

November 1958

MUSICIAN

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Wilfrid Pelletier • page 12

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- October 17 COLUMBUS, OHIO - Mershon Auditorium
- October 18 CLEVELAND, OHIO - Masonic Hall
- October 19 PENSACOLA, FLA. - Naval Air Training Center
- October 20 SHREVEPORT, LA. - Municipal Auditorium
- October 21 AUSTIN, TEXAS - Gregory Gymnasium
- October 22 DALLAS, TEXAS - Memorial Coliseum
- October 23 FAYETTEVILLE, ARK. - Gym. U. of Ark.
- October 24 OKLAHOMA CITY, OKLA. - Municipal Auditorium
- October 25 OKLAHOMA CITY, OKLA. - Municipal Auditorium
- October 26 NORMAN, OKLA. - Naval Air Training Center
- October 27 LIBERAL, KANSAS - Rindon Hall
- October 28 MINOT, N. D. - Municipal Auditorium
- October 31 WINNEPEG, MAN., CANADA - Winnipeg Auditorium
- November 1 FARGO, N. D. - Field House
- November 2 DULUTH, MINN. - Denfeld Auditorium
- November 4 ROCHESTER, MINN. - Mayo Clinic
- November 6 KANSAS CITY, MO. - Municipal Auditorium
- November 7 CEDAR RAPIDS, IOWA - College Auditorium
- November 9 AMES, IOWA - College Army - Iowa State
- November 9 WAUSAU, WISC. - High School Auditorium
- November 10 GREEN BAY, WISC. - Bay Theatre
- November 11 ROCKFORD, ILL. - Coronado Theatre
- November 12 MILWAUKEE, WISC. - Auditorium
- November 13 COLUMBUS, IND. - Municipal Auditorium
- November 14 LEXINGTON, KY. - Memorial Auditorium
- November 15 N. MANCHESTER, IND. - Gymnasium
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- November 24 ST. LOUIS, MO. - Chase Hotel
- November 25 to be announced
- November 26 to be announced
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Where they are playing

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

Above: FREDRIC VONN has just returned from an extensive concert tour of the Middle East and Europe sponsored by the United Nations . . . ERROL GARNER is doing a series of concert hall one-nighters . . . JOE PERRIN is employed at the Fox and Crow Restaurant in Cincinnati, Ohio . . . KEMP READ, former New Bedford, Mass., entertainer and orchestra leader, is now in his second year appearing as a single at Jim-be's Restaurant and Cocktail Lounge at West Palm Beach, Fla.

EAST

Buddy Reis and his Orchestra have supplied the musical entertainment at the Lincoln Park Ballroom in North Dartmouth, Mass., for the past five years.

CHICAGO

The Ken Brodack Trio opened at the Play-boy Show Lounge on October 6 for a long-term engagement . . . Eddy Hanson is key-boarding at the La Scala Restaurant these days . . . Pianist-organist Johnny Honnert is based at the Yorkshire Room of the Park Lane Hotel for a six-month stay.

MIDWEST

The Chevy Chase Country Club in Wheeling, Ill., has booked Buddy Laine and his Orchestra for November 7, 8, December 19, 20, 26, 27, 31, January 2, 3, 9 and 10 . . . After completing fifteen successful weeks at Scotty's Paddock in Saratoga Springs, N. Y., the Velvetones (Ben Hall on piano, Bob McIntyre on drums, and Bobby Cutting on guitar and bongos) are now at the "67 Supper Club" in Muncie, Ind.

The Leo Sunny Duo with Stan Keller, which originally came to Green Bay, Wis., on a six-week contract at the Northland Hotel, has been extended for another four weeks . . . After winding up an engagement at the Vogue

Supper Club in Brainerd, Minn., pianist Lou Babineau has settled at the Holiday House Lounge in Madison, Wis.

SOUTH

Ray Jenkins Lassonde (organ and piano) is booked at the Willard Hotel in Washington, D. C., for an indefinite period.

WEST

Joe Soprani, accordion soloist with the United States Air Force Band, will wind up his six weeks' tour of the Western states on November 12.

After thirty-five weeks at the Esquire Club in Rapid City, S. D., the Larry Ward Quartet (Larry Ward, trumpet, trombone and string bass; Kay Canfield, cocktail drums and vocals; Frank Green, piano; Harold Nelson, sax and clarinet) is now appearing at the Riverside Club in Casper, Wyo.

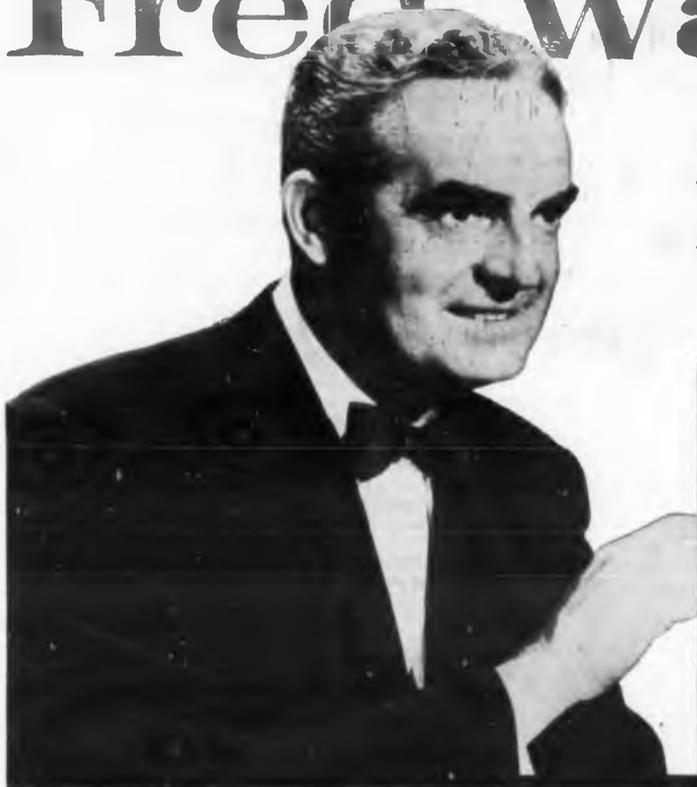
"Woo Woo" Stevens is featured at Harrah's Club on Highway 50, Stateline, Calif. . . . Sal Carson and his Band are scheduled to open at the El Rancho Motel in Sacramento, Calif., on November 15 and then move on to the Hollywood Roosevelt Hotel in Hollywood, Calif., on January 15.

ALL OVER

Trombonist Jack Teagarden embarked on a twenty-week tour of the Orient for the United States State Department on September 23. Max Kaminsky on trumpet, Jerry Fuller on clarinet, Don Ewell on piano, Stan Puls on bass, and Ronnie Greb on drums accompany Teagarden on this diplomatic trek . . . Duke Ellington opened his overseas tour in England on October 5, to be followed by appearances in Paris, Brussels, Amsterdam, Berlin, Vienna, Oslo, Copenhagen and eleven other European cities.

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CONTENTS

- 4 Where They Are Playing
- 9 Two Contracts Tell the Story
- 11 Music Education in the U.S.S.R.—Roy Harris
- 12 Wilfrid Pelletier—Crusader for Strings
- 14 The College Band As Cultural Medium
- 16 Washington Report on the Twenty Per Cent Tax
- 18 Elkhart, Indiana, Centennial
- 20 Adventures in Modern Harmony—Walter Stuart
- 22 Trumpet Talk—Dan Totzloff
- 24 Technique of Percussion—George Lawrence Stone
- 27 Lessons on Schillinger System Arranging—Richard Bonds
- 31 Special Meeting of the International Executive Board
- 33 Progress Through Tragedy or Union-Management Cooperation?
- 33 On the Road
- 34 Saxophone Sense—Vance S. Jennings
- 35 It's in the News!
- 37 Orchestral Highlight
- 38 Official Business
- 44 Symphonic Summary
- 46 Tune Trends

COVER

WILFRID PELLETIER

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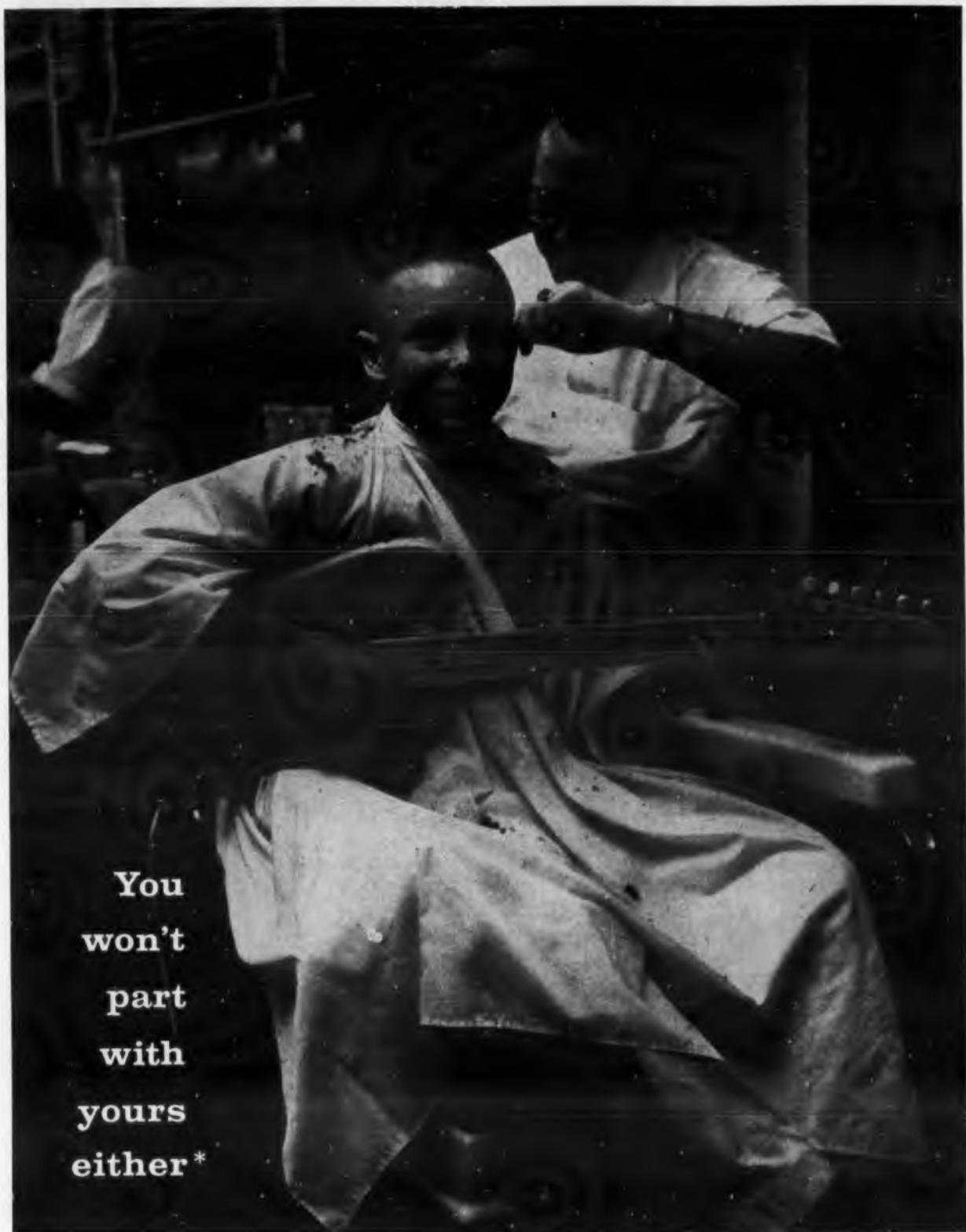
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INTERNATIONAL MUSICIAN

TWO CONTRACTS TELL THE STORY!

Below is a comparative analysis of the give-away contract negotiated by Cecil Read between the Musicians Guild and the Motion Picture Producers and the contract which was formerly in effect with the American Federation of Musicians and the Producers. It clearly indicates how the members of the Guild were sold down the river by their false-promising leader. Nearly every item is a sellout, and it looks as if the 52-week-a-year guaranteed employment contract for the musicians is a thing of the past.

THE READ CONTRACT

1. The Producer may use department heads and assistant department heads as conductor or arranger. However, the Producer need not observe the contract terms with respect to this work.

2. A studio may use any institutional band such as high school, college, lodge, etc., and these performances are not covered by the contract so long as the recording is done outside the Producer's studio.

3. The Producer prepares the personal service contract and may include any provision not specifically prohibited by the contract.

4. A motion picture made for theatrical use may be shown on television, or any other medium, without the union's consent. Despite the promises made to musicians before the N. L. R. B. election, no residual payments to musicians of any kind were secured.

5. A sound track used in one film may be dubbed into any other film if a new collective agreement is not negotiated within 90 days after the collective agreement expires. Thus, this union will always be under pressure in negotiating a new collective agreement.

6. A sound track used in one film may be dubbed into any other film if money is borrowed against a film or if the Producer stops making films. Since the trade practice is to borrow against each film, there are no sound track regulations under this contract.

7. The sound track for a television film may be dubbed into an entire series.

8. Musicians may not strike during the term of the contract. Even though all other unions go on strike, musicians are required to go through the picket line.

9. All contract orchestras have been abolished, thus giving up hundreds of steady jobs. In the negotiation between the Producers and the A. F. of M., the Producers offered to keep the contract orchestras and give a 5 per cent increase. The Read contract gives up these benefits.

10. Only casual rates appear for theatrical motion pictures (for 3-hour session):

| | |
|----------------|---------|
| 35 men or more | \$55.00 |
| 30 to 34 | 57.75 |
| 24 to 29 | 60.50 |
| 23 or less | 63.25 |

11. In the case of films made primarily for TV, 13 one-half-hour films may be made in a 3-hour session at a rate of \$55.00. This is \$4.32 per film.

12. Canned music may be dubbed in with live music.

13. Any number of pilot films could be scored in a single session along with 13 films of one-half-hour duration.

14. Trailers, short subjects and cartoons may be scored in any session without additional pay.

15. Up to four doubles may be used to avoid hiring additional men. For the second and third double, 20 per cent extra is paid and only 10 per cent for the fourth double.

16. Sideline musicians receive the recording rate if their music is recorded and used. If it is recorded but not used, there is no recording pay.

THE A. F. of M. CONTRACT

Any work as a musician, including conducting and arranging, by whomever done, was covered by the contract. Contract standards could not be undercut by having the work done by supervisors not subject to the contract.

All recording, including that done by institutional bands, had to be done under working conditions established in the contract for all musicians.

The form of personal service contract was part of the collective agreement and could not be varied by the Producer. Moreover, the personal service contract had to be approved by the A. F. of M.

No motion picture could be shown on television without the permission of the A. F. of M.

So long as a sound track exists, it may not be used except in the motion picture for which it was made.

A sound track could only be used in the motion picture for which it was made.

A sound track may be used only in the film for which it was made.

A no-strike clause did not appear in the contract and musicians were not forbidden to observe picket lines of other unions.

Each major Producer employed a contract orchestra in which musicians received an annual guaranteed salary.

Under the Federation casual scales for independent producers, the rate for 35 men was \$52.99 per 3-hour session, so that the Read increase is less than 5 per cent. For 23 men or less, the old Federation scale had been \$62.67, so that the Read increase is less than 1 per cent. If 30 men were employed, the A. F. of M. rate was \$57.78, so that the Read scale is a cut in rate of \$.03.

For a scale of \$50.00 per 3-hour session, only one film of one-half-hour duration could be made.

Canned music could not be used in films using live music.

A separate session was required for each pilot film.

