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Sammy Kaye • page 14



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CONTENTS

- 6 President Kenin's Address to Members of Local 47, Los Angeles
- 8 Jack Benny Honored by Federation
- 8 U. S. District Court Reaffirms Legality of Music Performance Trust Funds
- 9 How Can Our Gifted Youth of Music Serve the Total Culture? —Roy Harris
- 10 Latest Report on the Best New Dance Band Contest
- 11 Latest Report on the International String Congress
- 11 Canada Takes Steps to Limit Radio's Use of "Canned Music"
- 12 Over Federation Field
- 13 In Seattle Music Is Big Time Stuff!
- 14 Sammy Kaye—He Makes Them Want to Lead a Band!
- 16 Where They Are Playing
- 16 Lester Young
- 18 Travelers' Guide to Live Music
- 20 Violin: Views and Reviews—Sol Babitz
- 22 Symphony and Opera
- 24 Modern Drumming—Charles Perry
- 26 Trumpet Talk—Dan Tetzlaff
- 28 Adventures in Modern Harmony—Walter Stuart
- 30 Woodwind Wisdom—Vance S. Jennings
- 34 Meet Your First-Desk Players
- 36 Educational Notes
- 37 Radio and Television
- 39 1959 Festivals from Coast to Coast
- 41 It's in the News!
- 44 Trade Talks
- 48 Official Business

COVER

Sammy Kaye

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APRIL, 1959



President Kenin congratulates John Tranchitella on his recent election victory as President of Local 47.

PRESIDENT KENIN'S ADDRESS

... to members of Local 47, Los Angeles

who, for the first two weeks was ably guided and assisted by your former President and my good friend, Eliot Daniel.

Doubtless they have familiarized you with the details of the resulting contract — one in which we can all justly take pride. By now you must know that it extended the pension plan to the radio-TV industry, that it established for musicians the principle of re-use payments, that it produced sizeable wage increases and that it achieved these substantial improvements without losing a single staff job here in Hollywood.

This retention of your local staffs was indeed a triumphant climax to a difficult and arduous negotiation. It confounded our employers who were bent on exploiting and cashing in on a weakness — and a precedent — notoriously established in Los Angeles, and, too, it was a stunning — and richly deserved — disappointment to some in this city who shamefully looked to this negotiation for relief from the red-faced embarrassment of their demonstrated ineptness in the related field of motion pictures.

The happy results of this negotiation are assignable to one central cause — the fraternal unity of all those sitting on labor's side of the table. For your new President in his first negotiation there could not have been a more educative, a more inspiring or a more forceful demonstration of the true meaning of trade unionism and of the incomparable value of trade union organization extended throughout this country and Canada.

Doubtless he has already told you what now I repeat, namely, that the success of Los Angeles would not have been possible without the understanding, the cooperation and, yes, the substantial sacrifice of Chicago, San Francisco, Boston, New York, Detroit, St. Louis and every other Federation local which was effectively present via the participation of their national officers. Yet there still remain some in this community who continue to prate and practice the suicidal folly of division, of separateness, of lonely, unproductive isolation — about which I shall have more to say later.

As you know, a pension for musicians was pioneered in the recording negotiations completed in December of last year. Its extension to the networks is but the first, relatively small, step forward. Our pension plan has been carefully devised so that in the reasonably near future every working musician in every branch of musical endeavor may, if such is the voluntary choice of his local, enjoy this highly prized benefit.

For me, this is an exciting and joyous moment. Los Angeles was for several meaningful years my home. And always, of course, there is thrill and pleasure in returning home to the stimulating warmth of old friends and familiar places.

But there is an especially piquant flavor to the joys of this return. I refer, of course, to the dramatic improvement in your trade union health since last I saw you. And while the major credit is clearly due to your own innate good sense and your own rigorous self-discipline, no less clear is the Federation's entitlement to credit for its constructively therapeutic role as trade union doctor.

Before going any further, I want to do what I had hoped to do at your January 26th meeting when you installed your newly elected officers. I want publicly to congratulate John Tranchitella and his colleagues on their brilliant election victory and to congratulate you on selecting such superbly qualified spokesmen for your cause. And I want, too, publicly and personally, to pledge to you and your officials the Federation's unstinted cooperation and support in working out the thorny problems that confront you as loyal trade unionists and as professional musicians.

Perhaps the most gratifying aspect of your recent election was the straightforward basis upon which the issues were presented to the rank and file membership. There has, here in Los Angeles, been an unfortunate tendency on

the part of some, who for the moment need hardly be named, to substitute the hard but necessary decisions of democratic trade unionism with the easy but illusory decisions of lawyers and antilabor journalists.

Self-serving statements in legal documents filed in courts for easily obtained temporary injunctions, biased headlines and editorials and demagogic promises of gorgeous things to come may satisfy vague longings for pie in the sky; they do not and cannot meet the real bread and butter needs of working musicians.

You learned — by direct and expensive experience — that there is a vast and critical difference between a pretty labor board certification and a decent labor union contract; that meaningful economic gains are won at the bargaining table and not at the lawyer's bar; and that the elemental truths of trade unionism cannot be safely ignored or distorted.

These, in essence, were the campaign issues presented to you. And, once again, I applaud the fact and manner of their presentation and your splendid response to them.

The reason I was unable to attend your last meeting is doubtless known to all of you. Along with my colleagues on the Executive Board and the leaders of seven directly affected locals, I was busily occupied in New York City negotiating a new agreement with the major radio and TV networks.

Representing Local 47 throughout discussions was your President, John Tranchitella

On top of the pension fund, the recording agreement achieved what I believe to be the largest wage increase in the Federation's bargaining history. Many of you are still denied the fruits of that agreement because of the continuing obstruction of a wilful minority that, wanting the good faith or the courage to acknowledge its own tragic error and inadequacy, prefers to deprive all musicians of benefits it can not secure for any.

This destructive, nihilistic effort must fail. I confidently predict that it will fail. It is unthinkable that the labor board will accept the unrealistic bargaining union proposed for the national record manufacturers. But if I be wrong, it is even more unthinkable that a majority of any sized unit will again repose confidence in — and trust its economic fate to — an ill-starred adventure whose attractive tinsel has been unceremoniously rubbed off by its own clumsy hands.

If, perhaps, I condemn more strongly than is my personal wont, it is because my official responsibility to all musicians has rendered me acutely aware of the heinous wrong this dual movement has been and is inflicting upon our profession.

I spoke truly and proudly of our recent national negotiations. We won great victories, and we won them honorably. But that is not the whole story. We could have won even more, and at less cost, were there no division among us. The Guild was a third party at each of these negotiations — uninvited, unseen, unheard — but still very much present and, of course, present on the employers' side of the table.

Let us test the Guild's pretensions, rationalizations and excuses, not by its own inglorious

failures, but against this brief recapitulation of the Federation's affirmative achievements in the short period of my administration — a period of less than eight months.

1. We have repealed the muchly criticized, forty year old Article 1, Section 1.

2. We have fulfilled our promise to exchange the 5% TV formula for guaranteed employment in TV films.

3. We have contracted with the musicians of the leading, democratic European countries to work together on our common problems and have laid the foundations to extend this arrangement throughout the civilized world.

4. We have alerted the Congress to the unfair competition of foreign-made tape and have caused congressional calls for full fledged investigations into this evil.

5. We have worked out an effective means of mutual help to and from closely allied unions and are formulating plans for the creation of a permanent department in the AFL-CIO composed of all entertainment unions.

6. We have established the principle of pensions for casually employed musicians.

7. We have negotiated handsome re-use payments for all our members engaged in the making of video tapes.

8. We have successfully resisted a powerful assault on the only existing actuality of guaranteed employment.

9. We have mobilized tremendous political support for relief from the onerous 20% tax.

10. We have dramatically stimulated our industry and our own live job potential by originating the Congress of Strings and the Best New Band of the Year programs.

Can any pretensions, can any rationalization, can any excuses justify the continued existence of a pernicious dual movement?

I say "No" — a clear, sincere and emphatic "No". I say it for myself and for virtually every musician in the United States and Canada whom I am privileged to speak for. And now, today, I am happy beyond words to be able to say it for the overwhelming majority of musicians in Los Angeles, the city of my former home.

LONG BEACH BAND WINS AT THE POLL

The effort to eliminate the Long Beach, California, Municipal Band, was rejected soundly at the polls in the general election on November 4th by a vote of 81,255 to 36,099. This was the largest plurality of any measure or candidate on the ballot.

A spirited campaign saw the Senior Chamber of Commerce, opposed by the Junior Chamber of Commerce and a large Property Owners' Association, meeting the band and its supporters head on. The people, by this overwhelming vote, have decided that the annual cost of \$201,839 for this thirty-six-piece musical institution, is worthy of their support.

Since 1909, the band has remained in continued existence. It is now headed by Charles Payne, whose predecessors have been such illustrious figures as E. H. Willey, Osa C. Foster, Dr. Herbert L. Clarke, B. A. Rolfe, John J. Richards, Eugene LaBarre.

Local 353, Long Beach, is to be congratulated for the fight it organized and carried on to a successful conclusion.

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JACK BENNY HONORED BY FEDERATION



President Herman Kenin presents an honorary membership card in Local 6, San Francisco, to Jack Benny while Charles H. (Pop) Kennedy, President of the local, looks on.

U. S. District Court Reaffirms Legality of Music Performance Trust Funds

In a well-reasoned decision handed down on February 25, 1959, by Judge J. Gignoux of the U. S. District Court, the legality of the Music Performance Trust Funds was reaffirmed. Opinions as to the validity of the Trust Funds had been previously given by Former Attorney General Tom Clark, now a member of the U. S. Supreme Court; the U. S. Department of Labor; and Robert E. Taft, co-author of the Taft-Hartley Act.

Since 1955, actions by four stockholders in various recording companies have been pending in the U. S. District Court. Plaintiffs sought to restrain the Trustee from making further payments out of the Trust Funds and further sought to restrain the recording companies from making further payment to the Music Performance Trust Funds. The contentions of the plaintiffs were that the Music Performance Trust Funds set-up was in violation of Section 302 of the Taft-Hartley Act which states in part: "It shall be unlawful for any employer to pay or deliver, or to agree to pay or deliver, any money or thing of value to any representative of any of his employees who are employed in an industry affecting commerce." (emphasis supplied) Plaintiffs averred that Samuel Rosenbaum, Trustee of the Music Performance Trust

Funds, was a "representative of the employees."

The Court, after citing the history of the formation of the Music Performance Trust Arrangement, the selection of the Trustee by the recording companies, and the administration of the Trust Fund, stated "The records further, conclusively, established that throughout his administration of the Trust, the Trustee has exercised his independent judgment free from American Federation of Musicians' influence or control and as specified by the agreements, has been 'guided solely by the terms and conditions' therefore, and has performed its functions 'on the sole basis of the public interest.' . . ."

"In the instant case, the Trust Funds are not subject to the control of the union or its officers; no part of the funds goes to the union or its officers; and none of the funds can be used as a union or its officers may see fit. To the contrary, the Trust Funds here under consideration are, by the express terms of the Trust Agreements, established by payments to an independent trustee, whose administration of the funds is entirely free from control by either the union or its officers, . . ."

The Court concluded by stating "It is the conclusion of this Court that neither the Trust

On April 8, President Kenin presented a special plaque to Jack Benny in recognition of the famous comedian-violinist's devoted efforts to assist musicians and symphony orchestras all over the United States and Canada.

The ceremony took place in connection with Benny's appearance with the New York Philharmonic Orchestra at Carnegie Hall, with Leonard Bernstein conducting. All proceeds of the concert will go to the Orchestra's musicians' fund.

Benny began his series of concerts in April, 1956, when he played with the Oklahoma City Symphony. The proceeds, \$66,000, benefited the symphony and also a retarded children's society in that city.

He next appeared in New York with the New York Philharmonic and raised over \$50,000 for the "Committee to Save Carnegie Hall."

Throughout 1957 he played in Philadelphia, Los Angeles, and Toronto, raising \$1,336,000 in cash and bonds for hospitals and for the State of Israel.

However, beginning in March, 1958, Benny began a new series of concerts designed solely to aid the musicians' funds in such cities as Kansas City, New Orleans, and San Francisco, with total proceeds exceeding \$142,000. On March 28 he played with the Washington Symphony, following which he played in New York April 8 when the A. F. of M. presentation was made.

At the San Francisco concert mentioned above, President Kenin presented Benny with an honorary membership in Local 6, and in addition made known the action of Local 284, Waukegan, Illinois, Jack Benny's home local, in voting an annual scholarship to the Congress of Strings in the name of Jack Benny. The plaque award in New York in April denotes the appreciation of all 270,000 members of the A. F. of M. for Jack Benny's untiring services in behalf of music and musicians.

Agreements nor the Trustee's administration of the Trusts constitutes him a 'representative of the employees' within the meaning of Section 302 of the Taft-Hartley Act. Judgment is accordingly ordered for the defendants, with costs."

This decision is particularly gratifying to the members of the American Federation of Musicians. Trustee Samuel Rosenbaum has supplied a considerable amount of work to our members and others through his judicious use of these funds. Hundreds of communities throughout the United States and Canada have enjoyed live music because of the Music Performance Trust Funds. We are sure that Judge Gignoux's decision will be hailed with enthusiastic approval by all who have a true concern for the welfare of the professional musician and a deep love for good music.

Judge Gignoux recognized that even though the quoted section of the Taft-Hartley Act forbids the Federation from exercising control over the Trust Funds (in spite of the fact that it was the Federation which obtained the creation of the Trust Funds in its Collective bargaining with employers), the cooperation requested from locals of the Federation by the Trustee is given by them generously and does not constitute the Trustee their "representative."

How Can Our Gifted Youth of Music Serve the Total Culture?

By Roy Harris

Spring returns to us each year with fresh affirmation that life is eternally self-generative, demanding recognition on its own terms, implicit with the design of its own fulfillment: an urgent teacher of human kinship to the universe, and human responsibility to its kind.

We cannot turn deaf ears nor refuse to see this torrent of energy-for-purpose, this irrepressible force bursting in all directions toward its own predetermined patterns of law and order and fruition.

Our own Youth are part of it. They surround us with the eager expectant years of their own Springtime: children of nature's purpose; each endowed with his own peculiar traits which, if cultivated will serve mankind; if stifled will wreak the havoc of destruction and distress. To what purpose then do we serve our Youth, our gifted Youth, our gifted Youth of Music?

Are we helping them to fulfill their separate destinies in service to our people; or, are we letting the seeds of their talents fall on the stony soil of our own indifference?

Dr. A. Whitney Griswold, President of Yale, has concluded: "As we follow the debate over our educational system, that system's greatest need becomes increasingly clear . . . The greatest need of all, since all others wait upon it, is a sense of purpose . . . I mean a combination of faith and conviction that impels us to take our stated purposes seriously, to have the moral courage to practice what we preach. I mean, too, the intellectual honesty to measure what we do against clearly defined criteria consistent with our stated purposes and not against expediency however disguised as 'public relations.'"

These conclusions of President Griswold pertain to our total culture. To those of us who are especially concerned about our music culture, his words could have been beamed directly toward the state of music in the nation.

Certainly, one loaded question hangs over the musical life of our people: *How can we Americans develop the potential of our gifted youth of music within the framework of our social-economic institutions?* The gifted youth are in our midst in great abundance and variety. Can we make a proper place for them in our expanding civilization? Can *better* become as important as *bigger* in our national thinking?

Such questions about the future of our youth often arouse two quite different reactions, sometimes mutually antagonistic! One

reaction is defensive. Only those who feel their own vested interests threatened have such a reaction. Smug phrases bristle from this reaction: "This is a free country," "Who's to say," "Everybody to his taste," "The people are getting what they want," "You can lead a horse to water but you can't make him drink," "Things could be a lot worse." All these pat little phrases are smoke screens for hidden fears. They all sum up to one cry of apprehension: "Beware of change!"

The positive reaction (on the other hand) is one of responsible citizenship, a reaction of dedicated people based on the conviction that the best years of our history are waiting for our cultivation and harvest.

This reaction is also rooted in vested interests; but interests in humanity, beliefs in the potential of people. Actually, these emotions and thoughts are quite prevalent in people. If they were not, society would quickly disintegrate. But they are often deeply imbedded, hidden, behind work-a-day expediencies. It sometimes takes drastic conditions

to dislodge them, to kindle them into public spirited enlightenment.

We must also face the fact that the arts may not seem very important to many people. Other matters such as food, shelter, clothes, transportation, property, taxes, take precedence. This is because we take the cultural values in our life for granted. We inherited them, we have no conception of what life would be without them.

If some power could withdraw all the cultural values from our daily lives for a week, no music, no religion, no theatre, art, literature, no well designed comfortable homes and offices attractively decorated; if we had none of the refining influences of the humanities and were back to caves, raw food, long and cold nights, savage apprehension to all sounds and sights, then, and then only, would we realize what total culture means to us. But this cannot be; we will not let it happen unless we unwittingly blunder into it in the blind mayhem of war.

But we humans of today could develop a better sense of values, an awareness to comprehend and evaluate that which we already have, both as the fruit of past effort and the seed from which new effort can yield larger, richer, freer expression of our total selves.

This attitude has been, and is, and will no doubt continue to be the guiding principle of humanity leading us toward our latent potential.

How then can we Americans become aware of larger, finer values in music? How can those who have never experienced the thrill of great music know that they are missing a fortifying influence in their life?

How can great music get to them? How can the untapped resources of our most gifted youth of music spread like the fragrance of

(Continued on page thirty-eight)

Roy Harris with Governor Raymond Gary of Oklahoma during ceremonies celebrating Oklahoma's fiftieth birthday as a state, at which time Dr. Harris was inducted as a native son into Oklahoma's Hall of Fame and also made an Honorary Colonel and an Honorary Indian Chief of the Ponca Tribe. The onlookers are his wife, Johana, and the three eldest of their five children, Daniel, Shaun and Patricia.



* Saturday Review, March 14, 1959.

Entries received on the March 15 deadline for the First International Best New Dance Band of 1959 Contest assure competitions in nine of the ten regional areas of the United States and Canada, the National Live Music Promotions Committee reports. Only major areas deciding not to compete this year are Hawaii, Puerto Rico and Alaska.

"Best Band" community committees in seven cities already have jumped the gun by holding successful contests early. As a result, these winning bands will compete in other regional contests, or, if unopposed, will move on to the semi-finals competition in Chicago which will be held May 8. The four best dance bands chosen will compete for the International Best New Dance Band title at Roseland Dance City, New York City, May 11.

President Kenin, who is general chairman of the National Live Music Promotions Com-

LATEST REPORT ON...

The Best New Dance Band Contest

mittee, comprised of nationally known leaders in education, industry, and entertainment, expressed himself as "well satisfied" with the progress being made in the initial "Best Band" competition.

Jimmy Stier of Fort Wayne, Indiana, and his fifteen-piece band entered the winner's list taking first place over eight other top combinations as the result of a "Jazz Concert"

competition held February 27 at the Civic Auditorium. His group will compete for regional honors against Bill Kelly and his "New Jazz Disciples" which won out in a Cincinnati contest.

Other area contest winners which played off their competitions even before the national entries had closed, include Ken Cloud's Orchestra of Seattle, Washington, which competed against three other bands at the Parker Ballroom, February 15.

On the same date Eddie Walker's "Basic-Styled" band won over nine other groups at the Sands Ballroom, San Francisco, February 15 before a packed ballroom.

Jimmy Stier's fifteen-piece dance band, was winner of the Fort Wayne, Indiana, area Best New Dance Band of 1959 Contest. This was held at the Civic Theatre, February 22, under the sponsorship of Local 58, Fort Wayne, and other civic groups. Billed as a "Jazz Concert," entertainment went on for nearly six hours and attracted 1,000 fans.



Art Tancredi and his fifteen-piece band became the first New England winner in the Best New Dance Band of 1959 Contest when his group topped seven other well-known combinations at the Rhodes Ballroom, Providence, Rhode Island, February 13, in a competition sponsored by Local 198, Providence, and prominent civic leaders.



From Texas to New England

The Gene Hall Orchestra, an outstanding area band from North Texas State College, took first place over four competing bands at the Fort Worth, Texas, Casino Ballroom, February 8.

Art Tancredi and his popular fifteen-piece band became the first New England winner in a close contest over seven other well-known combinations at the Rhodes Ballroom, Providence, R. I., February 13. Included in the impressive roster of committee members for the event were, Lt. Gov. John A. Notte, Jr., a dance band enthusiast; Prof. Martin Fisher, Brown University; Prof. Arnold Clair, University of Rhode Island; Dr. Louis Pichierei, director of music, Providence public schools; Ted Hall, executive secretary of the Rhode Island Philharmonic Orchestra.

Seven Hours of Dancing

Wayne Webb of Tucson, and his fifteen-member band holds two records thus far in the "Best Band" contest. His orchestra was the first area winner in the band competition and his group competed against nineteen other bands. The seven hours of dance entertainment attracted the largest crowd in many years at the El Casino Ballroom, January 9, and the entire program was carried over radio station KOLD.

Other areas reporting entries for competitions to be held on or before May 1, include Omaha, Nebraska; Denver, Colorado; Kansas City, Missouri; Montreal and Quebec, Canada; Chicago, Illinois; Pittsburgh, Pennsylvania; Tulsa, Oklahoma; Minneapolis, Minnesota; Atlanta, Georgia; Miami, Florida; St. Petersburg, Florida; Youngstown, Ohio; Columbia, Missouri; Richmond, California; Sacramento, California; New York City; Los Angeles and Springfield, Massachusetts.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

AND ON...

The International String Congress

A total of sixty scholarship awards to the International String Congress in the amount of \$300 each have been pledged by forty-five A. F. of M. locals, according to a recent report from the National Live Music Promotions Committee.

Promises from a score of other Federation locals, not officially pledged as yet, indicate that the June 1 deadline will find the maximum number of one hundred scholarships well within reach.

Several A. F. of M. locals are planning special scholarship awards honoring distinguished members who have contributed generously of their time and effort toward aiding their fellow musicians.

One outstanding example is evidenced by the musicians of Local 284 of Waukegan, Ill., who have honored Jack Benny, their most illustrious member, by giving an annual schol-

arship award in his name for his "untiring and devoted efforts in behalf of symphony orchestra pension funds all over America."

This three hundred dollar annual scholarship has been presented to the A. F. of M. to enable a talented young Waukegan string student to attend the International String Congress at Greenleaf Lake, Oklahoma, June 15 to August 8, and to receive special instruction from outstanding artist-teachers who will comprise the faculty.

President Kenin, chairman of the executive board of the International String Congress conferred with Dr. Roy Harris, noted Oklahoma composer and director of the "String Congress" while in Tulsa during the first week in April.

According to Mr. Kenin, extensive plans are being formulated by leading Tulsa citizens to make the First International String Congress the most highly successful and best known

scholarship summer school in the nation for gifted young musicians.

Among those serving on the "String Congress" executive committee with President Kenin are, Burch Mayo, president, Greenleaf Lake Festival of Tulsa; Russell F. Hunt, secretary and treasurer, Paul J. Cumiskey, president, Local 94, Tulsa, and Douglas H. Timmerman, executive vice president, Tulsa Chamber of Commerce.

Among locals pledging string scholarship awards are those in the following cities:

Middletown, N. Y.	Dallas, Texas
Houston, Texas	Cleveland, Ohio
Portland, Oregon	Grand Junction, Colo.
New Orleans, La.	Santa Barbara, Calif.
Albany, N. Y.	Wichita, Kansas
Minneapolis, Minn.	Elkhart, Ind.
Providence, R. I.	New York City
Washington, D. C.	San Jose, Calif.
Pittsburgh, Pa.	Baltimore, Md.
Richmond, Calif.	Los Angeles, Calif.
Paterson, N. J.	Champaign, Ill.
Walla Walla, Wash.	Tulsa, Okla.
Tucson, Ariz.	St. Paul, Minn.
Salt Lake City, Utah	Coeur d'Alene, Idaho
Chicago, Ill.	Long Beach, Calif.
Hartford, Conn.	San Leandro, Calif.
Las Vegas, Nev.	Oklahoma City, Okla.
San Bernardino, Calif.	Atlanta, Ga.
Albuquerque, N. M.	Detroit, Mich.
Santa Ana, Calif.	New Castle, Pa.
San Diego, Calif.	Seattle, Wash.
Denver, Colo.	Ft. Wayne, Ind.

CANADA TAKES STEPS TO LIMIT RADIO'S USE OF "CANNED MUSIC"

Ottawa, Canada (Special): The Board of Broadcast Governors, licensing authority for broadcasting stations in Canada, both government and privately-owned, is taking a dim view of "jukebox" operation among Canadian radio stations and has just concluded a special hearing in which seven local operators were reissued short-term licenses.

Customarily (though not by law) Canadian stations are given their licenses for five-year periods, renewable to all intents automatically. Previous to this action no station had ever had its license cancelled, suspended or issued on a pro-tem basis for any cause. In the case of the seven stations reprimanded, however, licenses were renewed for periods under five years, with the suggestion that they cut down on the rock-and-roll and high-pressure chatter, and raise program standards. The Board indicated it would like to see the use of more live talent.

Over the next twelve months the BBG will take a look at the logs of the seven to ascertain improvement in program standards.

The seven stations were: CKEY and CHUM, Toronto, twenty-four hour operations claiming high listenership among lower income groups and 'teen-agers; CKOY, Ottawa, a sister station of CKEY; CKNW, New Westminster, B. C.; CKWS, Kingston, Ont.; CFPA, Port Arthur, Ont.; and CKRN, Rouyn, Que.

CKEY owner Jack Kent Cooke, when told that his station's log showed it devoted 83 per cent of its time to records of the top forty, said he had no intention of changing this pattern unless the Board insisted that he do so.

He acknowledged that he "could afford" greater use of live talent and "didn't know" whether he was prepared to do so.

In his opinion the people of Toronto wanted pop and it was "emphatically and categorically cheaper than the use of live music." He maintained further that if anyone didn't like what they heard in CKEY they had twenty-two other radio and five TV stations in the area to dial in.

Allan Waters, owner of CHUM, also told the Board that the "vast majority" of people wanted pop records. He did, nevertheless, disagree with his fellow operator Cooke when he admitted to the Board that perhaps the people could do with a little culture.

Board Member Carlyle Allison, former editor-in-chief of *The Winnipeg Tribune*, opposed the theory that the public must be given what it wants and nothing else.

"A newspaper publisher could sell a lot more papers by the sensational treatment of news," he said, "but he doesn't because he wants to be able to look at himself when he is shaving every morning."

The Board of Broadcast Governors is a relatively new body, having been appointed only last autumn, as result of a two-year investigation of broadcasting and broadcasting regulations and licensing in Canada.

In 1957 a three-man Royal Commission, the "Fowler Commission," conducted hearings across the nation and presented a two-volume report to the Canadian Government, including in it recommendations for a change in the

licensing and regulatory structure. Out of this came the Board of Broadcast Governors, assuming the regulatory power from the Canadian Broadcasting Corporation which had held it since 1936.

One of the strongest submissions to the Fowler Commission came from Walter M. Murdoch, the Federation's Executive Officer for Canada. In his brief he pointed to the round-the-clock use of canned music by many of Canada's radio stations and their apparent disregard for the development and use of live Canadian talent. He urged, among other things, a long and careful look at the programming policies of some of the private stations. A number of the Federation's recommendations were included or referred to in the Fowler Commission's report to Parliament.

How to Apply for New AFL-CIO College Scholarships

All AFL-CIO members whose sons or daughters are second semester juniors or first semester seniors who wish to apply for the four-year AFL-CIO Merit Scholarship for college must arrange to take the Merit Scholarship examination at their local high schools. This examination is given the latter part of April.

If your son or daughter is attending a high school where the principal cannot make the Merit Scholarship examination available, please write immediately to the National Merit Scholarship Corporation, 1580 Sherman Avenue, Evanston, Illinois, and make arrangements for your son or daughter to take the examination individually.

These examinations are the competition for the 1960 scholarships.

over
FEDERATION
 field

When President Kenin and some of his official family arrived in Seattle February 24 to make arrangements for the A. F. of M. Convention to be held there in June, officers and members of Local 76 welcomed them with band music as they got off the plane.

Local 76 had a "Dixie" outfit composed of Ken Brown, Chuck Ellis, Roy Kann, Lewy Kohler, Will Rush, Monty Sewell and Bill Smith. Local 360, Renton, had a "German" band led by Lem Brock. The International Officers were highly pleased with the welcome.

It is not many locals who can boast a president who can also qualify as a symphony orchestra conductor. So it is with justifiable pride that Local 5, Detroit, sends us word that its President, Eduard Werner, conducts the Detroit Symphony Orchestra annually in a concert at Ford Auditorium. The concert on February 8 of this year included works by Mozart, Schu-

bert, Strauss, Toch, Kreisler and Suppe and the large auditorium was filled with enthusiastic listeners.

In the program notes appeared a testimonial of appreciation "from the orchestra's board of directors, from the orchestra members and from a grateful public to Local 5."

"The Detroit Federation of Musicians, one of the oldest musical associations of its kind in the country," the testimonial read, "has built through the years a great reputation for service to its membership and to its home community. An affiliate of the American Federation of Musicians, the Detroit Federation has maintained a record of high standards in the national as well as the local picture.

"The Detroit Federation was one of the first to join forces with the City of Detroit, financial, industrial and educational institutions to build our present Detroit Symphony Orchestra. Since that

day in 1951, the Board of Directors of Local 5 and its president, Eduard Werner, have served actively and well in shaping orchestra policy and in developing the orchestra to its present peak of excellence."

Speaking further of the local's services to the community during the summer months, particularly of the summer concerts made possible through a grant from the Music Performance Trust Funds of the Recording Industries, the testimonial further states, "In the past several seasons a highlight of this nine-week series of twenty-seven programs has been the annual concert conducted by Mr. Werner, long a musician of stature in Detroit and in Europe."

The citation ends: "The Detroit Federation which Mr. Werner heads has guarded well the living standards of its membership and protected their standing as citizens in our community. The Detroit Symphony is proud of this most honored and respected sponsor."

Good words for a fine local and a fine president!

Ernest L. Hoffman, Secretary of Local 771, Tucson, Arizona, has had a singular honor accorded him. He has been granted a scholarship to a labor symposium currently being presented at Harvard University. He was chosen from a number of union leaders throughout the United States and was the

only one to be so honored. At the time, James J. Healy, Associate Professor of Industrial Relations, wrote to President Kenin, stating, "We are delighted to have your organization represented in the next session, and we hope that the work will prove worthwhile to Mr. Hoffman and to the union which he represents."

April 1 marked the Easter Ball Parade of Local 8, Milwaukee. Sixteen modern and old-time orchestras played in the Kare-Free Room at Devine's dance palace.

Al S. Arnstam, bassoonist, Local 655, writes us that he read with interest the article on women conductors in this department for January, 1958, but that he missed the name of "one of the most brilliant women conductors in the South." He informed us that Billie O'Day, also a member of Local 655, is the conductor of the Miami (Florida) Symphonic Society's Orchestra of sixty players. An accomplished violinist and a member of Local 655, Miss O'Day relinquished her bow for the baton nine years ago and has led the aforesaid group ever since. "Under her competent direction," states Mr. Arnstam, "the orchestra has performed at many civic functions and has won high praise for its accomplishments. Visiting tourists to Miami are invited to bring their instruments and 'sit in' with us and find out what a fine group and what an able conductor we have." Miss O'Day is gifted in still another way. "During the day," says Arnstam, "Miss O'Day can be found at the Miami News where she is a journalist in the Women's Department."

All power to this woman of versatility and enterprise!

Local 27, New Castle, Pennsylvania, had a fine year of presidential "firsts" in 1958. During that year it entertained former President Harry S. Truman and presented him with a life membership card. Then, at its annual Christmas party, it had as special guests President and Mrs. Kenin.

Local 276, Saugh Ste. Marie, Ontario, Canada, has for some time been planning an association of its lady members—a Ladies' Auxiliary. Now President of the local H. L. Sargeant writes that the organization has actually been formed, and in an interesting fashion.

Notice was conveyed to every member via the local's monthly

(Continued on page forty-one)



A. F. of M. International Officers paid a visit to Seattle on February 24 to meet with the Executive Board of Local 76 to make arrangements for the Convention to be held in June this year. Standing: Cliff Lehman, Treasurer of Local 76, Seattle, Washington; Ed J. Carey, Alf Arnold, Leo Newman, Business Agent of Local 76; Jackie Souders, Vice-President of Local 76; Alvin Schardt, President of Local 76; L. D. "Larry" McDonell, Secretary of Local 76; Ray Watkins, Floyd "Doc" Smullin and Ronald Phillips. Seated clockwise: Chat Ramago, A. F. of M. Traveling Representative; Emmet Lewis, Board Member of Local 76; Stanley Ballard, International Secretary; George Clancy, International Treasurer; Herman Kenin, International President; Leo Cluvsomann, International Secretary Emeritus; William Harris, International Executive Officer; Ide Dillon, Board Member of Local 76; and Norm Haugs, Board Member of Local 76.



View of Seattle from Queen Anne Hill.

Music is Big Time Stuff!

● To talk about Seattle — where A. F. of M. delegates will meet on June 15 — without talking about scenery, is like talking about the Atlantic Ocean without mentioning water. Yet this is what we must do. Seattle curving around Elliott Bay, and ringed with high hills, is so beautiful that mere mention of the various sights would fail to do it justice. Besides, most of the sights — the famous sunsets, for instance — can be viewed from almost anywhere — the windows of hotels, from the Smith Tower downtown, from the deck of a ferry on Puget Sound. It doesn't need underlining to make the delegates realize Seattle is tops among nature's wonders.

What we want to talk about is the extraordinary emergence of musical interest in Seattle within the past ten years.

Once music was for an inner circle of those "in the know." Now it is for everybody. The symphony is the pet project of the town, as integrated in its life as are the hundreds of gardens blazing with rhododendron, azalea and broom, and the flourishing life of the Boeing Aircraft factory. There are the Shopper's Matinees, a Seattle Chorale, a Youth Symphony, Children's Concerts, the Ladies' Musical Club, Stanley Chapple's *Making Music* program — an annual "Community Concerts," one of the largest organized concert groups in the country. The 1958-59 season of the Seattle Symphony under the dynamic Milton Katims was the most ambitious of its fifty-five year history. Sixteen first Seattle performances were heard. The orchestra had a road tour of eleven concerts — the first since the early forties. It

increased its family concerts from sixteen to twenty. It gave twenty school concerts and three on the University of Washington campus, besides thirteen in neighboring areas. As the *Seattle Post Intelligence* headlines an article on it: "Symphony Series Like Rabbits — Multiplying."

A new \$7,500,000 auditorium is designed to house, among a number of civic groups, this Seattle Symphony.

Mr. Katims is getting Seattle Symphony members together for a concert especially for the delegates.

So this "boating capital of the world," this brash young giant of a metropolis, this Seattle of fabulous sights and sounds, is also a place where music is big-time stuff, a community project promoted by clubs, societies, boards, leagues, foundations, associations, guilds, circles, committees and just plain individuals.

Go looking for the curio shops, the ship chandlers' stores, the sea-going fire engines which are spectacles of the waterfront and go to any one of a hundred places that use live music.

The Olympic, for instance, headquarters of the Convention, has a fine band. The New Washington, the New Richmond, the Roosevelt and the Sorrento also boast live music.

As for restaurants and night clubs, there are at least twenty that have live music: Rosellini's where ravioli comes delectably prepared; the Canlis Broiler, with Shrimp Canlis famous everywhere; the Magic Inn; Ivar's Fifth Avenue; Don's Seafood; The Dog House; The Norselander; Mardi Gras; Italian Village; The

Colony; The Grove; Diamond Jim's; Plaid Piper; Vasa Sea Grill; Four Winds; Skipper's; Ebony; Epicure; Hugh's; Jim's Steak House; Garski's; Wharf Restaurant; Town and Country (ten-piece orchestra every night), El Gaucho's; Bon's Congo; Luau Barbecue; Westerner; Round the Clock; Harold's and Caston's Charcoal Broiler. This latter is the restaurant in the actual headquarters of Local 76, and is worth more than one visit. The restaurant is beautifully furnished and the restaurateur, Mr. Morris (Bob) Caston is one of the best in his field.

Clubs of Seattle that have "live music" are: 40 and 8; Eagles; Elks; Moose; Cape Club and Pier 91.

Department stores using live music are Bon Marche; Frederick and Nelson; and Rhodes.

Taverns which employ musicians are: Last Frontier; Caballero; Drift Inn; Dave's 5th Avenue; Poop Deck; 1911 Tavern; Lynnwood Tavern; Alpine Tavern; Roll Inn; Circle Tavern; Fiesta; Flame; Four Stop; Brown Derby; Mabel's; Riverside Tavern.

The Dance Halls that delegates will want to patronize are Parker's; Norselander; Encore; Avalon; and Meet-and-Mix.

The headquarters Hotel, The Olympic, will be filled with Live Music during the Convention, and, as Secretary Larry McDonnell writes us, "We shall attempt to place more music in establishments other than those listed, so that the delegates will have available live music no matter what part of town they are in.

(Continued on page forty-three)



*...he makes
them WANT
to lead
a band!*

When the Library of Congress a few years ago buried a time capsule to be opened 2,000 years hence, with representative objects depicting the various segments of our era, a dozen of Sammy Kaye's arrangements (photo-stated) were chosen to represent the popular music field.

It is easy to see why.

Sammy Kaye—and his dance music—have all the enthusiasm, the energy, that characterize this restless age. His is a tireless, seemingly inextinguishable zest—the athlete's drive, the cheerleader's impetus. He reacts with alertness to everything. He finds every item of news grist for his mental mill. Ask him about anything from Birdland to badminton and his reaction is immediate and positive.

"Television has been a boon to the music business."

"Rock 'n' Roll has taught young folks how to dance again."

"Dixieland music always has been danceable."

"Concert jazz has its place. Many clubs are not for dancing. They're for followers of jazz to listen to. It's all to the good."

"The band business? As long as there are people who like to dance, there will be a band business."

Asked to tell how he happened to take up music, he answers, "I always liked to fool

around with instruments. I studied violin, banjo, saxophone. When I went to college, I first majored in civil engineering. I got my band going my third year in college. I played around in the dormitory, then got a couple of fellows together for fraternity and sorority dances. I expanded the band.

"I noticed they were opening a ballroom on the third floor of a building. It was inaccessible, and I figured it wouldn't last. A miniature golf course near there was going on the blink, too. I made a deal to take it over as a campus dine and dance spot—'The Varsity Inn.' I called it—and featured my own band. It became a success—still is."

Along with his musical career, Sammy was a star track man at Ohio University, his Alma Mater. (He won a scholarship there through his rating gained at Rocky River High School,

Cleveland, as State low hurdle champion.) He made a happy combination of band work and athletics. Diners at the Varsity Inn got used to seeing the orchestra dash in just in time for the dinner hour attired in resplendent field uniforms.

After graduating from college Sammy purchased a large battered bus, piled his gang and their instruments into it, and started out on a round of one-night stands. One guesses this must have been a difficult period—a new band, with no foothold, no connections. But for Sammy it is comprised in three simple steps: "The band got bigger. I could arrange. I developed an individual style."

Asked to name a time in his life when things did *not* go right, Kaye pauses baffled. Was there ever such a period? Then he comes up with an answer to this, too. He can give a time at least when things *nearly* didn't go right.

"I remember once," he says, "when just after graduating from college, we were practically unknown and I was trying to stir up something. A friend of mine, George Brandon, was playing sax in my band when we were filling an engagement at the Danceland Ballroom in Cleveland—that's my home town. I wanted very much to play a date at the Will-O-Wick Country Club, also in Cleveland, and also owned by the same people who operated the Cabin Club. George happened to drop into

Above: Sammy Kaye leading his Music from Manhattan (ABC-TV). Front row, left to right: Jerry Mercer, Johnny McAfee, Eddie Lucas, Sherman Kahn and Phil Conicola, saxes; Bobby Dominic, guitar and banjo; Teddy Auletta, piano. Second row: Skip Kelley and Larry O'Brien, trombones. Third row: J. Blazynama Bond, Johnny Amoroso and Luke Precopio, trumpets; Charlie Reader, drums and vibas; My White, guitar; Marvin Wittstein, bass.

INTERNATIONAL MUSICIAN

the Cabin Club one evening and the manager approached George regarding the possibility of the band appearing there. George's reply was: 'Oh, I don't think Sammy wants the job.' And here I was desperate for work! Then, one day I stopped in at the Cabin Club. 'So!' said the manager, 'Here's the big guy coming around who wouldn't even play here. What's the matter? Too good for us?' Well, I cleared up that little misunderstanding pretty quick! We got the job. First major job we ever landed."

Shortly after this Kaye played at Bill Green's Casino in Pittsburgh. "My skill at golf helped me here," he reminisces. "Bill liked to play golf and he liked my golf—maybe better than my band. We played golf all summer together and in the Fall he asked me if my band was available for the winter season. Fact was, we were out of work. But you never say you haven't got any jobs. So I said, 'We have two or three weeks of bookings—but we'll be free middle of September.' We played at the Casino for six months."

After batting around for awhile Sammy got his first real break. He and his band made their debut at the Paramount Theatre in New York. From this period dates his successful "So-you-want-to-lead-a-band" stunt, which has since been used in hotels, on stage, on the air, on television and in ballrooms. For that one-in-a-million person who hasn't yet heard about or witnessed it, it consists of Kaye calling up from the audience four would-be baton wielders. Each one is given a chance to conduct the orchestra, the musicians conscientiously following every baton movement of the novices. The winner is then judged by audience applause. Kaye has spent over \$5,000 on give-away batons to amateurs who have won the lead-a-band contest.

By the time he opened at New York's Hotel Commodore in 1938, Sammy Kaye was already a "big name" bandleader. A few years later, in Hollywood, he starred with Sonja Henie in "Iceland" and then in "Song of the Open Road."

Then came his "Sunday Serenade" programs over radio. During this period he began reading poems aloud against an organ background. Listeners liked this. He made a compilation of the verses and published them. "Sunday Serenade—Book of Poetry" sold hundreds of thousands of copies. Explaining his success, he says, "Poems that are read must be understood at first hearing. I picked them for that—and for the sentiment."

Sammy Kaye has also garnered fame as a songwriter. Among his hits are "Until Tomorrow," "Remember Pearl Harbor," "I Want to Wish You a Merry Christmas" and "Hawaiian Sunset."

"The Sammy Kaye Show" (ABC) a Thursday night televised program which began September 20, 1958, is a success, partly because, as Kaye tells it, "Friends we make on the road form the core of a faithful TV following. Over the years, we have received tens of thousands of letters telling us that the writers tuned in on our television shows because they had gotten to know us in person." Another reason for its success is that Sammy keeps varying the picture during the telecast—changing soloists, trombone, accordion, vocal. A third reason for its success is that Sammy's band plays the kind of solid, non-gimmick music—

(Continued on page thirty-eight)



Sammy Kaye, Music from Manhattan (ABC-TV). Front row, left to right: Jerry Mercer, Johnny McAfee, Eddie Lucas, Sherman Kahn and Phil Conicola, saxes; Teddy Auletta, piano. Second row: Charles Roeder, drums; My White, guitar; Marvin Wittstein, bass.

Sammy Kaye, Music from Manhattan (ABC-TV). Front row, left to right: Jerry Mercer, sax; Skip Kelley, trombone; J. Blasingame Bond, trumpet; Sherman Kahn, clarinet. Second row: Bobby Dominic, guitar; Teddy Auletta, piano. Third row: Charles Roeder, drums; My White, guitar; Marvin Wittstein, bass.



Where they are playing



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

JAMES MONTRECINO, who has been playing marathons since 1924, is at present keyboarding nightly at the Hotel Beaver's Indian Room in Quebec City, P. Q., Canada . . . **Al DeMARCO** is doing his third repeat engagement at the Trade Winds Restaurant Lounge in Chicago . . . **BARNEY O'DAY** is featured in the Gaslight Room of the Hotel Kenmore in Boston, Mass., playing both the honky-tonk and the sweet turns of yesteryear . . . **JOSKA de BARBARY**, a single violin act for the past few years, just returned from a four and a half months' tour of seven European countries and is currently booked at the Emerald Beach Hotel in Nassau, Bahamas, for his fifth return date.



James Montrecino



Al DeMarco



Barney O'Day



Joska de Barbary

EAST

February 28 was proclaimed "Joe Morello Day" by the Mayor of Springfield, Mass. Morello is the drummer with the Dave Brubeck Quartet and is a Springfield man. At the Wayside Restaurant, West Springfield, he was entertained for "making good" and then, in turn, at the Municipal Auditorium he entertained a

packed house showing how he made good. The quartet, Dave Brubeck on piano, Eugene Wright on bass, Paul Desmond on alto sax, and Joe all over the drums. Mayor Thomas J. O'Connor, Jr., a Dixieland fan himself, was of course on hand to pay tribute to Joe, and Dizzie Gillespie was also there to share the spotlight on the Brubeck program and to clown his way into everybody's affections on and off stage.

Harmonica-virtuoso, Eddy Manson, entertained at the Epi-Hab Center, Jamaica, Long Island, N. Y., on March 22. The purpose of the show was to raise funds to carry on the program of the Epi-Hab Center which trains epileptics for industrial employment. . . . The Chico Hamilton Quintet arrives at the Ridge Crest Inn, Rochester, N. Y., on April 7 . . . Al Postal has been signed for his twelfth consecutive summer season as music and entertainment director at Toro Hill Lodge in Monroe, N. Y.

Sammy Kaye and the Kingston Trio were the Easter attractions at Steel Pier, Atlantic City, N. J. Bookings for the summer season are being rapidly completed. Upcoming features for the Marine Ballroom include Stan Kenton, July 17; Tony Pastor, July 24; and Neal Hefti, July 26 . . . Charlie Mann and the Jesters, featuring the voice of Carla, opened at Hoffman's Beach House, Point Pleasant Beach, N. J., on March 27 for their fourth season . . . Joe Veneri is the guitarist with the Don Morris Orchestra now playing at Bert Gaul's Old Orchard Country Club in Eatontown, N. J.

NEW YORK CITY

The Newport Youth Band, under the direction of Marshall (Continued on page forty-four)

• LESTER YOUNG



Lester Young is dead! The man who swung the tenor sax to a laconic, moody style, who gave thousands of jazz listeners that cool, lag-along feeling, who caught a story-telling phrasing that captivated the whole jazz world, on March 15 succumbed to a heart attack in New York at the age of forty-nine.

The events of his career are quickly recounted: He was born in Woodville, Mississippi, on August 27, 1909, and moved to New Orleans shortly thereafter where he lived until 1919. While travelling through the midwest with his father, a carnival band leader, he started the drums at the age of ten and at thirteen took up the saxophone. Early in his career he came under the influence of Frankie Trumbauer and Bix Beiderbecke. Before joining Count Basie's Band—he was with him from 1936 to 1940—he had played with King Oliver, Walter Page's Blue Devils, Benny Moten and Fletcher Henderson. From 1941 he had his own combo. He led a sextet with his brother, drummer Lee Young, in 1942, at which time he played Cafe Society. He re-joined Basie for a few months

in December, 1943, then was in the Army for fifteen months, 1944-45. He toured the United States and Europe in the past decade. He was a regular performer at New York's Birdland and other outstanding jazz spots of the country. He appeared with Norman Granz's "Jazz at the Philharmonic" revue.

But these dates and doings give no indication of the tenor saxophonist's wide influence and his remarkable appeal.

Jazz authorities Barry Ulanov ("presiding genius on his instrument"), Marshall Stearns ("helped to produce the 'cool' school of jazz"), Rudi Blesh ("cool . . . needed Lester Young as a link"), and Leonard Feather ("most vital influence since Hawkins on tenor sax style") all acclaim him as having earned honestly his title "President."

The jazz world mourns his loss.

Left to right: Joe Morello, Dizzy Gillespie, who shared the spotlight at a concert February 28 with the Dave Brubeck Quartet, Mayor Thomas J. O'Connor, Jr., of Springfield, Massachusetts, presenting Joe with the "Joe Morello Day" Proclamation, and James L. Falvey, President of Local 171, Springfield.





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The Soft Winds, members of Local 415, Cambridge, Ohio, play night clubs and lodges in Cambridge. Members include Robert Hofstelt, guitar; Lawrence Steele, sax and leader; Ohlin McCollum, bass; Dick Johnson, drums.

TRAVELERS' GUIDE TO LIVE MUSIC

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



The Bob Paradis Trio (Bob Paradis, accordion and leader; Frank Gagnon, saxophone; Marcel Robitaille, drums) works at the Club Center Civiqum Montmogny, Quebec, Quebec, Canada. The boys are members of Local 119, Quebec.



The Byron-Kaye Duo (Betty Kaye, organ, piano and celeste, and Vic Byron, drums, guitar and vibes) has completed a six-week stay at the Marquette Hotel, Cape Girardeau, Missouri. Both belong to Local 67, Davenport, Iowa.



The Castles (Jan Castle, piano and vocals, and Vern Castle, drums and vocals) are now at the Van Orman Hotel in Bloomingdale, Indiana. They are members of Local 680, Elkhorn, Wisconsin, and Local 42, Racine, Wisconsin.

The Halos, members of Local 121, Fostoria, Ohio, are doing club and general jobbing dates throughout the northwestern part of Ohio. Left to right: Jim Hale, tenor, clarinet and bass; Jim Cole, drums; John Rochatte, trumpet, bass and vocals (recently replaced by Jon Jones); Lou Plank, piano, flute and leader.

Barney Lucifotti and his Orchestra, members of Local 750, Lebanon, Pennsylvania, are doing night club dates in Harrisburg and Lebanon, Pennsylvania. Front row, left to right: Charles Stine, Herman Duerer, James Light and Barney Lucifotti. Back row, left to right: George Finney, Sterling Rhen and Walter Wolfe.

Clark Hinkley and his Driftin' Country Boys, members of Local 809, Middletown, New York, perform in southern New York, northern Pennsylvania and New Jersey. Left to right: Dusty Delemarter, Bill Champagne, Clark Hinkley, Hayseed Muzuruk and Curly Allgeier. Another member, Eileen Powell, is not shown.





Harry Geellein and the Manhattaners, members of Local 746, Plainfield, New Jersey, are performing in and around the Plainfield area. The personnel includes Harry Geellein, piano and leader; Bill "Bunker" Jayne, drums; Hugh Welsch, tenor sax; and Evelyn Dee, vocals.



Deris Moomey and her Combo, members of Local 609, North Platte, Nebraska, entertain at various Elks, American Legion Clubs and private parties in and around North Platte. Left to right: Deris Moomey, organ; Al States, trombone; Bill Stanfield, drums; Ken Conroy, bass.



Gao Gurgel and his Orchestra, members of Local 802, New York City, are featured in the Peter Stuyvesant Room of the Hotel Stuyvesant in Buffalo, New York. Left to right: Gao Gurgel, piano and leader; Albert Warner, bass; Vornen Jones, sax; and Robert Winstel, drums.

The Pat Dennis Quintet, members of Local 77, Philadelphia, Pennsylvania, is in its third consecutive year of entertaining nightly at Big Bill's in Philadelphia. Left to right: Pat Dennis, drums; Mickey Coppola, sax and clarinet; Pop Lettanz, trumpet and bass; Nancy Lynn, vocals; and Tom Banjeck, piano.

The Farley Sparks Orchestra, members of Local 759 Pontiac, Illinois, has been entertaining in and around Pontiac for the past four years. Left to right: Danny Maney, guitar and vocals; Jack Staulcup, Jr., trumpet and valve trombone; Farley Sparks, accordion and trombone; Clarence Defrees, bass; Lee Ramsey, drums.

Jimmie Morris and his Swing and Sways, members of Local 388, Richmond, Indiana, and Local 599, Greenville, Ohio, are doing club dates in Richmond. Left to right: Charlie Johnson, sax and clarinet; Dan Duke, drums; Dick Bennett, guitar; Jimmie Morris, bass and trombone; and Vivian Drieling, piano and accordion.



The Tassels, members of Local 14, Albany, New York, are currently appearing at Yezzi's in Albany. Members include Vince Catalano, sax and leader; James King, trombone; Harry Connell, drums and vocals; Ernie Mataltz, sax; Don Mancino, bass, piano and vocals; and Joe Retendara, piano and vocals.

The La Plata Sextet, members of Local 802, New York City, is at the Stardust in Las Vegas, Nevada. The personnel includes Max Rivera, trumpet; F. Otero, second guitar and vocals; Rudy Gusman, bass; Pope Raman, drums and vocals; Frankie Sanchez, lead guitar and leader; Riela Reese, maracas and vocals.

The Hi-Notes, members of Local 10, Chicago, Illinois, play at various Chicago cocktail lounges, dances and private affairs. Left to right: Joe Bocian, trumpet; Chester Jawula, sax and clarinet; Chester Filipiak, drums; Steve Gawlik, sax and clarinet; Mel Nocak, bass; Edward Penway, accordion and leader.



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VIEWS AND REVIEWS

By SOL BABITZ

DID THEY USE VIBRATO IN THE BACH ERA?

The Myth of Non-Vibrato

Anyone who reads present-day music criticism is likely to find out that in order to play Bach "authentically" one must play without vibrato because there was no vibrato in the eighteenth century. It is difficult to understand how this myth became established; because historical evidence shows that instrumental vibrato goes back at least to the sixteenth century and vocal vibrato about one thousand years. Perhaps it is comforting to think that music sounded unpleasant until we came along to produce the first beautiful sounds in history. Another explanation may be that since some German violinists of the preceding generation used vibrato very sparingly, it stands to reason that each preceding generation would use less and less vibrato until none was left.

However things do not work so mechanically—certainly many violinists in Germany must have been vibrating enough to cause Leopold Mozart to complain in 1756 that some players "tremble consistently on each note as if they had the palsy."

A more plausible reason for the invention of the non-vibrato myth is that some sensitive critics are justifiably distressed when they hear the modern type of vibrato suitable for Ravel used unchanged for Haydn and Handel, where it does not fit. Since it is not yet generally known that in the eighteenth century another form of vibrato was used they can be excused for believing that non-vibrato is preferable to wrong vibrato.

The Nature of the Eighteenth-Century Vibrato

To understand the eighteenth-century vibrato we must first understand the machinery for producing it—the instrument, the technic and the style. The Baroque violin had a smaller, shorter, bass-bar and a shorter straighter neck than the modern violin. This resulted in less string tension and a less strident tone. The outward-arched bow tended to have a gentle attack and to leave the string, whereas the modern bow has a bite and clings to the string.

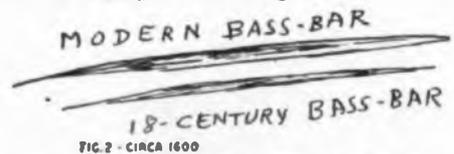


FIG. 2 - CIRCA 1600



FIG. 3 - CIRCA 1700



FIG. 4 - AFTER 1810

Shaded area in Figs. 2, 3 and 4 demonstrates gradual lengthening of bass-bar from 1600 on. Note raised bridge and fingerboard.

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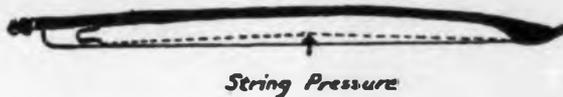
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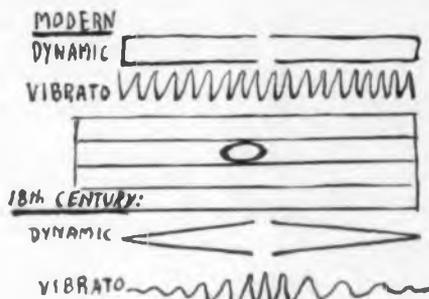
Early Bow



Tourte Bow



The natural dynamic of the early bow is rising and falling. The modern bow tends to sustain tones. The early violin with its lesser tension produces a fairly pleasing tone without vibrato. The modern violin sounds quite crude without vibrato. The early violin was held without significant chin pressure, thus permitting only a narrow wrist vibrato. This vibrato, while adequate to sweeten the tone of the early violin, has almost no effect on the modern violin which needs a wider more intense vibrato to beautify its tone. With modern strong chin pressure, such vibrato is possible. The modern vibrato when applied on an early violin sounds wobbly. Taking all of these factors in conjunction with modern and eighteenth-century instructions we arrive at the following basic differences:



The illustration shows the different basic tones—in the eighteenth century every long tone had a *crescendo-diminuendo* with the vibrato increasing and decreasing in speed and width according to the amount of tone produced. In other words it is the right hand which produces the emotional expression and the left which helps it. In the modern version the right hand is lacking in expressiveness. All emotion is derived from the left hand. Thus the modern vibrato is maximum and practically continuous while the early one has narrower and slower moments—something unknown today.

The basic difference is that the right hand was the producer of tone and emotion while the left hand was merely the *ornament* who added not only vibrato but other ornaments such as *appoggiaturas*, mordents and even improvised passages. This explains why all detailed explanations of the early violin *appoggiatura* deal more with the *dynamics* of the ornament than with its length.

The following example from the Handel Sonata in D shows that much more than vibrato was involved in playing expressively in the eighteenth century:

Adagio
WRITTEN

PERFORMED A B C D E F G

The *written* version is the one performed today "as written." This means that every note is sustained in a long line so as to sound legato

(Continued on page thirty-three)



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SYMPHONY AND OPERA

AMERICAN In its May concert the Gettysburg (Pennsylvania) Symphony will play *Metropolitan Sketches* by Baltimore composer Edmund R. Cooke. Mr. Cooke is personnel manager of the Baltimore Symphony . . . A free concert in observance of National Music Week will be presented at Town Hall, New York, May 2. The fifty-member orchestra will be provided by a grant from the Music Performance Trust Funds of the Recording Industries obtained through the cooperation of Local 802, New York. The orchestra will be conducted by Julius Grossman. The concert, given in cooperation with the Board of Education of New York City, will feature soloists from the High School of Performing Arts.

SOLOISTS Muriel Kilby, Canadian-born pianist, will be soloist at the Chicago Symphony's popular concert April 25. Walter Hendl will conduct . . . Jean Casadesus will be piano soloist with the New Haven (Connecticut) Symphony at the final concert of its current season, April 14 . . . Violinist Arnold Steinhardt, 1958 winner of the Leventritt Award, was assisting artist with Conductor George Szell and the Cleveland Orchestra at their March 19 and 21 concerts.

CONDUCTORS Gerhard Samuel, associate conductor of the Minneapolis Symphony, has been appointed musical director of the Oakland Symphony, Oakland, California. This is an eighty-piece organization which plays a six-months season. Mr. Samuel has been associate conductor of the Minneapolis Orchestra since 1956. . . . Ignace Strasfogel will open the Metropolitan Opera Company's Boston visit, by conducting *Vanessa* there April 13 . . . Jerome Rosen, nineteen-year-old former Clevelander, has been appointed apprentice conductor of the Cleveland Orchestra for the 1959-60 season. Mr. Rosen will assist the orchestra's regular conductor, George Szell, in the preparation of performances, work in the orchestra library and observe all the operations of the orchestra. This three-year program for advanced training of young conductors has been made possible by a grant from the Kulas Foundation . . . Louis Lane, assistant conductor of the Cleveland Orchestra, has been engaged as conductor and musical director of the Akron Symphony for the 1959-60 season . . . Henry Mazer, for twelve years conductor of the Wheeling (West Virginia) Symphony, has been engaged as conductor of the Florida State Symphony. During the coming summer, however, he will remain in Wheeling, to conduct the "Music Under the Stars" series.

TOURS The American National Theatre and Academy has arranged a ten-week tour for the New York Philharmonic under Leonard Bernstein in Europe and the Middle East this summer. It will appear for two weeks in Moscow in conjunction with the United States exhibition at Sokolniki Park . . . Beginning in May, the National Symphony will go on an eight-week tour under the Special International Program for Cultural Presentations . . . The Little Orchestra Society is currently playing concerts in Japan as part of its eight-week tour of eight countries of the Orient. They will return to America on April 19 . . . The New Orleans Philharmonic Symphony's first tour of the middle west will be made in February, 1960. Alexander Hilsberg will conduct all the concerts.

SEASON'S CLOSE The Cincinnati Symphony and the National Orchestral Association (New York) will both close with performances of Handel's *Oratorio, Judas Maccabaeus* . . . Carl Orff's *Carmina Burana* will be the final offering on the seasons of the Dayton (Ohio) Philharmonic and the Duluth (Minnesota) Symphony. Conductors are respectively Paul Katz (assisted by William Rapp) and Hermann Herz . . . Soloists Herman Clebanoff and Fannie Chase will play the Concerto in A Minor for Two Violins and Strings by Vivaldi at the final concert of the Evanston Symphony, in Chicago, May 15. Auditions winner, Sheldon Shkolnick, pianist, will be another of the soloists . . . For the close of the Cedar Rapids Symphony series, that orchestra will play for the full stage production

Keep Music Alive — Insist on Live Musicians

of Strauss' *Die Fledermaus* by the National Grass Roots Opera . . . Berlioz' *The Damnation of Faust* conducted by Eugene Ormandy will close the Monday night series . . . Berlioz' *Requiem Mass*, in its first performance in Cleveland, will lower the season's curtain for the Cleveland Orchestra, April 30 and May 2 . . . The closing concert of the Garden State Concerts in Newark, New Jersey, will be a program, "An Evening in Old Russia," presented by the Philadelphia Orchestra.

YOUTH The five-week series of free concerts, presented by the National Symphony and called "Music for Young America," will begin in Washington, D. C., on April 15 and continue through May 19. A one-hour concert will be scheduled every evening. In the past three years the National Symphony under Howard Mitchell has played to more than 150,000 young people from all over the United States. The generosity of Mrs. Merriweather Post, First Vice-President of the Orchestra Association, has made this series possible.

AWARDS The American Society of Composers, Authors and Publishers (ASCAP) has voted a fund of \$5,000 to be awarded by its Symphony and Concert Committee to major symphony orchestras in America. By this means, the Society hopes to further stimulate interest in native composers in the symphony and concert field. Among the orchestras which have already received these awards are: the Atlanta Symphony, the Baltimore Symphony, the Dallas Symphony, the Kansas City Philharmonic, and the National Symphony. . . . Dr. Howard Hanson received the Composer's Award from the Lancaster (Pennsylvania) Symphony at its March 31 concert. He was chosen for the first award because his twenty-one published compositions, spanning nearly half a century, have set an outstanding example for other American composers to follow. The Award Program was adopted by the Lancaster Symphony to help stimulate interest in contemporary composers and their works.

OPERA FOR SPRING AND SUMMER

New York Opera Company

New Yorkers are currently crowding into City Center, the old ornate building on West 55th Street, as though it was a modern palatial theater showing the latest Broadway hits. The attraction is opera. By the end of its current spring season (March 30 - May 3), the New York City Opera Company will have introduced, counting last year's quota, eighteen works of United States origin. Opera parties are being formed and special groups are coming in from the suburbs to hear the premieres. The excitement is contagious, and opera composers go about with that quiet exultant look. Only one element seems blind to the opportunities involved: phonograph companies have been unimaginative about recording these home-talent operas.

Performances already given are Menotti's *Maria Golovin* on March 30, Weill's *Street Scene* on April 2, a bracketed *The Devil and Daniel Webster* (Moore) and *The Scarf* (Hoiby) on April 5, and the premiere of Floyd's *Wuthering Heights* on April 9. Still to come are *He Who Gets Slapped* (Robert Ward), *The Triumph of St. Joan* (Dello Joio), *The Medium* (Menotti), *Susannah* (Floyd), *The Ballad of Baby Doe* (Moore), *Regina* (Blitzstein), and *Six Characters in Search of an Author* (Weisgall).

This season and last have been made possible through a grant of the Ford Foundation. For its third season, in the spring of 1960, the Ford money will be earmarked for a road tour of the Company.

Santa Fe

The June 24-July 29 season of the Santa Fe Opera—*Die Fledermaus*, *Anne Boleyn*, *Madame Butterfly*, *The Abduction from the Seraglio*, *The Barber of Seville*, *Regina*—will have two distinguishing characteristics. All the operas will be sung in English and two young Americans, who in less than five years have made names for themselves, will serve as conductors. Margaret Hillis will conduct *Regina*, and Robert Craft, *Anne Boleyn*. Miss Hillis will also be responsible for all choral and ensemble work in the summer repertoire. She has acted as Choral Director for the New York City Center and has been associated with the NBC Television Opera. Robert Craft has been conductor of the Chamber Art Society and has conducted performances at the Ojai Festival since 1954.

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CONTROL AND CONVEYANCE OF "TIME"

When referring to a drummer's "time," one automatically thinks of the right hand playing the cymbal ride rhythm. This is a misconception concerning the drummistic form of time, since the "right hand cymbal ride rhythm" is only one part of the percussion time structure.

While it is true that the right hand can be the primary maker of time, it is false to believe that this is the only means of conveying or controlling the time. This fact has escaped the attention of many students of modern drumming. Due to this lack of understanding, not enough emphasis is given to the study of "figures" and "fill-ins," which represent an equally important element of the over-all time structure.

A drummer can swing through the efforts of his right hand, even though his left hand figures and fill-ins aren't up to par. But, he would swing a good deal more if his rhythmic figures were more intense, more animated and better controlled.

"Time" is not only in the cymbal ride rhythm, but in every tap, mop, figure, phrase, fill-in and solo (long or short). However, to play these rhythms in a sloppy manner or to play them cleanly, but purely mechanically (without emotional motivation) is to misinterpret the purpose of the polyrhythms employed by the contemporary jazz drummer.

An excellent example of this form of drumming is one Philly Joe Jones, who is considered outstanding among modern jazz drummers. Another example is Don Lamond, who possesses an amazing control of phrasing, dynamics and tonal effects.

It is drumming of this nature that makes the term "drumming" synonymous with "musical."

The following (left hand) figures (played in conjunction with the right hand ride rhythm) are apropos of the rhythmical phrases of the piano and the group ensemble. Although the same figure is used several times, the position of the figure within the measure is different each time. The purpose of this is to accustom the drummer to the different feel that results from the varying positions of the (same) figure within a one or two measure phrase and to teach him to control the figure, regardless of where it falls.

Handwritten musical notation for drum set figures, showing various rhythmic patterns on a staff.

(Continued on page thirty-two)

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ance in black and white. Could it be that this is just left to chance, or to experience?

I think the implied technique of as many little practice periods as possible spread out over a longer and larger part of the day is an invaluable aid. The average jobbing trumpeter who is always seeking a solution to the very realistic problem of keeping up a lip can find help here. Whereas it is often difficult to find a free hour, it might be much more possible to steal ten minutes here and ten minutes there—the more frequently the better.

Correspondent Olson, from Galveston, wisely commented in his letter, "The practices of one country may or may not be useful in another country. Whether or not anyone would follow these charts is something we cannot foresee. Probably the players with the maturity necessary to understand the intentions expressed by the chart would not have time to follow it. The others, with the time, and in a situation that would permit practice such as suggested by the chart, would not have the understanding necessary fully to make use of it. However, the chart shows what is being done, and what should be done."

Whether this chart is followed is not exactly a matter of consequence. Rather, it should inspire the many fine players in this country to develop their own charts, even though those charts may be in the simple form of a renewed desire to get to the job an hour early to warm up correctly and play a few scales. To me the chart simply represents that element which, although old fashioned, is absolutely necessary to fine performance—organized practice.

Who Can Benefit?

1. *Professional.* The actual mechanics of preparing this article for print were conducive to my applying these very suggestions to the most difficult playing assignment I have had in several years, the lead trumpet work in the two-and-a-half-hour Hollywood extravaganza, *Ice Capades*. The trumpet book is 147 pages of hand written manuscript, sixty-nine pages before intermission, seventy-eight after. In this 1959 edition of the show the music of Tchaikovsky, Bizet, Puccini, and Gershwin is featured. Plenty of work for the trumpets, as anyone who has ever played in (or heard) an ice show band knows.

And then all one has to do is figure out how to keep the lip working, on the foregoing program, and on such a schedule as follows:

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I can enthusiastically report that several daily warm-ups of ten to fifteen minutes helped build up the necessary lip strength, the set of the pucker, and gave a good preparation for the actual, much harder work. Once the hard work began I was even more careful to prepare for each show. The one time that circumstance prevented the usual warm-up, I really suffered—discomfort, and extra effort, and worry about the finish.

Another experience: I found that trying to eat a regular dinner during a short break, and then sitting down to another long show doesn't work so well for me. Check your own personal reactions, and see if some recent "off night" could actually have come from an abdominal area so busy taking care of food that it could not function as a helper in the job of breath exhalation. Many fine symphony solo chair players I know make it a point to eat at least three hours before concert time.

2. *Student.* The general subject of preparation goes through my mind so often because I so frequently see the results of its neglect among students. My own personal life is a busy and a complex one, so I must be sympathetic with all others who are equally occupied. Where to find time? Where to make extra room? But find it one must, by selection of what is important and by rejection of what is not.

For over a year the after-thoughts of the last trumpet solo contest I judged lingered on. It was so obvious that those who were prepared sounded well, had poise and confidence, and exhibited learning, before the contest, during the contest, and after it. Other players, by way of contrast, seemed to have entered the contest for no genuine reason, perhaps mostly from someone else's push, or because a free trip to the next town looked like a relief from the boredom of it all.

A judge sees a simple formula—"no preparation, no music." Putting it another way, no withdrawal from a bank can exceed one's deposits. Similarly, how can young instrumentalists expect "outcome" without organized in-put? Any teacher who kids pupils along on this matter certainly does them only a disservice.

How far away from an organized practice and study routine, such as charted above, would you say one could back away from and still get results? That would be a good question for any reader to ask who has an important playing engagement coming up.



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The first three introductions are in the key of C. Most of the harmonies are based on parallel chord progressions. When you try these examples on your piano, a close analysis of the chords should serve as an inspiration to the modern minded musician, who could work intros of this type into this regular program.



The next three introductions are in the key of F. Again parallel chord progressions are featured and modern extended chords are used in a practical manner.



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The next group of introductions is in the key of Eb.



If you have any comments or questions concerning the materials used in this column, write to: Walter Stuart Music Studio Inc., Box 805, Union, New Jersey.

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by Vance S. Jennings

FACTORS IN CLARINET TONE

Part II

In the first part of this article, the purely physical factors involved in tone production were discussed. They were the instrument, the mouthpiece, and the reed. The factors to be discussed in this article are the more difficult ones, both to discuss and to deal with, either from the player's or the teacher's standpoint. They are the embouchure, the matter of breath control, and the important aspect of the player's own concept of tone quality.

Embouchure

A great deal could be written on the subject of embouchure, with descriptions of the various embouchures in common use along with all their advantages and disadvantages. It would be highly dogmatic for a teacher to claim that he had the correct embouchure. There are many in use today and for the most part they represent the various "schools" of playing which have been brought to this country from Europe. Some more or less "American" concepts have been developed here also.

Rather than expound on the various embouchures, I prefer to describe the embouchure which I use and teach. For want of a better name, I call this embouchure a "modified French" embouchure, but it is not the embouchure which is in vogue today in France. Rather it is closer to the old "double" embouchure, with the important difference that the upper teeth are not covered by the upper lip but rest upon the top of the mouthpiece. The tone produced by this embouchure in conjunction with a close, short lay, French style mouthpiece and a medium strength reed, is, in most cases, a beautiful, large, warm, rich, sound. It should also be noted that this embouchure also allows a great deal of flexibility.

A description of the formation of this embouchure step by step is as follows:

1. Place the mouthpiece against the lower lip in such a position that the upper teeth comes into place about one-fourth inch from the mouthpiece tip.
2. Stretch the lower lip slightly so that the part under the reed is smooth and firm.
3. Allow the remainder of the lips to close around the mouthpiece in the manner of a drawstring or rubber band.
4. With the head erect hold the clarinet close to the body, or at least within approximately thirty degree.

Some explanation is necessary with the description. I feel that this embouchure is best suited to the production of beautiful tone if it is not too tight. The player should use only enough pressure to insure a full, rich tone, but not so much pressure that the tone becomes pinched, thin, hard, and brittle. The amount of pressure that is being used by a player can be tested by gently rotating the clarinet while he is playing. It should be possible to rotate the clarinet twenty-five to thirty degrees in either a clockwise or counterclockwise direction without distorting the tone quality.

The idea of holding the clarinet close to the body is quite important. This insures both a maximum of control and of vibrating reed.

INTERNATIONAL MUSICIAN

It should be noted that this is very important where the upper teeth are close to the mouthpiece tip, as they are in this case. Our young and impressionable students should be cautioned about the position of their clarinets. They often think that they are imitating some of our jazz clarinetists when they hold their clarinets well out from the body. They do not realize that when most of these men whom they are trying to imitate do hold their instruments well out in front, they usually have their heads back too, making the angle of the head and mouthpiece more constant.

If in using this embouchure the idea of the double embouchure remains in the mind of the player, a better tone will likely result as the use of the upper lip in maintaining the proper embouchure is important. The drawstring or rubber band principle in this embouchure insures that the oral cavity is an *oo* shape, which helps produce a round tone.

There are, of course, many variants of the above embouchure. Each has some effect on the tone quality. There is a difference in the tone quality if, for example, the actual double embouchure is used. It is important to point out that this difference will be greater to the player than to the listener, although the listener will hear a discernible difference. The reason that the player is so affected is that the upper lip will form a pad between the upper teeth and the mouthpiece which will insulate some of the sound which normally comes through the teeth and the bony structure of the head to the ear rather than through air alone as the listener receives the sound. Taking more mouthpiece into the mouth will also change the tone quality. This position allows less control of the reed and results, in most cases, in a poorer sound as the tone tends to become more blatant and raucous. Stretching the lower lip back into a smile changes the shape of the oral cavity. This has a thinning effect upon the tone and makes it more nasal.

This embouchure principle is quite prevalent among many of the younger clarinetists in France today, and accounts for their tone quality. There are still a number of French clarinetists who do not subscribe to this idea, however, and the tone they achieve is more like the quality of tone that we hear for the most part from our better clarinet players in this country. Since we in this country hear so much about the "French School", I feel that it is important for us to realize that there is this difference among them as to some of the aspects of clarinet tone.

Breath Control

It seems to me that some of our teachers today are placing too little emphasis upon breath control. It is difficult for me to remember when my earlier teachers did not talk about practicing upon "long" or "sustained" tones. These are important in developing the breath control necessary to properly support the tone of a wind instrument

and thus to insure good tone quality. One of the most common forms of this exercise might look like the following:

mm - J = 60



By playing this exercise on each note of the scale, the development of breath control can be off to a good start. This principle of practicing daily on such an exercise and expanding its range as the student extends his range can be carried right on into advanced work. I highly recommend that a definite portion of the practice time be devoted to this type of practice, perhaps a minimum of ten to fifteen minutes per day. This principle is not unique with the clarinet, but applicable to all wind instruments. If dealing with a young student who is not capable of holding a note for such duration, the exercise can be altered to eight beats, and then extended to twelve and subsequently to sixteen as the player's breath control develops. Then with proper embouchure and breath control, good tone should be the result.

Tonal concept actually embraces the entire field of the tone production. It is difficult to divorce any one of these factors that have been covered as all have some influence upon tone quality. Most players choose their instruments, mouthpieces, and reeds based upon the quality of tone that these physical items help them produce, and in turn they recommend them to their students.

Even so, with the finest physical equipment available, it is still possible to produce a bad sound. Possibly the factor most affected by the player's tonal concept is that of the embouchure, as that is the one item over which he exerts direct control. If a bad tone results and there is reasonable assurance that everything else is right, then we must conclude that the player's concept of the tone is not what it should be.

This can be easily understood, especially if this player has never had the opportunity to hear good tone quality. There are available on some "pops" recordings today some examples of very poor clarinet tone. Suppose that our student had never heard anything else but this type of tone quality. He would then believe that this was the proper sound and he would be trying to obtain this tone quality. Contrast him with a student who has had the advantage of always having studied with a fine player, who has often played and demonstrated for his students, and who occasionally uses recordings of fine clarinet playing for demonstration purposes. Which of these students then has the best opportunity to develop a fine clarinet tone and tonal concept? A teacher who is not a clarinetist and yet must teach the clarinet,

which is the case in many of our more isolated communities, should make use of recordings of our better clarinetists and of the radio broadcasts of our symphony orchestras in order that his students may have the opportunity to hear good clarinet tone. A knowledge of the symphonic literature may be used to help pick out recordings of music which contain prominent clarinet solos. There are also many recordings of actual clarinet literature which can be used for this purpose.

Once the concept is formed, the player then attempts to attain the tone quality he desires regardless of the physical equipment available. Thus it is easy to see why the concept of tone is such an important factor in the matter of tone production. Constant examples of good tone quality should be set forth for students in order that their concept be properly developed and that the standards of good tone be maintained.

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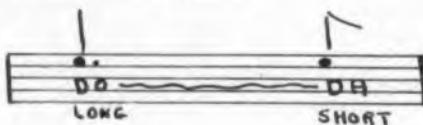
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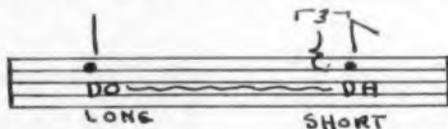
(Continued from page twenty-four)



Once the drummer has mastered the counting of these exercises, he must then give them the proper musical interpretation by singing the figures rather than merely counting them, which at best is still a mathematical (mechanical) process.



Although the preceding figure is written as a dotted quarter and eighth it is many times interpreted with a triplet feeling, as follows:



In order to sustain a note on the snare drum, other than by means of a drum roll, one must strike the head of the drum off center (closer to the rim).

The cymbal and snare drum (or tom) can be accented simultaneously, so as to sustain the sound (duration) of the note.



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APRIL, 1959

Additional left hand figures in conjunction with the ride rhythm:



Fill-ins: RH on cymbal—LH on snare drum:



VIOLIN — views and reviews

(Continued from page twenty-one)

from beginning to end. This, of course, has nothing to do with Handel's intentions as shown by historical evidence and the characteristics of the early instruments and technic.

At "A" we use short strokes which have a gentle attack but through index finger pressure produce a forte-piano one each note. (Fritz Kreisler, incidentally, employed this very effectively.) At B there is a mordent which sounds before the beat because it is softer than the main note which gets a long crescendo-diminuendo, (C) with vibrato as described above. The eighth notes may or may not get vibrato; it is not too important since the dynamic already makes them sound expressive. At D there is an *Anschlag* performed like the *mordent* followed by double-dots for the remainder of the measure. Extremely short silences or almost-silences may be placed after each double-dot. At F there is a half-vibrato and half-trill, that is, a trill in which the upper finger only half leaves the string. This has more punch than any vibrato. The ornament at G, like all of the ornaments, is optional. The improvisatory *feeling* is more important than the actual ornaments added.

Obviously it is easier to use eighteenth-century vibrato and the style belonging to it with the early equipment. But once a modern performer is aware of the great differences in style between the old and new methods he can, with serious work, do much to improve the modern performance and make it less of a travesty than it is today.

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It is now possible to obtain these articles in book form. Seventy-eight articles have been collected into a book—"The Violin, Views and Reviews" by Sol Babitz (Second Edition). Published by the American String Teachers Association, School of Music, University of Illinois, Urbana, Illinois, \$3.00.

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● DAVID FRISINA, concertmaster of the Los Angeles Philharmonic Orchestra, headed west immediately after graduating with honors from the Curtis Institute, and was engaged by Dr. Otto Klemperer, then permanent conductor of the Los Angeles Philharmonic.

Born in Norristown, Pennsylvania, he had moved with his parents to Philadelphia when he was a small boy. He entered Curtis on a scholarship when he was sixteen, which was ten years after he began lessons on the violin. At Curtis his progress was rapid and he was named concertmaster of the Curtis Symphony Orchestra by Fritz Reiner. He served in the Los Angeles Philharmonic under Klemperer and other conductors until 1943 when Alfred Wallenstein became music director of the orchestra and promoted him to the position of concertmaster.

Frisina is married and the father of two children. At their San Fernando Valley home Mr. and Mrs. Frisina are enthusiastic landscape gardeners and amateur photographers. The violinist also enjoys strenuous sports, including wrestling, swimming and handball and holds the handball championship of the Hollywood Y. M. C. A. and has played tournament matches in southern California.

● LORRAINE BYMAN has been principal harpist of the Tulsa Philharmonic Orchestra for eight years. She first studied harp in East Gary, Indiana, with Geraldine Vance and Aida Salvi, then went on to New York City as a scholarship student at the Juilliard School of Music, studying harp with Marcel Grandjany. After receiving her B. S. degree from Juilliard, she had private study in Paris with Mlle. Henriette Renie.

She was harpist in the Juilliard Orchestra, playing under Wilfrid Pelletier, Dean Dixon and Igor Buketoff. She has played with the orchestras of the Ballet Theater, the A. B. C., Roxy Theater, at the Biltmore Hotel and at the Belasco Theater in New York City for the production of *Lysistrata*. She recently served as staff harpist in Tulsa for radio station KVOO. In the summer of 1958 she played in the orchestra for the State Fair musicals in Dallas, Texas, under the direction of Lehmann Engel.

Miss Byman teaches music in the Tulsa public schools and is harp instructor at the University of Tulsa.



● GEORGE B. D'ANNA, timpanist of the Buffalo Philharmonic Orchestra, received his basic musical training from his father, who came to the United States after serving in the British Royal Navy for twenty years as bandmaster. Young George made his first public appearance on the stage when he was eight years old, playing flageolet, ocarina, flute and cello.

At sixteen he played oboe with the Buffalo Symphony—as it was then called—under John Lund, meanwhile filling in at the Teck Theater as utility man on oboe, cello or drums as needed. Later he played in New York at the French

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Casino, in Chicago at the Chez Paree and in the Beverly Hills Country Club with the Lou Breese Band. Settling in New York, he played musical shows at the Winter Garden, and at the Imperial and Shubert theaters.

D'Anna was engaged as percussionist with the Buffalo Philharmonic in 1946 when it came under the baton of William Steinberg. After three years he entered into the position he still holds, as timpanist.

Besides teaching privately, he is instructor of percussion at the University of Buffalo.

● **HENRY NOWAK**, first trumpet of the Kansas City Philharmonic, was born in Detroit, Michigan, and moved to Trenton, New Jersey, at an early age. In 1952 he was graduated from Manhattan School of Music in New York City with an M. M. degree. While at the Manhattan School of Music, he became a student of William Vacchiano.

After a short tour with the London Opera Company, he was drafted from military services and again toured, this time playing for European audiences as first trumpet with the Seventh Army Symphony. He was discharged in Munich, Germany, in October, 1954, and studied that winter at the Hochschule für Musik in that city.

A year later he returned to New York City where, in 1955, he was contracted for second chair trumpet with the Kansas City Philharmonic. For the past two seasons he has held the principal chair with this orchestra.



● **RHADAMES ANGELUCCI**, principal oboe with the Minneapolis Symphony, comes of a highly musical family. His brother, Adelchi, is a bassoonist with the Philadelphia Orchestra. Another brother, Ernani, is a French horn player with the Cleveland Orchestra. His father was a horn player in Philadelphia years ago and, indicating his ambitions for his sons, gave them all musical names.

When Rhadames Angelucci, after studying at the Curtis School of Music under Marcel Tabateau, first became a member of the Minneapolis Symphony—this was away back in 1936!—he played English horn. However, in 1938 he became the orchestra's principal oboe and has remained so ever since.

Aside from his orchestral duties, Angelucci is an instructor of music in the University of Minnesota Music Department and a member of the faculty of the Gilombaro School of Music in Minneapolis. He also frequently plays with chamber music groups.

Mr. Angelucci is the Minneapolis Symphony's supreme authority on everything connected with professional baseball. For instance, when asked for the year of his birth, he is likely to answer, "1915, the year the Phillies won the pennant and lost the series in five games to the Red Sox."

● **HANS MEUSER**, principal bassoonist of the Cincinnati Symphony Orchestra, inherits his skill on his instrument from his father who was bassoon soloist with the Berlin Opera. At the age of sixteen, young Meuser received the Grand Prix from the Klingworth-Scharwenka Conservatory, and four years later became first bassoonist of the Blüthner Orchestra. After holding positions in the Royal Opera House Orchestra and the Stockholm Philharmonic, he came to America in 1924 and in the same year became first bassoonist of the Cincinnati Symphony.



Mr. Meuser is a member of the faculty of the Cincinnati College-Conservatory of Music. His son, Harry, after preliminary years of piano study, began work on the bassoon under his father at the age of twelve. At sixteen he was appointed second bassoonist of the Cincinnati Symphony but his career has been delayed for an interval of years by military service.

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Educational Notes



★★ Dr. William Schuman, composer and President of the Juilliard School of Music in New York, has been appointed to the United States information Agency's Advisory Committee on Cultural Information. Dr. Schuman is also a member of the Music Panel of the American National Theatre and Academy (ANTA) which selects performing artists appearing abroad under the President's Special International Program.

★★ Dr. Ernst von Dohnanyi is currently (April 6-26) making his annual visit to the School of Music of Ohio University, Athens, Ohio. He will appear in a recital April 19 and will conduct the Ohio University Symphony in an all-Brahms concert on April 26.

★★ Fedor Kabalin, composer and conductor, has been appointed to the college faculty at Music and Arts Institute of San Francisco, as chairman of the department of music theory and music history.

★★ Robert Brawley has been appointed head of the Hartford School of Music. A native of North Carolina, he received his B.A. degree at the University of North Carolina and his Bachelor of Music and Master of Music degree at Yale. He went to Hartford in 1953 and is a member of Local 400.

Currently he is on the faculties of Hartt College of Music and Hillyer College of the University of Hartford.



★★ Alfred Reed has been named winner of the \$1,000 Luria symphonic composition contest conducted by Indiana University Music School, Bloomington, Indiana. The winning composition, *Rhapsody for Viola and Orchestra*, will have its premiere May 6 when it will be given by the Indiana University Philharmonic Orchestra under the direction of Tibor Kozma. The composer will be present for the performance.

★★ The Music Teachers National Association elected LaVahn Maesch, of Lawrence Conservatory of Music, Appleton, Wisconsin, as its president for the coming two years, at its Biennial National Convention which was held at the Civic Auditorium in Kansas City, Missouri, on February 24-28. He succeeds Duane Haskell, of Arkansas State College. S. Turner Jones, executive secretary, reports that twelve hundred teachers registered for the convention, and over two hundred and fifty participated in the program. Keynote speaker was William Schuman, president of Juilliard School of Music, New York City.

★★ A concert conducted by a Yale School of Music alumnus, played by music alumni and with all the works written by music alumni was a feature of the fourth annual gathering of the Yale School of Music Alumni Association during the University's Midwinter Alumni Day February 21. A world premiere, Yehudi Wyner's "Serenade" was heard, and a New England premiere, a Trio for Piano, Violin and Violoncello, by Violet Archer. Piano Quartet by Emma Lou Diemer was also played. The conductor was Richard F. Donovan.

★★ A new work for ballet, *As the Shadow Speaks*, by Adrien Bezdechi of the University of Portland (Oregon) Music School received its premiere performance March 19 at the University. A graduate of the Royal Conservatory of Music of Brussels, Mr. Bezdechi has toured Europe as a concert pianist. He was formerly head of the Pianoforte department of the Halifax Conservatory of Music in Canada, and became assistant professor of music at the University of Portland in 1955.



★★ Rossini's comic opera, *The Count Ory*, was performed in New York for the first time since 1831 when it was given on March 13, 14 and 15 by the Juilliard Opera Theater. It was directed by Frederic Cohen and conducted by Frederic Waldman.

★★ Dr. William Sebastian Hart, founder and musical director of the Gettysburg (Pennsylvania) Symphony, has joined the faculty of Hartford Junior College in Bel Air, Maryland. His course is specifically planned to give the College students enrolled in the Teacher Education program a survey of music literature.

★★ Composer Gardner Read of Manchester, Massachusetts, conducted the Boston University Symphony on March 2 in the first local performance of his *Vernal Equinox*.

★★ The Gilbert and Sullivan operetta, *Princess Ida*, was presented by the Barnard College Gilbert and Sullivan Society March 18, at Minor Latham Playhouse, New York City.

★★ Verdi's *The Masked Ball*, the Brigham Young University opera offering for the 1959 season, recently concluded a four-day run at the Provo, Utah, school. Dr. Don L. Earl, associate professor of music and director of the Opera Workshop, conducted. The opera was double cast for the performance, which commemorated the one hundredth anniversary of the first presentation, February, 1859.

★★ Hugh Hodgson's sacred oratorio, *Atonement*, was given its local premiere in Athens, Georgia, March 5 in the University of Georgia chapel. The composer has headed the University's music department since 1928.

★★ The Hartt Opera-Theater Guild of the University of Hartford will present double-bills of *Prelude and Fugue*, opera in one act by Arnold Franchetti and *L'Enfant et Les Sortilèges (The Bewitched Child)* by Ravel, on April 22, 24 and 25.

★★ The premiere performance of Donald Keat's First Symphony was presented by the Columbus (Ohio) Symphony on April 1, in Columbus, with Evan Whallon conducting.

★★ Washington University (St. Louis, Missouri) has received a \$250,000 gift from Mrs. Clifford W. Gaylord for construction of a music library. The building is given as a memorial to her husband, Gen. Clifford W. Gaylord, a member of the Washington University Corporation from 1941 until his death in January, 1952. The library is designed to be one unit of a music campus consisting at present of the administration building, a classroom building and a rehearsal studio.

★★ Jacques Abram, concert pianist, will be visiting artist-teacher at the University of Illinois School of Music during the 1959 summer session.

★★ Elie Siegmeister, Conductor of the Hofstra College Symphony, has been granted a leave of absence to compose the score for the forthcoming motion picture, "They Came to Cordura." Replacing Siegmeister in his teaching duties at the College will be Yehudi Wyner, Manhattan composer. Sylvan Shulman will take over Siegmeister's baton for the remainder of the Hofstra season.

★★ The National Academy of Santa Cecilia, Rome, Italy, has accepted Ugo Di Dio, American conductor and composer, for participation in the "Second International Competition in Conducting Symphonic Music" to be held in that city in May of this year. Mr. Di Dio is conductor of the Orchestra and Chorus of the New York College of Music and has been a member of the faculty since 1950.

RADIO and TELEVISION...

The Bell Telephone Hour has lined up a series of fine events during its current season. Presented on telecasts have been opera stars Renata Tebaldi and Rise Stevens; concert artists Eileen Farrell, Isaac Stern, Grant Johannesen and Jose Iturbi; folk singer Harry Belafonte; jazz musicians Duke Ellington and Ella Fitzgerald; and the New York Ballet. Television critics have been most favorable in their reviews of the first programs in the series. Donald Voorhees and the Bell Telephone Orchestra have appeared on each of the programs.

Radio Station WGMS, Washington, D. C., sponsored two "Tiny Tot" concerts by the National Symphony on March 29. Howard Mitchell conducted.

Station WQXR is now offering its ninth annual "Musical Talent in Our Schools" program sponsored by the *New York Times* which owns that station. It is a series that other stations of the country would do well to emulate. It consists of five concerts by eleven teen-age students Sunday afternoons, March 15, 22, 29, April 5, 12. Selected through auditions, the students so far heard in this series are pianists Marcia Heller, Gena Raps, Alexander Friedlander and Marijo Fisher; violinists Diana Halprin and William Sohni; and cellists Ruth Glasser, Stephen Kates and Jerome Kessler.

WRCA-TV rejected a proposed commercial by one of its long-term advertisers, namely, Meredith Willson's *The Music Man*. The commercial (ten seconds) featured an announcer's voice but no picture—just a blank screen. The announcer was to say, "These ten seconds of blessed relief are brought to you by *The Music Man* at the Majestic Theatre." The reason given for declining the "ad": "A blank screen creates anxiety among viewers who may think that something is wrong with the set."

Four TV operas, commissioned on the faculty of the Catholic University of America, by the National Council of Catholic Men, will be presented by faculty and students of that university on NBC-TV the first four Sundays in May. The operas will be *The Decorator* by Rev. Russell Woolen; *Dolcedo*, by Emerson Meyers; *The Cage*, by George Thaddeus Jones; and *The Juggler* by William Graves.

More than 250 radio stations across the country have so far arranged to carry the AFL-CIO public service program, "Washington Reports to the People," which is being broadcast once a week throughout the session of the eighty-sixth Congress. Consult your newspapers for the station carrying the program in your locality.

The second annual *Swing Into Spring* show on CBS-TV April 10, will feature Peggy Lee, Shelly Manne, Ella Fitzgerald, the Hi-Lo's, Lionel Hampton, Andre Previn, and Benny Goodman and his Orchestra.

Firestone Hour had the entire Philadelphia Orchestra as guest artists on the evening of March 16. Eleanor Steber was guest soloist and Eugene Ormandy conducted.

"The Voice of Firestone" will devote a half-hour program to the music of Richard Rodgers in May.

In India, the mere possession of a radio set must be covered by a license, even if the set is not in use. If the set becomes irreparable, exemption from renewal of the license may be granted after verification.

AFL-CIO RADIO NEWS BROADCASTS

The AFL-CIO sponsors two radio programs nightly over the radio network of the American Broadcasting Company.

Edward P. Morgan and John W. Vandercook, two well-known and highly qualified reporters and news analysts, are the commentators on these programs. Their accurate reports of the news, especially their reports of Congressional action, are of particular interest to members of the AFL-CIO.

Mr. Morgan can be heard at 7:00 P. M. (EST) and Mr. Vandercook at 10:00 P. M. (EST).

We urge all our members to listen to these programs.

A series of informal television programs on music for distribution to some thirty-four educational TV stations and an additional seventy commercial stations has been made by Eugene Ormandy, Music Director and Conductor of the Philadelphia Orchestra. The series of four half-hour sound films, made at the studios of Station WHYY in Philadelphia, will be distributed as part of the "Heritage" series of educational programs.

The programs, built around the general topic of music in America, show Ormandy discussing the subject with Max de Schauensee, Music Editor of the *Evening Bulletin*, and Edwin H. Schloss, Music Critic of the *Philadelphia Inquirer*.

The sponsor of the "Heritage" series is the Educational Television and Radio Center at Ann Arbor, Michigan.

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How Can Gifted Youth Serve Total Culture?

(Continued from page nine)

Spring over our land to refresh all our people: so in need, yet so often unaware?

How can the citizens of every little town in the nation come to the realization that to have a great musician in their midst is as important to their spirit as good air and water are to their bodily comfort and health?

How can our people comprehend, without the bitter experience of cultural degeneration, that we cannot afford to let our philosophers, clerics, musicians, poets and artists wither at the root, dry up from the drought of social discouragement and neglect; that such recklessness is a form of intellectual and spiritual mass suicide.

The answers to these questions are varied and complex. To begin with, I believe that many of our people are uninformed, their experience limited. Many have never heard a symphony orchestra, an opera, chamber music, a great pianist, violinist, or cellist. Within my own lifetime, a survey in one of our biggest cities revealed that only 12% of the people were even aware that there is such an institution as a symphony orchestra.

How, then, could our people know that to be a fine orchestral player is a full time job, requiring as much concentrated previous training and discipline as is required of doctors and lawyers; but that such an investment by our musically gifted youth is professionally unwarranted because the average income expectancy for most orchestral players is about half of what a good truck driver ordinarily gets.

How could our people know that the average business man, in the average middle class town, can expect greater economic and social security than our gifted young musicians with ten or twelve years of special training behind them—even with master's and doctor's degrees to their credit!

Most of our people are unaware that the most successful composers of our best classical music are rewarded with less income than a moderately successful automobile agent, real estate broker or undertaker.

Let the Dead Bury the Living!

Most of us are unaware. We have been conditioned to think in short range "practical" terms about how to survive economically from week to week. Few of us have the time to think of long range eventualities: who we are, why do we live, what is our potential as human beings, where are we headed, what should life yield of value, what are we actually reaping?

We are caught on a treadmill of our own choosing; but we make unwise decisions because we are uninformed. We ourselves are the composite assemblage of very complex and interwoven circumstances which generally honor all expediencies except ourselves—who are expendable.

But most of us do not realize that civilizations are also expendable; that each component part of civilization is expendable; that a musical culture is expendable—that it can be made or destroyed.

We have not directed our attention to these matters; but we cannot, because of our own ignorance, escape historical consequences. Thomas Jefferson said, "If a nation expects to be ignorant and free in a state of civilization, it expects that which never was and never will be." How true! But most of us think that these words of wisdom do not apply to us in our time. "We are beyond all that."

We must acquaint and inform ourselves. This is the gist of the matter. Let us be honest and practical; let us be realistic!

Do we want music and musicians which represent all of us—our childhood, our youth, our maturity, our aspirations, frustrations, joys, sorrows, fears, the exultations of our greatest self-realizations, the grief of our deepest bereavements? Or do we want only an assembly line representation of our most slap-happy selves running away from the facts of life? We must answer these awkward questions whether we wish or not. Not to face them would be a decision in itself. It would be a decision to settle for less.

But I do not think that Americans are "chicken," nor eggheads, nor all birds of a feather. No barnyard behavior could have brought us as far as we are; only hard heads and hard work. And I believe that more firm thinking and doing will make the necessary decisions and formulate the necessary actions.

If we want symphonies, opera, chamber music, we will determine the cost and set it up to secure the livelihood, and preserve the community dignity of musicians and their families. If we do not want them, we will quit stalling as we have been.

If we want our gifted youth of music to represent us in a rich musical culture, we will not only make provision to train them as well, or better, than the youth of other nations, but we will also make provision that their services, well rendered, will be well rewarded.

If we want to develop great popular bands which might lead to a new kind of typically American orchestra, we will not allow our great bands to disintegrate into little *combos* because, "It's cheaper that way."

If we want our musical comedy to develop in the directions of native grand opera, we will not be meekly satisfied with substitutions and adaptations of old European plots, Viennese waltzes, Sullivan-esque tunes and horse and buggy ditties of the '90's freshened with a Broadway shellacking.

We will acquaint ourselves, and expect something as full of bold, young power as our professional sports, our engineering techniques, the vast constantly regenerating fecundity and rich harvest of our terrain.

If we want these ingredients of a total music culture, we will find the way to fit them into the frame work of our democratic-capitalistic way of life without either compromising them or our social-economic institutions. We will "Think and Do."

Again as President Griswold stated, "Nothing keeps us from this dispensation but our will, and of that, we ourselves are the only masters."

SAMMY KAYE

(Continued from page fifteen)

be it sweet swing, jazz or rock 'n' roll—that millions of Americans want to hear. He doesn't jump on every passing bandwagon. People know what they will get when they turn to his station: danceable, dependable music.

In the hobby world, Kaye's foremost interest is golf. He plays in the low 70's and has appeared in many top tournaments—was, in fact, the 1958 Champion of the Winter League Golf Tournament played in Palm Beach.

But Kaye isn't letting these activities, curricular or extracurricular, absorb his life. He has recently been appointed a member of the Advisory Board for the Best New Dance Band of 1959 contest inaugurated by the American Federation of Musicians, and he plans to devote much time to encouraging, advising and helping young musical aspirants and in the development of new dance bands.

"The reason why I was so happy to be invited by President Kenin," he explains, "is that at this period in my life and career I am most grateful to the dance band business. I feel badly that dance bands *per se* have retrogressed. From a selfish point of view I could say 'I'm in good shape because I have no competition.' But I don't feel that way. Everything I can do to help toward success in this field I must do!"

This all ties in with Kaye's philosophy. "About five years ago," he says, "I sort of retired. Played golf three or four months, fumbled around, got restless, decided I'd go back to work. I figure everyone is placed here to do a certain amount of work, and that everyone should continue to contribute in his field. Like a scientist, a musician is in a position to contribute. What I can do in this way, I do gladly!"—H.E.S.

The Talent Line-up:

Featured vocalists with Sammy Kaye's Band are Lynn Roberts and Ray Michaels. Miss Roberts sang with the Dorsey Brothers. Vincent Lopez and Charlie Spivak orchestras before joining Sammy Kaye. She began her career at the age of six on radio's "Children's Hour." Mr. Michaels joined the Kaye organization via Hollywood where he was standing in for Tony Curtis. Larry Ellis was a former professional ice skater.

Newest member to join the Kaye Band is accordionist Johnny LaPadula. He won the World Champion Accordionist title while representing the United States in an international contest held in Biel, Switzerland. J. Blasingame Bond, featured trumpeter and comedian on the Kaye show, started with the Rudy Vallee Orchestra and later joined the Vaughn Monroe Band. Banjoist Harry Reser is of Cliquot Club Eskimo Radio fame. Joe Macchiaverna, who plays violin and piano, at one time had his own society band in Bermuda. Johnny Amoroso, Luke Procopio and John Bonafede play trumpet. Mr. Amoroso, lead trumpeter, was a former Tommy Dorsey vocalist. Larry O'Brien worked his way through college (N.Y.U. music major) while playing trombone with the Kaye Band. Arthur Kelley plays trombone and sings. Edward Lucas is first sax. Jerry Mercer, Sherman Kahn and John McAfee play saxes and clarinets. Marvin Wittstein plays bass, Ted Auletta, piano, and Al Rogers, drums.

1959

FESTIVALS - from COAST to COAST

VANCOUVER

The Vancouver Festival Society announces a performance of the Bruckner Mass No. 3 in F minor, a Canadian premiere, as one of the festival's events. Swiss tenor Ernst Haefliger will appear as soloist with Elisabeth Schwarzkopf and Kerstin Meyer together with the two hundred-voice Festival Chorus (the combined voices of the Vancouver Bach Choir and the University of British Columbia Chorus). The performance will be conducted by Nicholas Goldschmidt.

The Festival, July 11 to August 15, will also include a performance of Gluck's *Orpheus* and a symphony concert conducted by Irwin Hoffman with soloist Rudolf Firkusny.

CHICAGO

The Chicagoland Festival, held in that city August 22, will introduce a new orchestral work by composer Ferde Grofé. More than 75,000 persons are expected to attend the event, to be held in Soldiers' Field.

OJAI

Robert Craft will be the conductor of the Ojai (California) Festival, to be held on May 22, 23 and 24. Three orchestral concerts, including compositions by Stravinsky and Berg will be under his baton. The festival's artistic director is Lawrence Morton.

STRATFORD

The Stratford Shakespearean Festival, to be held June 29 to September 19 in Stratford, Ontario, Canada, will feature among its musical offerings a new English version of Jacques Offenbach's comic opera, *Orpheus in the Underworld*, and performances by a National Festival Orchestra. Its Music Director, Louis Applebaum, has secured Soviet pianist Lev Oborin, violinist Oscar Shumsky, cellist Leonard Rose and soprano Lois Marshall as soloists. Orchestra and chamber music concerts,

recitals and folk music will round out the four-week season devoted to music. July 10 to August 8.

BERKSHIRES

The Berkshire Festival will open July 1 and close August 9. Charles Munch will conduct fourteen of the eighteen festival concerts and Pierre Monteux, the orchestra's eighty-four-year-old "conductor emeritus," four concerts, one on each of the last four weekends.

Rudolf Serkin, pianist, and Isaac Stern, violinist, will each appear at three festival concerts during the season.

The concerts of the first two weeks of the festival, in the Theatre-Concert Hall by members of the Boston Symphony, will be devoted to music of Bach (July 3, 4, 5) and Mozart (July 10, 11, 12) and will be conducted by Charles Munch. The last four weekends will feature the works of great composers combined with contemporary works, by composers Bohuslav Martinu, Lukas Foss, Walter Piston and Aaron Copland.

Three great works of choral literature will be presented: the Mozart *Requiem*, July 12; the Berlioz *Requiem*, July 31 and Beethoven's Ninth Symphony at the close of the festival.

NEWPORT

The 1959 Newport Jazz Festival is scheduled to take place from July 2 through July 5 in that Rhode Island city.

ASPEN

The Aspen Music Festival and Music School (Aspen, Colorado) will celebrate the tenth anniversary of its founding this summer by paying homage during its ten-week season (June 24-August 30) jointly to Johann Sebastian Bach and Felix Mendelssohn. Works by these masters will be performed in the big tent high in the Colorado Rockies in the three-a-week concerts. The festival's music director is Izler Solomon, now in his fourth season.

Festival concerts will take place in the Amphitheater at four P. M. every Wednesday, Saturday and Sunday from June 24 through August 30. Planned and presented under the musical direction of Izler Solomon, the programs will be devoted to chamber, orchestral, operatic and solo music. Every Friday there will be a Young Artists Concert presented by advanced students of the Aspen Music School.

EMPIRE STATE

The Empire State Music Festival, which has moved its center of activities to Tuxedo, New York, will open July 11 for a season of four weeks of symphonies, operas, ballets and choral works. The opening concert will be conducted by Leopold Stokowski who will lead the orchestra in Prokofiev's *Alexander Nevsky*.

WASHINGTON, D. C.

The sixteenth American Music Festival, held at the National Gallery of Art, in Washington, D. C., May 3, 10, 17, and 24, will be conducted by Richard Bales. The programs will include four Washington premieres: Symphony No. 4, by Robert Ward; Sonata No. 2, by Charles Jones; Quartet No. 2, by Douglas Moore; and Kentucky Concerto, by Otto Luening. Charles T. Chapman, carillonneur, will assist in the performance of LaSalle Spier's Concerto Pastorale for Carillon and Orchestra.

ANCHORAGE

The Fourth Annual Anchorage Festival of Music, but the first since Alaska became a State of the Union, is scheduled for June 15 through June 25. It will see the return of Robert Shaw to the podium as guest conductor of the Anchorage Community Chorus and the Anchorage Symphony Orchestra in two major concerts. Also Julius Herford, musicologist and co-director, will direct the study of all music to be performed. Guest artists will be soprano Helen Boatwright; tenor James Wainner; baritone Donald Gramm; cellist Paul

(Continued on page forty-two)

JAZZ

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Bands' Engagements Near and Far

Allen Shearer is playing his twelfth season in and around central Pennsylvania, plus doing a weekly half-hour radio show. . . . Bill Chronister and his Group are now engaged at the Moose Home in Huntingdon, Pa. The members include Ted Brownagle, Nick Corda and Bernie Swartz, saxes; Bobby Wagner, drums; Bernie Schmitt, trumpet; and Bill Chronister, piano. Chronister previously led a band at the American Legion Post 24 in Huntingdon for twenty and a half years, playing for 3,248 floor shows. . . . Abbie Neal and her Ranch Girls, who have their own show seen every Thursday evening from 7:00 to 7:30 on WJAC in Johnstown, Pa., are currently playing at the Mapes Hotel in Reno, Nev. Following this commitment they go to Las Vegas for an engagement.

Rags Anderson and his Moosicians have been entertaining at Moose Lodge No. 11 in Columbus, Ohio, for the past fourteen years. The personnel includes Tex Wheeler, Dorothy Huskey, Katherine Lawson, Bill Coppel and Rags Anderson. . . . The Four Notes Plus One have been performing at the Friendly Corners Night Club in Norwalk, Ohio, for the last seven years. Members include Jim Henry, guitar; Toots Maschari, drums; Bob Springstead, trombone; Dick Jacklone, piano; and Marion Bailey, sax.

Paddlewheel Paulick and his Riverboat Ramblers are in their second year of playing every Monday night at The Roxy in Oshkosh, Wis. With Paulick leading on drums, he combines with Slim Allen on piano, Johnny Nugent on clarinet, Bob Anderson on trumpet, and Benny Kiel on trombone.

The Girdleers (Larry Benson, Charles Bennauer, Bill Warren, Joe "Flash" Gordon and Dorothy Earl) opened at the Purple Girdle in San Leandro, Calif., on November 19, 1958, and are still going strong. Leader Larry Benson, a banjoist of the old school, returned to the music business after twenty-four years. His Purple

Girdle Gang plays to a capacity house five nights a week. . . . The Carolina Drifters are back at their old stomping grounds, the Hitchin' Post, in Oakland, Calif., playing six nights a week.

The Miller Brothers Band appears regularly on KWFT and KWFT-TV and every Saturday night for nine months a year at the MB Corral in Wichita Falls, Texas. During the week the band plays engagements at points near and far. Instead of the usual western string band, a trumpet is used along with the fiddles and steel guitar, coupled with a four-man rhythm section. Members include Paul Wayne, guitar; Bill Jourdan, steel guitar; Bob Wommack, trumpet; Dutch Ingram, drums; Bobby Miller, fiddle; Frankie McWhorter, fiddle; Jim McGraw, bass; and Curley Hollingsworth, piano.

Larry Bingham and his Society Orchestra, members of Local 3, Indianapolis, Indiana, have been playing country clubs and hotels throughout the state of Indiana for the past fifteen years. Left to right: Bob Dyan, piano; Joe Dexe, bass; Bill James, drums; Phil Myskoll, tenor sax and clarinet; Larry Bingham, sax, clarinet, vocals and leader; Harry Cederhalin, alto sax and clarinet; and Price Vincent, trumpet.



CLOSING CHORD

FRANK A. IANNONE

Frank A. Iannone, a member of Local 47, Los Angeles, California, passed away on February 16 at the age of fifty-six.

Mr. Iannone started playing the trumpet professionally at the age of fourteen. He was well-known in the Pittsburgh, Pennsylvania, area and had been playing in Los Angeles for the past ten years.

ROBERT B. KLEINSCHMIDT

Robert B. Kleinschmidt, a member of Local 298, Niagara Falls, Ontario, Canada, since 1949, having transferred from Local 411, Bethlehem, Pennsylvania, died on February 2. He was forty-eight years old.

Professor Kleinschmidt was a carillonist for more than twenty-five years. His first public position as a carillonist was at Valley

Forge, Pennsylvania. Later he performed in the First Methodist Church in Germantown, Pennsylvania, returning frequently for concerts at Valley Forge. Since 1948 he had been carillonist at the Rainbow Bridge, Niagara Falls, Ontario, entertaining innumerable visitors to the Falls with his afternoon and evening concerts. He possessed an extensive library of specially written arrangements for this instrument.

He was also a member of the Guild of Carillonists of North America.

WILLIAM A. BOOS

William A. Boos, the last surviving charter member of Local 57, Saginaw, Michigan, died February 7 at the age of ninety-three. He was one of seven original members of Local 57 when it was organized May 1, 1897, and was a

thirty-year member of that local and of Local 5, Detroit, Michigan.

Born August 16, 1865, in Tiffin, Ohio, he played in the orchestra at Cleveland's Euclid Avenue Opera House at the age of seventeen. After some years of traveling with the Murray and Murphy Company, he settled in Saginaw in 1890 as conductor of the Saginaw Band. After a period of playing in theater orchestras in Detroit and teaching music in Detroit schools, he returned to Saginaw in 1932, took over the Saginaw Eddy Band and started the Saginaw Civic Symphony, directing it until June 17, 1951.

FRANK ADAMS

Frank Adams, a member of Local 35, Evansville, Indiana, suffered a heart attack on August 1, 1958, and died shortly thereafter.

He was a prominent musician and teacher in that locality. For many years he taught at the Reitz Memorial.

INTERNATIONAL MUSICIAN

It's in the news!

★ Gifts from the Ford Foundation will enable ten American composers to write works and ten American concert artists to play them during the 1960-61 and 1961-62 symphony orchestra seasons.

The grant, amounting to \$130,000, is divided between the ten performers and the ten composers to cover the costs of the composers' commissions and the additional rehearsal time required for preparing the new compositions; \$5,000 will go to each performer, namely, to Adele Anderson, soprano; Phyllis Curtin, soprano; Leon Fleisher, pianist; Joseph Fuchs, violinist; Irene Jordan, soprano; Jacob Lateiner, pianist; Seymour Lipkin, pianist; William Masselos, pianist; Michael Rabin, violin; and Leonard Rose, cellist.

The composers respectively commissioned by these performers are Lukas Foss, Carlisle Floyd, Leon Kirchner, Walter Piston, Vittorio Giannini, Elliott Carter, Harold Shapero, Ben Weber, Paul Creston and William Schuman.

★ Marc Lifschey, principal oboist since 1950 of the Cleveland Orchestra, made his debut as assisting artist on March 26 in the orchestra's first performance of the Concerto for Oboe and Orchestra No. 1 in B flat major.

★ The 1959 Kelcey Allen Award has gone to May Davenport Seymour who has been curator of the theatre and music collection at the Museum of the City of New York since 1927. The award is a memorial to the former drama critic of Woman's Wear Daily.

★ The thirteenth annual nationwide composition contest under the auspices of the Friends of Harvey Gaul, Inc., of Pittsburgh, has been announced. A prize of \$300.00 will be offered the best violin solo, unaccompanied or accompanied by piano, not to exceed ten minutes playing time.

Only unpublished compositions are eligible. More than one composition may be submitted by a composer, but the entry fee of \$2.00 must accompany every manuscript. No tapes or recordings should be sent. Compositions must be submitted on or before November 1, 1959, to the Friends of Harvey Gaul Contest, 315 Shady Avenue, Pittsburgh 6, Pennsylvania.

★ Morton Gould will rehearse and conduct the Fifth All-American Bandmasters' Band for the Mid-West National Band Clinic in December 9-12 at the Hotel Sherman in Chicago.

★ The Gene Hall Band was the winner of Local 72's (Fort Worth, Texas) Best Dance Band Contest. The contest was held at the Casino Ballroom February 8. The Committee of judges consisted of Bud Irby, Manager, Casino Ballroom; Kenneth Pitts, Band Director at Junior High; George Moore, Band Director at High School; Mel Dacus, Producer, Casa Manana; and John Steinecker, Band Director at Texas Wesleyan College. The Gene Hall Band is from North Texas State College, Denton, Texas.



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**FOR SLIDES
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OVER FEDERATION FIELD

(Continued from page twelve)

bulletin. Then, on February fifth, forty ladies appeared at the organizational meeting. Mrs. H. L. Sargeant acted as chairman pro-tem, and the following officers were elected: President—Mrs. Audrey Holmes; Vice President—Mrs. Teresa Rogers; Secretary—Mrs. Angela Sicoly; Treasurer—Mrs. Helen Koivisto. Monthly meetings are to be held. The project at the next meeting is a white elephant sale.

President Sargeant feels that "the value of women's auxiliaries cannot be challenged. They will step up the morale of local members generally through greater interest in local and Federation matters."

Local 40, Baltimore, will hold its "Parade of Bands" April 26, 9:00 P.M. to 1:30 A.M.

If there is a man on this earth who is entitled to all the comforts and luxuries of this life in abundance it is the man whose labor produces them. If he is not, who is?—Eugene V. Debs.

George Curry, Clement Iandiaro, Max Seifert and Harry Singer, all members of Local 60, Pittsburgh, have been members of the Pittsburgh Symphony since its re-establishment in 1926.

Local 802's advertising campaign for Live Music fully lived up to the expectations from a public relations aspect. Further, according to reports in "Allegro," the local's magazine, it "created for the local and for its members a new relationship with other unions in the entertainment field."

On May 27, Local 514, Torrington, Connecticut, will complete its fiftieth year as a part of the A. F. of M. The occasion will be celebrated on May 24 with a banquet, show and dance at the new Knights of Columbus Hall. On that occasion John Donne will be honored as the oldest continuous member, having held a card for forty-eight years.

—Ad Libitum.

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FESTIVALS - from COAST to COAST

(Continued from page thirty-nine)

Anderson; pianist John Wustman and violinist Daniel C. Lewis who will also serve as concertmaster.

As a combined festival and summer school, the Festival is co-sponsored by the college, chorus and symphony. Activities are directed by a twenty-two member board of directors representing the entire community of 65,000. In addition to 143 persons in the chorus and over fifty symphony musicians, the enterprise calls into action some seven hundred individuals in twenty-six organizations, from the Boy Scouts to the Greater Anchorage Chamber of Commerce.

One of the most popular Festival courses to be repeated this year is the television series by Mr. Herford, "Concert Lectures for the Layman," a music appreciation class with emphasis on the works to be performed during the Festival.

Guest artists to the Festival are treated to an Alaskan big game dinner shortly after their arrival in Anchorage. After the Festival there are opportunities for flights to Eskimo country in Kotzebue and Nome, aerial views of the midnight sun on Mount McKinley, and shorter sight-seeing excursions in western Alaska which include hunting and fishing.

BERKELEY

The Sixth Annual Junior Bach Festival will be conducted in Berkeley, California, during the week of April 13-19, with fifty young instrumentalists and vocalists, chosen via auditions, performing works by Johann Sebastian Bach in four public concerts. The festival's president is Martinus Van Waynen of Oakland.

NEWARK

An Arts Festival pointing up the cultural life in the city of Newark, New Jersey, will be held June 1 through 7, with Mayor Leo P.

Carlin its honorary chairman. It will mark the fiftieth anniversary of the founding of the Newark Museum.

CINCINNATI

Four conductors have already been engaged for the Cincinnati Summer Opera season, June 20 through July 19. Fausto Cleva heads the list, with the others, Carlo Moresco, Ignace Strasfogel and Alberto Zedda.

The opening opera will be Verdi's *Aida*. Carlisle Floyd's American opera, *Susannah*, will have a place in the series, as will *Tosca*, *Madame Butterfly*, *Andrea Chenier*, *The Barber of Seville*, *Manon Lescaut*, *Carmen*, and *La Bohème*.

Dino Yannopoulos has been engaged as stage director and Wolfgang Ruth as scenic designer.

PUERTO RICO

The Third Festival Casals in San Juan, Puerto Rico, May 1 through May 22, will have Casals directing or acting as soloist at twelve concerts. Other soloists with the sixty-two-piece orchestra will be Eileen Farrell, Mieczyslaw Horszowski, Eugene Istomin, Jesús María Sanromá, Rudolf Serkin, Alexander Schneider, Isaac Stern, Walter Trampler, Julius Baker, Mitchell Lurie and Eli Carmen. Six of the twelve concerts will be devoted to chamber music.

ITALY

The 1959 Festival of Two Worlds dedicated to the creative arts as represented by artists both of America and Europe, will take place June 11 through July 12 in the Umbrian hill town of Spoleto, Italy, midway between Renaissance Florence and ancient Rome. Gian-Carlo Menotti is President of

Festival Foundation, Inc., which sponsors the project.

RAVINIA

The Chicago Symphony has been engaged for the 1959 summer season at Ravinia. Three symphony concerts will be presented each week for a period of six weeks, beginning June 27.

Summer Schools

Auditions have already been held for instrumentalist students at the Berkshire Music Center at Tanglewood, Massachusetts, the Boston Symphony Orchestra's summer school. Its seventeenth season, June 29 to August 9, is concurrent with the Berkshire Festival of the Orchestra. Dr. Charles Munch is the school's Director.

Colorado College, in its summer music school, June 15-August 7, will have as faculty members Paul Doktor, head of the viola and chamber music departments at the Mannes College of Music in New York; Giorgio Ciompi, head of the violin department at the Cleveland Institute of Music and leader of the Albeneri Trio; George Bekefi, cellist of the Tre Corda Trio and a member of the Chicago Symphony; Mildred Miller, mezzo-soprano; Max Lanner, pianist; Harvey Boatright, flutist; Julius Baird, organist; William Roscoe, oboe; Earl Juhas, clarinet; Albert Seay, bassoon; Ron Mills, French horn; Clayton Brant, trumpet; Nicholas Rossi, trombone and tuba, and William Ferguson, percussion.

A limited number of half-tuition scholarships are available. Applicants should address Max Lanner, director of the Summer Music School, Colorado College, Colorado Springs, before May 1.

A series of six summer music festival concerts will be presented by the faculty.

June 21 through July 26 are the dates of the Sewanee Summer Music Center, at Sewanee, Tennessee. The director is Julius Hegyi, now in his fourth season as conductor of the Chattanooga Symphony; Charlotte Hegyi, piano

Brigham Young University's Opera Workshop production of Verdi's "The Masked Ball," presented February 25-28. It was directed by Dr. Don L. Earl.



soloist with Chattanooga Symphony; Herbert Levinson, concertmaster of the Birmingham Orchestra; Henry Barrett, viola, on the faculty of the University of Alabama; Martha McCrory, cello, Chattanooga Symphony; Dale Shaffner, flute, Chattanooga Symphony; Edith Nichols, oboe, Chattanooga Symphony; Albert Nudo, clarinet, Chattanooga Symphony; Mark Pancerev, bassoon, Pittsburgh Symphony; and William Bommelje, French horn, Chattanooga Symphony. The Sewanee Summer Music Center is under the sponsorship of the University of the South, but is not confined to students of college age. For further information, write to Miss Martha McCrory, Manager, Sewanee Summer Music Center, 730 Cherry Street, Chattanooga 2, Tennessee.

The fourteenth annual session of the Bennington Composers' Conference and Chamber Music Center, held at Bennington College, Vermont, August 16-30, gives students the opportunity to hear their new compositions being actually played. The best works of the composers enrolled are heard in the course of a series of five public concerts, conducted by Alan Carter.

Staff members include Alan Carter, Director; Robert Bloom, oboist; Henry Brant, composer; Roger Goeb, composer; Lionel Nowak, composer; Max Pollikoff, violinist; Theodore Strongin, composer.

The Aspen Music Festival and Music School (Aspen, Colorado) will celebrate the tenth anniversary of its foundation this summer by paying homage, during its ten-week season

(June 24-August 30) to two masters: Johann Sebastian Bach and Felix Mendelssohn. The Festival is under the musical direction of Izler Solomon.

The eighth annual summer music camp at Western Michigan University (Kalamazoo, Michigan), primarily for students in the ninth through the twelfth grades, will run from July 5 to 19. The staff includes Dr. Elwyn Carter, voice and choir; Dr. Arthur Birkbom, piano and organ; Jack Frey, music education and voice; Tom Fulton, theory; Thomas Hardie, voice, literature and conducting; Dan Kyser, woodwinds; Leonard Meretta, wind instruments and band; Peggy Ramstad, music education; and Julius Stulberg, stringed instruments and orchestra. Application forms may be obtained by writing Mr. Stulberg.

Ithaca College, Ithaca, New York, will conduct intersession workshops in music and music education June 22 through July 3. For further information, write Dr. William M. Grimshaw, Director of Graduate Studies at the College.

A workshop to be held on the campus of The Catholic University of America, June 12-23, will have as its subject the development of teaching skills in music. It will stress piano, liturgical music, strings, voice, elementary school music, instrumental music, chorus, band and orchestra. For further information write Director of Workshops, Catholic University of America, Washington, D. C.

SEATTLE

(Continued from page thirteen)

Jackie Souders, Vice President of Local 76, will have his orchestra on hand and no doubt the "Best Band Winner," Ken Cloud, will also be among the performers.

No doubt of it, the hills and bays of Seattle will be ringing with music when our delegates converge on the city June 15.

NOTICE TO CONVENTION DELEGATES

Chartered bus pick-up points for Delegates to American Federation of Musicians Convention from hotels to Civic Auditorium: Monday, June 15, first bus 1:00 P. M., last bus 1:40 P. M.; Tuesday, Wednesday and Thursday, June 16, 17 and 18, first bus 9:00 A. M., last bus 9:40 A. M.

Pick-up point—Olympic Hotel, eastbound on University, for Delegates from the following hotels: Earl Hotel, Exeter Apartment Hotel, Hungerford Hotel, Olympic Hotel, Spring Apartment Hotel, Windsor Hotel.

Pick-up point — Roosevelt Hotel, southbound on 7th at Pine Street, for Delegates from the following hotels: Camlin Hotel, Roosevelt Hotel, Vance Hotel, Waldorf Hotel.

Pick-up point — Sullivan's Florist, northbound on 4th Avenue at far side of Stewart Street, for Delegates from the following hotels: Benjamin Franklin Hotel, Claremont Hotel, Mayflower Hotel, New Washington Hotel, Stewart Hotel.

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TRADE TALKS



E. Brian Shlim

Vito Pascucci, President of G. LeBLANC CORPORATION, Kenosha, Wisconsin, has announced the appointment of E. Brian Shlim as the LeBlanc Merchandising Manager. Shlim previously had been associated with Lyons Band Instrument Company, Chicago, for twenty years first as educational director and then as sales manager.

CHARLES COLIN and MARSHALL BROWN plan to publish all the original orchestrations by Marshall Brown as performed at the Newport Jazz Festival under the name of Marshall Brown Publishing Company.

Rosario Mazzeo, a member of Local 9, Boston, Massachusetts, and personnel manager and bass clarinetist of the Boston Symphony Orchestra, has patented the Mazzeo System Clarinet mechanism which is now in production by H. & A. SELMER, INC., Elkhart, Indiana.

The system is said to be the greatest advance in clarinet refinement since the Boehm System was adapted from the flute, and is the essence of simplicity.

According to Jack Feddersen, Executive Vice-President of the firm, the Mazzeo System removes the traditional B flat intonation difficulty in the throat tones, thereby permitting the performer to change registers with no technical difficulty, no break in tonal quality, and no embouchure distortion.

Selmer engineers and technicians have been working with Mazzeo on this development for more than five years.

One of the significant qualities is the ease with which the clarinetist accustomed to the Boehm System can adjust to the Mazzeo System. The Mazzeo System places at the beginner's disposal the entire clarinet range with no middle tone "breaks" requiring special lip and awkward finger training. To the advanced musician, it means escaping the usual embouchure distortions and left finger gyrations required of the Boehm System.

The clarinet has nineteen (in some cases twenty) notes on the lowest register alone. Because the right thumb is used for supporting

the instrument, only nine fingers are left to play these nineteen notes. Consequently the left thumb and forefinger, as well as the little fingers of both hands, are considerably overworked. In the case of the left thumb, a single key opened a hole which did two separate jobs. The Mazzeo System clarinet avoids one function, the use of this register hole for the throat B flat tone hole. In addition, the Mazzeo System permits infinitely easier fingerings. This results not only in a beautiful throat B flat tone, but a more even tone over the entire range, including neighboring throat notes.

An educational film strip, "Violin Making in Europe and Violin Adjusting in the U. S. A.," with accompanying sound tape and pamphlet, has been produced by the educational department of SCHERL AND ROTH, INC., Cleveland, Ohio, with narration by Frank W. Hill, President of the American String Teachers Association. It gives detailed information on the construction and various properties that contribute to the essential elements of tone-production in string instruments.

A panel of judges from the entertainment world, including Steve Allen, Dick Clark, Dave Garroway, Earl Wilson and Patti Page, will choose this year's queen of the Music Industry Trade Show at the opening luncheon June 22 in the Hotel New Yorker. Candidates for "Miss Music of 1959" will be nominated by member firms of the NATIONAL ASSOCIATION OF MU-

SIC MERCHANTS, sponsors of the 58th annual trade show. Beauty, charm and musical interest and ability are the standards by which contestants will be judged. To date thirty-one music manufacturers have announced they will donate gifts to the lucky title holder.

The role of music in education and advancement of musical activities in local school curricula will be the theme of the American Music Conference Executive Clinic at the Music Industry Trade Show. The ninety-minute clinic will be held June 23 in the Hotel New Yorker's north ballroom, mezzanine floor. It will begin at 10:15 A. M.

"Wild Bill" Davison, veteran Dixieland cornetist, took time off on a recent trip to Cleveland to visit the H. N. White factory.



Where they are playing

(Continued from page sixteen)

Brown, made its debut on March 15 in a concert at Carnegie Hall as part of a bill that included Lionel Hampton's Orchestra and singer Carmen McRae. On the following night, the Newport Youth Band appeared before President Eisenhower and 150 other distinguished guests at a Jazz Jubilee held at the Sheraton Park Hotel in Washington, D. C. The band will also make an appearance at the Newport Jazz Festival early in July.

MIDWEST

Franz Jackson and the Original Jazz All-Stars continue to "pack 'em in" at the Red Arrow in Stickney, Ill., where they have been working week ends for almost two and a half years . . . The Larry Green Orchestra opens a lengthy stay at the Embers in Evansville, Ind., on May 20 . . . The Oscar Peterson Trio is booked at Freddie's Cafe in Minneapolis, Minn., for a two-weeker beginning May 25.

Jack Teagarden plays the Embers in St. Louis, Mo., for two weeks starting April 13 before switching to Chicago's Preview

Lounge for five weeks beginning May 1.

CHICAGO

Stan Kenton's big band is featured at the Blue Note these evenings. George Shearing is signed for April 22 and Duke Ellington is set for a three-week return date at this nitery on May 6 . . . The Ramsey Lewis Trio reopened at the Cloister Inn on April 6, replacing the Pat Moran Trio . . . The Ed Higgins Trio continues at the London House on a Monday-Tuesday basis, doubling at the Cloister on Wednesday and Thursday evenings.

SOUTH

Frank Ramoni (Latin-American accordionist) has joined Bernie Mayerson (violin) and Joe Pontee (bass and guitar) to form a strolling trio in the new Ivory Tower Room of the Saxony Hotel, Miami Beach, Fla. . . . The Leo Sunny Duo, with Stan Keller, closed at the La Bastille Club, Surfside, Fla., on March 1 and moved two blocks up Collins Avenue to the new Shamrock Isle Hotel in Bal Harbour on March 2 . . . Wally Mo-

ran, now in his ninth season as house clarinetist at the Old Heidelberg Restaurant in Hallandale, Fla., conducted a jazz concert on April 4 for the Florida Derby Day Extravaganza at the Gulfstream Race Track. Participants along with Wally were Carl Haller, drums; Paul Mullee, piano; Sunny Epstein, bass; Robby Stubbs, trumpet; Jimmy Skiles, trombone; and Lee Skippers, banjo. The Florida Derby Day Extravaganza also featured Caesar La Monaca and his Band and the University of Miami's Band of the Hour under the direction of Fred McCall, Jr.

The Three Jacks (Bill Abernethy, piano, accordion and vocals; Lou Williams, sax, clarinet, flute and vibes; and Joe Burch, drums, vocals and comedy) are going into their fifth year at the Wheel Bar in Colmar Manor, Md.

WEST

The Billy May Band, featuring Frankie Lester, plays the Oregon State College Coliseum in Corvallis on April 11.

Organist Bill Porter provides live entertainment in his own place, the Music Box Bar, in Carson City, Nev.

The Newport Youth Band under the direction of Marshall Brown



INTERNATIONAL MUSICIAN

Official Business COMPILED TO DATE

CHANGES OF OFFICERS

Local 112, Danville, Va.—President, Eugene C. Stryker, 229 Shamrock Dr. Phone: SW 2-1401.
 Local 134, Jamestown, N. Y.—Secretary, George T. Butler, 403 Fenton Bldg.
 Local 151, Elizabeth, N. J.—President, Ray Brogan, 133 Bellevue St. Phone: EL 3-3475.
 Local 153, San Jose, Calif.—President, Orrin O. Blattner, 14584 Westcott Drive, Saratoga, Calif.
 Local 330, Macomb, Ill.—President, Gordon Roberts, Bushnell, Ill.
 Local 332, Greensboro, N. C.—President, Otis N. Brown, Jr., 1350 Seminole Dr. Phone: BR 4-3886. Secretary, M. Howard Waynick, Jr., 1812 Efland Dr. Phone: BR 2-7034.
 Local 391, Ottawa, Ill.—President, John R. Duffy, Serena, Ill.
 Local 482, Portsmouth, Ohio—President, John R. Russell, 1207 Lincoln St. Phone: ELmwood 4-1836.
 Local 501, Walla Walla, Wash.—President, William M. Mason, Room 32, Book Nook Bldg.
 Local 510, San Leandro, Calif.—Secretary, Wm. J. Fields, 1295 Hays St.
 Local 555, Deer Lodge, Mont.—President, Ronald Sharp, 706 Fourth St. Secretary, Mrs. A. D. Lightfoot, 716 Kentucky Ave.
 Local 688, Wichita Falls, Texas—President, Jack Frost, Route 3.

CHANGES IN ADDRESSES OF OFFICERS

Local 19, Springfield, Ill.—President, Dewey Blane, 945 South Fourth St. Phone: 8-0004.
 Local 186, Waterbury, Conn.—Secretary, James F. Saginario, 442 Framington Ave.
 Local 250, Parsons, Kansas—Secretary, H. A. Stephens, 2500 Grand.
 Local 284, Sioux City, Iowa—President, Rockley W. Beck, c/o Toller Drug Co., Sixth and Pierce Sts.
 Local 288, Kankakee, Ill.—President, Louis Hebert, 1075 East Bourbonnais St.
 Local 317, Ridgway, Pa.—Secretary, Frank S. Frederico, 217 Irving Ave.
 Local 339, Greensburg, Pa.—President, Joseph J. Musingo, 214 Lincoln St.
 Local 566, Windsor, Ont., Canada—President, Rex N. Eve, 122 Victor Dr., Riverside, Ont., Canada. Secretary, Edward J. W. Griffith, 739-B University Ave., West, Windsor, Ont., Canada.

NORTHWEST CONFERENCE

The Northwest Conference will be held on April 26 and 27 in Longview, Washington, with Local 668 (Kelso-Longview) the host local. The headquarters will be Hotel Monticello.

SPRING CONFERENCE OF WISCONSIN STATE

The Spring Conference of the Wisconsin State Musicians' Association will be held in Green Bay, Wisconsin, on Saturday and Sunday, May 2 and 3. Registration and Sun Dodgers at Musicians' Club, 325 St. George Street, Saturday night beginning at 8:00 P. M. Sunday registration from 9:00 A. M. to 10:00 A. M., Elks' Club.
 Hotel headquarters—Hotel Northland.

CONFERENCE CALL

The Penn-Del-Mar Conference will hold its forty-fifth annual meeting in Johnstown, Pennsylvania, Saturday and Sunday, May 16 and 17. All locals in the states of Pennsylvania, Delaware and Maryland, as well as in the District of Columbia, are invited and urged to send delegates.

CHANGE IN CONFERENCE OFFICER

Western Conference—President, Chip Esley, 1833 Hedges, Sacramento, Calif.

NEW ENGLAND CONFERENCE

The next New England Conference of Musicians will be held in Boston Saturday and Sunday, April 18 and 19. Host Local 9 is making great plans. The meeting place will be the Sheraton-Plaza Hotel at Copley Square and delegates arriving via railroad should use the Back Bay Station as nearest. All business sessions on Saturday afternoon and night, as well as the gala social time, will be held in the Local 9 building. The Sunday events will be held in the Oval Room of the Sheraton-Plaza Hotel. President and Mrs. Kenin plan to be present.

PLACED ON NATIONAL DEFAULTERS LIST

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

Nua. Maaka, Hollywood, California, \$369.60.
 Wilton Hotel, The, and Alvin Moeller, Manager, Long Beach, California, \$990.00.
 Hass, Lester, Promotions, Los Angeles, Calif., \$1,500.00.
 Bahama Inn, and Gus Englehart, Pasadena, Calif., \$217.00.
 The Showboat and The Drunkard and Leroy Convent, San Diego, Calif., \$24.00.
 Sutton, Bill, San Jose, Calif., \$1,002.40.
 Fote, Jacques, Denver, Colo., \$50.35.
 King, Gene, Grand Junction, Colo., \$300.00.
 Milstein, Cary, Hartford, Conn., \$15.00.
 Ford, Jack, Dunedin, Fla., \$450.00.
 Palms Club, The, and Ernest Busker, Jacksonville, Fla., \$286.00.
 Picadilly Club, and J. J. (Chips) Nolan, Pensacola, Fla., \$563.46.
 Mardi Gras Club, and William Dean and Dick Brown, Sarasota, Fla., \$332.50.
 Cook, L. C., Chicago, Ill., \$175.00.
 Cramer, Clarence, Chicago, Illinois, \$742.00.
 Olson Show, and Charles Teichner, Chicago, Ill., \$577.80.
 Sahara Steak House, and Barbara Cid, Chicago, Ill., \$1,500.00 (See Sullivan, Thomas, Jr.).
 Sullivan, Thomas, Jr., Chicago, Ill., \$1,500.00 (See Sahara Steak House).
 Candlelight Restaurant, and Jolene Lynn, Joliet, Ill., \$350.00.
 Teenland Club, and Mrs. Ruth Taylor, Springfield, Ill., \$420.00.
 Tri-State Oil Show, and Virgil Kays, Evansville, Ind., \$1,367.00.
 Club 758, and Anthony P. Sodd, Louisville, Ky., \$265.00.

Comber's Supper Club, and Jimmy Comber, Brentwood, Md., \$638.67.
 Josie and Maria's Restaurant, and Bud Damiano, Ocean City, Md., \$650.00.
 Connolly's Cafe, and James M. Connolly, Roxbury, Mass., \$960.50.
 Shula's Nite Club, and Frank Shula, Niles, Mich., \$60.00.
 D. P. Black Presentations, Minneapolis, Minn., \$200.00.
 New Lakeview Club, The, and Ralph Maw, emp., Dick Maw, and Don Maw, Spring Park, Minn., \$300.00.
 Ford Plaza Lounge, and Joe Spica, St. Louis, Mo., \$466.00.
 Rainhow Club, and Joseph Tedesco, Vineland, N. J., \$466.64.
 Galea's Restaurant, and Dominic Galea, Bolton Landing, N. Y., \$250.00.
 Vivere and Provosto, Charles and John Burns, New York, N. Y., \$240.00.
 Ontario House, and Julia and Robert Minicucci, Niagara Falls, N. Y., \$840.00.
 James Restaurant, and James Doyle, Niagara Falls, N. Y., \$98.00.
 Grand Hotel, and Einauel Petrakis, Tannersville, N. Y., \$385.00.
 Club Carousel, and Frank Nocella, Elmont, Long Island, N. Y., \$11.20.
 Southern Club, and Clifton and Era Zimmerman, Lawton, Okla., \$100.00.
 Oklahoma Club, and Ike Hall, Pres., Oklahoma City, Okla., \$1,087.50.
 Schroeder, Vic, Tulsa, Okla., \$313.00.
 Lewis, Richard, Agency, Inc., Columbus, Ohio, \$3,500.00.
 Hob-Nob Safari Lounge, and John S. Pascaldes, Providence, R. I., \$50.00.
 Emerson, Lee, and Emerson Talent Agency, Nashville, Tenn., \$450.00.
 Walker, Robert, Norfolk, Va., \$35.00.
 400 Club, and Sidney Kern, Menominee, Wis., \$110.00.
 Rinaldi, Joseph C., Washington, D. C., \$300.00.

DEATH ROLL

Akron, Ohio, Local 24 — Carl L. Wiland.
 Battle Creek, Mich., Local 594 — Manuel Arredondo.
 Boston, Mass., Local 9—E. H. Aitken, Hughie Barrett.
 Buffalo, N. Y., Local 533—William King.
 Colorado Springs, Colo., Local 154—Jack A. Duncan, Charles M. Foidart.
 Denver, Colo., Local 20 — Lucile Hanks, Seth B. Shafer, Dorris Baldwin, Raymon Hunt, Karl Kalina, Eliseo Jacoe, Guy A. Moody, Marguerite Lavecek.
 Detroit, Mich., Local 5—William A. Boos, Mitchell H. Humphreys, Clement (Clem) Johnson, Charles A. Ronzio, Charles Venturino, Stanlaus (Stanley) Wysocki, Samuel Miller.
 Great Falls, Mont., Local 365—Dave Nimmons.
 Hazleton, Pa., Local 139—Anthony Ferdinand.
 Larchmont, N. Y., Local 38 — Sam Luzzi, Helen M. Porter, Ciro Russo.
 Meadville, Pa., Local 344—Roy L. Phillips.
 Miami, Fla., Local 655 — Alexander Bartnovsky, Samuel J. Williams, Hughie Barrett, Eugene Addison.
 Montreal, Que., Canada, Local 406—Jean-Baptiste Hebert.
 New Haven, Conn., Local 234—Frank Melrose.
 New York, N. Y., Local 802—Eugene Addison (Addisman), Frederick C. Adler, Charles Albert, James Ciranna, Philip Gordon, Joseph Lucatoro, David Newman, Daniel Schmitt, Bertold Serebrenik, Rogelio Valdes, John Anderson, William Axt, Hugh A. Barrett, Walter J. Kane, Ernest J. Mauney, Jans Bruno Meyer, Pert Reed, Ugo S. Carano, Lew Epstein, Irving Golden, Samuel H. Goldstone, David Klein, Walter T. Watkins, Charles A. Serverance, Nick A.

Mulieri, Stanley Alfred Gethin, Paul R. Ash.
 Norristown, Pa., Local 341 — Archie Gearhart.
 Peoria, Ill., Local 26 — Robert II. Leslie.
 Pittsburgh, Pa., Local 60—Eugene W. Lehman, Dr. Wm. H. Stroup, Earl Truxell, Carl M. White.
 Sacramento, Calif., Local 12—Antonio Ciccarelli.
 San Diego, Calif., Local 325—Edward Fraser, Howard Sweet.
 San Francisco, Calif., Local 6—Natale Di Bianca, Pierre Jean Ibos, Dmitry F. Oshurkoff, David (Jack) Prince, Nieves Reynosa, Griffith E. (Griff) Williams.
 Washington, D. C., Local 161—Charles H. A. Naecker, Theodore Schaefer, Margaret H. Towne.
 Watertown, N. Y., Local 734—Frederick W. Laxton, John A. Remington, Jamie S. Burnham, Philip A. Marra.
 Wheeling, W. Va., Local 142 — J. Elmer Schramm.

NOTICE TO MEMBERS

Steamer Avalon out of Cincinnati, Ohio, has been on the National Unfair List of the Federation since October 1, 1951. Members are asked to be guided accordingly.

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

FOR SALE or EXCHANGE

FOR SALE—Gibson blonde L-5 guitar, cutaway, short scale neck, complete with Gibson case. Cost \$630.00, will sell for \$325.00, practically brand new. I. I. Hackin, 2554 West Fullerton Ave., Chicago, Ill. SP 2-7233.
FOR SALE—Selmer Mac Afferri cutaway guitar: exact duplicate as used by Django Reinhardt. Playable condition, \$85.00. I. I. Hackin, 2554 West Fullerton Ave., Chicago, Ill. SP 2-7233.
FOR SALE—Fender steel guitar, eight strings and seven pedals; deluxe model No. 400 in white, with plush case. List price \$575.00, brand new condition, sell for \$325.00. Al Chernet, 47-19 192nd St., Flushing 58, N. Y. FL 7-8067.
FOR SALE—Excelsior Symphony Grand, 140 bass, seven bass switches, 11 treble. The finest money can buy, \$700.00. Electric mike and controls built in. Lawrence Wicklund, 42 Martinus Ave., Valley Stream, N. Y. Phone: Valley Stream 5-2646.
FOR SALE—Slingerland drums, chrome and pearl, nine months old. 5 1/2 x 14 snare, 14 x 22 bass, with built-in spurs and console, cym. holder, two tom-toms 8 x 12 and 16 x 16; one 16" cym.; pair 15" hi-hat cym.; case and covers, \$290.00. Rudy Sillano, 22-10 150th St., Whitestone 57, L. I., N. Y. Phone: IN 1-2285.
FOR SALE—Jenco 2 1/2 octave viols, four years old. Good condition, pearl finish, chrome resonator. \$135.00 or best offer. Jack Durett, 172 Stanford Road, Burlington, Vermont.
FOR SALE—Genuine Dieder Nicolaus French violin, Mirecourt, 1796. Perfect specimen for professional: large singing tone, responsive to light bowing; even grained top, one-piece curly maple back, red-brown varnish; \$1,500.00. Jack Bernstein, 30 Cunard Road, Buffalo 16, N. Y. Phone: EX 1642.
FOR SALE—German double French horn, gold brass, string action, with case. Made by Sander of tuba fame; \$250.00. F. Leitsinger, 22 Grew Ave., Rosindale 31, Mass.
FOR SALE—Used special arrangements for full dance orchestra of 16 parts and conductor. Beautiful melodies by Chopin and Liszt well arranged. Only a few left, first come first served, \$1.00 each. E. J. Caron, 43 Highland Ave., North Adams, Mass. 4-5
FOR SALE—English bass, 1820 Bernard Fendt, fine tone and condition, \$750.00. A. Mack, 86-11 30th Ave., Jackson Heights 69, N. Y. Phone: NE 9-5013.
FOR SALE—40 band uniforms: coats cardinal red, double breasted, military style; trousers gray, red stripe. Complete, \$6.00 each, or \$5.00 coat, \$2.00 trousers. W. C. Husmann, Superintendent, Prentiss High School, Prentiss, Mississippi.

FOR SALE—Music from my private collection, out of print and first editions, master composers included. Full score of Handel's Messiah, 1766; Beethoven's Great Mass in D with subscribers list, books and music. Orchestration, full score, vocal scores, flute, piano, chamber music and songs. Over eight hundred items priced, limited edition. By mail only, subscribers send 25c in coin or stamps to cover postage and handling. Wm. S. Fadie, 61-79 77th St., Elmhurst 79, N. Y.

FOR SALE—Flugel horn, B₃ mezzo-soprano, York, in excellent playing condition. This instrument has a beautiful soft tone and extreme flexibility; perfect for combo work and modern jazz. Price with case, \$100.00. James V. Webb, