modern facility in exchange for the facility of the past.

The need for this kind of basic research is urgent, and it is to be hoped that some kind of foundation can be established to encourage the recruitment of performers capable of reestablishing the early sound and style for early music. Once a proper musicology of performance has been established it will be possible to provide the performer on the modern instrument with plausible examples of the early styles to use as models for the improvement of present day performance.

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The Four Guys (Karl Ake, bass; Phil Schenkel, trumpet and cocktail drums; Jay Friedley, piano and accordion; and Rex Steffy, saxophone and clarinet) play engagements in and around Fort Wayne, Indiana. They belong to Local 253, Warsaw, Indiana, and Local 58, Fort Wayne.

TRAVELERS' GUIDE TO LIVE MUSIC

We welcome photographs for the "Travelers' Guide" department. They should be sent to the International Musician, 39 Division Street, Newark 2, New Jersey, with names of players and their instruments indicated from left to right. Include biographical information and the name of the spot where the orchestra is currently playing. Also state to which locals the members of the group belong.

The Tip-Toppers (Don Sebastian, guitar and bass, and Harvey Dunsier, accordion, piano and bass) are playing at the Miami Springs Villas in Miami Springs, Florida. They belong to Local 802, New York City, and Local 655, Miami, Fla.



Nancy Lovegren (accordion) and Joe Rucci (guitar) have been entertaining at Roger's Stage Bar in Minneapolis, Minnesota, since March, 1957. They are members of Local 73, Minneapolis, and Local 30, St. Paul, Minnesota.



The Joe Howard Trio (Bobby Brack, drums; Joe Howard, piano, vibes and leader; and Bernie Madej, bass) is currently appearing at the Shaker Village Inn, Shaker Heights, Ohio. They are members of Local 4, Cleveland, Ohio.



The Pete Lane Duo (Peter Latore on piano and Carmine Tobis on bass) is featured regularly at Goltziller's Circus Lounge in Newark, New Jersey, every Friday, Saturday and Sunday night. Both are members of Local 16, Newark.



The H & H Duo (Howard Pokorney on drums and Harriett Kellin on accordion) entertains every Friday and Saturday night at the Ranch-house at Honey Lake, Wisconsin. They are both members of Local 42, Racine, Wisconsin.



The Al-Mar Notes (Al and Margie Frchette), booked on a two-week contract, are now in their third year at the Covered Wagon Inn, Detroit, Michigan. They are members of Local 5, Detroit, and Local 593, Sault Ste. Marie, Mich.





The Bobby Jones Trio (Bobby Jones, organ and leader; George Thompson, sax; Cecil Brooks, drums) works at Carlson's "R" House and matinees at the Metro Cafe in Pittsburg, Penn. The boys are members of Local 471, Pittsburg.



Tommy Corey's Trio (Joe Meo, saxophone and clarinet; Tommy Corey, drums and leader; and John Sciberras, electric accordion) plays in and around the San Francisco, California, area. They are all members of Local 6, San Francisco.



The Fred Bowne Trio (Erhart Braun, saxophone and vocals; Art Owen, piano; and Fred Bowne, drums) performs nightly at the Par-Tea Room, Seaside Golf Course, Seaside, Oregon. Bowne is president of Local 608, Astoria, Oregon.

The Sully Trio (Glenn Sullivan, drums and leader; Lue Fairbanks, sax and vocals; and Bernie Schroeder, piano) completes its four-month engagement at the Park Place Hotel, Traverse City, Michigan, the end of this month. The boys are members of Local 252, Muskegon, Michigan.



Dotty O'Hara and the Versa-tones (Bud Charles, drums; Dotty O'Hara, bass; and John Martone, piano) are doing a return engagement at the Rendezvous Room in Riverside, California. Their previous stay was for nine months. All are members of Local 167, San Bernardino, California.



The Irv Field Orchestra, all members of Local 5, Detroit, Michigan, has been located at the Duchess Bar in Detroit for several months. The personnel includes left to right: Don Banish, drums; Irv Field, sax, clarinet and leader; Al Simms, accordion and piano; and Ted Simms, bass.



The Frank Wilson Trio (Louis Burns, organ and piano; Vaughn Busey, clarinet; and Frank Wilson, drums and vibes) is the established offering of the Prime Rib Restaurant, Kansas City, Missouri. The boys are members of Local 34, Kansas City.



The Shanty Boys, all of whom are members of Local 802, New York City, are currently playing dates in and around the New York vicinity. The group includes Michael Cohen, guitar; Roger Sprung, five-stringed banjo; and Lionel Kilberg, washtub bass.



The Jerry Allen Trio (Joe Matteo on electric guitar, Jerry Allen on cocktail drums and vocals, and Mike Matteo on tenor sax and clarinet) plays many of the popular places on Long Island. They are members of Local 802, New York City.



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The lips cannot be held at the same tautness for both the high register and the low.

Experience leads me to an increasing belief that the ideal approach to trumpeting is to place the lips inside the mouthpiece so as to form a very small aperture easily. This means that the opening starts right out being small without muscular effort. To do this, you place the lower lip up and slightly under the upper before placing the mouthpiece on. As soon as you start to play, the lips will "even up," and they will vibrate easily because they are effortlessly held in close contact with each other. In going up into the high register these muscles inside the mouthpiece then can contract to make the aperture tighter and/or smaller until maximum is reached. And that about makes and determines one's *normal*, consistent, every day, every hour high range limit that can be depended upon. If this is a high B flat concert, chances are you can get the few ones over and above this o.k. too, when it is necessary.

Working in the other direction, this same musculature must learn to relax—under perfect control—just as far. The player who can establish the production of



as a norm, that is, with absolute freedom and ease, can learn eventually to "increase his efforts," and thus ascend an octave and a half. Returning again to the above norm, he then works down exactly the same distance.

Corrections for the too tight embouchure: practice slurred arpeggios that always end on a lower note; e.g. the "tonic of the chord." Check with the mirror to see that facial muscles relax just a little while going down. This coordinates with the small jaw movements mentioned before which are necessary for the lowest notes.

The player must also be able to feel, in the muscles that are inside the mouthpiece, little tiny steps of relaxing adjustments for each interval in the chord. It is this sensitivity and this flexibility that is so often missing. Reminder: there is no feeling, only numbness, where there is excessive mouthpiece forcing into the flesh.

In practicing interval slurs, the trick is to keep the steps just exactly as minute while descending as while ascending. This is, of course, contrary to nature, for it is so much more easy to fall than to rise. It is the same in instrument playing. It is easy to over-relax, to open

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up too much, and to go flat when going into the low register. To prevent this, feel as though you are making the aperture a bit looser, but not bigger. Keep a check on your results with careful listening.

Closed Throat, Tight Chest, Over-tensed Abdominal Muscles

All these are results of strain and over-exertion, and are actually misguided attempts at compensation for improper adjustments at the aperture, or inside the mouth. They all defeat the sound, and the freedom necessary in the low register.

Corrections come first from awareness, and then from mental control. The trick is "to unlearn"—almost immediately—long habits of excessive muscular efforts in the wrong place, and instead apply controlled muscular flexibility to that little circle of muscle that is inside the mouthpiece.

Insufficient Inhaled

There just is no such thing as a solid low note without a big generous amount of air going through the lips. All experienced players know it takes "more wind" to produce low sounds of sufficient volume and carrying power that will balance up to the more easily heard higher sounds. Our concern so far has been getting the air through—or out—freely and generously. But, you can only get out what you put in, whether it is money in the bank, or air in the lungs. So, once we are sure that the exits have been freed and opened up (as we have been checking up on here) it is time to concentrate on the entrance of the air, or the intake. Again, these reminders are helpful. The full breath is necessary for low register playing, and the full breath is about exactly four times the amount one normally inhales while not playing an instrument. So it is a good idea for trombone and trumpet players to practice inhaling for the duration of four counts (like for a full measure of moderato 4/4 time), with the idea that one is actually taking four breaths and filling one on top of the other in the ever expanding rib cage. This insures a capacity breath, and maybe a little extra (which sure comes in handy if the conductor, or the lead man, wants "a little more volume down there"). Often the boss thinks or says, "as long as I am paying you for it, I want to hear it!"

Requests for help in the low register cannot help but bring a smile and a chuckle to the teacher, simply because they are so rare, maybe one in a hundred. Yet every veteran player/teacher I know who has competence in both registers gets some of his biggest playing thrills in producing big, ringing, sonorous low tones. They have a special character and color all of their own, and are thrilling when properly done on the brass instruments. I simply cannot imagine a sensitive musician not getting "the chills" when listening to the trombones playing a Wagnerian leitmotif in the low register, or Bobby Hackett playing tasty phrases of popular tunes down low, with a background of string orchestra.

Although sometimes low notes are not as spectacular (nor as highly paid for) as the high ones, most musical compositions still abound in them, and especially in the second and third parts. And, after all, everyone can't play lead—especially at the same time! So, again it is with a smile that any teacher says, "Welcome, friend! Glad you are interested in joining us in the 'Fans of Low Notes Club!'"

THE BAND LOG

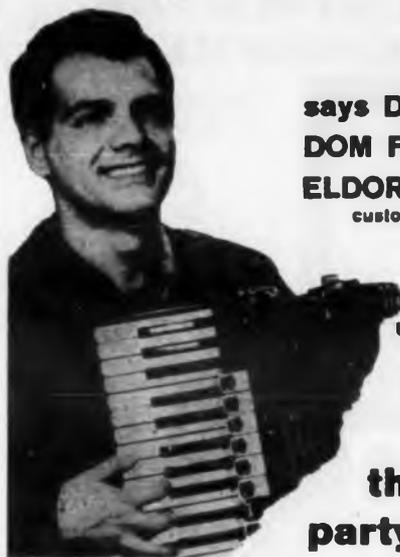
The Belle Isle Concert Band, under the direction of Leonard Smith, again gave weekday concerts throughout the summer in Detroit, sponsored by the City of Detroit's Department of Parks and Recreation.

This summer the band had a "new look." With a freshly painted band shell as a background, the band members appeared in uniforms: muted red tuxedo jackets, contrasting cummerbunds and black ties. White pocket handkerchiefs monogrammed "Belle Isle Band" gave the finishing touch. These uniforms were supplied by the Michigan Consolidated Gas Company.

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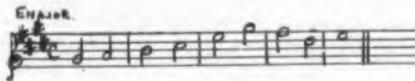
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by Richard Benda

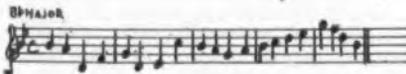
(Continued from the August issue)

Assignments

1. Compose two diatonic five-part harmonizations for the following diatonic melody. Use one five-part chord for each pair of tones. Choose chords from a preparatory Table of Harmonizations.



2. Repeat assignment 1, supplying one diatonic five-part chord for each four tones of the following diatonic melody.



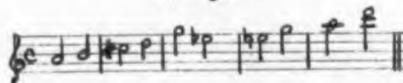
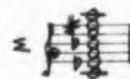
3. Harmonize the tone C with S+6, S7, S9, S11, S13, S+6. Do so, using chords taken from a Table of Harmonizations based on the following Σ .



4. Harmonize the following diatonic melody. Use a five-part chord for each pair of tones. Choose chords from a Table of Harmonizations based on the given Σ .



5. Harmonize the following chromatic melody. Use a five-part chord for each pair of tones. Choose chords from a Table of Harmonizations based on the given Σ .



6. Harmonize the following chromatic melody. Use a five-part chord for each group of three tones. Select chords from a Table of Harmonizations based on the given Σ .

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7. Harmonize the following chromatic melody. Use a five-part chord for each group of three tones. Select chords from a Table of Harmonization based on the given Σ .



8. Complete the diatonic harmonization called for in the following example. Note that auxiliaries marked \rightarrow are not harmonized.



9. Compose a chromatic harmonization to the following melody. Do so by (a) freely choosing the tones to be harmonized; (b) auxiliary tones; (c) harmonizing with major and minor triads, dominant, minor, half and full diminished 7th chords in chromatic (twelve tone root) progression.



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TECHNIQUE

OF PERCUSSION



by George Lawrence Stone



RIVETS IN CYMBALS

P.E.T., Cadiz, Ohio, notes that some drummers are using rivets in their cymbals. This is nothing new, observes Peter, but some cymbals have a few rivets, some, many more. Is there any standard number?

The number of rivets in a cymbal is a matter of personal choice of the user. It's somewhat like the flowers on Aunt Minnie's hat. If she's content with two or three, that's it. If, however, she prefers a whole flower garden, that's it, too. In any event, she parades the hat with the flowers of her choice down Main Street, happy in the thought that she likes the hat and t'hell with the neighbors.

Cymbalsmith Avedis Zildjian tells me that the number of rivets used in cymbals need not definitely be standardized. Normally he furnished six or eight rivets to a rivet cymbal. However, he continues, Ronnie Verrill, with Ted Heath's Band, recently blossomed out with just two rivets, close together near the rim and this, so far as Avedis is concerned, started the trend for less than the supposedly standard number. First thing he knew he was receiving special orders stating the number of rivets desired. Several orders came in for four, situated North, South, East and West; others for just one.

So, P.E.T., use as many or as few rivets as you like, and that's it. Quoting Avedis again: "If you like a cymbal, that's your cymbal. If you don't like it, someone else will."

Flexibility in Rolling

The conscientious professional will find it expedient to pause occasionally in his mad career to review his fundamental technique, "looking for trouble." He will not have far to look. Hardly will he get his sticks comfortably into his hands before he will find himself bumping up against the long roll, the drummer's long tone—one of his first lessons essayed as a beginner and one of the last to be perfected by the expert.

There are so many methods of practicing long and short rolls, with their many ramifications, that it would take a book to do the subject justice. But our trouble-seeking friend will find that one method of value lies in the study of co-ordination of hand action in rolling—the timing of the hand movements with (or against) the rhythm of the measure signature.

For instance, we find that at a specified tempo we can roll easily "with the rhythm," and, when possible, this is a good thing to do. The chart below shows possible hand movements (pulsations) involved in executing the same roll pattern at varied tempos.

hand movements involved

at a slow tempo

faster

faster

faster

C or ϕ The Roll -

However, when a playing tempo does not lend itself to comfortably timed pulsation we then find it necessary to employ an *uncounted roll*, in which we use as many or as few hand movements as necessary to fill the durative value of the notation involved, irrespective of their number. And here, flexibility in rolling enters into the picture.

The need for flexibility also occurs when a playing tempo varies, possibly from measure to measure. The exercises below, designed to be executed at a given unvaried tempo will, I hope, aid in rolling with or against the rhythm at will.

The Flexible Roll

1

2

3

4

5

6

7

8

9

10

(Continued on page thirty-two)

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TECHNIQUE OF PERCUSSION

(Continued from page thirty)

Percussive Puzzler

Charley Wilcoxon, ace Cleveland drum instructor, collects tricky drumbeats the way some people do postage stamps. Here is a sample from his collection, included in a recent letter. The big idea is to play this opus at sight, putting in the four-to-the-measure bass drum beats in the right places. "Nothing to it," wisecracks Charley. "I read this beat at sight every time I play it!"



Here's another—this from my own files—designed to develop co-ordination between hands and foot (bass drum pedal foot, that is).



Top-stemmed notes are to be played on the snare drum, bottom-stemmed notes on the bass. Or the eager beaver may choose to play top stems with the right stick and bottom stems with the left, or vice versa.

Following is the same beat scored in what some of us drummers believe to be the easier readable *alla breve* signature.



Louder and Still Louder

A New York Stater asks why some artificial accent marks appear in drum music written one way and some, another.

A- accents pointing East

B- pointing South

C- side by side



Many copyists use such marks interchangeably; but academically, when used side by side, the mark pointing *south* (as in example B) calls for more stress than the more commonly used mark pointing *east* (example A).

Personally I prefer using mark B as an accent in elementary analysis because, compared with mark A, it makes for easier readability. A comparison of marks in the two examples below shows the difference.



Nevertheless, N. Y. S., watch your leader at all times. For, while varied accent marks side by side in the drum part are helpful, the well-schooled and experienced drummer relies even more on the leader, whose every variation in the breadth of his baton movement—in fact, every movement of hands, arms, shoulders, head—serves as a guide to the degree of accentuation he desires.

It must be a source of satisfaction to percussion-minded musi-

cians, as it is to me, to note the increasing popularity—or shall we call it the *renaissance*—of the marimba, not only in concert soloing, but over the air. This is indeed an outstanding musical instrument, that permits a soloist to display musicianship and showmanship to a high degree.

Its frequent appearance today on TV convincingly demonstrates the artistic and monetary possibilities of the marimba and furnishes an incentive, not only for the youngster desiring to express himself on a worth-while musical instrument, but to the professional, looking for a "double." And to the professional, already musically trained, the transition to the marimba and its allied instrument, the "vibe," both with the same keyboard arrangement as on the piano, is an easy one.

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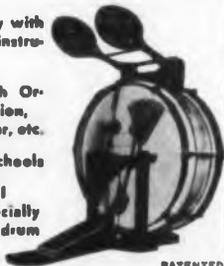
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An expanded program that will permit a scientific approach to major health problems of the nation has been announced by the National Foundation for Infantile Paralysis.

Basil O'Connor, president of the organization that made possible the Salk polio vaccine, said that the National Foundation, as it now will be known, would (1) carry on its winning fight against polio, (2) continue its history-making virus research program and (3) investigate disorders of the central nervous system. To these activities it would add research and, in the near future, a patient aid program in (4) arthritis and (5) birth defects (congenital malformations).

The new program was adopted after five years of thorough investigation of areas of need in the health field and careful assessment of the strength of the National Foundation. Conferences were held with medical, civic and governmental leaders, as well as representatives of National Foundation chapters from all regions of the country. The Board of Trustees approved the program on May 28, 1958.

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MILTON KATIMS

(Continued from page eleven)

Katims was selected to conduct the prize-winning compositions of the New York Music Critics' Circle with the NBC Symphony for three consecutive years. He has guest-conducted at the Grand Teatro del Liceo in Barcelona, three times in Brussels, Radiodiffusion in Paris, and for two six-week periods in Israel. In America, he has guest-conducted the symphony orchestras of Detroit, Houston, Indianapolis, Rochester, Dallas and Portland, as well as summer concerts in Chicago, Hollywood Bowl and Montreal. During this past summer, he conducted the orchestra of Radiodiffusion Belge in the American Pavilion of the Brussels World's Fair.

From 1946 to 1954 Mr. Katims was a member of the faculty of the Juilliard School of Music in New York, teaching a master class in viola. In June, 1953, his alma mater, Columbia University, awarded him its Medal of Excellence "for outstanding cultural achievement in the field of music." During this entire period, Katims had also been busy in the chamber music world, playing and recording with the Budapest and New York quartets and appearing with these ensembles throughout the United States.

When Mr. Katims arrived in Seattle as the orchestra's permanent conductor in the fall of 1954, almost immediately things began to happen. For his first season the audience numbered 2,600 subscribers. That number has increased to nearly 4,500. During this first year, Katims started a weekly TV show, offering illustrated programs with various members of the orchestra participating. The 1955-56 season saw an increase in concerts—half again as many—with soloists of world-wide caliber. In 1956-57 a radio program entitled "An Hour With Katims" was inaugurated, and was carried over three stations in as many cities. Katims preceded each work with an analysis of the music, personal reminiscences, and a discussion of the composer. For the first time the Teamsters' Union stepped in as a sponsor.

It was Katims' presence in Seattle which caused the Koussevitzky Foundation to name Seattle as one of the cities in which its commissioned works would get first performance.

Since 1955, in addition to the regular subscription series, the orchestra has presented fourteen to sixteen Family Neighborhood concerts (\$1.00 admission) in high school auditoriums and gymnasiums of various suburban centers. Plans for next season call for eighteen or twenty of these informal affairs, where whole families bring their very young children and park them with a baby-sitting service.

A series for chamber orchestra has been inaugurated, highlighting works of the eighteenth and twentieth centuries. The regular subscription series now offers eleven pairs of concerts. The Seattle Symphony will play afternoon children's concerts and evening adult concerts in ten Northwest cities, in addition to those in the city. Also, the number of symphony study groups will be increased to more than twenty. With thirty to fifty members in each group meeting before each concert to hear skilled musicians discuss and demonstrate the coming concert numbers, it can be seen that larger and larger groups of concert goers will come prepared by beforehand knowledge. One of these discussion clubs is led by Mrs. Katims.

In 1954, when Katims first became conductor of the Seattle Symphony, considerable pressure was brought to bear on him, during a guest-conductor tour, to accept a post elsewhere. But *Time* magazine quoted him as saying, "I feel a musically moral—or morally musical—obligation to carry on in Seattle what we have started. I feel I am backed completely by my orchestra, board and public. To leave now would be like leaving in the eighth inning of a critical ball game when victory is in sight." Since that time, whenever he has been offered posts, he answers, "Not yet! So far, Seattle wants to keep building with me. The caliber of my orchestra, a decisive quality with any conductor, is constantly improving. That is what I'm looking toward—a really fine instrument on which to 'play.' This city has been a challenge and I love challenges!"

Now that Mr. Katims has carried his orchestra from victory to victory, his fellow citizens have shown their gratitude in many ways. In the November election of 1956, they voted for a bond issue of 7½ million dollars to build two new concert halls in a new Civic Center.

As for Seattleites themselves, they are enthusiastic both for their "team" and for their conductor with the football idioms, the American outlook, and the high musical standards. These are of Toscanini's own caliber and are a living proof that that great Maestro did not give of his musicianship and encouragement in vain—H. E. S.

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INTERNATIONAL MUSICIAN

Where they are playing



We welcome advance information for this column. Address: International Musician, 39 Division Street, Newark 2, New Jersey.

SONNY ROGERS performs at M O B Hall in Wichita, Kan., every Saturday night. . . . **BUDDY BAIR** opened at the Roseland Ballroom in New York City on September 2 for a six-week engagement. . . . Pianist **BOB DAVIS** is featured nightly at Galatin's in Monterey, Calif. . . . **PHIL BENNETT**, blind orchestra leader, is in demand for radio, television, hotel and club dates along the Eastern Seaboard from Maine to Florida. . . . **TONY GRAYE** appears every Friday and Saturday night at the Mallard Cafe in Yonkers, N. Y. . . . Pianist-singer **JOAN BISHOP** has begun her second year at the Number One Bar in New York City.



Sonny Rogers



Buddy Bair



Bob Davis



Phil Bennett



Tony Graye



Joan Bishop

EAST

The Lew Lennan Trio (Lew Lennan on sax and clarinet, Stan Blanchard on piano, and Larry Gilbert on drums) plays nightly at the Old Fort Inn, Kennebunkport, Maine.

Larry Leverenz recently returned to Leighton's Woodlands Lake Restaurant on the Sawmill River Parkway, Ardsley, N. Y., for a long-term engagement. . . . The Jerry Jaye Trio (Jerry Jaye, electric bass and vocals; Gene Newman, drums; and Neil Marvel, guitar) performs six nights a week at the J. and L. Lounge in Rochester, N. Y.

Eddie Hazell (modern guitarist, pianist and vocalist) is featured

at Nick's 3 Vets, Mountain View, N. J. . . . Al Roman and his Orchestra appear at Cochrane's Cocktail Lounge in Hillside, N. J., on weekends. The personnel includes Joe Roman, sax, trumpet, trombone and arranger; Dick O'Brien, drums; Al Roman, accordion and piano; and Al Caruso, sax, clarinet and vocals. . . . George Shearing opened at the Red Hill Inn, Camden, N. J., on September 2 for six days. Stan Kenton takes over September 9 to 14; Buddy Rich, September 23 to 28; and Lionel Hampton, October 28 to November 2. . . . Charlie Mann and the Jesters, featuring vocalist Carla, spent their third summer season at Augie Hoffman's Beach

House, Point Pleasant, N. J. This month the outfit begins a lengthy run at the Shore Motel in Asbury Park, N. J. The members include Charlie Mann, bass and vibes; Bob McKeivitt, organ and piano; Frank Pell, sax, clarinet and flute; and Joe Monty, drums and bass.

NEW YORK CITY

The Glenn Miller Orchestra under the direction of Ray McKinley opened a three-week engagement at the Starlight Roof of the Waldorf-Astoria on August 25. . . . Sammy Kaye and his Orchestra arrive at the Hotel Roosevelt Grill for eight weeks beginning September 19.

MIDWEST

Mel Sparks and his Orchestra are at the East Side in Terre Haute, Ind., for an indefinite time.

After completing its second summer's stint at the Essex and Sussex, Spring Lake, N. J., the Leo Sunny Duo, featuring Stan Keller, shuttles back to Green Bay, Wis., for its fifth return engagement at the Northland Hotel starting September 8.

CHICAGO

Mary Frances Kincaid is in her sixth year of entertaining at the Caribbean Room of the Hyde Park Hotel. . . . Jerry Fifer and his Orchestra continue at the Valley View Restaurant for an indefinite period. . . . Jazz organist Gil Simonetti and his Band are featured at the Airport Lounge on Chicago's South Side near the Midway Airport. . . . Lawrence Welk

is set for a September 15 entry at the Aragon Ballroom. . . . Lionel Hampton opened at the Blue Note on August 20 for a three-week stay. The Modern Jazz Quartet and Chris Connor will share a Blue Note booking from September 17 to 28, with Earl Bostic due October 1. . . . The Beaver Valley Sweethearts along with Dolph Hewitt are heard on the National Barn Dance show broadcast from the main studios of WLS every Saturday.

SOUTH

Ray Franklin and his Orchestra are doing a tour of Southern military bases.

After winding up an engagement at the Voo Doo Lounge in Nashville, Tenn., Smiling Jack Collins (pianist-vocalist) settled at the Zebra Lounge in Atlanta, Ga., on August 27 for an indefinite run.

Don Baker and his Music Makers completed their stay at the Shamrock Room of the Key Colony Beach Hotel, Marathon Shores, Fla., on Labor Day.

WEST

Gil McElroy and his Northwest Drifters play for dancing every Saturday night at Tiny Dumont's Park in Portland, Ore.

Organist Ray M. Smith performs nightly at Garbini's Inn, Santa Cruz, Calif. . . . Harold and Myrtle Strong (piano and organ duo) are employed for weekend entertainment at the Santa Barbara Biltmore dining room in Santa Barbara, Calif.



Max DeJullio (extreme left), music director for the Denver Civic Theater, conducts this orchestra in the first of a series of musical variety shows at the National Jewish Hospital at Denver, Colorado. Patients at the nonsectarian medical center for tuberculosis and chest diseases enjoy the series via a grant from the Music Performance Trust Funds of the Recording Industries obtained through the cooperation of Local 20, Denver. Perle Rae is the vocalist.

Symphony Forecast

(Continued from page twelve)

Weicher, and the orchestra's regular conductor, Fritz Reiner . . . Leonard Bernstein, musical director of the New York Philharmonic, will conduct eighteen weeks of concerts; Mitropoulos and Barbirolli, each four weeks, and von Karajan and Schippers, each two weeks. Andre Kostelanetz will again conduct a series of special concerts at popular prices . . . Massimo Freccia, who has resigned as music director of the Baltimore Symphony to guest-conduct in Europe, will, however, return to Baltimore for the 1958-59 season as the orchestra's music advisor and will conduct the first five concerts of the regular series. The guest conductors for the remainder of the season will be Peter Herman Adler, Karl Boehm, Vladimir Golschmann, Enrique Jordá, Jean Martinon, Fernando Previtali and Thomas Schippers . . . Henry Janiec has been named music director of the Charlotte (N. C.) Symphony for the 1958-59 season . . . Paul Kletzki is the new conductor of the Dallas Symphony. Walter Hendl has resigned to become associate conductor of the Chicago Symphony . . . Francesco di Blasi, a member of the Detroit Symphony, has been re-engaged for his sixth year as conductor of the Pontiac Symphony. He is also in his fourth season as musical director of the Michigan Opera Company . . . Fritz Mahler, who has been musical director and conductor of the Hartford (Connecticut) Symphony during the last five years, has been re-engaged for the next three years . . . Leopold Stokowski, music director of the Houston Symphony, will conduct sixteen of the thirty concerts that orchestra will give. Guest conductors will be Sir Malcolm Sargent, Walter Susskind, Andre Kostelanetz and Sir Thomas Beecham. . . . James Yestadt, regular conductor of the New Orleans Summer Symphony, has been named assistant conductor of the New Orleans Philharmonic Symphony by its music director and conductor, Alexander Hilsberg . . . The new conductor of the Rochester Philharmonic, Theodore Bloomfield, will conduct the first of his five concerts with that group October 30. Guest conductors for the season will be How-

ard Mitchell, Gary Graffman, Josef Krips, Georg Solti, Leopold Stokowski, Guy Fraser Harrison, Pierre Monteux, Erich Leinsdorf, and Jean Martinon . . . Arthur Zack has become the permanent conductor of the Rockford (Illinois) Symphony . . . Alfredo Antonini has been engaged as musical director of the Tampa Philharmonic Orchestra . . . The new conductor of the Tulsa Philharmonic, Vladimir Golschmann, has had his stipulation honored, in that ten new members have been engaged by that orchestra.

NEW ORCHESTRA MEMBERS Six musicians have been added to the roster of the Chicago Symphony: Mihaly Virizlay, replacing Janos Starker as principal cellist; Frank Kaderabek, replacing William Babcock as third trumpet; Samuel Magad, a new first violinist; Albert Payson, replacing Gilbert Breines as percussionist; Arthur Krehbiel, a new sixth horn; Karl Reed Walker, a new tenth bass player, doubling on tuba . . . David Madison, a member of the Philadelphia Orchestra for thirty-one years, has been named acting concert master for the 1958-59 season. Madison has been serving as assistant to Jacob Krachmalnick, who has resigned his post to concertize.

YOUTH CONCERTS The Chicago Symphony will have two identical series of six concerts for youth on Tuesday afternoons. The subjects of the concerts will be (1) "What Does Music Mean?"; (2) "The Story of Beethoven"; (3) "Around the World With Music—and Outer Space, Too"; (4) "So You Think You Know Music?"; (5) "The Story of Aaron Copland"; and a final "Gala Concert."

GIFT Through the generosity of the Kulas Foundation, the Cleveland Orchestra is being presented with a harpsichord. The gift of this instrument will make possible the performance of a greater variety of compositions—of the eighteenth century and earlier—with more nearly authentic sound than has hitherto been possible. The harpsichord will be completed (by John Challis) some time in 1959. Meanwhile the orchestra is using a reconditioned harpsichord made in 1781 by the English builder, Christopher Ganer.

A MESSAGE FROM OUR PRESIDENT

(Continued from page eight)

Treasury and the Senate leadership of both parties enough strength so that a switch of only seven votes out of the ninety recorded would have won the day. The vote being thirty-nine for to fifty-one against.

It was also proven that we had staunch supporters in the Senate who took the floor on our behalf. Among them were Senators Malone and Bible of Nevada. Beall of Maryland and McNamara of Michigan and speakers in support were Senators Douglas of Illinois, Capehart of Indiana and Morse of Oregon. Our thanks go to the thirty-nine who were far-seeing enough to realize that favorable action would have resulted in greatly increased employment, not only for musicians, but for other entertainers and employees of restaurants, hotels, etc., and that the increase in income taxes would have more than offset the gradually decreasing amount realized through the tax.

As to those who voted "NO" or not at all, we are sorry they could not see their way clear to vote in our favor. But we hope to convince them the next time.

ADMINISTRATIVE: Your International Executive Board met at my call in New York August 5 and in three days transacted all routine business before it and affirmed far-reaching decisions on future plans and actions in line with the administration policy outlined above.

DISSIDENTS: As the Cecil Read faction moves from its era of bombast into an area of actual performance for its splinter Guild the facts of life are becoming evident, even to Mr. Read's small core of supporters. They are now faced with the problem of "delivering" in their current contract negotiations with the major motion picture studios. It will be very interesting to the members of the Federation to evaluate the outcome and to determine whether Mr. Read and his cohorts can achieve a better contract or even as good a one as the last contract negotiated by the Federation.

CONTRACT NEGOTIATIONS: We are preparing now for our next national contract negotiations with the recording and broadcasting industries. While the existence of the litigation with the Read

group in California undoubtedly weakened our negotiation position with the motion picture studios, it is not anticipated that this effect will extend to these negotiations.

Negotiations with additional responsible producers of television shows to return to the use of live musicians go forward steadily. You previously have been advised of our favorable understandings with the two major producers in this field whereby some shows previously scheduled for scoring with canned music are now being scored by our musicians.

COMMUNICATIONS: It is and will continue to be the policy of the administration to keep the membership currently informed. To that end I am working closely with Editor Cluesmann to increase the usefulness of the *International Musician* as a means of direct communication with you.

MILITARY BANDS: I had a conference with Assistant Secretary of Defense Finucane at the Pentagon on one of my recent visits to Washington and he afforded me the opportunity to make a clear-cut expression of the Federation's disfavor of this type of competition with music employment. I believe we were able to establish a policy at this conference which will serve to alleviate much of the irritation caused by the competition of service bands at civilian functions.

Finally, let me say that I am heartened in my endeavors by the expressions of support and good will that have flooded my office since my election in early June, but I want to hear your constructive criticisms and helpful suggestions as well. No communication of this nature will go unread. All will be given consideration and acknowledgment.

I am shortly moving my family from Los Angeles to the New York City headquarters area and once being settled, I will be able to spend full work days in our headquarters office and you may be assured that my best efforts will be spent for the benefit of our Federation.

Sincerely and fraternally,

Norman D. Keim

President.

INTERNATIONAL MUSICIAN

Educational Notes



The Eugene (Oregon) Wind Ensemble

★★ The Eugene Wind Ensemble, a select group of forty musicians with a flexible instrumentation, was directed in its summer concerts by Robert Wagner of the University of Oregon Music School. Comments on the music were made by Robert Cunningham, also of the University Music School.

★★ The seventh annual competition for a new American chamber opera, sponsored by Ohio University, has been won by Abraham S. Ellstein of New York City, for his opera, *The Thief and the Hangman*, written to a libretto by Morton Wishengrad. *The Thief and the Hangman* will be produced by the university opera workshop in January of 1959.

★★ The Oberlin String Quartet left for Europe in mid-August to give several performances on the continent. Their schedule includes

concerts in Salzburg, Austria; in Leige and Brussels, Belgium; and possibly also in Vienna and in several West German cities. The quartet's personnel is: William Berman, cello; John Dalley, second violin; Peter Howard, violoncello, and Andor Toth, first violin. In Leige, September 6 to 12, the quartet will represent Oberlin in the International Competition for the Interpretation of works for string quartet. Sponsored by Her Majesty Queen Elizabeth, the six-day competition is open to string quartets of all nationalities.

In mid-September the quartet moves on to Brussels, where they will appear on the Performing Arts Program of the United States section of the World's Fair.

★★ The third international conference of the International Society for Music Education, which was held from July 31 to August 7 in Copenhagen had as its theme, "the role and place of music in the education of youth and adults." The Music Educators National Conference of this country was represented by four members, Dr. Hazel B. Morgan, Dr. Marguerite Hood, Theodore Norman and Vannette Lawler.

★★ Jascha Heifetz will offer a three and one-half months' master violin class beginning in October under the auspices of University of California Extension and the UCLA music department. The class will be limited to eight advanced students and ten auditors, the latter required to have had considerable experience playing or teaching the violin. Both students and auditors will be personally selected by Mr. Heifetz.

★★ Mel Powell, pianist and composer, has been appointed to the faculty of the Yale University School of Music. Mr. Powell, who studied at the School from 1949 to 1952, when he received a Bachelor of Music degree, will be an instructor in the theory of music. In the past four years he has won several awards for his works, among them the Louisville (Kentucky) Symphony Award in 1956 and the American Music Award for a choral work in 1956.

★★ Brigham Young University held its twentieth Summer Music Festival in Provo, Utah, during June, July and August. The Paganini Quartet, which has played nearly one hundred times in Provo, was the chamber unit to perform there this past summer.

★★ The thirty-fourth annual meeting of the National Association of Schools of Music will be held November 27, 28, 29, 1958, at the Hotel Jefferson, St. Louis, Missouri. This meeting will bring together the administrative heads of some 225 schools teaching music on the professional level. The applications of new schools desiring membership will be considered and acted on.

An intensive study will be made of the present copyright law and its proposed revision. The revision of the law as it now stands is under consideration by Congress, and may be in the form of a bill by the time the meeting is held.

A report will be made by Dr. Earl McGrath, Head, Division of Higher Education, Columbia University. This will bear on a re-examination of the growth of liberal or general educational requirements and how they can be integrated with professional education.

★★ The American Wind Symphony, composed entirely of college musicians and directed by Robert A. Boudreau, associate professor of music at Duquesne University, performed two concerts weekly during July from a converted barge deck moored at Pittsburgh's Point State Park.



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 Jefferson City, Mo., Local 217—President, Oscar F. Muck, 710 Monroe St. Phone: 6-4627.
 Local 379, Easton, Pa.—President, Alois P. Trux, 901 Hill St., Phillipsburg, N. J.
 Local 468, San Juan, Puerto Rico—Secretary, Jose A. Montenegro, 255 Canals St., Stop 20, Santurce, Puerto Rico.
 Local 500, Raleigh, N. C.—Secretary, Charles A. Thomas, Box 582, 112 W. Martin St.
 Local 506, Saratoga Springs, N. Y.—President, Lewis Petteys, R. D. East High St., Ballston Spa, N. Y.
 Local 531, Marion, Ohio—Secretary, Robert G. Burton, R. R. 1, Harding Highway East.
 Local 624, Punxsutawney, Pa.—Secretary, Michael A. Cantanzarito, 1018 W. Mahoning St.

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 Local 90, Danville, Ill.—Secretary, Thurman Frock, 501 Fairlawn.
 Local 251, Indiana, Pa.—Secretary, Enrico V. Colonna, 63 N. 3rd St.
 Local 360, Renton-Auburn, Wash.—Secretary, Evelyn Allyn, 231 Burnett North, Renton, Wash. Phone: ALpine 5-0321.
 Local 546, Knoxville, Tenn.—Secretary, E. J. Smith, 319½ W. Cumberland Ave.
 Local 590, Cheyenne, Wyo.—President, Kenneth B. Laverents, 1807 Warren Ave.
 Local 641, Wilmington, Del. (colored)—Secretary, John Williams, 311 E. 8th St., Wilmington 1, Del.
 Local 646, Burlington, Iowa—President, Howard Armstrong, 901 S. 8th St.
 Local 745, Lemont, Ill.—President, Sylvester Nona, 602 State St.

TO ALL CONNECTICUT LOCALS

Greetings! In conformity with the agreement of the Connecticut Conference of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the next meeting will be held at Club Vasques, Newfield Road (Route 72), Middletown, Connecticut, Sunday, September 28, 1958, at 11:00 A. M.

Fraternally yours,

Francis Fain, President,
 Local 285, New London.
 Joseph W. Cooke, Sec'y-Treas.,
 Local 432, Bristol.

WANTED TO LOCATE

Wilbert E. (Jiggs) Hemaley, member Local 197, St. Louis, Missouri.
 Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark, N. J.

TRAVELING REPRESENTATIVE

Chester W. "Chet" Ranage, 16017 Dayton Ave., Seattle 33, Wash.

INTERNATIONAL UPPER PENINSULA CONFERENCE OF MUSICIANS

The annual meeting of the International Upper Peninsula Conference of Musicians will be held this year on September 20-21, 1958, at Escanaba, Michigan, with headquarters at the Delta Hotel. Any Federationist, who by reason of holidays or business should be adjacent to Escanaba at this time, will be made cordially welcome if he will drop in on the Conference.

Fraternally yours,

H. L. SARGEANT,
 Sec'y-Treas.

PLACED ON NATIONAL DEFAULTERS LIST

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

4527 S. W. Ave. Catering Corp., D/B/A Morocco Supper Club, and George Hubbard and Mr. and Mrs. L. A. Ewing, Los Angeles, Calif., \$3,250.00.
 The Mardi Gras and Darrell Collier, Orange, Calif., \$324.00.

The Cotton Club and Sam Barken, owner, Miami Beach, Fla., \$660.00.

Sierra Steak House and E. J. Pollock, N. Miami, Fla., \$1,500.00.

Carnival Club and Sammy Pollack, Tampa, Fla., \$410.00.

Becky's Club Charming and Rebecca Beardon, Cairo, Ill., \$272.18.

Wagon Wheel Club and Donald Scott, Salisbury, Md., \$450.00.

Pig 'n' Whistle Inn and Ceil and Bob Drayman, Browns Mills, N. J., \$487.00.

The Bel Air Restaurant and Frank Albina, Emerson, N. J., \$109.00.

Broadway Open House, Newark, N. J., \$90.00.

Hotel Isle De Capri and Robert J. Heape and Charles Massie, Long Branch, N. J., \$922.50.

Paradise Isle, West End, N. J., \$2,525.00.

Jones, William, Bronx, N. Y., \$40.00.

Warner, Joseph, New York, N. Y., \$2,600.00.

K. N. S. Associates, New York, N. Y., \$332.70.

Ken Recording Company, Rochester, N. Y., \$199.65.

Citizens Club, Syracuse, N. Y., \$55.00.

Lewis Agency, Richard, Columbus, Ohio, \$350.00.

The Ranch House and E. M. Son and P. E. McMurray, Dayton, Ohio, \$1,154.16.

Mole, George A., Norristown, Pa., \$1,105.00.

Ace of Clubs and Edward P. Flynn (A/K/A Shamrock Club), Odessa, Texas, \$48.48.

Haley, Tom, Hanna, Utah, \$1,492.60.

Wiedefeld, Donald S., Sauk City, Wis., \$162.00.

McFann, Dan, Waukesha, Wis., \$50.00. (Also listed under Misc.)

(A/K/A Wm. H. Branning.)
 Hotel 2400, Washington, D. C.

DEATH ROLL

Chicago, Ill., Local 10—James Marvan, Stanley Kuczek, Herman Klum, Eduard G. Eggert, F. J. Albrecht, Frank Grose, Mrs. Maud Van Burgen, Harry Johns, Robert Given.

Colorado Springs, Colo., Local 154—Michael J. Brady.

Elizabeth, N. J., Local 151—Adolph Kastner.

Hartford, Conn., Local 400—Albert J. Nicolini.

Jefferson City, Mo., Local 217—Irene Jane Slate.

Larchmont, N. Y., Local 38—Robert Cassidy, Nicholas Maselli.

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

Lawrence, Mass., Local 372—Peter Degnan, Joseph Barone, Joseph Dejonker.

Louisville, Ky., Local 637—Gerald Ballew, George Reed.

Miami, Fla., Local 655—Jacques Cohen.

Minneapolis, Minn., Local 73—Jean W. Stetler.

Mobile, Ala., Local 407—Dave Moffett.

New York, N. Y., Local 802—Mark Skalmer, Joe Weisman, James L. Duncan, Ada J. Matriciani, Buster Littlefinger, Jacob Robinson, Francis Pauly, Frank Pozmantier, Harry Hammer, John C. Reitermayer, Harold Kaplan, Herman P. Stark, Joseph Ajello, Louis P. Fritze, James L. Duncan, Samuel N. Katz, Mark Skaimer, Jack Vinocur, Joe Weisman, Ralph Duchesne, Julius Mink.

Niagara Falls, N. Y., Local 106—John Nese, Thomas Wright, Carl Stunick (V. P.).

Omaha, Neb., Local 70—Isidore Benoit, Ernie Gordon.

Pittsburgh, Pa., Local 60—Howard E. Ryser.

San Francisco, Calif., Local 6—Maxim Schapiro, Richard W. Weber, Wm. S. Knox.

Sedalia, Mo., Local 22—H. H. Kroencke.

St. Louis, Mo., Local 2—Alfred Davidson, Earl C. Fleissner, Otto Kristulek, John Sauter.

St. Paul, Minn., Local 30—Sidney A. Moore, Jr.

Toronto, Ont., Canada, Local 149—Thos. Kelleher, Frank Perri, Frederick Simpson.

Washington, D. C., Local 161—Alexander "Sasha" Bartnovsky, Wm. E. Chaney.

Waukegan, Ill., Local 284—William Lindberg, John Callanan.

Wheeling, W. Va., Local 142—Jack D. Bonar, Arthur R. Mitchell.

WANTED BY THE FBI



WILLIS JOSEPH HAMILTON, with aliases: Joe Brown, Thomas Collins, Jimmie Dale, Willie Foster, William Hamilton, Willie Hamilton, John Tabot, Joe Talbert, John Talbert, Joseph J. White, Joe Whyth, Joseph Whyte, James Williams, John Williams, is wanted by the Federal Bureau of Investigation for unlawful flight to avoid prosecution for murder.

Hamilton is considered armed and extremely dangerous. He is a fifty-six-year-old Negro, five feet seven inches tall and weighs 160 pounds. He has a small cut scar running into and above the right eye, small cut scar above left eye, cut scar at right edge of nose, one-inch scar on left side of face near ear and large cut scar on back of right hand near base of index finger. He has several gold-capped teeth. His occupations include laborer, steel foundry worker and chauffeur. Hamilton is an accomplished trumpet player and may be known to some of our members.

Anyone having information which might assist in locating him is requested to notify immediately the Director of the Federal Bureau of Investigation, Washington 25, D. C., or the Special Agent in Charge of the nearest FBI Division, the telephone number of which appears on the first page of local telephone directories.

NOTICE

TO LOCAL SECRETARIES

You are urged to send the orders for your local's 1959 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

INTERNATIONAL PRESS
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SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

April 26 to May 5, 1958

425 Park Avenue
New York, N. Y.
April 26, 1958

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

Executive Officer Murdoch acts as Chairman.

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

On motion made and passed, it is decided to ratify the appointment of Referee Bodle who is to hear the charges against the members of Local 47 preferred by the Board of Directors of Local 47, Los Angeles, California.

There was a general discussion by the Board of conditions as existing in Local 47 area.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:00 P. M.

Beginning with April 28 until May 15, the members of the International Executive Board were required to attend hearings and give depositions in New York City in connection with the law suits now pending in the California Courts.

425 Park Avenue
New York, N. Y.
May 5, 1958

The session is called to order by Executive Officer Murdoch at 1:00 P. M.

All present except Petrillo and Bagley who are excused.

Jules Stein of Music Corporation of America appears and discusses with the Board the possibility of increasing the employment of musicians for television.

The matter is discussed with him by members of the Board.

Sammy Kaye appears with Dave Kringle and discusses various matters in connection with the band

business. He feels that 5% commission for a personal manager is too little and suggests a more liberal percentage. He also believes it would be beneficial if the remote charge for musicians in effect in some locals were eliminated. He feels that some method of encouragement for new young bands would be beneficial for the business.

Messrs. Stein and Barnett of Music Corporation of America appear. They also suggest encouraging young bands for the purpose of helping the business in general. They explain the various conditions of the business at the present time and say something should be done to stimulate it.

Willard Alexander also appears on the same subject matter and suggests a higher percentage of all commissions for personal managers be paid.

Case No. 800, 1957-58 Docket: Appeal of the Saxony Hotel, Miami Beach, Florida, from an action of Local 655, Miami, Florida, in rendering judgment against them in favor of member Al Stuart in the sum of \$975.00.

On motion made and passed, the appeal is sustained.

Request of Courtney Lawrence Gilbert for permission to reinstate in Local 1, Cincinnati, Ohio.

His application for reinstatement is now considered.

After discussing the matter, the Board decides not to consider the application at this time.

Conditions in the Motion Picture industry in Hollywood are now discussed.

Other affairs of the Federation are discussed.

The meeting adjourns at 6:15 P. M.

INFORMAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

May 18, 1958 - 10:00 P. M.

Palmer House
Chicago, Illinois
May 18, 1958

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

This is an informal meeting of the International Executive Board for the purpose of discussing with

President Petrillo his contemplated retirement as President of the Federation and the resultant effect upon the Federation. The various members of the Board also endeavored to dissuade President Petrillo from his intention to retire.

The meeting adjourned at 12:15 P. M.

MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

May 29 to June 10, 1958

Sheraton Hotel
Philadelphia, Pa.
May 29, 1958

Vice-President Bagley called the meeting to order at 2:00 P. M.

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

The members of the Special Finance Committee appear. Chairman Chanson, members Stokes, Arthur, Ringius and Sidell. Chairman Chanson discusses the report which had been submitted to the Board. The entire subject matter is discussed by the members of the Board with

the Special Finance Committee. The committee desires to know how the matter should be submitted to the Convention. The committee retires.

The Board now considers the matter of submission to the Convention and it is decided that the committee should make the presentation.

A letter is read from Chet Arthur, Secretary of Local 399, Asbury Park, N. J., regarding a happening in that jurisdiction recently.

Case No. 858, 1957-58 Docket: Appeal of member Gene Dennis of Local 9, Boston, Mass., from an action of that local in imposing a fine of \$100.00 upon him.

After consideration, on motion made and passed, the Board denies the appeal but reduces the fine to \$25.00.

An informal request of Howard Lanin for reduction in the National Initiation Fee in Case 1108, 1956-57 Docket, is considered.

On motion made and passed, the Board decides to deny the request.

Case No. 1538, 1956-57 Docket: Claim of Willard Alexander, Inc., New York, N. Y., booker's license No. 30, against members Bill Finegan of Local 399 and Ed Sauter of Local 802, for \$13,779.09 alleged commissions, advances and expenses due, plus a request for an accounting of recording commissions and royalties due since April 17, 1952.

At the February 20, 1958, meeting of the Board, it was decided that each party submit an auditor's

statement. The statements were prepared and in addition, Radio Corporation of America submitted a statement showing that the orchestra earned \$48,892.65 from April 17, 1952 to February 28, 1958. However, the statements show that in the claim of \$13,779.09, \$3,670.00 is included as alleged commissions due on recordings.

On motion made and passed, the Board decides to allow the claim in the amount of \$14,998.35.

Case No. 892, 1957-58 Docket: Claim of member Joe (Wingy) Manone of Local 47, Los Angeles, California, against Bourbon Street Jazz Spot, New York, N. Y., and Joseph Warner, employer and/or Gale Agency, New York, N. Y., for \$2,600.00 alleged salary due him for two weeks' employment.

Upon consideration, on motion made and passed, the Board decides to allow the claim against all defendants.

Case No. 901, 1957-58 Docket: Claim of members Elaine Bobb, Harry Edge Eddie and Ralph Williams of Local 10, Chicago, Ill., against The Stirr-Up Restaurant and Cocktail Lounge, Kissimmee, Florida, and Lucile Miller and Buss Miller, operators, for \$4,155.00 alleged salary, transportation and expenses due them for services rendered.

On motion made and passed, the claim is allowed.

Case No. 1034, 1957-58 Docket: Claim of members Cliff and Claude Trenler of Local 274, Philadelphia, Pa., against the Royal Nevada Ho-

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tel, Las Vegas, Nevada, and T. W. Richardson and Maury Stevens, employers, for \$36,000.00 alleged salary due them covering breach of contract.

On motion made and passed, it is decided to allow the claimants to go to court.

Case No. 1089, 1957-58 Docket: Claim of member Johnny Sparrow of Local 543, Baltimore, Md., against Local 274, Philadelphia, Pa., for \$3,766.75 alleged to be due him through loss of salary.

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

Case No. 1185, 1957-58 Docket: Reopening of Case 983, 1956-57: Claim of member Billy Ward (Robert Williams) of Local 802, New York, N. Y., against the Las Vegas Hacienda, Inc., Las Vegas, Nevada, for \$1,500.00 alleged salary due him through breach of contract.

On motion made and passed, it is decided to allow the claim.

Case No. 719, 1957-58 Docket: Claim of The Showboat, Philadelphia, Pa., and Herbert H. Keilar against former member Richard Penniman (Little Richard) of Local 639, Houston, Texas, for \$7,500.00 alleged expenses sustained through failure to appear for engagement.

After considering the matter, it is on motion made and passed, decided to allow \$2,500.00.

Case No. 1193, 1957-58 Docket: Claim of member Milton Buckner of Local 47, Los Angeles, Calif., against George Hubbard, Mr. and Mrs. Ewing and/or 4627 South Western Avenue Catering Corp., DBA Morocco Supper Club, Los Angeles, Calif., for \$7,000.00 alleged balance salary due through cancellation of engagement.

On motion made and passed, it is decided to allow the claim for \$3,250.00.

Case No. 891, 1957-58 Docket: Claim of member Stan Wolowic of Local 10, Chicago, Ill., against Stanley J. Mocaraki, Woodside, L. I., N. Y., and Anthony Polakos, Brooklyn, N. Y., for \$1,750.00 alleged balance salary due him and his orchestra covering services rendered, and counter-claim of Stanley J. Mocaraki and Anthony Polakos against member Wolowic for the return of \$750.00.

Upon consideration, it is on motion made and passed, decided to allow the claim and deny the counter-claim.

Case No. 878, 1957-58 Docket: Claim of member Lois Buell of Local 1, Cincinnati, Ohio, against The Ranch House, Dayton, Ohio, and E. J. Son, operator, and/or P. E. McMurray, owner-operator, for \$1,779.16 alleged balance salary due through breach of contract.

On motion made and passed, it is decided to allow the claim against all defendants.

Case No. 1379, 1957-58 Docket: Request of former member Charles Brown of Local 47, Los Angeles, Calif., for release from management contract with Richard W. Carpenter, Washington, D. C., personal manager license No. 5790, and claim of Carpenter against member Brown for \$1,214.30 alleged commissions due, plus \$1,595.92 covering checks issued on his behalf.

After considering the matter, it is decided to allow the claim of Carpenter against member Brown for \$1,214.30 plus \$1,595.92 and to grant the release of former member Brown from his management contract with Carpenter.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

Sheraton Hotel
Philadelphia, Pa.
May 30, 1958

The Board reconvenes at 2:00 P. M. Vice-President Bagley in the chair.

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

Excused: Petrillo.

On motion made and passed, it is decided that the room allowance for delegates be \$8.50 per day.

Secretary Lowe, Vice-President Walker, Treasurer Evans and Executive Board members Berry, Bowman and Peters of Local 274, Philadelphia, Pa., appear in connection with Secretary Lowe's complaint against President Shorter who is unable to be present. Secretary Lowe calls attention to alleged irregularities in conducting the local by President Shorter.

After full discussion, the Board feels this is a local matter which should be settled by that body. However, it seems that due to a dispute as to the payment of overtime for the officers and Board members, certain salaries have been withheld.

On motion made and passed, the Board decides that the regular salaries shall be paid to the persons involved forthwith.

Larry Barnett of M.C.A., Willard Alexander and Joe Glaser of Associated Booking Corp., appear on behalf of booking agents in general. They suggest that:

1. commissions be allowed on the gross;
2. personal appearances should be permitted;
3. remote control radio fees should be eliminated;
4. investments in bands should be allowed;
5. the mileage charge now, in effect in some locals is a detriment to securing engagements at a distance;
6. endeavor to have radio and television stations to set aside a night a week for dance bands;
7. they stress the need for new bands and suggest creating contests and give awards to good young bands.

These suggestions are all for the purpose of improving the band business which has deteriorated a great deal in the past few years and they feel that it is possible to arouse an interest if new bands are encouraged.

President Daniel, Secretary Herman and Vice-President Tranchitella of Local 47, Los Angeles, Calif., appear. They discuss with the Board the situation now existing in Los Angeles and request the continuation of the payments of strike benefits after the 15-week period and also suggest securing the cooperation of the A.F.L.-C.I.O. Presi-

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dent Daniel stresses the seriousness of the situation and in the discussion, the Board indicates its desire to do everything possible to relieve the situation. President Daniel also submits five resolutions which were passed at a general meeting of Local 47 on May 26 for consideration of the Board.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:00 P. M.

Sheraton Hotel
Philadelphia, Pa.
June 1, 1958

The session is called to order by Vice-President Bagley at 4:00 P. M. All present except President Petrillo, who is excused.

Deal Arnaz, producer of "I Love Lucy" appears together with President Daniel, Vice-President Tranchitella, Secretary Herman and Counsel Risman of Local 47, and President Manuti, Vice-President Knopf and Treasurer Jaffe of Local 802, New York, N. Y. Mr. Arnaz discusses the television situation in connection with the use of canned music. He expresses the desire to use live music on several of his shows if a proper formula could be found making it economically feasible. He mentions various ways in which this might be done and it is agreed that the matter will be further explored at a meeting of the Board in New York after the Convention.

The session adjourns at 6:00 P. M.

Sheraton Hotel
Philadelphia, Pa.
June 4, 1958

The session is called to order at 7:30 P. M. Vice-President Bagley in the chair. All present except President Petrillo who is excused.

Delegates Casciola, Thomas and Lapin of Local 655, Miami, Fla., appear and inquire regarding the decision of the International Executive Board in the Saxony Hotel matter. The situation is discussed with the Board and the delegates are advised regarding the proper procedure.

Delegates Sneed, Thorpe and Jones of Local 148, and Cooke and Thomas of Local 462, both of Atlanta, Ga., appear in connection with the decision of Local 148 to have contracts of Local 462 for white jobs filed with Local 148. The entire matter is discussed and it appears that the controversy is due

to a misunderstanding and it is agreed that the matter will be amicably adjusted by the two locals. The delegates of Local 462 retire and the delegates of Local 148 bring up a matter regarding a certain hotel in its jurisdiction in which a certain employee takes advantage of his position in circumventing some of the rules of the local. The delegates are advised as to the proper procedure.

Delegates Daniel, Herman and Tranchitella of Local 47, Los Angeles, Calif., appear. They discuss the situation existing in their local's jurisdiction and again request a continuation of strike benefits after the 15 week period and discuss the possibility of picketing theatres where pictures are shown which were made by the struck motion picture producers with foreign sound track. They also suggest a possible assessment on members. The entire matter is gone over thoroughly by the members of the Board and the delegates. Studio Representative Fischer discusses with the Board the matter of pictures made under union conditions being distributed through the major picture companies which are on strike.

Other matters of interest to the Federation are discussed.

The session adjourns at 12:30 A. M.

Sheraton Hotel
Philadelphia, Pa.
June 5, 1958

The session resumes at 8:00 P. M. President Kenin in the chair. Present: Bagley, Cluesmann, Clancy, Ballard, Harris, Repp, Stokes and Murdoch.

Mr. Eugene Hosmer, manager of the Convention and Visitors Bureau, in Philadelphia, appears. He expresses his pleasure in having been helpful in making matters pleasant for the Convention Committee and states that he has never worked with a more cooperative committee in connection with a Convention. He also invites the Convention to return to Philadelphia soon again. Chairman Ballard of the Federation Convention Committee tells the Board that Mr. Hosmer was most cooperative and that the arrangements were smoothly worked out.

The Board welcomes its newly elected member, E. E. Stokes.

Delegates Plummer, Ekander and Griggsmiller of Local 20, Denver, Colorado, appear. They explain a situation in connection with a park engagement in their jurisdiction and after discussing the matter, it is

decided to refer the situation to the President. They also discuss other various matters of interest to their local.

Terry Ferrell of Local 644, Corpus Christi, Texas, appears. He discusses with the Board certain apparent exorbitant charges by ASCAP. The matter is referred to the President.

He also mentions a bill pending in Congress which would levy a tax on juke boxes similar to that required with live musicians.

There is a discussion by the Board regarding having past President Petrillo come to New York in order to be of assistance to the President and the Board, in connection with the affairs of the Federation.

On motion made and passed, it is decided that past President Petrillo be authorized to come to New York at any time his assistance may be required.

Other matters of interest to the Federation are discussed.

The session adjourns at 10:00 P. M. to resume in New York on June 9, 1958, at 10:00 A. M.

425 Park Avenue
New York, N. Y.
June 9, 1958

The session resumes at 10:00 A. M. President Kenin in the chair. All present.

Mr. Martin Leeds of the Desilu Company appears and discusses with the Board the possibility of having live music for television films on more of their shows. He mentions the several shows which they control and wishes to have the Federation adopt a formula in respect to the payment of a percentage to the Trust Funds which would be less burdensome. The matter is thoroughly discussed by the members of the Board and Mr. Leeds

retires to return at 10:00 A. M. tomorrow.

A recess is declared for lunch at 1:30 P. M.

The Board resumes at 3:00 P. M.

An extension of remarks by Honorable Ronald B. Libonati appearing in the Congressional Record on June 2, 1958, is read. It was a condensed biography of James C. Petrillo and it was decided that it was to be reprinted in the International Musician.

Jules Stein and Morris Schrier of MCA appear regarding the possibility of using live music on motion picture film under a different formula than that now existing in connection with payments to the Trust Fund. They discuss various propositions in connection therewith which find a favorable reaction with the members of the Board.

At 6:30 P. M. a recess is declared until 8:30 P. M.

The question of continuing strike benefits for the musicians of the motion picture studios is now discussed.

On motion made and passed, it is decided to allocate another \$150,000 for this purpose.

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The President reports that donations have been made to various worthy causes in the amount of \$6,600.00.

Payment of these bills and donations is on motion made and passed, ratified.

The Treasurer, a number of years ago, had established the custom of paying the members of the Credential Committee an extra day's hotel allowance due to their meeting the night before the Convention.

On motion made and passed, it is decided to continue such payments and to ratify the past payments.

On motion made and passed, the President is authorized to send Executive Officer Ballard to Europe for the purpose of conferring with representatives of European musicians' unions to bring about closer cooperation with all concerned. He is also to investigate the matter of tape recordings made in foreign countries and used here with the resultant unemployment of our members.

A request is received for a donation to the National Trades Union Council for Human Rights of the Jewish Labor Committee. On motion made and passed, it is decided to contribute \$1,000.00.

A letter is read from President Meany of the A.F.L.-C.I.O. asking for a donation to the International Conference of Free Trade Unions of Europe.

It is decided to refer the matter to President Kenin.

A letter is read from Secretary Herman of Local 47, Los Angeles, Calif., advising that the Board of Directors of that local request that Sante Tafarelli, who has been affected by the motion picture strike, receive strike benefits.

After considering the matter, the Board decides that he is not eligible under the formula established for strike benefits.

The Board now considers the resolutions which have been referred to it by the Convention:

RESOLUTION No. 3

WHEREAS, Section 5-R, Article 1 of By-laws reading "The Board shall have full power to allocate, expend and disburse all monies now in Recording and Transcription Fund, etc.—is no longer in effect, and

WHEREAS, A Government agency has been set up to allocate and disburse these funds, therefore, BE IT RESOLVED, That Section 5-R, Article 1 be deleted from the By-laws and if a new By-law is required, that the proper agency use Performance Funds of Recording Industries, Samuel Rosenbaum, Trustee, be inserted in place thereof.

Inasmuch as the original recording and transcription fund is still in existence and over which the Federation has control, it is de-

clined not to concur in the resolution.

RESOLUTION No. 6

WHEREAS, Article 12, Section 15 was enacted prior to passage of "right to work" legislation, and

WHEREAS, Said section as now stands in some States has caused a source of embarrassment to Locals and also subjects the officers to possible criminal liability, and

WHEREAS, Article 12, Section 15 should be amended to take into account this change in State legislation, now, therefore,

BE IT RESOLVED, That Article 12, Section 15 be amended by the addition prior to said section: "Except where prohibited by applicable State laws," (rest of Section as is).

The Board concurs with the purpose but amends the section by inserting before the said section "Consistent with applicable public law."

RESOLUTION No. 38

WHEREAS, The music by band and/or orchestras to be played at these conventions was supplied at about 1941 mainly for the public relations purpose of supplying entertainment and publicity for public citizens as well as our delegates, therefore,

BE IT RESOLVED, That said music be continued only if same is produced in the town central where the public can hear and enjoy it and not in the confines of the auditoriums where said public is not admitted.

The Board concurs in the purpose of the resolution as far as practical.

RESOLUTION No. 26

WHEREAS, At most conventions complaints have been made to the Chair that seated at the tables are those who do not possess delegates' badges,

WHEREAS, Seats are only for delegates,

BE IT RESOLVED, That at future conventions a sergeant-at-arms be appointed by the Chair to see that those not having proper badges be removed.

The report of the committee is to refer the resolution to the International Executive Board, and also recommends that large signs reading "For Delegates Only" be placed at all tables at which delegates are seated.

The report of the committee is adopted.

On motion made and passed, the Board concurs in the resolution and the recommendation of the committee.

RESOLUTION No. 30

WHEREAS, Disk jockeys are taking over in many territories, supplanting dance bands with their platter turners, and

WHEREAS, Their activities are assuming larger and larger proportions, and

WHEREAS, This means less work for active musicians engaged in live music, therefore,

BE IT RESOLVED, That the Executive Board of the American Federation of Musicians study this matter for the purpose of enacting proper legislation to successfully combat this part of the activities of the disk jockey all over the nation.

After considering the resolution, the Board decides to refer it to the President.

RESOLUTION No. 40

WHEREAS, The practice of supplying music for entire floor shows through recorded sound has gained a foothold in some of the locals of the Federation, and

WHEREAS, In these cases there is a serious loss of employment by our members, and

WHEREAS, The success of these floor shows will cause other employers to use recorded sounds to the detriment of our members, therefore,

BE IT RESOLVED, That the International Executive Board be instructed to use its good means to influence the American Guild of Variety Artists, and such other unions whose members may participate in such floor shows, to refrain from performance with recorded music.

The committee report is favorable by changing the word "instructed" in the second line of the resolve to "requested."

The report of the committee is adopted.

The Board has decided to refer the resolution to the President.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:00 P. M.

425 Park Avenue
New York, N. Y.
June 10, 1958

President Kenin calls the session to order at 10:00 A. M.

All present.

Mr. Martin Leeds again appears and discusses with the Board the proposed agreement with the DeSilva Studios for increased employment for musicians.

After going over various phases of the matter, Mr. Leeds is excused and the Board goes into executive session. The various aspects are discussed and Mr. Leeds is recalled and informed that the matter will be taken up further with his company in a few days.

On motion made and passed, payment of a bill for \$322.41 for re-printing of an item appearing in the Allegro, the official bulletin of Local 802 which was mailed out to certain members of the Federation, is ratified.

RESOLUTION No. 18

WHEREAS, Perhaps once in a lifetime are we privileged to honor a great composer and musician of our own era, whose art form changed the whole concept of dance music, and

WHEREAS, There is to be erected, in Handy Park on Beale Street, in Memphis, Tennessee, a monument as tangible evidence of the love and esteem held for the "Father of the Blues," therefore,

BE IT RESOLVED, That a donation of \$500.00 be sent to Mayor Edmund Orgill of Memphis, Tennessee, in the name of the American Federation of Musicians as our tribute to the memory of William C. Handy.

The report of the committee is favorable but amended so that the amount will be set by the Executive Board.

The report of the committee is adopted.

After considering the matter, the resolution is referred to the Presi-

dent for further investigation and with full authority to set the amount of the donation.

RESOLUTION No. 36

WHEREAS, The major motion picture producers have made a clear and definite statement that they will not, under any circumstances, pay the royalty they have paid in the past on motion pictures used on TV, and

WHEREAS, These same producers own some of the largest phonograph recording companies, and

WHEREAS, The indication has been given that the same stand on royalties will be taken by the employers in the upcoming record, TV and radio negotiations, and

WHEREAS, The so-called Musicians Guild of America is feeding on the discontent and confusion resulting from the present situation, therefore.

BE IT RESOLVED, That this Convention make an all-out effort (by committees, delegation of authority or any other means necessary) to solve these problems immediately and conclusively in a manner which will be satisfactory to all locals; to the end that this Federation can emerge as a unified organization and so that we can destroy once and for all the possibility of a Guild dual in purpose to the A. F. of M., with the danger of a bitter conflict which can end in chaos for all musicians.

The committee offers the following substitute: "That the Convention authorize the International Executive Board to take whatever steps it deems necessary, consistent with the interests of all members and locals of the Federation, in an effort to resolve the difficulties in Los Angeles and hereby solidify and unify the Federation."

The substitute as reported by the committee is adopted.

After considering the matter, the Board refers the resolution and the substitute to the President.

A bill is presented in the amount of \$167.35 for medical and hospital treatment of Traveling Representative Hubbard.

On motion made and passed, the bill is ordered paid.

The following resolution is acted upon:

WHEREAS, The newly elected President, Herman D. Kenin, resides with his family in Los Angeles, California, and

WHEREAS, It will require a period of time before he can conveniently establish a permanent residence for himself and family in the New York area, therefore,

BE IT RESOLVED, That until such time as he establishes residence in the New York area, all expenses incurred in traveling from his residence to, and remaining in New York on Federation business, be paid for by the Federation, and

BE IT FURTHER RESOLVED, That the actual expenses of moving his family and personal effects to the New York area be paid for by the Federation.

The resolution is adopted.

Executive Officer Ballard presents bills in connection with the rental of the Convention auditorium with extras. The entire cost is \$1,585.14.

On motion made and passed, payment of the bill is approved.

The question of having pickets outside of theatres which are showing the films in which the music was scored abroad is considered.

The matter is left in the hands of the President.

Public Relations Counsel Leyshon explains to the Board several matters which he believes will be beneficial to the Federation.

Other affairs of the Federation are discussed.

The meeting adjourns at 1:00 P. M.

various phases of the situation concerning the motion picture studios and conditions in general in the Los Angeles area.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:40 P. M.

Hollywood Roosevelt Hotel
Los Angeles, California
June 24, 1958

The session is called to order at 11:00 A. M. by President Kenin.
All present.

Secretary Foster of Local 7, Santa Ana, California, and President Green and Secretary Dickinson of Local 353, Long Beach, California, appear. They discuss with the Board various matters in connection with Disneyland and also certain traveling members who object to paying the 10 per cent traveling surcharge. They are advised as to how to proceed.

A recess is declared at 12:30 P. M. and the Board is to meet at 1:30 P. M. at the Desilu Studios for a press conference and confirmation of the agreement with that studio.

The Board reconvenes at the Hollywood Roosevelt Hotel at 4:00 P. M.

Mr. Charles Boren, Labor Relations Advisor of the Motion Picture Industry, appears. Various phases of the situation existing in connection with the strike of the musicians of the motion picture studios are discussed for the purpose of bringing about a re-employment of musicians. The main obstacle of course is the coming election before the National Labor Relations Board which was instigated by the so-called Musicians Guild of America.

Other affairs of the Federation are discussed.

The session adjourns at 5:45 P. M.

Hollywood Roosevelt Hotel
Los Angeles, California
June 25, 1958

The session is called to order by President Kenin at 2:00 P. M.
All present.

Case 143, 1957-58 Docket; Claim of member Edward "Kid" Ory of Local 47, Los Angeles, Calif., against Music Corporation of America, New York, N. Y., Booker's License No. 1 (including MCA Artists, Ltd., MCA Artists, Ltd., Paris, and David Stein) for \$15,417.94 covering alleged salary for services, commission charges on salaries not received and expenses sustained; plus supplemental claim of \$3,575.00 due; total \$18,992.94.

After discussion it is decided to learn from the President's office whether it has been the mandatory policy of the Federation to require that contracts for services in foreign countries must be filed in the President's office.

Gene Autry appears. He discusses with the Board the possibility of coming to an agreement with the Federation for an arrangement somewhat in the order of the Revue or Desilu contracts. The members of the Board discuss with him various ideas regarding the matter and he expresses himself as favorably inclined.

The matter is laid over for further consideration.

A letter addressed to President Kenin is read from Dr. John Vincent, director of Huntington Hartford Foundation, asking the endorsement of the Federation for Senate Bill 3296 introduced by Senator Fulbright which provides that all music now or hereafter in the public domain shall be the property of the United States as copyright owners and used for the benefit of the public.

The United States will collect royalties on the music and will utilize the proceeds to encourage creation, understanding and appreciation of good music.

After full discussion of the matter, it is felt that the passage of this bill would be of great benefit to musical culture, as well as to musicians in general.

It is on motion made and passed decided to approve and endorse the bill known as S3296.

Other affairs of the Federation are discussed.

The meeting adjourns at 4:30 P. M.

SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

June 23 to June 25, 1958

Hollywood Roosevelt Hotel
Los Angeles, California
June 23, 1958

The meeting is called to order by President Kenin at 2:00 P. M.
Present: Bagley, Cluesmann,

Clancy, Ballard, Harris, Repp, Stokes and Murdoch.

Attorney Kaiser and Studio Representative Fischer are also present.

There is a full discussion of the

Hollywood Roosevelt Hotel
Los Angeles, California
June 25, 1958

The session is called to order by President Kenin at 2:00 P. M.
All present.

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Anthony Ferdinand

ANTHONY FERDINAND

Anthony Ferdinand, president of Local 139, Hazleton, Pennsylvania, died on July 27—one hour after returning home from a concert of The Mother of Grace Band of which he served as president.

Born April 5, 1900, in Drifton, Pennsylvania, he joined Local 139 February 26, 1922. He was very active in the business affairs of the local; served on the Executive Board 1929, 1942, 1946, 1949 and 1950; business agent 1940 to 1948; vice-president 1949; president 1952 until his death. He was a delegate to the Conventions of the Federation from 1955 to 1958 and attended a number of Penn-Del-Mar Conferences.

His instrument was the banjo.

PAUL R. ASH

Paul R. Ash, musical director at the Roxy Theatre in New York City for many years, passed away in his New York home on July 13 at the age of sixty-seven. He was

a member of Local 802, New York City.

A famous conductor in pit theatres throughout the nation, he was chosen by Balaban and Katz of the B. & K. circuit to go to Chicago and the McVickers Theatre. He became such a great sensation that the Oriental Theatre was built to take care of the crowds of flappers and fans that made up his following. His stage band policy was copied throughout the country.

It was in 1927 that his brand of band presentation was introduced at the Paramount theatres in New York.

In 1936 Jack Partington, then managing director of the Roxy Theatre, asked Paul to come out of semi-retirement and help him out for four weeks. The four weeks turned out to be a sixteen-year engagement.

JERRY J. BERGER, SR.

Jerry J. Berger, Sr., former president of Local 590, Cheyenne, Wyoming, passed away July 22.

Born January 6, 1908, he came to Cheyenne from Local 20, Denver, Colorado. He was president of Local 590 from 1946 to 1955 and had attended the Conventions of the Federation every year during that period. He was very active in the civic affairs of the community and was a member of the board of the Cheyenne Symphony.

CLOSING CHORD

IRENE JANE SLATE

Irene Jane Slate, a life member and former secretary-treasurer of Local 217, Jefferson City, Missouri, passed away on July 20 at her home.

Born March 9, 1893, in Vienna, Missouri, Miss Slate moved to Jefferson City in 1900, where she resided until the time of her death. She taught music and voice in the public school system there for many years and was pianist for the Rotary Club for twenty-five years.

MRS. WILLIE MAE CHRISTIAN

Mrs. Willie Mae Christian, mother of three accomplished musicians, recently passed away at Oklahoma City, Oklahoma.

Charlie, the most renowned of her sons, played with the Benny Goodman Band, and was in part responsible for elevating the amplified guitar to its present day position as a solo jazz instrument. Her son, Edward, was a pianist and bassist before his death. Her surviving son, Clarence, is a violinist.

WALTER SYFERT

Walter Syfert, a life member of Local 410, West Frankfort, Illinois, passed away on May 27. Mr. Syfert was secretary-treasurer of this local for over thirty years. On his retirement from this post sev-

eral years ago, he was presented with a life membership card. He remained active on the local's board of directors until his recent illness. He also served as a delegate to the Conventions of the Federation for many years.

VICTOR POLLOCK

Victor Pollock, a life member of Local 76, Seattle, Washington, passed away June 12 after a six weeks' illness.

Mr. Pollock played with the bands of Dad Wagner, Bill Douglas, and Ray Watkin. His instruments were drums, tympani and xylophone.

JAMES F. LYNCH

James F. Lynch, a member of Local 570, Geneva, New York, passed away recently in Clifton Springs (New York) Sanitarium after a short illness. He was fifty-seven.

Mr. Lynch, who was born in Geneva, was organist at St. Stephen's Church for forty years. He was also choir director. He played with Paul Whiteman's Collegians for a number of years and traveled abroad with the orchestra. He was also pianist for many years at the Belhurst Club.

H. H. KROENCKE

H. H. Kroencke, a member of Local 22, Sedalia, Missouri, passed away on August 13 at the age of ninety-two.

Born at Cole Camp, Missouri, February 23, 1866, he began his musical education when a youth under the direction of John Busch. Later he joined Busch's Band. In 1887 he located in Sedalia and became a member of Friemel's Band, then the Sedalia Military Band. He was director of Kroencke's Concert Band, now called the Sedalia Concert Band, for about fifty years.

Mr. Kroencke had served Local 22 in almost every office through the years.

WILLIAM WILSON POLLARD

William Wilson Pollard, a member of Local 439, Billings, Mont., died April 8 at the age of forty-seven.

Born in Red Lodge, Montana, November 10, 1910, he studied music with instructors on the Pacific Coast. He worked in radio and motion pictures as a writer and arranger for Bing Crosby and John Scott Trotter. For a time he performed nightly in the lobby of the Northern Hotel in Rochester, Minn., in a piano-organ duo. More recently he was employed as pianist in the General Custer Hotel.

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NOTICE TO SECRETARIES

Because of a lack of understanding of many new secretaries we are again calling attention to Article 11, Section 2, and Article 11, Section 4, Constitution and By-laws.

This means any changes concerning the mailing list of the INTERNATIONAL MUSICIAN must be furnished by the local secretaries on forms provided for that purpose.

These forms are IBM 1, IBM 2, and IBM 3. IBM 1, is for new members, IBM 2 is for changes of address, IBM 3 is for cancellations.

DO NOT send as a LOCAL REPORT any changes that you wish to make on the International Musician mail list.

You can appreciate it is quite a problem keeping a mailing list as large as the International Musician corrected, especially if correspondence must be transferred from one department to another.

Fraternally yours,
LEO CLUESMANN,
Secretary.

CONTEST

This year the Women's Association of the Minneapolis Symphony will hold its third annual Young Artist Contest, open to musicians in the State of Minnesota. As a result of Antal Dorati's support of the project, the contest is being enlarged this year to include all the orchestral instruments except percussion. The competition will be held on the campus of the University of Minnesota, Thanksgiving weekend. Winners will share \$500 in cash awards. They will also be eligible for a possible appearance with the Minneapolis Symphony and a possible appearance at a Summer Session concert at the University of Minnesota.

HELP WANTED

WANTED—Experienced accordion teacher for fast growing school. Salary plus commissions. Write or write: Flagstaff Music Center, 1 South Beaver St., Flagstaff, Arizona.

WANTED—Piano, bass, drums, to complete formation of small modern group. Phone: Kingsbridge 7-9778.

WANTED—Trumpet, bass or saxophone man immediately. Established territory band, year-around job; home most every night. Write or call: Johnny Hider's Orchestra, Box 113, Mandan, N. D. Phone: 2434.

WANTED—Drummer and bass man for small society-styled group; modern commercial. Top steady locations, mostly south and west. State age, background, salary expected, in first letter. Orchestra Leader, 1467 Ponce De Leon Ave. N. E., Atlanta, Ga.

WANTED—Opportunity for retired symphony musicians to supplement income while living on Florida's suncoast, as members of the Florida Philharmonic Orchestra, Bernard Rosenthal, conductor. Write: Personnel Manager, Florida Philharmonic Orchestra, Box 4043, St. Petersburg, Fla.

WANTED—Girl pianist or accordionist, also girl trumpet, trombone or sax. Free to travel with all-girl modern group playing varied book. Write: % The Mamselles, Route 7, Box 507-H, Tacoma 44, Wash.

WANTED—Excellent pianist for year-around country resort. Must be tops in cutting shows and playing fine dancing music. Write: Milt Werner, Ellenville, N. Y.

WANTED—Experienced pianist for local burlesque theatre; steady work for a dependable man. Must read and also fake standards. Ideal job for an older man. Salary is \$90.00 per week. Write: Joseph L. Ligart, 1013 Clark St., Norfolk 2, Va.

FOR SALE or EXCHANGE

FOR SALE—Peter Guarnerius violin, about 1720, with papers from well-known appraiser; also insured. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928.

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

FOR SALE—Large collection sheet music, albums, mostly 1840 to 1915; songs, rags, marches, etc. Songs of all types, popular, sacred, concert, Latin-American, college, etc. Also biographies of song-writers and composers and historical works on American music. Send list of needs and prices offered. Jay Arnold, 2534 Drew Valley Road N. E., Atlanta 19, Ga.

FOR SALE—Wm. S. Haynes wood piccolo in C. No. 5758, in fine playing condition. An exceptionally fine instrument; has repaired crack in head-joint. Make best offer. Jay Arnold, 2534 Drew Valley Road, Atlanta 19, Ga. 8-9

FOR SALE—Bn King straight soprano sax and case, beautiful tone, \$45.00. C-melody, Conn., \$25.00. Operadio amplifier with two large speakers and Shure microphone and stand, \$155.00. Also assorted used orchestrations, 22 for \$5.00. Al Williams, 122 Wendell St., Providence 9, R. I. 8-9

FOR SALE—Iorio (Candido) Accordion; 120 bass, seven shirts, right hand, three left; year old, ladies model; perfect for strolling work; \$225.00. Bernie Stone, 3030 Ocean Ave., Brooklyn 35, N. Y. Nightingale 6-8013.

FOR SALE—Holton Eb Sousaphone, silver, four valves; with trunk, \$385.00. Also German string bass with Taylor trunk, \$350.00. All are used; sell trunks separately. J. Perry, 535 Slocum Road North, Dartmouth, Mass.

FOR SALE—Regent Artiste accordion, professional model, full keyboard, 120 bass, seven tones treble, two tones bass. Perfect condition, like new. Make to sell for \$695.00; sacrifice for \$135.00. Jose G. Borromeo, 440 N. Wells, Chicago 10. Superior 7-5950—Superior 7-9365.

FOR SALE—Bigsby double-neck steel guitar with foot pedals and multichord attachment. Excellent condition. Write or call for information. Marian Hall, 8133 Garfield Ave., Bell Gardens, Calif. Phone: Topaz 24796.

FOR SALE—Martin BbB sousaphone, York BbB recording bass, Cerveny BbB helicon, King double bell euphonium, and several others. All priced for quick sale. W. B. Holl, 1125 Chandler St., Danville, Ill.

FOR SALE—Bb low pitch Selmer clarinet in fine shape; no cracks, no breaks, good as new. Also Eb alto (G. Conn); low pitch, gold lacquer, fine shape. Both for \$150.00. Ted Adams, 2930 North 28th St., Omaha 11, Nebraska. 9-10

FOR SALE—1928 Pilat viola, Guadagnini copy, with gold mounted Hill and silver mounted Vanderweide case, cowhide case, waterproof cover, perfect condition. E. F. Kenton, Box 12, Storrs, Conn.

FOR SALE—Mason Baby Grand piano, excellent condition, beautiful tone, Sternway action, \$375. Write Elaine Drew, 1320 Hillside, Northbrook, Ill. For particulars, or see at 115 North Cambridge, Malverne, L. I., N. Y. Phone: Lynbrook 3-8241. 9-10-11



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FOR SALE—Hammond solovox, model "L"; mahogany, perfect condition, light weight model. Sacrifice price, \$150.00, includes adjustable legs for keyboard. Milt Arfine, 397 Linden Blvd., Brooklyn 3, N. Y.

FOR SALE—Harp, Lyon and Healy, style 22; very good condition. Miriam G. Millies, 136 North Park Drive, Arlington, Va.

FOR SALE—English bass, 3/4 size, excellent tone and condition, \$260.00, with good cover. A. Mack, 86-11 30th Ave., Jackson Heights, N. Y. NE 9-5013.

FOR SALE—Vibraphone, Jenco, three octave, C-10-C, in excellent condition. Martin Reisman, 357 Fair St., Paterson 1, N. J. ARmory 4-0527.

FOR SALE—Wm. S. Haynes 1b wood piccolo, closed G.E. \$75.00. G. Bonstedt, 1000 Whittier Ave., Akron 20, Ohio.

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WANTED—Banjos, center hole guitars or any other folk instruments for my Folk Music Club. Please state condition and lowest price acceptable. Sidney Locker, 4326 Pine St., Philadelphia, Pennsylvania. 8-9

WANTED—Old song collections or books from any part of the world; also record collections before 1940. I will pay for leads that materialize. Send details to G. Goodwin, 448 West 51st St., New York 19, N. Y.

WANTED—Set of clarinets, Buffet or old balanced tone Selmer; 17 keys, 7 rings or 18-7. Consider separate Bb or A. Please state make, model, condition and price. Richard Pottenger, 858 42nd St., Sacramento 19, Calif.

WANTED—Oboe, used, conservatoire system, good condition. Willing to pay decent price for good instrument. Phone or write: Sonia Faigen, % Toyomenka, Inc., 79 Wall St., New York, N. Y. DIghy 4-9494.

WANTED—Air calliope in playable or repairable condition: cash deal. Jens Jensen, 420 South Main St., Plainwell, Mich. 9-10-11-12

WANTED—Set of cocktail drums (bass 14 x 22), Leslie tone cabinet, baritone saxophone, stand and case. Send detailed information in first letter. D. Cadey, 126 North Court St., Montgomery, Ala.

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AT LIBERTY—Need a drummer? Write or call Jeff Young, formerly with King and Busse. Read, fake, play shows. 1438 John Street, Whiting, Ind. Phone WHiting 325-R.

AT LIBERTY—Young girl accordionist, available for strolling, club dates, trio-work. No traveling. Can be reached at GEdney 5-0399 (if no answer) GEdney 6-9053 (call evenings). Dorothy Albert, 510 East Second St., Brooklyn 18, N. Y.

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