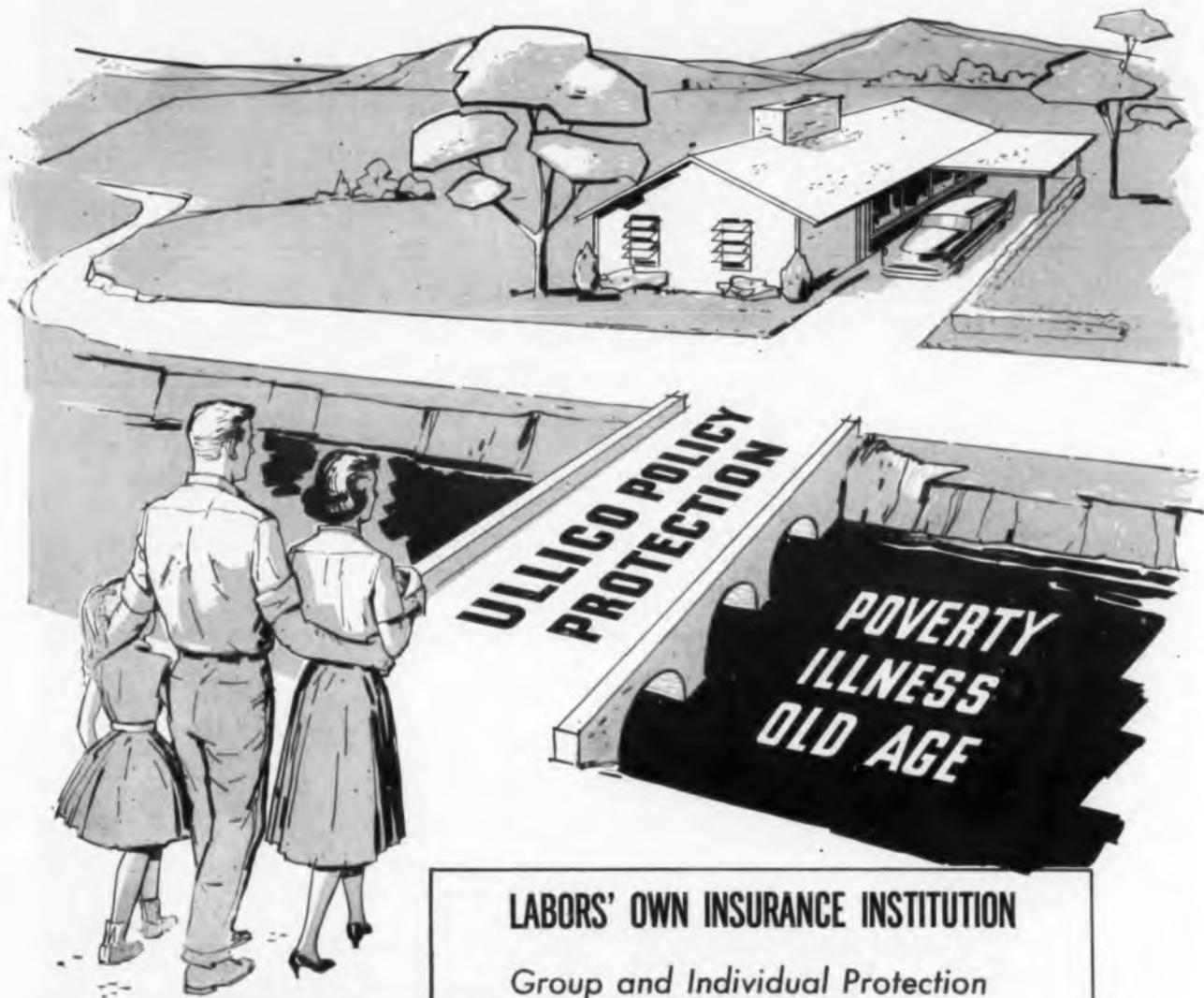
Separate sessions had to be called to score these films. They could not be done in the same session with a one-half-hour film.

Only one double was permitted at 50 per cent extra pay.

Sideline musicians were paid if their music was recorded, whether or not used.

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President Kenin welcomes Roy Harris back from Russia where he went as good-will ambassador of music.

BY ROY HARRIS

From: *Treaties and Other International Acts Series 3975; Agreement between the United States of America and the Union of Soviet Socialist Republics on Exchanges in the Cultural, Technical and Educational Fields*. Signed at Washington, January 27, 1958.

"By agreements between the governments of the United States of America and the Union of Soviet Socialist Republics, delegations headed on the United States side by Ambassador William S. B. Lacy and on the Soviet side by Ambassador G. N. Zaroubin, conducted negotiations in Washington from October 28, 1957, to January 27, 1958, with regard to cultural, technical, and educational exchanges between the United States of America and the Union of Soviet Socialist Republics. As a result of these negotiations, which have been carried on in a spirit of mutual understanding, the United States and the Soviet Union have agreed to provide for the specific exchanges . . . in the belief that these exchanges will contribute significantly to the betterment of relations between the two countries, thereby contributing to a lessening of international tensions."

Under the terms of this treaty, two younger composers, Ulysses Kay and Peter Mennin, and two older composers, Roger Sessions and myself, constituted the first delegation of American composers to be sent to the U.S.S.R. by our State Department.

We were advised in Washington that we had been chosen to represent our people as musical ambassadors of good will; that we

were to feel free to experience whatever we could; and to go with an open mind.

These four articles which I am preparing for the *International Musician* will, I hope, be a candid report of my thirty days (September 18 to October 18, 1958) in the U.S.S.R.

To have been an honored guest of these people, under international agreements, was, of course, an unforgettable experience. We were accorded every courtesy and gracious generosity that good taste permitted. And I am pleased to report that we were allowed to observe and discuss in detail the inner workings of their musical life.

With this perspective in mind, it seems logical that I should devote this first article to "Music Education in the U.S.S.R."

There are three official levels of music education in the Soviet Union: primary, high school, and conservatory. There is, also, private teaching, not unlike the American custom.

Primary music education provides nine years for string students and piano students; seven years for all other music students. Parents have a right to enter their children into primary music schools. There the child is given three private lessons per week free of charge. Instruments are provided by the school, but the parents must pay fifty per cent of the cost of the instruments. In addition to the music school, the child must also attend the elementary public school. There are forty primary music schools in Moscow. The school which we visited had nine hundred pupils and two hundred and sixteen teachers.

Music Education in the U. S. S. R.

Dr. Roy Harris, distinguished American composer and member of the faculty of the Indiana University School of Music, having just returned from a visit to the U.S.S.R. as an ambassador of good will under the auspices of the State Department, presents the first of four articles on cultural developments in the Soviet Union.

After seven, or nine, years in the primary music school, the student is required to perform in public if he wishes to continue his music studies. His demonstrated ability will determine further opportunity. If he wishes and is able to further pursue his music study, he is allowed to enter a music high school where he is more intensively instructed in the techniques of his art as well as in his civic obligations as a Soviet musician. If, after four years, he has a distinguished record, and is eager for further training and discipline, he may enter competition for entrance into a conservatory.

Special provision is made for the child rarely gifted in music. He may compete at any time for entrance to the pre-conservatory music school administered and staffed by the conservatory as a very important and organic part of the conservatory plan.

Acceptance into the conservatory marks him with public respect and further responsibility. The Director of the Moscow Conservatory told me that few who are admitted to the conservatory fail the challenge of achieving the honored position of "Graduate of the Conservatory." And this precedent is understandable, for this honor carries with it an assured social and economic position in Soviet society. Graduation from the conservatory, then, is the first dream of the gifted music student; a goal for which only the gifted would dare to strive.

Each large regional city of the fifteen Republics of the U.S.S.R. boasts its own music

(Continued on page thirty-seven)



Wilfrid Pelletier

CRUSADER FOR STRINGS

● Wilfrid Pelletier, founder and director of the Conservatoire de Musique et d'Art Dramatique of the Province of Quebec (this has two sections, one in Montreal and one in the city of Quebec), regular conductor of Orchestre Symphonique de Quebec, of "Symphonic Matinees," and of the youth concerts of Orchestre Symphonique de Montreal, knows that nowadays to be a musician is also to be an educator. Wisely he weaves the teacher and performer aspects of his multiple career into so firm and serviceable a texture that, warp and woof, they make one achievement. His recent "Award of Merit," bestowed on him by the National Federation of Music Clubs for his "Crusade for Strings," is a case in point. Through interaction of his conservatory and conductor capacities, he has been able to improve appreciably the string situation in the United States and Canada.

The chief cause of the gloomy string picture, as he sees it, is that youngsters start to study strings too late. He has largely adjusted this situation in Montreal. "At the Conservatory in Montreal," he says, "we have unofficial preconservatory classes. Youngsters six, seven and eight come there for instruction and are taught by the best teachers. We give

them solfège and ear-training. We watch them closely. If they have no talent, we direct them into another field. But, if they *have* talent, we do everything we can for them. When they reach twelve, they are playing quite well. They are heroes among their companions. This is a further incentive.

"On the other hand, if they start at twelve or thirteen, they quickly become discouraged. They appear backward beside their companions, and either give up music study or switch to the quicker-to-learn wind instruments."

When he was conductor of the New York Philharmonic youth concerts Pelletier auditioned and selected twenty-five teen-agers with at least four years of stringed instrument study. At the final children's concert of each season he had these youngsters play with members of the Philharmonic during a movement of Dvorák's *New World Symphony*. This plan of Pelletier's had results beyond the mere thrill of the moment. "These boys and girls from the Bronx, Brooklyn and Manhattan," he explains, "realized that the orchestra members were more expert than anyone with whom they had come in contact before, and many of them became pupils of the Philharmonic players."

His planning in Montreal has been equally far-reaching. He speaks about it with enthusiasm. "In September I go to the schools in Montreal and listen to the best they have to offer. I pick out ten or twelve from these, and have the teachers prepare them to perform an overture. I include this overture on the program at one of the youth concerts, and have the selected young people play it sitting with the orchestra members. In this case, too, they often come under the instruction of our best instrumentalists. This not only means their fuller development but gives the assurance that in the future the orchestra will have capable members."

Pelletier tries to make the young people, as well as the general public, realize that "music today has become a profession instead of merely an amusement." But though it is a serious business, it should never be, in his opinion, a dull business. "Music should be a pleasure right from the beginning," he maintains. "Even having to play a passage over a hundred times need not be made a task. Rather the good teacher can make the student realize what a great opportunity it is to come so much nearer to recreating the music of the great composers. A teacher opens up a win-

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dow—gives the student something he did not have before. To learn, in the field of mathematics, for instance, that five-plus-five is more than two-plus-two can give a quickening sense of real discovery. The wise teacher makes the student aware of the joy of learning.”

Pelletier is eager to bring new composers before the public—once he is convinced they are good. He does this in both his capacities, as conservatory head and as orchestra conductor. He has to his credit many Canadian premieres via the Montreal and the Quebec symphony orchestras. He helps in an even more pertinent way. Young Canadian composers both in and out of the conservatories come to him for help. A composer will say to him, “I want to hear my work played, to get an idea how it sounds.” Mr. Pelletier puts the conservatory orchestras at his disposal—lets the composer conduct it himself. He is allowed to go through his composition for one hour, two hours, however long it takes him to get on hearing terms with it. This, Pelletier feels, is good sight-reading practice for the orchestra members, too.

These conservatory orchestras, both the one in Montreal and the one in Quebec, serve as training ground for their respective cities’ symphony orchestras. “Once I became head of the Montreal Conservatory of Music, I found it easier to develop the symphony, since we could train men for the orchestra.”

It is not difficult to see how Pelletier developed this trait of resourcefulness. Born in Montreal, in 1896, he was the son of a hobby musician who was a baker by day. This father gathered together a group of brothers—six of them—and friends, plus his own children, and conducted them as a little band available for neighborhood affairs. As the band reached professional status, the father joined with others in organizing the A. F. of M. Montreal Local 406. This was in 1905. Some of the musicians were against it. “The A. F. of M.—that’s a United States affair,” they protested.

“No, that’s not a United States affair,” the father maintained. “That’s for us!”

The father’s practical attitude toward music was carried on in the son. At nine the latter was playing regular engagements as drummer in the family band. At eleven, he was a member of a skating rink band. At thirteen, he was playing weekdays from seven to eleven and Sundays from one to five, and seven to eleven in theater pit orchestras. At fourteen he was being offered the pick of theater jobs as drummer or pianist.

Then he heard an opera performance. It was Thomas’s *Mignon*, and he still considers attending it the most important single event of his career. It changed entirely his ideas of what the future might hold. He would become a serious musician! He began to study harmony, piano and composition intensively.

Pelletier was not yet out of high school when the Montreal Opera Company engaged him as assistant conductor. “I was prouder of that job than of any I have held since. I never tired of repeating to myself, ‘Now I am part of opera!’”

He was still in his ’teens when he won the Prix d’Europe of the Province of Quebec, an honor which carried with it two years of study in Paris. After this period of instruction under Philipp. Rousseau, Widor and Bell-aigue, he decided to make a career for himself in the United States. At first it was the old story—trudging from agent’s office to agent’s office and getting nowhere. Then he got a job accompanying Madame Sundelius at a summer concert at the St. Nicholas Rink in New York. Pierre Monteux, who happened to be conducting the orchestra on that occasion, asked him if he would like to play for his singers, for the practice. For several weeks Pelletier played for free. Then he became Monteux’ assistant at the Metropolitan Opera Company. In 1922, when he was twenty-six, he was promoted to full conductorship, with *Carmen* his assignment.



For the next few years Pelletier conducted both opera—in Chicago and San Francisco as well as at the Metropolitan—and on radio. He coached Caruso, Amato, Scotti, Gigli, Bori, Muzio, Jeritza, Farrar, Barrientos, Schipa, Lauri-Volpi, Basiola, Danise, Mueller, Fleischer, Kappel, Ponselle, Tibbett, Johnson, and many others. In 1933 he became musical director of “Metropolitan Auditions of the Air,” and “worked as hard as any of the singers,” presiding at seven hundred or so auditions a year. In 1934 he helped found Les Concerts Symphoniques de Montreal and became its first conductor. In 1935 he founded the Bach Festivals of Montreal and the Montreal Festival Orchestra. In 1943 he was instrumental in establishing the Conservatory of Montreal and was named its director. The same year he established and assumed directorship of the Conservatory of Quebec, owned by the Government of the Province of Quebec. In 1944 he was made musical director of the radio program “World of Song,” and that summer shared stellar honors with his wife, the soprano Rose Bampton, on “Vacation Serenade.” In 1951 he became conductor of Orchestre Symphonique de Québec. From 1953 to 1958 he was conductor of the New York Philharmonic Young People’s Concerts.

Many honors have been conferred on Pelletier. The University of Montreal has given him the degree of Doctor of Music. King George of England made him a Knight of the Order of St. Michael and St. George. The King of Denmark made him a Chevalier. He received the French Legion of Honor in 1948.

To talk with Pelletier, though, is not to talk of the triumphs he has had. At his apartment on 57th Street in New York City, comfortable and redolent of things he enjoys—his books, his collections of penguins, his array of recorders—he has more to say of his enthusiasms than of his successes. It may be some poet who is absorbing him—“Read Garcia Lorca! He’s marvelous!”—or a painter or a philosopher. It may be his two young grandsons or his students at the conservatories. Whatever it is, it becomes clear it is this ability to enjoy not only his work but also his hobbies, his home life, his human interactions, that has made him the creative artist that he is.—Hope Stoddard.

Les Concerts Symphoniques de Montreal performing under the direction of Wilfrid Pelletier at the opening of the A. F. of M. Convention in Montreal June 22, 1953.



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University of Florida Concert Band, Harold B. Bachman, director, Reid Poole, assistant director.

College bands to most people call up memories of a huge stadium crowded with pennant-flying spectators, a fanfare of drums, then, streaming into the large oval, knees raised high, instruments and white gloved hands flashing, in the precise formation of the initial of their collegiate affiliation—"M", "W", "O", or whatever it is—a group of some hundred or so young musicians, symbol and voice of the Alma Mater. Some may recall the "Boilermaker Special," of Purdue, for which the band forms a huge locomotive which "steams" down the field playing "Hail Purdue" in a special arrangement with train whistle effects; others, the University of California's "Rock Around the Clock" formation—which incidentally was performed at the Brussels World's Fair this summer—with the band members in uniforms of dark blue with gold highlights, accented by white gloves, spats, and crossbelts, "telling time" by their intricate maneuverings.

But just to get the picture entirely clear, and for whatever it may signify in the way of cultural development, bands on our campuses have functions nowadays over and above pepper-uppers at football games and window displays at public events. While bands will always be publicity media for universities and a magnet for high school graduates teetering toward college affiliation, they have of late widened their scope to become a vital part of the serious study curricula.

To stress these new developments is in no sense to minimize the relaxational, social and publicity values of bands on our campuses. Band music got its toe-hold on college campuses through its close alliance with sports, and it shows no tendency to withdraw from this affiliation. College bands will continue to perform at football games and other college athletic events. The college prospectuses underline bands' recreational value: Iowa State—"In a technical school where students spend long hours in laboratories the administration feels that music is the ideal change of pace and complement to the scientific diet which they must pursue;" the University of Florida—"Few student activities are more richly rewarding in terms of the fellowship, recreation and personal gratification which comes from the performance of good music before appreciative audiences, and frequent opportunities to serve the University and the State."

THE COLLEGE BAND

...As Cultural Medium

Music, in short, pays its way on the campus. Sometimes, though, it pays too dearly. Bands' identification with the athletic, social and recreational life of the campus sometimes ends in their exploitation for booster purposes and in their use in competition with professional musicians of the outside world. Moreover, because the band is so useful a unit on the campus, it has a tendency to crowd out less glamorous but quite as worthy groups. It was no more than a decade ago that bands' fanfare and exhibitionism had become so necessary a part of campus life that bandmasters were being employed as instrumental instructors to the exclusion of string teachers—with a consequent starving out of college orchestras.

Watching these developments, a few far-looking members of management boards of our colleges began to face the fact that no student music group—band, orchestra or chamber—should be requisitioned as unpaid performing unit for any college, no matter how much in need it stood of funds or of increased enrollment. The students were there to learn, not to be used. Just as courses in Shakespeare are planned with aims beyond campus public readings and courses in dietetics beyond student effort to regulate caloric

content in campus kitchens, so band membership has come to mean more than pulse-accelerators at football games, annual renditions of *Auld Lang Syne* at commencement exercises and bushwhacking expeditions for swelling attendance in incoming Freshman classes.

Band membership in colleges is now considered a sound means toward rounding out the study of music. Through the intensities of band projection, music's essential character—its fabric, its structure—come out more clearly. The student through this medium has a chance to give aural expression to what he has learned in theory, composition and history classes. It is understandable that the College Band Directors National Association holds among the band's roles, "to provide effective experience in music education and in musical culture."

The Band at the University of Wisconsin is a good example of the new trends. It is made up of three units with an enrollment of 225 or more musicians. For twenty-four of its seventy-two years it has been under the direction of Raymond F. Dvorak. Though students from every college on the campus are granted membership in this band—provided they qualify—it is gauged especially for those pursuing extensive music study in history and theory, composition and school music, and of course, "applied music," meaning performance skills.

Band members at Wisconsin gain not only through developing know-how in performance. They also widen their creative capabilities through actually writing and arranging music. Whenever band accompaniments for the student soloists are not available, these students are encouraged to write their own. For instance, in the 1957-58 school year Howard Brahmstedt made his own band arrangement for the Concerto for Cornet by Willy Brandt. Three arrangements by undergraduate students have been published by reputable houses in the past two years.

Also the University of Wisconsin believes in testing the creative process through actual performance. Every student arrangement is tried out. Those for smaller ensembles are performed by the students in the arranging classes, but those written for the band and the orchestra are played by the respective organizations. A tape recording is made in each case for the arranger's further study.

The playing of such arrangements gives even the non-writing band members an added experience: the reading of music in manuscript.

Public performance of the especially good student arrangements give further incentive. These performances are very popular. In the past school year, four student arrangements and one original composition were performed by the University of Wisconsin Concert Band to a "standing-room-only" audience.

Band members at Wisconsin also learn, under the guidance of the head librarian, how to operate a music library. They are allowed to browse in the library—one of the most extensive in the United States—during their leisure hours.

From time to time Wisconsin brings composers to its campus for festivals of their works. When feasible they conduct as well as listen and lecture. Last year it was Aaron Copland; three years ago Ernst von Dohnanyi; previous to that, Ernst Krenek. The famous conductor, Lucien Cailliet, is now a resident of Kenosha and a regular guest conductor of the band.

This contact with eminent living composers and conductors is an inspiration on many campuses. Iowa State has had in one or the other category Percy Grainger, Frank Simon, Leonard Smith, Sigurd Rascher and Rafael Mendez. The University of Florida has had as guest James Burke, cornet soloist with the Goldman Band of New York.

Wherever else the call of duty leads college bands, it is clear that they should keep to the forefront in introducing new works. At Oberlin College Arthur L. Williams as band director has for many years pioneered in the performance of original works for band and encouraged contemporary composers to write for this medium. In the coming year when Mr. Williams plans to devote his full time to the development of the Brass Ensembles and Brass Choir, as well as to activities in music education, the bands will be under the direction of Kenneth Moore, who will seek to extend the band repertoire still further through study of significant wind and percussion compositions rarely performed by standard concert bands.

This linking of creative with performance roles is advantageous to both. When Purdue's Varsity Band previews new music for the benefit of visiting composers and music educators, when the University of Oregon Band makes it a point of pride to seek out and perform contemporary works, when the Symphony Band of the University of Michigan performs many just-published selections and some still in manuscript, when the University of Wisconsin Band plays contemporary works for the University Composers Exchange Festival, it is a safe bet that, with the actual composers there before them, the students develop awarenesses beyond the call of merely adequate performance.

The need for trained conductors was never greater than it is today, and college bands seem to offer the necessary laboratory atmosphere for this training. Each Spring upper classmen at the University of Wisconsin are given the opportunity to conduct the band in rehearsal and concert. Throughout the year they help in sectional rehearsals. At the University of Wichita the Football Band of 120 members is a training organization for future band directors. The Laboratory Band under the direction of William Gower, at the University of Iowa, is used for practicing conducting.

Walter Beeler, conductor of the Concert Band of Ithaca College, considers the concert band the best training ground for future band and orchestra conductors because it gives them an understanding of the technicalities of all of the wind and percussion instruments. "We try to conduct the concert groups on a professional level to give the students high standards," he writes. "We operate the training groups and the lessons so as to give the conductors-to-be the knowledge with which to develop those standards within their own groups."

Mr. Beeler's rehearsals proceed at the disciplinary level of the most painstaking chemistry laboratory tests. "In general," he writes, "the rehearsal is a combination of conducting and teaching. In the Ithaca College Concert Band, we assume that we are to perform the music as well as it will be performed by any professional group. This means that we ac-

cept no compromise in any phase of the playing. In our opinion the fundamental of most importance is the tone quality and subsequent intonation. We try to allow no sound that is not a musical one. Next in importance seem to be rhythm, phrasing and articulation. Our procedure is to play through a piece to establish its meaning and mood, then to achieve that meaning through attention to necessary fundamentals. We try to stress these operations verbally so that the students will learn to relate the problems to the correction. This phase of the work is much more important than is the playing of the piece in concert. When we work with our student conductors we expect them to be aware of the technical problems and to be able to correct them.

It is because of this breadth of approach and insistence on discipline in the music courses of our great colleges that outside organizations are more and more looking toward their graduating classes for recruits both in the performance and in the teaching fields. "We are able to produce young instrumentalists who are able to fill almost any professional position," states the Oklahoma City University. "Nearly every major orchestra counts at least one graduate of Oberlin among its members," announces that college, which has a flourishing placement service. "The band serves as a training aid for the preparation of a teaching career," says Walter Duerksen, dean of the School of Music, University of Wichita. Ithaca College has a placement service that has for years located nearly all of its graduates. "At present," writes Mr. Beeler, "I understand that our office has two hundred and fifty inquiries for music teachers."

The professional world is gaining recruits from the graduating classes of our colleges because of an intensification of music study not alone in the field of band music but in all of music's branches. However, bands, since they are more exposed to criticism, should at this point exert the greatest of care to adjust their sights and raise their level of attainment. Then they will take their natural place as one of the most useful tools of creative and educational musical activities on the campus—*Hope Stoddard*.

University of Wisconsin Concert Band, Raymond F. Dvorak, director.



WASHINGTON REPORT ON THE TWENTY PER CENT TAX...

Editor's Note:

The following report by Executive Director Hal Leyshen to the 20 Per Cent Tax Relief Committee, made August 13, the day following the unsuccessful effort to obtain Senate action on our House-passed relief legislation, will prove interesting to all of our members. Accompanying it is the text of the Senate proceedings of August 12, reprinted from the Congressional Record. President Kenin, who also is chairman of the Tax Committee, plans to consult with the entire Committee and the Officers, at first opportunity respecting future action by the Federation in this long-sought legislative reform. These decisions will be announced in these columns.

It is my unhappy duty to inform you that we have exhausted every possibility for favorable action in the Senate and that the 85th Congress will adjourn shortly with our House-adopted tax reduction bill expiring in Senator Byrd's Committee pigeonhole.

The bitter disappointment of this outcome for our Committee, for scores of our local leaders who vigorously waged the all-important grass roots campaign and, indeed, for all of the membership, may be softened somewhat by an awareness that:

(1) You achieved for the first time an understanding in the minds of most members of the Congress that the "cabaret" tax is *not* a "luxury" or "liquor" tax, but rather a tax on employment. Further, there is an expressed awareness of the musicians' desperate plight. The published records of the floor debates in both Houses of the Congress plainly indicate both understandings.

(2) You were able to pass in the House, over the most vigorous Treasury opposition, the *only* excise tax reduction granted by that body in the First Session of the 85th Congress. Unhappily, H. R. 17, granting a 50 per cent reduction in the tax, will die in the Senate Finance Committee because it has been refused consideration.

(3) You were able to muster on the Senate floor on August 12, again in the face of determined opposition by Byrd, the Treasury and the Senate leadership of *both* parties, enough strength so that

a switch of only six votes out of the ninety recorded would have won the day.

You were successful in persuading some members of the Senate to offer amendments on the floor containing the substance of our pigeonholed H. R. 17 in a last-ditch attempt to force consideration on the Senate floor. This was no mean accomplishment in itself since few members are inclined to legislate tax matters over the head of the powerful Finance Committee.

Nevertheless, one member of the Finance Committee, Senator Malone of Nevada, did introduce your 50 per cent tax revision on the floor, and associated with him were Senator Bible, also of Nevada, and Senators Beall of Maryland and McNamara of Michigan. Furthermore it was possible to rally speaker support for the musicians' case on the floor. In addition to the gentlemen already mentioned, the record reflects the vocal support of Senators Douglas of Illinois, Capehart of Indiana and Morse of Oregon. The remarks of all of these members were based on materials supplied them by your Committee and here, again, the record reflects the general aware-

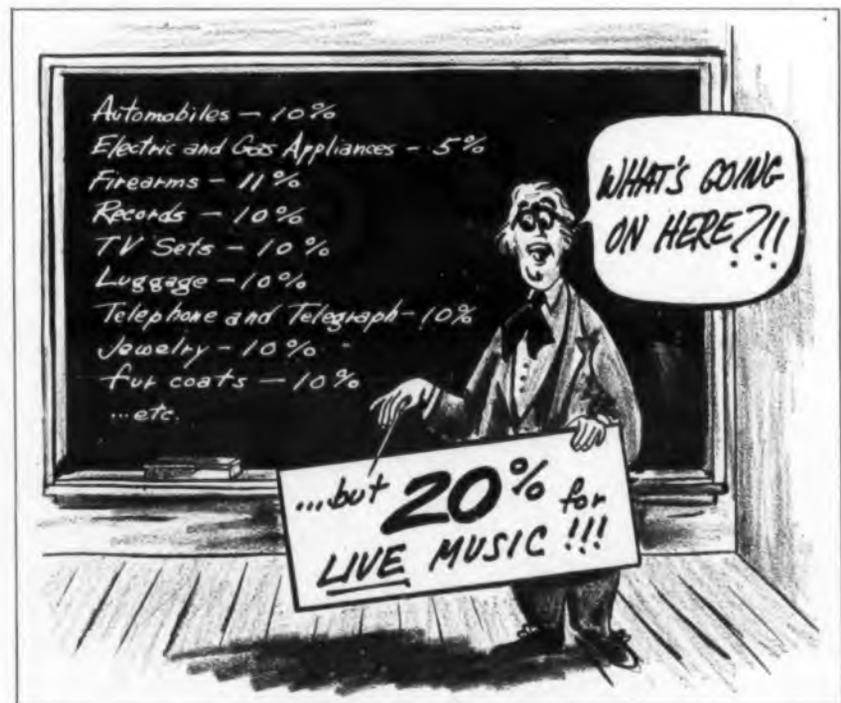
ness that the so-called "cabaret" tax is, in fact, a tax on music employment.

Senator Byrd, who was successful throughout in repulsing amendments to his Committee-approved omnibus bill, spoke against the "cabaret" tax reduction in one of his few appearances on the floor, but when the roll call was sounded it appeared at first Byrd would not prevail. At this point bi-partisan leadership of the Senate apparently moved to bolster its decision not to permit tax cuts on the floor. The end result was a twelve-vote margin against us with ninety members voting and six absentees.

This eye-witness history is recited in support of an earlier assertion in this memorandum that the Senate vote was not wholly on the merits of our proposition but was influenced largely by other legislative considerations.

A substitute amendment, urged chiefly by the American Hotel Association, to exempt from the tax places serving only food and no alcoholic beverages, did not even reach the floor.

(Continued on page forty)



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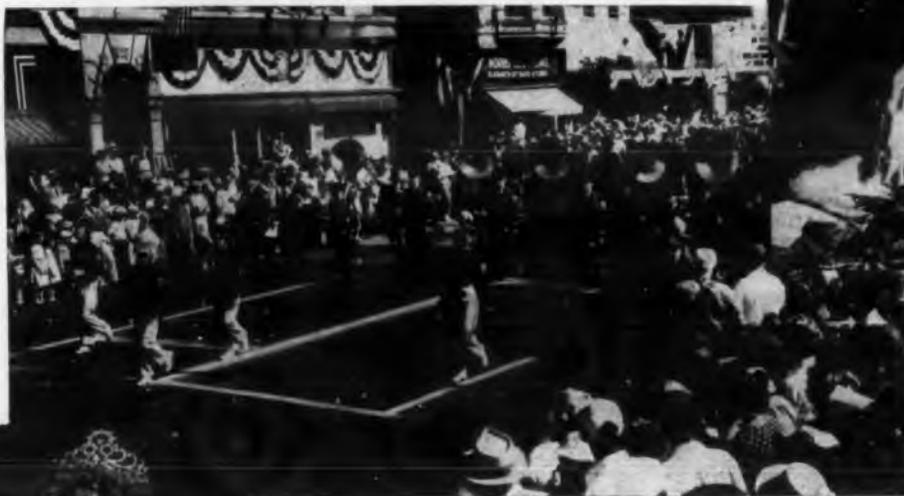
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Left: Don Jacoby greets Beth Dalrymple as he crowns her "Miss Elkhart Area" at the Coronation Ball. Below: One of the thirty bands that marched in the Elkhart, Indiana, Centennial parade—Elkhart's own high school band led by director John Davies. Right: Bill Page, featured with the Lawrence Welk orchestra, has just crowned Julia Yeknik "Miss Elkhart" of the Elkhart Centennial Celebration.



Elkhart, Indiana

Centennial

One hundred years of musical history was depicted in the week-long celebration at Elkhart, Indiana, from September 11 through 20. Great Bandmasters of the past were honored by special programs.

The Elkhart, Indiana, celebration September 11-20 was all a one-hundredth anniversary should be—especially for a town in which ten percent of the 38,000 population are employed in eighteen musical instrument factories, producing eighty-five percent of the world's band instruments.

The week-long celebrations centered around the musical, *The Music Man*, theme, with Meredith Willson actually leading a "band" of seventy-six trombones and 110 cornets in numbers called for in *The Music Man*. Four hundred massed high school musicians provided the instrumental background for this unusual alignment.

The opening day of the Centennial Celebration, September 11, started off with Mr. Willson cutting the Centennial ribbon and opening the Centennial Music Museum. This

museum contains, among other mementos of the past, obsolete brass instruments, including a tenor sax stretched out straight instead of curving at the bell, and a trombone with the bell facing backwards. In the afternoon Joe Basile (Big Top TV circus band) and Merle Evans (Ringling Brothers-Barnum and Bailey Band) directed twelve-piece bands set up respectively at Routes 33 and 20, important highways going into the city. They brought traffic to a halt with their spirited playing of medleys from *The Music Man*.

"Meredith Willson Day," September 12, featured the seventy-six trombone and 110 cornet band. Famous music men—John Philip Sousa, Herbert L. Clarke, Jules Levy, Charles Gerard Conn and W. C. Handy—were depicted by Elkhart townsmen while famous living bandmen played their musical counter-

parts. Bill Page, reed man with Lawrence Welk, recreated E. A. Lefebvre, and Don Jacoby, Chicago trumpeter, Pat Gilmore. The spirit of W. C. Handy was brought back by a half-dozen salesmen from Conn playing obsolete instruments still in vogue in the nineteenth century. Joe Basile and Merle Evans pointed up the important role of circus bands in widening the use of brass instruments.

The evening held gigantic Centennial Coronation balls, in which Miss Elkhart Centennial and Miss Elkhart Area held court in succession at the Elcona Country Club, at the Elks Club and at the Hotel Elkhart's Athenian Room and Empire Room.

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On September 13, a mammoth parade with
(Continued on page thirty-nine)

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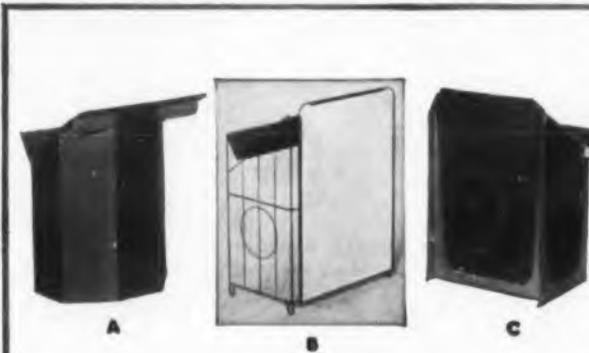


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(Above) A favorite for big-band dates in Southern Michigan is BOBBY DAVIDSON'S fine band. A favorite with Bobby's group is the Selmer Hollywood Porta-Desk—handsome, compact, conveniently portable.

(Left) TONY RULLI'S popular sextet plays hotels, clubs and college dance dates in the South Bend (Ind.) area. Selmer Deluxe Porta-Desks go with them on all engagements, adding a distinctive touch to the group's smart appearance. Note that Tony also uses the Porta-Desk Riser, converting his Porta-Desk into a podium.



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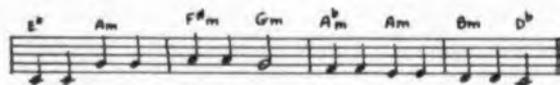
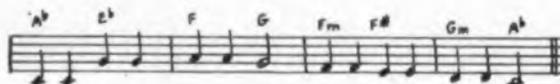
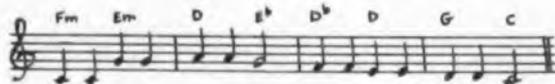
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Did you ever attempt to find in how many different ways you could harmonize a simple melody without using the accepted traditional harmony? It does take musical imagination and a good deal of practical experience as well as training to find new chords that completely differ from the original harmony of a song. Naturally each different chord background changes the character of the song to a great extent and the ear must be the final judge of what is acceptable and sounds interesting to a listener of no tonal prejudice.

Following is a simple six-note melody, "Twinkle, Twinkle, Little Star," used in examples of modern harmonization. You will find that a few novel chord changes give a new modern sound to even a simple tune of this type. The first four examples utilize major and minor chords only.



Each harmonization has a tonal character of its own, and there are naturally other possibilities not shown here.

Another method of harmonization is achieved through parallel movement of chords, as illustrated in the next four examples:



(Continued on page thirty-six)



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THREE MORE HELPS FOR THE LOW REGISTER

We continue our discussion of techniques for producing maximum control of the sound in the low register. The subject considered in its entirety includes many points that are of help to any type of instrumental playing.

The muscles of the embouchure cannot be held so tight and rigid as to be inflexible. True lip flexibility has always been the pursuit of the player who seeks controlled results. And all the major text books have sections of material for this type of exercise. even though most of them do not include very much explanatory material answering the questions "how?" and "why?"

Any modern player who has slighted the study of lip flexibility can expect to meet more than his share of troubles in the department of "register change," and any music out of the baby class is going to make such demands. The realization must be strong and clear that the lips cannot be held at the same tautness (inflexibility) for both the high register and the low.

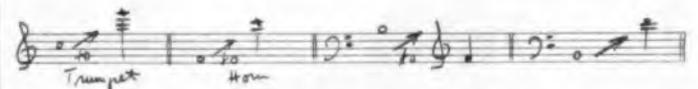
A word about the high register. Experience leads me more and more to believe that the ideal approach to playing notes of high pitch, such as are assigned to the trumpet, is to place the lips inside the mouthpiece, so as to easily, almost effortlessly, form a small aperture. To do this, place the lower lip up and under the upper lip before placing the mouthpiece on. The feeling just before the mouthpiece contacts the flesh is that the upper lip is hooked over the lower. The muscles of the embouchure inside the mouthpiece then can contract to make this aperture tighter and/or smaller—until the maximum of one's lip strength is called into play. And at this point is determined one's normal, consistent, every-day, every-hour high register that can be depended upon.

But actually, we are thinking of the low register. So, working in that direction, the same musculature held with the same mouthpiece setting must learn to relax, and under perfect but minutely changed controls. The player who can establish the production of his middle register note



with absolute ease and freedom can learn eventually to:

1. Increase muscular efforts, and produce an ascent of up to an octave and a half:



2. Return to "the middle"—the starting point—as given above.
3. Relax, under careful control, on below the middle, exactly the same distance, up to an octave and a half.

Corrections for the too tight embouchure. Practice slurred arpeggios that always end on a lower note, e.g. the tonic of the chord. There are many such patterns in Schlossberg's "Daily Drills," Colin's "Lip Flexibilities," or Regar's "Talking Trumpet." Check with a mirror to

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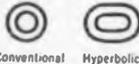


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see that facial muscles relax just a little in the center while producing descending intervals. This relaxation coordinates with the small jaw movements mentioned before.

The player must also be able to feel, with the center of the lips that are inside the mouthpiece, little tiny steps of relaxing adjustments for each note in the chord. Reminder: there is no feeling, only numbness, where there is excessive mouthpiece forcing into the lip flesh.

The trick to give constant alertness to is the keeping of the steps descending at the same minuteness that one gives them while ascending. This is, however, contrary to nature. It is much easier to fall than to climb. In instrument playing it is easy to over relax and to open up too much—and go flat. To prevent this, feel like making the aperture a bit looser, but not bigger.

Beware Belly Crushing

During the past few years I have worked with such a high percentage of students who have developed strain and over-exertion of the abdominal muscles that I would like to invite any brass player who thinks that he could be playing with more ease, more freedom, more efficiency to investigate his own possibilities in this matter. A hard cramping of the muscles toward the backbone actually closes many doors. And here we are trying to open them up! The closed, tense, tight throat, the stiffened tongue, and the tight chest all start with the pumping abdomen. And they are all misguided compensations for improper adjustments (a) at the aperture, or (b) inside the mouth cavity. All these things defeat the bass sound, the freedom necessary for low register sonority.

Corrections are mainly a matter of mental awareness and alertness. First, the player must again remember that no herculean effort is necessary to play middle c, and at *m*/—and, after all, that is where brass playing starts. Too many players imagine they are playing lead with Kenton long before they have put in an easy response middle register foundation.

For the player who is not only on the wrong road, but perhaps has traveled long and far upon it, the trick will be to *unlearn*, and almost immediately, long habits of excessive muscular efforts in the wrong place and then apply controlled muscular flexibility to that little circle of muscle inside the mouthpiece.

Insufficient Inhale

Of course there is no low register sound without a big, generous supply of breath. Any player knows it takes more wind to produce solid sounding low notes. Our chief concern in these two discussions has been to get the air out—freely and generously. But we obviously can not "let out" what has not been "taken in." So now it is time to concentrate on the entrance of the breath, the intake of the air. Again these reminders: 1. The full breath is necessary for low register playing of ear commanding sonority; and, 2. The full breath is about exactly four times the amount normally inhaled while not playing an instrument.

So it is a good idea for the trombone and trumpet player to practice inhaling for the duration of four counts, which would be like using a full measure of moderato 4/4 time to inhale, fill up, pile in breath upon breath. This would insure a capacity fill. That little bit of extra air certainly comes in handy in case the conductor (or lead man) wants "a little more volume down there, Joe, so we can hear some of the harmony notes."

Coda

Requests for help in the low register cannot help but bring a smile and a chuckle to any teacher, simply because they are so rare, maybe one in a hundred. Yet every veteran player/teacher I know who has developed competence in both registers gets some of his biggest performance thrills in producing big, fat, luscious low tones which are so characteristic and so beautiful when properly done on the brass instruments. Who is there who does not thrill at listening to the trombone passages in any of the Wagnerian music dramas, or the haunting melodic wanderings of Bobby Hackett's trumpet down into the low register on his records with string orchestra?

Although sometimes low notes are not so spectacular nor as highly paid as are high notes, most musical compositions do abound in them, especially in the second and third parts. After all, everyone can't sit in first chair. So, again it is with a smile that we say, "Welcome, friend! Glad to hear you are interested in joining us in 'The Fans of Low Notes Club'."



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TECHNIQUE OF PERCUSSION



by George Lawrence Stone



TONE COLOR?

David Rose says there is color in music. In Beethoven's *Pastoral Symphony*, for instance, the colors of a summer day and of the people enjoying this day are depicted in the orchestration.

Composer Raff, we are told, describes the tone of the flute as intensely sky blue, while that of the oboe suggests clear yellow; the trumpet, scarlet; the flageolet, deep gray.

It may come as a shock to the trombone man to learn that the stuff emanating from his bell is purplish to brownish, and to the bass player to realize that his instrument is sending out a smoke screen of grayish black.

Well, what about the drums? Let's get into the act by adopting a color scheme of our own for a flock of skins and cymbals that are beaten to a pulp by brawny arms *triple forte* in modern soloing.

How about *black and blue*?

Afterbeats in 2/4

Snare drum afterbeats at rapid tempos bother some of the inquiring gentry; e.g. at *galop* tempo, which ranges around the metronomic mark appearing below.



Yes, answering one reader, it is not only possible but easy for one with a pair of well-trained hands and an acute sense of timing to manage afterbeats at such tempos. However, many a vaudeville drummer, with other considerations on his mind (explained below), resorts to the following hand-to-hand *patter*, which affords a more easy-going beat and is good for a long duration.



(Continued on page twenty-six)

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In between these momentous points in his career, Ed's had wide and varied experience. It included teaching himself to play, with some help from Chico Hamilton, Jo Jones, and his father, Ben Thigpen. It spread out through engagements with the Jackson Brothers, George Hudson, Cootie Williams, Dinah Washington, Johnny Hodges, Bud Powell and Jutta Hipp.

Ed's drumming experience has culminated in his present spot with the Billy Taylor Trio. Here, he's setting new standards with a technique that calls into play not only sticks and brushes, but hands, fingers and elbows.

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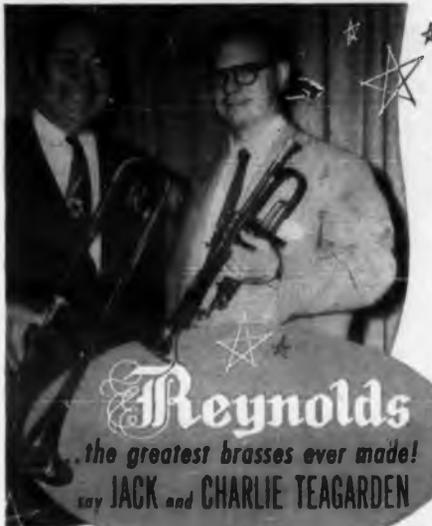


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TECHNIQUE OF PERCUSSION

(Continued from page twenty-four)

Gallop Versus Galop

To *W. M. C.*, who inquires about stage drumming, the drum part to "Sleigh Ride Galop," to which you refer and which is reproduced in part below, is from a number written in concert style, featuring sound effects akin to its title,

But it is not in any way adapted to the show drumming style used to accompany a loud, hard, fast moving act; for instance, a tumbling act. Here, whether it be for a circus act, one on TV, in vaudeville or a floor show, attention is to be centered on the stage action, not on the band or the drummer. Here, the pit music, so-called, is selected to create *tension—hurry—hurry*—and there is no place for rested measures, *pianissimos* or alien sounds from the drummer to distract attention from the action on stage.

Below you will find a suggestive translation of the "Sleigh Ride" drum part as it might be played for a fast-moving act.

I say *suggestive*, because if you are watching the stage as you should, in order to catch the kicks, falls and such, as they may occur, you will have little time to give more than an occasional glance at your part. In fact, many pit drummers give such parts a preliminary look-see at rehearsal, then discard them as far as careful reading is concerned, thereafter playing with the beat and giving their undivided attention to the stage. Many a pit man has gained a reputation for building up acts by faking parts in this manner and concentrating on pointing up the stage action with cymbal crashes, wood block, cow bell, siren whistle, or whatever accessory he deems best.

Yes, of course, there are many acts, not necessarily of the tumbling variety, in which the drum part is precisely notated. Here you will be expected to play your part as written, but this technique differs from the slam-bang variety discussed above.

"At the Fair" is an old-time classic in circus galop music. Ask any theater leader about it. You will find he knows it by heart. And *W. M. C.*, it wouldn't do you a bit of harm to know it, too.

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SCHILLINGER SYSTEM ARRANGING

by Richard Benda

HARMONIZING WITH CHORDS FROM TWO OR MORE Σ

When two or more tones of melody are to be harmonized, chords must be chosen "by ear" from more than one Σ . *Important!* In this course, the study of harmony is tied to the study of orchestration and vocal scoring. Only the theory of harmonization is being dealt with here. In later application, chords shall be selected for harmonic color, i. e. in relation to tone qualities of instruments or voices used while scoring melodies and their counter parts.

Example of Varied Σ Harmonization



Differences between Σ can be found by arranging M/H groups vertically and comparing intervals. Most M/H groups do not reduce to a full seven tone Σ . Compare the different incomplete Σ formed from M/H in measures 1 - 4 above.



It is best to compose by melodization of harmony. (In improvisation . . . i.e. spontaneous composition, melodization always occurs after harmony is conceived. Composing melody first, then its harmonization is more difficult and should be avoided if possible. When harmonization of melody is necessary (as for example in bar-to-bar reharmonization while arranging), chords should be chosen after considering four fundamental factors.

(Continued on the following page)



NOVEMBER, 1958

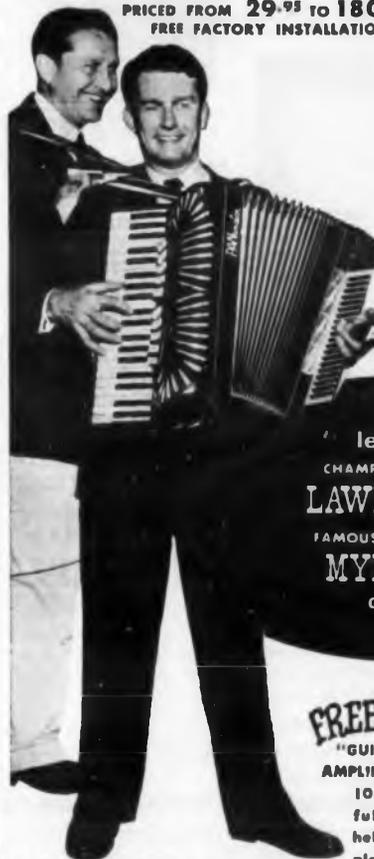


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(Continued from preceding page)

(1) Any tone or tones of melody can be harmonized from one of twelve roots.

Table of Harmonizations Melody Tone C

| FUNCTION OF MELODY TONE | 1 | 9 | 9 | 3 | 3 | 11 |
|-------------------------|---|---|---|---|---|----|
| ROOTS | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |
| | C | F | C | F | C | F |

(2) The choice of a root depends on whether or not there is to be tension between M/H. In both cases the chord selected should conform to regular* M/H standards and be placed between the root and any upper tone or tones of melody.

Sample Five-Part Chord Harmonizations of Tone C (Varied Σ)

(3) Avoid harmonizing more than four different tones of melody per chord. To simplify (reduce) any greater quantity of M/H, do not harmonize tones which can be by-passed as auxiliaries. In the following example, only two tones of melody are harmonized, four tones are auxiliaries.

When harmonizing with altered five-part chords, tones of melody are neutral or tension tones or resolve as auxiliaries as heretofore. In modern, polytonal jazz improvisation, non-chord tones are often used freely instead of resolving as auxiliaries. Note: This subject is taught in the author's course Strata-Harmony and Composition. In it, polytonal, atonal, Σ in fourths, etc., are for the first time correctly formulated, and applied in techniques which afford total control of dissonant harmony in any style of modern improvisation or composition.

Example of Ending (Piano Solo)

* See Lesson XII.

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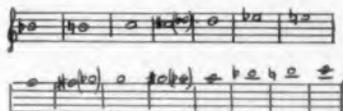
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NOVEMBER, 1958

(4) Routinize the search for interesting harmonizations. Do so, testing chords progressing via positive C3, C5, C7; then, negative C-3, C-5, C-7.

Assignment

(1) Harmonize each tone in the following chromatic scale melody with a regular or an altered five-part chord. Choose chords "by ear" from varied Σ . Experiment, using chord progressions based on consistent or mixed + and - cycles. Increase harmonic tension and end with a climax on the final chord.



Sample Harmonization Tension Increased Toward Climax



(2) Compose two different five-part harmonizations for the following melody. Vary Σ freely and use regular or altered added 6ths, 7ths, 9ths, 11ths, and 13ths as found in popular song harmonizations. Arrange the M/H as illustrated in the following example.

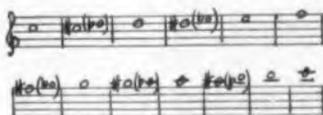


ANOTHER CORNET
HARMONIZATION (LAST
TWO MEASURES)



(3) Reharmonize phrases or sections of popular songs. Do so, applying directions given for assignment (2).

(4) Compose two chromatic harmonizations for the following chromatic scale melody. Restrict the functions of melody to 1, 3, 5, and 7. Harmonize with major and minor triads: dominant, altered (raised or lowered 5th) dominant, minor, half and full diminished seventh chords. Use root and inverted positions.



(Continued on the following page)



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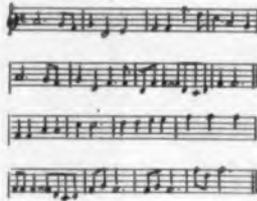
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(Continued from the preceding page)

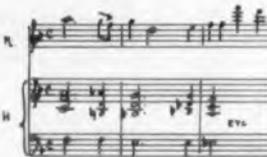
Sample Harmonization



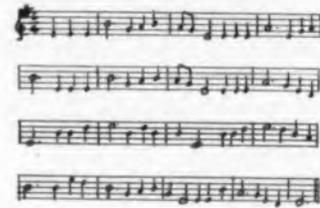
(5) Compose a chromatic harmonization for the spiritual, "Deep River." Employ chords used in assignment (3). Start an end with a triad (S5) in F major.



Sample Harmonization



(6) Compose a diatonic harmonization for the spiritual, "I'm just a Poor Wayfarin' Stranger," (E natural minor). Restrict the functions of melody to 1, 3, 5, and 7; chords, to diatonic triads and sevenths in root and inverted positions.



Sample Harmonization



* Auxiliary tone.

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This is the last installment of "Lessons on Schillinger System Arranging" to appear in the *International Musician*.

It is gratifying to report that there has been a very large reader response to this exposé of "Schillinger" and that the lessons have more than served the purposes for which they were contributed: (a) to stimulate wide interest among professional musicians and teachers in the Schillinger approach, (b) to illustrate Schillinger material with a short course in harmony which can be used in conservatory, college and studio instruction.

I wish to thank the many readers who have written to express appreciation for the practical help the lessons have given them.

The Schillinger-System has already contributed much to musical progress. It has, however, not yet received the thorough and objective tests in professional music schools and colleges needed to prove its powerful technical and educational advantages.

This author has created a Schillinger curriculum for such top level tests. It provides long awaited simplifications of Schillinger theory and much unpublished material without which the correct study of this system is impossible. It features *general* (not arbitrary) laws and exact techniques for every medium of musical craftsmanship. In essence, it represents the culmination of centuries of theoretic efforts to create a technology from which music can be studied as a creative science.

Because texts are necessary, the author is seeking philanthropic grants so that they shall become available at the earliest possible time. Meanwhile, it is important that interest in the Schillinger approach continues to grow. It will, if friends continue to stress its positive values and prove by their own understanding and applications that Schillinger theory and Schillinger techniques are not mathematic or scientific substitutes for natural talent, but merely much better tools for creative arranging, composition and musical growth.

Richard Benda will be glad to answer questions about the Schillinger System and send free bulletins describing his curriculum. He has also prepared correspondence lessons in orchestration, arranging and composition for those desiring to continue Schillinger study from here on. For information write: RICHARD BENDA, 200 West 57th Street, New York 19, New York. CI 7-7580.

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SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD AUGUST 5 to 7, 1958

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

The meeting is called to order by President Kenin at 10:30 A. M. Present: Bagley, Cluesmann, Clancy, Ballard, Harris, Repp, Stokes, and Murdoch.

President Kenin makes a report on general conditions.

The situation in connection with the agreements of Music Corporation of America and Desilu with the Federation are discussed.

The failure of parties to file answers in cases before the International Executive Board is discussed, and consideration is given to the fact that in such event the decision should be rendered against the party automatically by default. The matter is laid over for further study.

The request of member Ray Anthony of Locals 802, New York, and 47, Los Angeles, and 4, Cleveland, for a reopening of Cases 1370, 1955-56 and 40, 1956-57 is now considered.

After discussion and examination of the entire record, it is on motion made and passed decided to deny the request.

The meeting recessed until 1:30 P. M.

On motion duly made and seconded, the following resolution is unanimously adopted:

WHEREAS, charges have been filed against Messrs. Ray Toland, Milton Bernhart, William Henshaw, Warren E. Barker, Marshall Cram, Vincent DeRosa, Virgil Evans, Sinclair Lott, Lloyd Ulyate, and Gareth D. Nuttycombe, and

WHEREAS, charges are presently pending against some of said persons before Referee George Bodle;

NOW, THEREFORE IT IS RESOLVED, that the International President be and he hereby is authorized to appoint a referee or referees to hear the charges filed by Max Herman against the above named persons and, in the event that George Bodle is appointed referee to hear such new charges, in the discretion of said International President to direct that the charges against some or all of such persons be heard together with charges presently pending against any of such persons; and

IT IS FURTHER RESOLVED, that participation in such hearings shall be limited to the parties involved, and to any member of the Federation chosen by each party to act as his counsel in said hearing, but no non-member of the Federation shall be permitted to act as counsel. The referee will be authorized to file a report containing his findings and his recommendations as to the disposition of the charges.

President Kenin announced that he was appointing George E. Bodle as Referee.

The Board discusses claims which arise from failure to pay wages to

members for services performed, and considers imposing penalties on leaders who withhold monies which are later determined by the Board to have been due. The matter is laid over for further consideration.

Public Relations Consultant Leyshon reports on the progress in connection with the Federation campaign for the repeal of the 20% tax.

A letter is read from Local 47, Los Angeles, dealing with the subject of contractors, their appointment and duties. On motion made and passed, it is decided that the matter will be deferred until negotiation meetings.

President Kenin brings to the attention of the Board a conference he had with Roy Harris, eminent composer, regarding the shortage of string players in the United States and Canada and proposes a tentative plan for encouraging the study of these instruments.

The matter is laid over.

A proposal for the encouragement of new dance bands is discussed and the matter is laid over for further consideration.

Letter is read from the Rotary International requesting that the Federation relax its rules and laws concerning foreign students allowing them to obtain membership in the Federation. The Board finds that the laws of the Federation prohibit the granting of such request.

Case 410, 1958-59: Claim of member Gilbert S. Bowers (Locals 47 and 802) for \$1,200.00 and member Robert H. Fleming (Local 47) for \$750.00 against G. Robert Fleming, Edward C. Flynn, and Sylvia Druille Bruxelles, Belgium, covering salary due him.

After considering the matter, it is on motion made and passed decided to allow the claim.

It has frequently happened that members of the Federation are en-

gaged for performances outside the United States, Canada, and possessions of the United States. Due to the financial risk involved, it is on motion made and passed decided that in such instances contracts for the engagements must be filed in the International President's office and a deposit must be made with that office of round trip transportation and two weeks' salary as security.

There is a discussion of the situation where some locals' dues are payable annually and if paid quarterly, there is a pro-rata increase. Some locals also charge more pro-rata for the first quarter.

On motion made and passed, it is decided that in the case of traveling or transfer members who enter a jurisdiction and are required to pay the quarter dues, that such dues shall be no more than one quarter of the annual dues of the local.

The President reports to the Board, pursuant to Convention instruction, that he has met with Jackie Bright, President of the American Guild of Variety Artists, and has discussed the continuance of full and complete cooperation between the Federation and AGVA.

On motion made and passed, the Board ratifies payment of the bill of Joe Maize and the Chordmen, in the amount of \$500.00 for services contributed by the Federation to the White House Correspondents' Dinner.

Case 142, 1957-58: Claim of member Edward "Kid" Ory of Local 47, Los Angeles, Calif., against Messrs. Jacques Benoit-Levy and Pierre Andrieu, Paris, France, promoters, for \$12,279.12 covering alleged balance of salary and expenses sustained.

On motion made and passed, the claim is allowed.

Case 1119, 1957-58: Claim of member Philip Gomez of Local 47, Los Angeles, California, against member Edward "Kid" Ory of Locals 47, Los Angeles, Calif., and 669, San Francisco, Calif., for \$535.60 alleged salary due him.

On motion made and passed, the claim is allowed.

Case 1120, 1957-58: Claim of member Minor Ram Hall of Local 47, Los Angeles, Calif., against member

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Edward "Kid" Ory of Locals 47, Los Angeles, Calif., and 669, San Francisco, Calif., for \$239.50 alleged balance salary and transportation monies due him.

On motion made and passed, the claim is denied.

A letter is read from Secretary Sims of Local 369, Las Vegas, Nevada, regarding a situation which occurred in connection with a hotel in that jurisdiction.

The local is to be advised that it may proceed against the member under Article 2 of the Constitution and Section 1 of Article 13 of the By-laws.

A recommendation of the Credential Committee of the last Convention is now considered. This concerns the refusal of the President and Vice-President of Local 727, Bloomsburg, Pa., to sign the credentials of the properly elected delegate of that local to the Convention after having been advised by the Secretary of the Federation that that was part of the duties of office. After considering the matter, it is on motion made and passed decided a severe reprimand be administered to both these officers with a warning that a future infraction may result in their removal from office.

Other affairs of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

425 Park Avenue
New York, N. Y.
August 6, 1958

The meeting is called to order by President Kenin at 10:30 A. M. All present.

The Board goes into executive session. At this time various matters concerning the Federation are discussed.

Recess is declared at 12:30 P. M. The session resumes at 1:30 P. M.

There is a discussion regarding transcriptions which are used by the National Guard.

The matter is approved and left in the hands of the President.

A letter is read from President Green of Local 353, Long Beach, California, explaining that there is a movement on foot to discontinue the Long Beach Municipal Band. He states that the local and the members of the band are conducting a campaign to counteract this movement and have enlisted the support of the Central Labor Council and the Greater Los Angeles CIO as well. It is felt that an adequate campaign would cost at the lowest estimate \$12,000.00 and requests financial assistance from the Federation for this purpose.

The matter is thoroughly discussed and the members of the Board express a sympathetic attitude in connection with the situation.

To the best of the Board's knowledge, this is the only municipal band in the United States maintained on a 52-week basis. Therefore, it is felt that this situation is unique. This is the band which has been conducted by Herbert Clarke, Eugene La Barre, Eugene Harry Willey, Osa C. Foster, B. A. Rolfe, John J. Richards, and Chas. J.

Payne. Due to this fact and for good and sufficient reason, on motion made and passed, it is decided that a contribution be made for this purpose, and that the amount to be contributed be left to the discretion of the President, in accordance with various suggestions of members of the Board.

Case 143, 1957-58: Claim of member Edward "Kid" Ory of Local 47, Los Angeles, Calif., against Music Corporation of America, New York, N. Y., bookers' 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.

The matter is discussed and on motion made and passed claim is allowed in the amount of \$432.40.

Case 921, 1956-57: Appeal of member Meyer Davis of Local 802, New York, N. Y., from an action of that local in adopting and enforcing the following ruling:

"It shall be a violation and detrimental to the welfare of this local for a member to commit the following act which is hereby prohibited, viz:

(1) for any member who invests in the production of any musical or dramatic show performed in a legitimate theatre, to render services in such show where investment is made, as an instrumentalist, conductor, leader, contractor and/or personnel manager, arranger, copyist, or librarian."

After discussing the matter, it is on motion made and passed decided to deny the appeal.

The matter which was presented by composer Roy Harris regarding the shortage of string players in the United States and Canada is now considered and the tentative plan as submitted is approved and on motion made and passed, the details are left in the hands of President Kenin.

The matter of encouraging new bands is now considered together with other suggestions made by representatives of the booking agencies.

The matters are discussed and laid over for future consideration.

Letters from the Kansas State Federation of Labor, re the proposed Right-to-Work amendment in that state, from the State COPE organizations in West Virginia and Connecticut, are read and referred to the President.

Other affairs of the Federation are discussed.

The session adjourns at 4:00 P. M.

425 Park Avenue
New York, N. Y.
August 7, 1958

The session is called to order by President Kenin at 10:30 A. M. All present.

Letters are read from Local 546, Knoxville, Tenn., and Local 770, Hagerstown, Md., describing the manner in which the locals have endeavored to interest the public in dances in their respective jurisdictions which efforts have resulted in

much publicity and good public relations.

It is decided to publish the letters in the *International Musician* for the information of all locals of the Federation.

The policy of reopening cases before the Board is discussed and also the question of personal appearances before the Board in such cases is considered.

The matter is laid over for further consideration.

Consideration is given to inserting in our standard form contract a provision for attorney fees in cases of default where it is necessary to institute court procedure.

Executive Officer Ballard reports on his European trip which was for the purpose of conferring with officials of European musicians unions in order to insure their refusal to make sound track for American pictures while Federation members are on strike.

A recess is declared at 12:45 P. M.

The session resumes at 1:45 P. M.

There is a further discussion of the entire European situation and the possibility of making agreements with the European musicians unions.

There is a discussion of the method of filing Form B contracts with locals.

The matter is thoroughly discussed and is to be further explored.

In connection with the appeal of Phil Napoleon of Local 655, Miami, Fla., from a decision of that local in ruling that member Mal Malkin must be considered contractor for engagement on which Napoleon is the leader, the secretary of the local notified the appellant that in order to appeal, it will be required by the International Secretary that he post an appeal bond in the amount currently due as a result of the awarding of the claim. The International Secretary brings the matter to the attention of the Board as the posting of such an appeal bond is unusual.

After discussing the matter, it is on motion made and passed decided that no appeal bond is required.

Request of Albert E. (Abbie) Andrews for reinstatement in Local 299, St. Catharines, Ont., Canada, is now considered.

After discussing the matter, it is on motion made and passed decided that further consideration of the application be postponed for one year.

Request of Alan Haig for reinstatement in Local 802, New York, N. Y., is now considered.

On motion made and passed, it is decided to postpone further consideration for one year.

Case 1214, 1957-58: Claim of former member Rudy Morrison of Local 703, Oklahoma City, Okla., against Phil's 400 Club, Wichita, Kan., and Phil Beach, employer, for \$5,500.00 alleged salary due him and his orchestra through breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$5,350.00 (\$5,500.00 less \$150.00 earnings during breach period).

Case 1399, 1957-58: Claim of member Walter Johnson of Local 655, Miami, Fla., against The 1001 Club, West Palm Beach, Fla., and C. R. Ande, owner and manager, for \$3,116.66 alleged salary due him and his Sextette covering breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$1,100.00.

Case 1351, 1957-58: Claim of Scotty's Crystal Bar, New Buffalo, Mich., against member Al Morgan of Local 1, Cincinnati, Ohio, and/or John Palmer, Chicago, Ill., personal manager, and Ralph Williams Music Service, Chicago, Ill., bookers' license No. 1419, for \$104,961.50 alleged expenses sustained through breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$1,000.00 against Al Morgan.

Case 1330, 1957-58: Claim of 1001 Club, West Palm Beach, Fla., and C. R. Ande against member Rufus Beachum of Local 655, Miami, Fla., for \$587.00 alleged expenses sustained through breach of contract and counter-claim of member Beachum against the 1001 Club and C. R. Ande for \$3,300.00 alleged to be due him and the members of his orchestra.

On motion made and passed, it is decided to allow the claim in the amount of \$587.00 and deny the counter-claim.

Case 1226, 1957-58: Request of member Jackie Davis of Local 274, Philadelphia, Pa., for an accounting of monies received by member Louis Jordan of Local 802, New York, N. Y., for engagements played at Apollo Theatre, New York, N. Y., for week of April 19, 1957, and Howard Theatre, Washington, D. C., played week of April 26, 1957; and claim of Davis vs. Jordan for 20 per cent additional salary thereon in excess of \$4,500.00; and additional claim of member Davis vs. Jordan for \$12,823.49 alleged monies due him covering salary, transportation, and musical arrangements.

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

A request is received from Local 6, San Francisco, Calif., for approval of a contract between the San Francisco Opera Association and Musicians Union, Local 6, American Federation of Musicians, covering the two seasons, 1958 and 1959. Approval of the International Executive Board is required in accordance with Section 23 of Article 16 of the Federation By-laws.

The contract is submitted and, on motion made and passed, is approved.

The Board now goes into executive session. Treasurer Clancy brings up a question of increase in salary for his assistant. He feels that it is justified and suggests an increase of \$2,000.00.

On motion made and passed, it is decided to increase the salary of the assistant to the Treasurer from \$10,000 per annum to \$12,000 per annum, to take effect on October 1, 1958.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 6:30 P. M.

Progress Through Tragedy Or Union-Management Cooperation?

Our members should take the following words of President George Meany, AFL-CIO president, to heart. Musicians are particularly accident liable, because of their frequent change of location, and because of their tendency to be engaged in locations—such as hotels, on board ships, in circuses—which have a high accident rate.

When does America get sufficiently aroused to make pronounced strides toward the goals of occupational safety?

Is it aroused by a skillfully designed safety program in some one industry or even in several industries?

Is it aroused by a well-conceived local, state or national advertising program which clearly depicts the unnecessary loss of life and forcefully states how tragedy could so easily be avoided?

Or is America aroused only by some horrifying, death-dealing catastrophe?

Think back to the Triangle Shirt Waist Company tragedy on March 11, 1911, when scores of young women burned to death in a factory where there was neither sufficient space between rows of sewing machines nor enough doors to let them escape with their lives from that fire.

Beside it, place another factory fire which occurred on March 19, 1958—almost forty-seven years later to the day just several blocks away from the original tragedy. Then recall that the present mayor of New York said that while no fire regulations now on the books were violated he would call upon the New York City Council to enact appropriate ordinances which struck him immediately as he toured the ruined loft building. He promptly enumerated four specific ordinances which "struck him immediately as he toured the ruined loft building."

Think back to the series of coal mining tragedies which occurred with sickening regularity in different states.

"Think back to the living dead who were the men and women employed to print radium numerals on watch faces while their own faces showed the ravages of "phossy jaw."

As you recall these and many other equally shocking catastrophes also bring to mind the observation made by some people that these tragedies were probably blessings in disguise because these martyred workers achieved in death what they could not obtain while they lived: progress toward safe working conditions for themselves and the generations of workers who have followed them.

Must America continue to make progress through tragedy?

ON THE ROAD

Apropos of safety campaigns, it must be noted that an enormously large percentage of musicians meet their deaths in automobile accidents.

It's a curious thing that one person causes all the auto accidents! He does everything wrong! He's careless! He's stupid! He goes too fast! He hogs the road! He never gives you a break! He's a thorough-going, dark-hearted villain!

And who, pray tell, is this menace to life, limb, and the pursuit of happiness? *The other fellow.*

Yes—it's always the other fellow's fault. Blaming it on someone else is some slight consolation; but, as your own common sense will tell you, it just can't always be true.

Statistically, here's what the usual accident driver is like. He's male, between twenty-five and sixty-four years of age. He's an experienced driver.

That could be the other fellow. But it also could be you. Remember, it might be your day to be the other fellow. Remember it—and the chances are you'll drive more carefully, more considerately, less hastily, more safely.

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WOODWIND WISDOM

by Vance S. Jennings

DOUBLING CLARINET AND SAXOPHONE

One of the most important considerations of today's reed player is that of doubling. The day of playing only one instrument in anything short of a symphony orchestra is past. The modern clarinetist should double on the saxophone, and the saxophonist simply must plan to double, at least on the clarinet. He is even better off if he can also play the oboe, the flute and the bassoon.

Most of our younger players realize this and are eager to insure themselves against job insecurity by learning at least the clarinet if they are saxophonists, and, if they are clarinetists, the saxophone. The question of when to commence to double on the second instrument is one that confronts every teacher of reeds.

The answer to this question lies in the matter of individual development. The student's embouchure should be well enough developed on the original instrument so that the addition of another instrument can be made without damage to the playing of the first instrument. By damage, I mean to the production of good tone quality on that instrument. Good tone quality must be maintained on the first instrument while the student is learning to play with good tone quality on the second instrument. There is no excuse for poor tone quality. Jazz and dance music can be played more successfully with good tone than with poor tone. I agree with Jim Abato, leading clarinet and saxophone soloist, who says, "Contrary to popular belief, dance musicians should play with as good tones as symphony musicians."^o

In order to produce good tone quality on two or more instruments, each instrument must be treated individually. The natural transfer of embouchure from clarinet to saxophone, or vice-versa, must be done in such a way that the characteristic tone of one instrument does not influence the tone of the other instrument. The throat seems to be one of the biggest differences in the blowing of a clarinet and a saxophone. The saxophone must be blown with an open throat, much as a singer sings. This is not true with the clarinet. A clarinetist who doubles on the saxophone will usually play the saxophone with the same throat opening that he uses on the clarinet. This results in a "tight" sound in the saxophone tone. This open throat is one of the more difficult things for a clarinetist to learn. It takes considerable concentration and practice to perfect this open throat position. Resistance in the instrument seems to make playing with an open throat more difficult to master. I recall that once, while studying trumpet in college, my trumpet teacher, Mr. Charles Starke, of the Eastman School of Music, remarked that in his experience, clarinetists and oboists seemed to have the most difficulty achieving the open throat required for brass playing. This, of course, is the same open throat needed in saxophone playing.

My tip to clarinetists learning to play saxophone is to use a soft reed on the saxophone. Play in the easy blowing upper part of the

^o Vincent J. Abato, "Doubling Sax and Clarinet." *The Clarinet*, a symphony supplement pamphlet, pp. 9-10.

lower register, using the throat shaped with the syllable "ah" until you can realize the open throat while blowing the instrument. When crossing into the upper register, try to keep the throat from closing. Try to "surprise" yourself by suddenly opening the octave key with the left hand while playing, for example, a second line "G." It will probably take several trials before you can successfully play in the upper register without tightening the throat.

For the saxophonist, the problem is somewhat in reverse. He will blow the clarinet as he does the saxophone. It will sound too free and unsupported. The throat position for the clarinet is, generally speaking, more constricted, but not closed. Try to think of an *oo* (as in *cool*) position for the throat when blowing the clarinet.

Another factor which should be considered when doubling is having similar mouthpiece facings on the saxophone and the clarinet, and using similar reed strengths. Naturally, the more different the reed and mouthpiece combinations, the greater the muscular effort on the part of the player's embouchure. This contributes to fatigue. The more similar these mouthpiece and reed combinations can be, the less embouchure fatigue will be experienced.

Fingering differences must also be realized. A large portion of the fingerings transfer well from one instrument to the other. However, there are important differences which should be concentrated upon. For the clarinetist learning the saxophone, the differences which should be concentrated upon are: the upper note side keys, the use of the BIS key, the cross-fingering from "B" to "C" and its side alternate, and the sliding or rolling action of the little fingers. For the saxophonist learning the clarinet: study especially the upper register fingerings from high "C" to high "G," the throat register fingerings, correct chromatic fingerings, crossing the bridge, and reading in the lower register.

While there is similarity between the clarinet and saxophone, keep the important differences in mind, especially in blowing the instruments. Treat each as a separate entity. Learn the factors of each instrument which are different and the ones which are the same. With due consideration to each of these aspects, the problem of doubling will come easier.

It's in the news!

★ Sigurd Rascher, assisted by his daughter Karin, thirteen-year-old saxophonist, and by David Tudor at the piano, will present a recital at Town Hall, New York, on November 9. The program will include works written for and dedicated to Mr. Rascher: "Sonata" for saxophone and piano by Ernst Lothar Von Knorr, "Jephtha" by Carl Anton Wirth (world), "Arietta" by Waldemar Welander, and "Recitativo and Abracadabra" by Clair Leonard. Mr. Rascher and Karin will perform the Carl Anton Wirth work. Also Mr. Rascher will play Paul Creston's "Sonata" for saxophone and piano and the transcription by himself of a work by the eighteenth century English composer Henri Eccles.

★ The Music Critics Association will hold its 1958 annual meeting and sixth annual critics workshop November 7-9 in Pittsburgh, Pennsylvania, as the guests of the Pittsburgh Newspaper Publishers Association and the Pittsburgh Symphony Orchestra. The annual workshops are sponsored jointly by the Music Critics Association

and the American Symphony Orchestra League through Rockefeller Foundation grants to the League.



Seated: David Cerone, violin, and Shirley Mathews, harpsichord and piano. Standing: John Mathews, double bass.

★ John Mathews, double bass; David Cerone, violin; and Shirley Mathews, harpsichord and piano, presented a recital in Detroit on September 30, including a first Detroit performance of the "Duo Concertante" for violin and double bass by Bottesini.

★ The Jazz Foundation of America is scheduling a concert for November 30 at the Hempstead Elks Club, Hempstead, Long Island, New York. The main objectives of the Jazz Foundation of America is to perpetuate the interest in jazz by means of rehearsals and performances of every type. The president is Hal Wildman and the music director is John LaPorta.

★ On November 24 the Frey Quartet (Willy Frey, first violin; James Nassy, second violin; Harold Nissenson, viola; and Alfred Ozolins, cello) will give an evening of contemporary American music at the Grovenor Library in Buffalo, New York.

★ In addition to the Annual Bach Festival at the First Congregational Church of Los Angeles, a "Masters in Music Festival" will be launched by Edouard Nies-Berger on November 14 and 15. The first program will present music for brass, organ and kettledrums with members of the Los Angeles Philharmonic Orchestra and Edouard Nies-Berger, as organist and conductor. The second program will feature choral works from the sixteenth to the twentieth century.



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MODERN HARMONY

(Continued from page twenty)



There are many additional parallel chord harmonizations possible and this method could also be used just in sections rather than in the complete song.

Another effective arrangement of the same melody makes use of ninth chords exclusively:



The illustrations shown here are strictly of a theoretic nature, experimenting with all possible combinations of chords. The practical application can be useful to all performing pianists or organists in reharmonizing sections of popular songs in an effective manner, without going to extremes. Following are a few interesting modern harmonies that could be applied to the first new measures of famous standard songs:

Out of Nowhere (Key of G)

Em7 Eb9 / Ab G F# / Bbm / etc.

September in the Rain (Key of Eb)

E9 / Eb B Gm Gb / Cm Bbm B Gb / Fm7 / etc.

Tea for Two (Key of Ab)

Bb7 Eb7 / Ab7 Db9 / F7 Bb7 / Eb7 Ab6 / etc.

Once in a While (Key of Eb)

Eb6 Db9 / D7 Ebmaj7 / Ab9 Gm7 / C9 Gb9 / etc.

Jazz improvisation concentrates on melodic variations on a theme, constantly based on the same harmonic background. However, when jazz is fully arranged and written out, harmonic variations on the original chords become possible and can add greatly to the variety of styles and techniques used by jazz performers. Modern harmony is now gradually invading the field of jazz and popular music, and the modern performer no longer limits himself to the correct basic chords found on the sheet music. Everyone is searching for interesting modern chord progressions and this column will try to continue to stimulate your inspiration and find new adventures in modern harmony.

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THE CARILLON HOTEL PIONEERS

Miami Beach's new luxury hotel, the Carillon, a \$20,000,000 addition to that Gold Coast's oceanside hosteleries, has organized what Executive Director S. Sidney Raffel describes as "our own home grown symphony."

With pianist Eugene List as soloist and thirty musicians under the baton of Jacques Donnet, the Carillon presented two nights of popular and classical music in its big four-tiered amphitheatre club to paying and applauding audiences.

Public acceptance was such that Manager Raffel has scheduled another such evening of music in late November with, he hopes, a vocalist of Metropolitan Opera calibre, as soloist. Since the initial concerts, presented in late September, drew well during the big hotel's "off season," it is anticipated that the Carillon's symphony will play through the oncoming winter season to large audiences. The hotel's venture into good music appreciation and promotion drew bouquets in the Miami press and from music lovers of the resort area.

President Kenin has sent to the Carillon management the following congratulatory wire:

Mr. S. Sidney Raffel, Managing Director
Carillon Hotel
Collins Avenue at 68th Street
Miami Beach, Florida

I am very pleased to learn through our Miami Local that the Carillon Hotel is pioneering a significant experiment in live music appreciation through its own presentation of a thirty-piece symphony featuring the distinguished Eugene List as soloist. It is particularly encouraging to learn that public acceptance was such that you are encouraged to plan a November concert of classical and popular music and to continue this praiseworthy experiment if public support justifies. To see a great hotel like the Carillon and a busy executive like you charged with the managerial duties of a twenty million dollar establishment, take heed to the need for unselfish promotion of a sorely distressed living art like music prompts me to send you my own heartfelt good wishes and a resounding bravo on behalf of 260,000 members of the American Federation of Musicians.

HERMAN D. KENIN, President
American Federation of Musicians.

NOVEMBER, 1958

Music Education in the U.S.S.R.

(Continued from page eleven)

conservatory and measures the level of its music culture by the students and graduates of its conservatory. The Moscow Conservatory is regarded as the pinnacle of music education. Its faculty comprise the greatest composers, conductors, performers, theorists and historians of the U.S.S.R. and probably of the entire Socialist world of over one billion people.

Great musicians may petition for the privilege of competing for a position at the Moscow Conservatory; and their admission to the faculty would carry with it large public acclaim.

All great musicians of the U.S.S.R. are expected to teach as evidence of their interest in the youth and in the future of world socialism. Teaching is considered a privilege and

an honor; and the economic and social status of their great musicians is as much determined by their abilities as teachers as by their prowess as professionals.

The conservatory curriculum is very severe in discipline and quite conservative in methods and teaching materials. These are, with the exception of the best Soviet music, predominantly traditional eighteenth and nineteenth century music of Germany, France and Italy.

The teaching ideal seems to be concentrated on producing highly trained technicians who are well disciplined in the techniques of traditional Occidental music and well informed in the current trends of the best Soviet composers. They are using the present to build for the future on the foundations of the past.

The second article will deal with the life of professional musicians in the U.S.S.R.

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International Upper Peninsula Conference—President, Orland Sicoly, 130 Ruth St., Sault Ste. Marie, Ont., Canada.
New Jersey State Conference—President, Joseph Carrafiello, 77 Prospect St., Paterson, N. J. Phone: Armory 4-8265. Secretary, Henry Lowe, 912 South Broad St., Philadelphia 46, Pa. Phone: PE 5-7669.

CHANGES OF OFFICERS

Local 186, Waterbury, Conn.—Secretary, James F. Saginario, 448 Farmington Ave.
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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,

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Elkhart Centennial Celebration

(Continued from page eighteen)



Guest of honor Meredith Willson holds a youthful participant in the Centennial Celebration, while Willson's wife and Mayor E. L. Danielson of Elkhart look on. The young man on the left is John Philip Sousa, IV, and, at the right, Bill Page.

thirty-six bands, marching units, drum and hughle corps, seventy-nine floats, antique vehicles, of all descriptions traversed the central sections of the town.

The remainder of the week was equally crammed with events. The mammoth spectacle, "Frontiers of Freedom," which opened

September 14 and played through September 18 at Rice Field, depicted the story of Elkhart from the earliest Indian days to the present. One thousand local people portrayed highlights of an exciting past. At the end of each performance fireworks filled the sky with rockets and color-and-light designs.

The 300 block of South Main Street was transformed to "Elkhart of 2058," projecting the future growth of Elkhart. An Old Fashioned Bargain Day, in which all downtown stores participated, made your nickle worth something again. Sales personnel were dressed in the fashions of years ago and the window displays were filled with relics of bygone eras.

On September 14 an "Old Timer's Baseball Game" was held at Studebaker Park.

On Ladies' Day, September 16, Vaughn Monroe (the Voice of RCA) was honored guest. In the morning he served as judge in a baby parade and contest. At noon he was featured at a ladies' luncheon and in the afternoon he was a judge of the Centennial Belles' Old Fashioned Costume Contest.

September 17 was reserved for tours of Elkhart industries, and September 18 (agriculture day) for an exhibition of antique and modern farm implements, as well as a chicken barbecue. Square dancing was enjoyed at the North Side Gymnasium.

September 19, Youth Day, held a children's parade, a pie-eating contest, a sack race, a bubble-gum hunt. Ice cream and refreshments were free to the children, who had the day off from school.

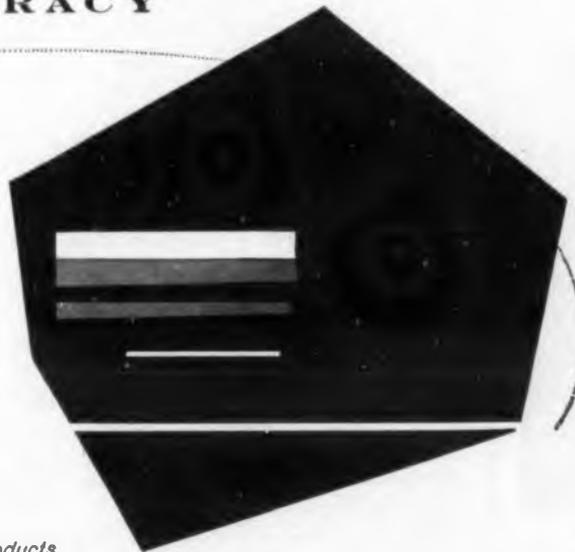
September 20, Sports Day, was highlighted by a water ski exhibition and a river regatta parade, featuring aquatic clowns and over one thousand crafts. Here, too, music of bands, sparked the spectacles.

Vaughn Monroe and two of the young winners in the costume contest held during the Elkhart Centennial Celebration. The children seem to take it all in their stride—and just look at their proud mamas!



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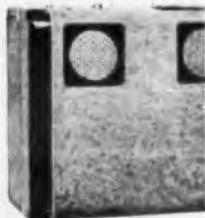
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WASHINGTON REPORT

(Continued from page sixteen)

This memorandum recites the pertinent facts of your Committee's operations in the closing days of the 85th Congress with no intent to rationalize our loss in the Senate. There need be no apologies, as you well know, because the fight was carried to the finish line with nothing left undone that could aid our cause. Only to the uninitiated is it difficult to explain why, with a sizable majority of the Finance Committee pledged to our relief, and a complete majority of the Senate membership likewise on record, it is impossible to adopt legislation favored by the majority. The Committee system which effectively prevents the consideration of much useful legislation was surmounted in the House by virtue of vocal and compelling leadership enlisted by us within the Ways and Means Committee; in the Senate Finance Committee, chaired by Senator Byrd, we had most of the votes but no compelling leadership. Nor could the employer entities allied with us in this effort produce effective spokesmen within that Committee; indeed, the Senate consideration of last Tuesday came solely as a result of introducers won to our last-ditch cause by your Committee.

Your legislative campaign was conceived two years and more ago in recognition of the desperate unemployed plight of musicians. At that time you recognized fully that your effort would have to be waged in a legislative climate frozen against tax cutting. You have accomplished the prerequisite to tax legislation—widespread education of the Congress. For whatever you decide to do in the future—in other areas of legislation as well as in tax reduction—you have a solid base of operation.

The following text of the Senate proceedings of August 12 will prove revealing:

TECHNICAL CHANGES IN EXCISE TAX LAW

Mr. MANSFIELD. Mr. President, has morning business been concluded? The PRESIDING OFFICER. Is there further morning business? If not, morning business is closed.

Without objection, the Chair lays before the Senate the unfinished business which is H. R. 7125.

The Senate resumed the consideration of the bill (H. R. 7125) to make technical changes in the Federal excise tax laws, and for other purposes.

Mr. MALONE obtained the floor. Mr. MANSFIELD. Mr. President, will the Senator from Nevada yield so that I may suggest the absence of a quorum?

Mr. MALONE. I yield for that purpose.

Mr. MANSFIELD. Mr. President I suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The Chief Clerk proceeded to call the roll.

Mr. MANSFIELD. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER. Without objection, it is so ordered.

The bill is open for further amendment.

WARTIME EXCISE TAXES—SO-CALLED CABARET TAX—TAX ON MUSICIANS AND PATRONS

Mr. MALONE. Mr. President, for twelve years I have had before the Com-

mittee on Finance a bill to repeal all wartime excise taxes. The reason is that war-time excise taxes are hastily improvised measures to win a war.

No one pays much attention to them at the time they are imposed, because each person seeks to do his part in war time, whether in business or serving in the Armed Forces.

But following the close of hostilities, it has always been my conviction that, if the money were still needed by the Government, the hastily imposed war-time excise taxes should be repealed, and the tax distributed more evenly.

As all Senators well know, it is almost impossible to separate a tax from the tax rolls once it has been placed there. It is hard to realize, even as a member of Congress, that regardless of how unfair a tax may be, for twenty-four years the White House, the Cabinet, and, unfortunately, many members of Congress are reluctant to part with the income; and all others who benefit from the taxes are vocal against their removal.

During this twelve-year period, we have broken through spasmodically and have removed certain taxes. But to do so has required continual vigilance and pressure upon committees, and the opposition, if you please, of the White House and the Cabinet and every other agency which profits from the tax, regardless of the harm the tax may be doing to individual American citizens or to industry.

A few years ago the Committee on Finance approved the repeal of the tax on motion picture theater tickets costing 90 cents or less. It was said that many of the small theaters were saved. Some of them are still closing, however. But it was said that theaters, not only in Nevada, but all over the nation, would benefit by the removal of that 20 per cent tax.

Recently, at this session, Congress removed the tax on motion picture theater tickets beginning at \$1.00 or less. The difference between this amendment is that if a ticket cost more than 90 cents, the purchaser paid the cost of the entire ticket plus the tax. But the \$1.00-and-under provision removes the tax up to \$1.00, regardless of the cost of the ticket.

Recently, too, the Committee on Finance approved the repeal of the 3 per cent tax on freight and the 10 per cent tax on travel. The Senate passed that bill, removing teeth, but in conference with the House the 10 per cent travel tax was restored, although the 3 per cent tax on freight was repealed.

Mr. President, today, for myself and on behalf of my colleague from Nevada (Mr. Bible), I offer an amendment to reduce the 20 per cent so-called cabaret tax to 10 per cent. I ask that the amendment be stated.

The PRESIDING OFFICER. The amendment will be stated.

The CHIEF CLERK. On page 34, beginning on line 16, it is proposed to insert the following:

(b) Reduction of cabaret tax: The first sentence of paragraph (6) of section 4231 (tax on cabarets) is amended by striking out "20 per cent" and inserting in lieu thereof "10 per cent."

LAW OF DIMINISHING RETURNS

Mr. MALONE. Mr. President, there is little question that if the cabaret tax is reduced from 20 per cent to 10 per cent, more taxes actually will be collected than are now being collected at

INTERNATIONAL MUSICIAN

the present rates, simply because many musicians are unemployed and many smaller places of entertainment are hurt.

Musicians cannot be employed in the smaller places because the minute the music starts or the dancing begins, then the 20 per cent tax on the dinner or whatever is served is applied.

The amendment I have offered to reduce the 20 per cent cabaret tax to 10 per cent, and thus bring the tax into line with the other so-called wartime emergency excises, affords the Senate the unusual opportunity to fulfill its obligations in at least three vital areas.

First, it will create thousands of jobs in categories where wide unemployment exists at present. Second, it will reduce an oppressive and wholly unrealistic excise tax without hurt to our Treasury revenues. As I have said, probably much more money will be collected and a greater amount of taxes received from the reduced tax than is being collected now from the 20 per cent tax. So, as often is the case, the point of diminishing returns is reached.

Furthermore, Mr. President, the amendment which I propose will cure, at long last, the single most glaring inequity and discrimination existing in our whole Federal tax structure.

Permit me to document briefly these assertions. I have seen the findings of a reputable fact-finding agency—namely, the Research Company of America—which result from a nation-wide survey of the economic impact of this monstrous 20 per cent levy. In point of employment, it was found that total repeal of this tax would result in a man-hours gain of more than 100 per cent for instrumental musicians alone. This would flow from a 5 per cent increase in the hours of employment and a 35 per cent gain in the number of musicians. The result would be some 15,000 additional jobs in a profession which today suffers as one of our most critically underemployed. These findings resulted from 1,401 interviews, by trained field workers, of proprietors, in thirty-three representative cities, who are subject to the 20 per cent tax. Importantly, the survey suggested that for every single musician reemployed, some five and one-half service employees would be returned to work.

Surely the half goal envisioned as a result of a one-half reduction of this tax would be a very worthwhile stimulus to employment.

As to the opportunity the amendment affords to reduce a particularly discriminatory tax without loss to Treasury revenue, permit me to return again to the research company survey findings, which are disputed by the Treasury only on the basis of its traditional policy of "Hold the line, boys, and never mind the merits." I must add, however, that former Treasury Secretary Humphrey did emphasize, in testimony before the Congressional committees in 1954, that any 20 per cent excise tax is oppressive.

Not only do I agree with the then Secretary of the Treasury, but I am persuaded to pit my simple arithmetic against the Treasury's dogmatic position, and to insist that the income tax payments which would be obtained as a result of the return to work of thousands of musicians now unemployed, plus the additional income tax payments which would result from the added man-hours of employment of musicians who now perform only on Saturday nights, because of customer resistance to this unconscionable tax, would more than equal the revenues now collected from this excise. The research company's findings were that some \$11 million in excess of the average \$40 million returned by this excise would flow to the Treasury from only a partial build-

up resulting in business gains and employment.

I have been advised by industry spokesmen in this field of entertainment that the 20 per cent tax has forced wholesale closing of businesses which depend on entertainment and dining and dancing. The American Hotel Association has advised me that so great is customer resistance to this tax, that in the leading hotels of the nation the 700 rooms once given over to dine-and-dance entertainment have decreased to 200 rooms.

Mr. President, this levy has long since passed the point of diminishing returns. The peak income to the Treasury, enjoyed in 1946, totaled \$72,076,898. For the fiscal year ending June 30, 1957, this revenue had dropped to \$43,241,000.

Mr. DOUGLAS. Mr. President, at this point will the Senator from Nevada yield for a question?

The PRESIDING OFFICER (Mr. Morton in the chair). Does the Senator from Nevada yield to the Senator from Illinois?

Mr. MALONE. I am glad to yield to the distinguished senior Senator from Illinois.

Mr. DOUGLAS. I wish to commend the Senator from Nevada for the move he is making; and I desire to ask the following question: Is not a good deal of the opposition to reducing the tax due to the use of the rather unfortunate title given to the tax; namely, the cabaret tax?

Mr. MALONE. That could be. Mr. DOUGLAS. Is not this tax in reality a tax on live music?

Mr. MALONE. It is. Furthermore, I would say to the Senator from Illinois—and let me state that I appreciate his interest in this question—that the tax works a hardship on small communities, especially where there are very few places of entertainment where the young people can go and where their families will know where they are and know the proprietors. However, the minute live

music starts, 20 per cent must be added to the checks; and the boys and girls simply cannot afford to pay so large a tax.

Mr. DOUGLAS. If a person has a meal in a restaurant where jukebox music is played, does the 20 per cent tax apply?

Mr. MALONE. No. Mr. DOUGLAS. Is jukebox music any more elevating than music provided by a live orchestra?

Mr. MALONE. I would say that, generally speaking, jukebox music is not so good, because, after all, it is a canned product. Furthermore, in the case of music played by musicians at the place of entertainment, there is a feeling of comradeship and entertainment.

Mr. DOUGLAS. But because the tax is called a cabaret tax, the use of that name conveys to the minds of many persons the impression that a cabaret is a wicked place of vice and sin, and, therefore, should be taxed as heavily as possible, in order to discourage its use—whereas, as a matter of fact, the tax is simply levied on places where the customers are able to dine and dance with the accompaniment of live music.

Mr. MALONE. Yes. I am glad the distinguished Senator from Illinois has brought that point before the Senate, because I had not thought that the cabaret tax would be considered from that point of view. Certainly I can understand the point my colleague has raised.

Mr. DOUGLAS. Let me say, in all kindness, that perhaps the term "cabaret" is not held in such disesteem in Nevada as it may be in other States.

Mr. MALONE. I believe that we who live in Nevada are realists. Nevada was admitted as a State in 1864, is one of the intermountain States, and is the last of the old West. Perhaps we who live in Nevada accept entertainment in a better spirit. I do not make that statement in disparagement of any other area; but I appreciate the distinction, because re-

gardless of whether the place of entertainment involved is in a small town in Nevada or in Illinois or in Virginia, any eating place which seeks to use live music is subject to the 20 per cent tax; and many of these places cater to a clientele to whom an additional 20 per cent, when added to the dinner check, means a great deal.

Mr. DOUGLAS. And under those circumstances, when there is in the restaurant a live orchestra that plays Strauss waltzes or Bach concertos, the 20 per cent tax is levied, whereas if the restaurant uses only a jukebox which plays "The Purple People Eater," the tax is not levied. Is that correct?

Mr. MALONE. That is correct. Mr. President, I have regard for restaurants and places of entertainment that use jukeboxes; they are catering to a public taste. But many of them would use live music in addition if they could afford it.

But, as the distinguished Senator from Illinois has brought out, we are not talking about a glittering cafe, where a dinner may cost \$9.00. The 20 per cent tax does not matter so much to a person who can afford to pay such prices. But in the case of a place where dinner costs \$1.50, the additional 20 per cent tax means more to the patrons.

Mr. President, the Treasury's position—when it contends that a reduction of this tax to 10 per cent would result in lost revenue—is sheer nonsense. The Treasury must well know that when, in 1943, the tax stood at an even more unrealistic level of 30 per cent, the income to the Treasury totaled only \$26,726,331. At that point the Congress reduced the tax to 20 per cent, and the Treasury receipts more than doubled. Surely, Mr. President, it is time for the Congress and the Treasury to heed the plain lessons of their own experience and to introduce realistic business principles into this wholly unrealistic excise-tax operation.

Permit me next to address myself to the inequities of this so-called cabaret

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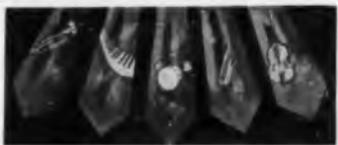


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tax. By way of parentheses, let me point out that this is not a tax on alcoholic beverages, nor is it a luxury tax; rather, it is a tax on jobs. There are 14 States in which alcoholic beverages may not be sold by the drink. In those States, this tax constitutes a direct levy on the service of food alone.

This amendment, which I propose and urge, Mr. President, fulfills a moral obligation of the Congress. Of all the multitude of wartime emergency excises, this so-called cabaret tax is the prime example of longevity. It was imposed at the time of the First World War, and it has been on our statute books ever since.

Mr. President, this goes to show how all kinds of taxes, regardless of their fairness, tend to hang on. As I have already stated, no one objects to paying such a tax during a real war; at such times all persons wish to contribute their part. But when the war is over such taxes should be removed and properly distributed if further needed. I have had such a measure before the Senate for twelve years, and every so often we break through our lethargy and repeal one. The Senate realizes the equities of the case.

It is the only 20 per cent excise, save admissions to racetracks, that remains today at that discriminatory level. To adopt my amendment means that this body would concur at long last in the third mandate of the House of Representatives for a reduction of this tax to bring it into line with the other comparable wartime excises, most of which were reduced by half in 1934. Surely the equities of the situation demand that this body now concur in this thrice-expressed wish of the House.

Mr. BIBLE. Mr. President, will my senior colleague from Nevada yield?

Mr. MALONE. I yield.

Mr. BIBLE. First, I would like to commend the senior Senator from Nevada for the statement he is making on behalf of himself and myself in support of his amendment. We feel, as I am sure he has made abundantly clear, this is an area of inequity in our tax structure which should be removed. I noted my senior colleague stated that, in his opinion, if the tax were reduced from 20 to 10 per cent it would not result in any lessening of the income of the United States Government. Is that correct?

Mr. MALONE. Yes. I think in this case it is a good deal the same as in many other cases. After a certain point is reached the law of diminishing returns takes over. I think we have reached that point.

Mr. BIBLE. I am very much inclined to agree with that statement. If my memory is correct, in 1943 the so-called cabaret tax was 30 per cent. It stayed at that rate from 1943 to 1944, when it was lowered. I am informed the amount of income to the Government, once the tax was reduced from 30 per cent to 20 per cent, was actually doubled. I think that is indicative of a probable increase in revenue to the Government if the tax is reduced from 20 per cent to 10 per cent at this time.

As I understand, the amount received by the Government from the imposition of the 20 per cent tax, as it now exists, and which tax has existed in various forms since World War I, has steadily decreased. I think it now brings into the Treasury about \$40 million.

Mr. MALONE. Forty-three million dollars, approximately.

Mr. BIBLE. Which, revenue-wise, is a relatively small amount of money to the United States Government.

Mr. MALONE. The amount has been reduced to about half of what it was a few years ago, showing that the law of diminishing returns has taken over.

Mr. BIBLE. Am I correct in understanding that this is one of the two of the so-called excise taxes which has not been reduced below the 20 per cent level?

Mr. MALONE. I think that is correct. I am very proud of the record. Twelve years is a long time. Many excise taxes were imposed. It is simply a case of having the attention of the Senate and the House continually called to the inequity of the tax, as was shown in the case of passenger and freight taxes. While the passenger taxes were placed back in the bill in conference, we probably will take that matter up again next year.

Mr. BIBLE. But there are no other excise taxes that exceed 10 per cent with the exception of this tax and the tax on racetracks. Is that correct?

Mr. MALONE. I think that is correct.

Mr. BIBLE. Am I also correct in understanding that the House of Representatives has passed this kind of reduction on three different occasions?

Mr. MALONE. On three different occasions. I am glad the distinguished Senator is asking the question to clarify the subject.

I have in my hand a letter from the American Hotel Association, signed by M. O. Ryan. The association has been studying this subject for several years. It concurs in my proposal. As a matter of fact, I had the association assist me in the preparation of these statistics.

In that connection, the American Federation of Musicians is very much concerned with the tax, because many of its members are unemployed as a result of the imposition of the tax. I have in my hand a memorandum from the American Federation of Musicians, and I ask unanimous consent that it, as well as the letter from the American Hotel Association, be printed in the *Record* at this point.

There being no objection, the memorandum and letter were ordered to be printed in the *Record*, as follows:

MEMORANDUM FOR SENATOR MALONE

Immediate and sizable employment gains would result from the repeal or substantial reduction of the job-destroying 20 per cent cabaret tax.

Such was the report of Research Company of America, a long-established fact-finding agency, when it conducted for the American Federation of Musicians a national survey of the economic impact of this tax. Its report was published by the 84th Congress, having been included in detailed testimony taken by the Excise Tax Subcommittee of the Ways and Means Committee prior to the favorable recommendation of that committee of legislation reducing the cabaret tax by one-half. The determination of the House of Representatives, at the first session of the 85th Congress, that the 20 per cent tax is discriminatory and should be brought in line with other wartime excises previously reduced, is evidenced by H.R. 17 now pending in the Senate Finance Committee. This action marked the third time the House has acted to reduce the cabaret tax.

The House debate which marked the overwhelming passage of H.R. 17 (reprint of the summarized Congressional Record account is attached) showed plainly that the House members were impressed by the following employment factors reported by the Research Company of America:

Repeal of the cabaret tax would result in an overall man-hours gain of more than 100 per cent for instrumental musicians alone.

This would result almost immediately, the researchers said, through an in-



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crease of 65 per cent in the hours of employment afforded to some 41,000 musicians working in 20 per cent tax places, thus increasing their annual earnings by approximately \$2,000.

Up to 35 per cent more musicians would be employed immediately—nearly 15,000 additional jobs—a total employment gain of 100 per cent.

These findings were the fruits of 1,401 interviews by trained field workers with proprietors of establishments subject to the 20 per cent tax in thirty-three representative cities. Employment questionnaires mailed to 30,450 additional such employers were processed, and job-and-wage facts were weighed from 23,289 musicians. The Research Company estimated that for every musician reemployed approximately five and one-half additional service employees would be put to work through repeal or substantial reduction of the tax and the resultant resumption of dine-and-dance business.

As for the uneconomic revenue aspects of this tax of diminishing return, the Research Company found:

(1) In the event of repeal, establishments now subject to the cabaret tax declared their intent to expand their business and to employ more musicians for longer hours, to the extent that they would pay an increase of \$36 million in Federal taxes.

(2) The resultant gain of 65 per cent in working hours for musicians already employed in the surviving 20 per cent tax establishments would add an additional \$16 million of personal income taxes to the Treasury. No account was taken of the income taxes that would be paid by the 15,000 new musicians to be employed. Nor did the Research Company take into account the numbers of the income taxes that would result from the employment of waiters, cooks, and other service help occasioned by the planned business increase, although it was stated that for each musician added to the payroll there would be five and one-half others employed.

Thus, said the Research Company, the tax accruals resulting from business and job gains following repeal of the tax would be some \$11 million in excess of the average annual cabaret tax returns.

In short, for every day that the cabaret tax remains in full effect it is not only denying sorely needed employment, but is actually costing the Government tax revenue.

In point of immediate antirecession effect, this memorandum would emphasize that the establishments in which this new and added employment would occur already are built and in most cases still operating. There are no new plants to build before new jobs can be had. The American Hotel Association which reported that two-thirds of all the public rooms formerly devoted to dining and dancing had been darkened or diverted to other uses because of this confiscatory tax still has the rooms and can return them to productive service on short notice.

AMERICAN HOTEL ASSOCIATION

Washington, D. C., August 1, 1958.

Senator George W. Malone,

Senate Office Building,
Washington, D. C.

Attention: Mr. Arthur Peterson.

Dear Mr. Peterson: Attached is the language that I visited with you about on the telephone today, relating to an amendment to H.R. 7125 to reduce the cabaret tax from 20 per cent to 10 per cent.

I have sent copies to Ralph Curtiss, of the National Licensed Beverage In-

stitute, and to Hal Leysdon, of the musicians' union.

We appreciate your willingness to help all of us on this.

Yours very truly,

M. O. RYAN,

Manager.

Mr. BIBLE. I appreciate the comments of my senior colleague. I should like to associate myself with his remarks. I am particularly impressed with the inequity of the tax. I am also impressed with the desirability of reducing what in my considered judgment is an oppressive tax.

A reduction in the tax from 20 to 10 per cent will result in no reduction at all in income to the United States Government. Suffice it to say, the records show that even at 20 per cent, the most this tax has brought to the United States Government is approximately \$40 million a year. I think the important fact is that the reduction of the tax from 20 to 10 per cent will be a shot in the arm to those engaged in the music industry in the United States. It will create jobs and employment.

In my travels, not only in Nevada, but elsewhere in the United States, in talking with musicians, I have been told that it was necessary and desirable to reduce the tax.

Mr. MALONE. It will help the small communities more than it will the large communities, because the small communities do not have the wealth to support places of entertainment.

Mr. CAPEHART. Mr. President, will the Senator yield?

Mr. BIBLE. I would be delighted to yield, but I am speaking on the time of the senior Senator from Nevada. However, if the Senator has no objection, I yield.

Mr. CAPEHART. I think the people who will be helped are the musicians themselves. They need help. Many of them have been hit hard as a result of the advent of phonographs, radio, and television. The reduction of the tax will help musicians get jobs. I do not know that it will help the cabarets, except perhaps by increasing business, because the cabarets do not pay the tax. The public pays the tax, so it will not help the cabarets. It will help the poor musicians who are out of jobs.

If I remember correctly, a similar proposal was made three or four years ago. We have been promising for years to give the musicians this help. This is a nice day to do it—Tuesday, August 12.

Mr. MALONE. I am sure the Senator is familiar with the fact that there are many small places which could hardly be distinguished enough to be called cabarets; they are more or less small eating and gathering places.

Mr. CAPEHART. They are places where poor people can get together and enjoy themselves of an evening.

Mr. MALONE. And many of the customers are young people, who have not yet made the necessary money, and whose income is small.

Mr. BIBLE. I heartily concur in the remarks made by the Senator from Indiana. I think the proposal will help the musicians and working people throughout the United States.

I thank the distinguished senior Senator from Nevada for yielding to me.

Mr. BEALL. Mr. President, will the Senator yield?

Mr. MALONE. I yield.

Mr. BEALL. I thank the Senator from Nevada, and also congratulate him for proposing the amendment. By coincidence, the Senator from Michigan (Mr. McNamara) had the same amendment at the desk. Speaking for myself and for the Senator from Michigan, who is not on the floor at the present time, we should like to have the oppor-



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tunity of associating ourselves with the amendment of the Senator from Nevada.

Mr. MALONE. Mr. President, I ask unanimous consent that the Senator from Michigan (Mr. McNamara) and the Senator from Maryland (Mr. Beall) may be associated as sponsors of the amendment.

The PRESIDING OFFICER. Without objection, it is so ordered.

Mr. MALONE. Mr. President, I ask for the yeas and nays on my amendment.

The PRESIDING OFFICER. Is there a sufficient second?

The yeas and nays were not ordered.

Mr. BIBLE. Mr. President, I renew the request for the yeas and nays.

The yeas and nays were ordered.

Mr. MALONE. Mr. President, I suggest the absence of a quorum.

The PRESIDING OFFICER. The clerk will call the roll.

The legislative clerk proceeded to call the roll.

Mr. MALONE. Mr. President, I ask unanimous consent that the order for the quorum call be rescinded.

The PRESIDING OFFICER. Without objection, it is so ordered.

The question is on agreeing to the amendment offered by the Senator from Nevada (Mr. Malone), for himself and other Senators. On this question the yeas and nays have been ordered.

Mr. BYRD. Mr. President, it is with regret I am forced to oppose the amendment. I am informed the amendment if agreed to would cost the Treasury \$20 million.

Mr. President, there are many excise taxes which are as burdensome or more burdensome than this particular tax.

There are heavy taxes on tobacco and liquor, as we all know.

There is a tax of 10 per cent on automobiles.

There is a tax of 5 per cent on electric and gas appliances.

There is a tax of 11 per cent on firearms, shells and cartridges.

There is a tax of 10 per cent on fountain pens. I have been informed the fountain pen industry is in very serious condition by reason of the tax.

There is a tax of 10 per cent on phonographs and records.

There is a tax of 10 per cent on radio receiving sets.

There is a tax of 10 per cent on television sets.

There is a tax of 10 per cent, on a retail basis, on furs and fur articles.

There is a tax of 10 per cent, on a retail basis, on jewelry.

There is a tax of 10 per cent on luggage.

There is a tax of 10 per cent on toiletries.

There is a tax of 10 per cent on telephone and telegraph services.

Bowling alleys are taxed at \$20 per alley or table per annum.

Club dues and initiation fees are taxed at 20 per cent.

Mr. President, there are many excise taxes which in my judgment have a great deal more merit for consideration as to their repeal or reduction than the cabaret tax. As chairman of the Committee on Finance I shall have to oppose the amendment.

Mr. MALONE. Mr. President, I wish to say to the distinguished Senator from Virginia that he has answered the question himself. Nearly all excise taxes are down to 10 per cent, except the so-called cabaret taxes. Automobiles were never taxed more than 10 per cent.

This is a tax which has been applied since World War I. The record shows it has reached the point where the law of diminishing returns has been reached, and that more taxes will be paid if the thousands of musicians who are now unemployed by reason of the tax can go back to work, through the repeal of half of this burdensome tax.

Mr. MORSE subsequently said: Mr. President, earlier this afternoon the Senate considered an amendment to reduce the so-called cabaret excise tax.

Since 1947, I have supported, in the Senate, a proposal to reduce that tax at least 50 per cent. The tax works to the discriminatory disadvantage of the musicians of the country, as well as others.

In my judgment, the tax is an unfair one, and should have been reduced by at least the amount provided by the amendment submitted today, if not entirely eliminated. In fact, I favor its complete elimination.

I happened to be involved in a conference committee discussion today, and could not be on the floor of the Senate when the amendment was under consideration.

Therefore, Mr. President, I ask unanimous consent to have printed in the *Record*, preceding the vote on that amendment, a letter which I have received from Mr. Herman D. Kenin, President of the American Federation of Musicians, AFL-CIO, in which he sets forth what I regard as a very sound statement in support of the amendment which seeks to reduce the cabaret tax.

There being no objection, the letter was ordered to be printed in the *Record*, as follows:

New York, N. Y., August 5, 1958.
Hon. Wayne Morse,
Senate Office Building,
Washington, D. C.

Dear Wayne: I understand a determined effort will be made in the closing days of this session to amend on the Senate floor one of the remaining tax bills (probably H.R. 7125) so as to include the thrice-passed House reduction of the 20 per cent "cabaret" tax to 10 per cent, bringing it into line with the other wartime emergency excises.

In the name of all of the instrumental musicians of Oregon, fully half of whom

are jobless, and on behalf of musicians in similar straits almost everywhere, I ask your help to correct this glaring discrimination and thus create tremendous job opportunities for our people and for thousands of service employees who would benefit immediately.

Sincerely,
Herman D. Kenin,
President, American Federation
of Musicians, AFL-CIO.

The PRESIDING OFFICER. The question is on agreeing to the amendment offered by the Senator from Nevada for himself and other Senators. On this question the yeas and nays have been ordered and the clerk will call the roll.

The legislative clerk called the roll.

Mr. MANSFIELD. I announce that the Senator from New Mexico (Mr. Chavez), the Senator from Missouri (Mr. Hennings), the Senator from Florida (Mr. Holland), the Senator from Georgia (Mr. Talmadge), and the Senator from Texas (Mr. Yarborough) are absent on official business.

On this vote, the Senator from New Mexico (Mr. Chavez) is paired with the Senator from Georgia (Mr. Talmadge). If present and voting, the Senator from New Mexico would vote "yea," and the Senator from Georgia would vote "nay."

The Senator from Missouri (Mr. Hennings) is paired with the Senator from Florida (Mr. Holland). If present and voting, the Senator from Missouri would vote "yea," and the Senator from Florida would vote "nay."

Mr. DIRKSEN. I announce that the Senator from Maine (Mr. Payne) is necessarily absent, and, if present and voting, would vote "yea."

The result was announced—yeas 39, nays 51.

So the amendment offered by Mr. Malone, for himself, Mr. Bible, and Mr. Beall, was rejected.

Symphonic Summary

OPENING CONCERT

(Written after attending the concert of the Philadelphia Orchestra at Carnegie Hall, October 7, conducted by Eugene Ormandy.)

*Glowing with embers of a thousand faces
And tongues of flame the orchestra shoots
forth,*

*This room again becomes the warming hearth
For city dwellers. Here, within its walls,
Debussy, Brahms, Ravel, Bach, each replaces
The incoherency of waterfalls,
The wayward pulse of waves, the meadow's
flowing,*

Indifference of moonlight, wind's queer blowing.

*Now all is ordered to a vast plan set
In compressed space and time. Precise control!*

*The players, listeners, conductor, met
In close concensus, make the perfect whole
Within the evening's range; aware and terse,
Toward one goal aimed; in unison make live
What a whole summer's jargon cannot give:
The ocean, earth, the stars, the universe!*

—H. E. S.

Note: We also attended the October 12 concert of the New York Philharmonic and the Chicago Symphony's visit to Carnegie Hall on October 15. Both were distinguished performances, the former for the spirit and aplomb with which conductor Leonard Bernstein imbued the orchestra and the latter for the authenticity of conductor Fritz Reiner's interpretations and the marvellous technical powers of the orchestra. We happened to hear the Philadelphia Orchestra first, however, and this after a long and—insofar as live symphonic music was concerned—parched period. Hence the foregoing poem.

★ Wilfred Pelletier left for Europe on October 27 to conduct the RAI Symphony in Rome and the RDF Chamber Orchestra in Paris.

★ The Little Orchestra Society, directed by Thomas Schernan, will make an extensive tour of the Far East in the Spring of 1959.

★ Rudolf Kruger who has been musical director for the Fort Worth (Texas) Opera Association since 1955 is now also its general manager.

★ Van Cliburn's performance of Tchaikovsky's Piano Concerto No. 1, which won him the International Tchaikovsky Prize in Moscow last April, was the featured work on the program in Newark, New Jersey, with the Symphony of the Air, November 2. Kiril Kondrashin was the conductor. It was the first presentation of the new Garden State Concerts, Inc.

★ The Fresno Philharmonic Orchestra is giving talented young California musical artists the opportunity to compete in a statewide contest. One finalist will be selected from the piano category, one from the voice and one from that of other instruments, at an elimination series on January 10 and 11. For further information write Manager, Fresno Philharmonic Orchestra, Box 1055, Fresno, California.

★ For the eleventh consecutive season Robert Whitney, Music Director of the Louisville Orchestra, is presenting on each subscription concert of the season, the world premiere of a work commissioned by the orchestra. On October 28, the feature was the first performance anywhere of Paul Ben-Haim's composition entitled, "To the Chief Musician, Metamorphoses for Orchestra." Other of the season's world premieres will include works by Benjamin Lees, Bohuslav Martinu, Nikolai Lopatnikoff, Klaus Egge, and Wallingford Riegger.

★ The Fort Collins Symphony Society, Fort Collins, Colorado, is offering a cash award of \$100 and an appearance as soloist with the orchestra for winning contestants in the categories of violin, viola, cello, flute, oboe, clarinet, bassoon, French horn, trumpet and piano. Auditions will be held January 24, 1959.

★ The Albuquerque Civic Symphony, newly organized this year, is under the musical directorship of Maurice Bonney.

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FOR SALE—Mason Baby Grand piano, excellent condition, beautiful tone, Steinway case, \$375. Write Elaine Drew, 1320 Hillside, Northbrook, Ill. For particulars, or see at 115 North Cambridge, Malverne, L. I., N. Y. Phone: LYnbrook 3-8243.

FOR SALE—B♭ Buescher cornet, silver-plated, also B♭ clarinet (ebonite); both recently overhauled, \$60.00 each. Assorted used dance orchestras, 25 for \$5.00, plus postage. Specify large or small combos. Al Williams, 122 Wendell St., Providence 9, R. I. 10-11

FOR SALE—300 used dance orcs. @ 25c each; 100 standard orcs. @ 50c each; 50 light concert orcs. @ \$1.00 each; 50 symphonic dance orcs. @ \$1.50 each. Interested, send for list. Oscar Rauch, 115 Kenwood Rd., River Edge, N. J. 10-11

FOR SALE—Cello, custom four-valve trombone, Czech make, violin with two bows; amplifier, three outputs, \$25.00; 28" and 15" mounted heads, \$8.00 for both. Instruments \$65.00 each with cases; A-1 condition. John Jenkins, 4810 O'Connell Court, Elmhurst 73, New York. LI 6-8386 Evenings.

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—Peter Guarnieris violin, about 1720, with papers from well known appraiser; also insured. Salvatore Picardini, 251 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928.

FOR SALE—Lowry organo complete with exterior keyboard mounting panel, all new tubes. Just the instrument to increase the selling power of your unit or solo. First \$200 cash takes this fine outfit. Ziggy Travers, 4707 Liberty Heights Ave., Baltimore 7, Md. Phone: MOhawK 1700.

FOR SALE—Bass, reputed Testore-Italian, 1700, very fine tone, \$1,450.; bass, 3/4, good tone, \$260. Also old Italian violin, fine tone, \$750. Mack, 86-11 30th Ave., Jackson Heights 69, N. Y. NE 9-5013.

FOR SALE—French conservatory bassoon by Buffet (used), \$85.00; also trumpet, Super Olds (used), \$95.00. Nicholas Lannutti, 1117 McKean St., Philadelphia 48, Pa.

FOR SALE—Trumpet, latest model Olds Super; gold and silver finish, mechanically perfect; cast new, \$260. Full price including case, \$100. plus transportation. J. Allen, 324 Pacific Ave., Piedmont, Calif. OL 5-5990.

FOR SALE—Used dance library, reasonable; tenor band, standards, and vocal backgrounds; usable 4 to 11 men. Five vocal negatives of big name band arrangements, standards, also lead. Back issues of Downbeat, Lat 30; make offer. First Glenn Miller Limited Edition record library, 45 RPM, unused, \$15.00. Over 300 pieces of sheet music from early 20s; make offer. Vern Mallory, 3730 West Monroe, Seattle 6, Wash. 11-12

FOR SALE—F tuba, Weimar, made in Weimar, Germany; upright, four rotary valves, brass lacquered, in very good condition; medium bore, \$300. Write: Oscar LaGasse, 15 Poplar Park, Pleasant Ridge, Mich.

FOR SALE—Wm. S. Haynes flute in excellent condition; French model with low B, including double case and cover. William L. Matz, 1506 Ridge Ave., Philadelphia 20, Pa. STEvenson 7-3971

FOR SALE—Blonde, fancy model, Chubby Jackson five-string Kay bass viol with fine German bow. New big, extra set of steel strings, very good condition; \$100.00. Howard Erikson, 11 No. 3, Hawley, Minn.

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FOR SALE—B♭ Paris made Selmer tenor sax; Mark 6, brass lacquer, Tri-Pack case; used six months, just like new, \$150.00. Buffet B♭ clarinet (\$310) and case, brand new, \$195.00. Rudy Wiedoritz model Holton alto sax, gold, case, \$150.00. Maggini violin, original, collectors item, \$175.00. Mathias Hornsteiner viola, original, not a copy, with case, \$175.00. R. E. Johnson, Box 576, Missoula, Mont.

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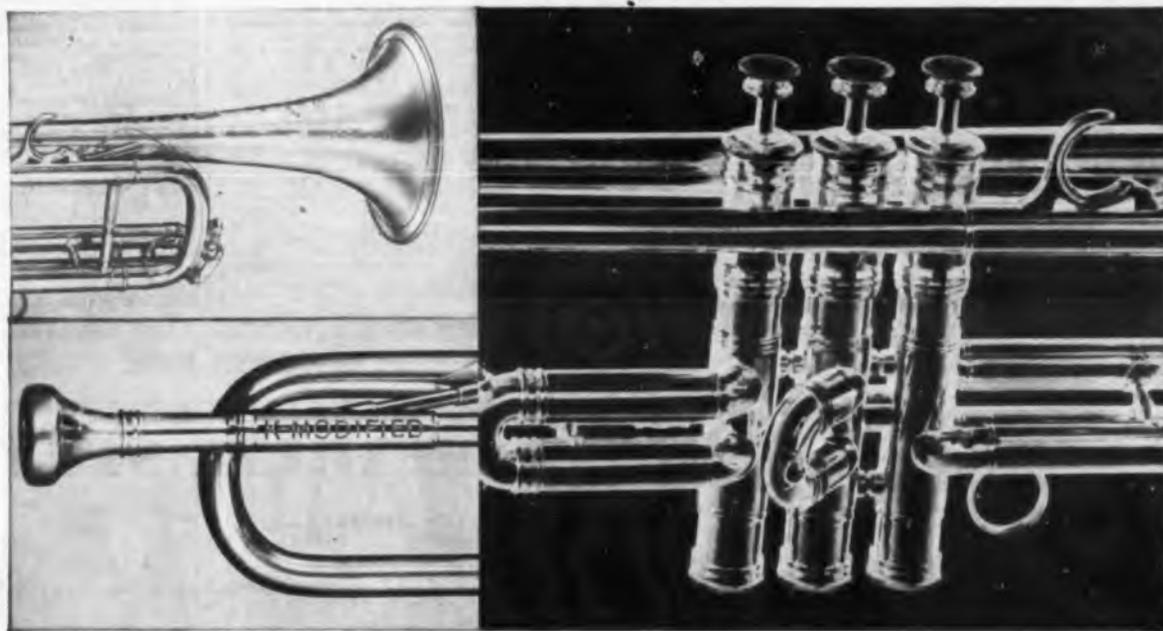
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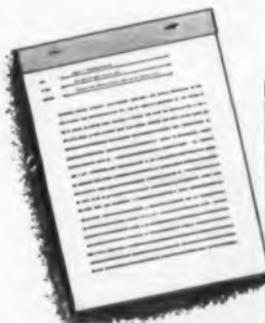
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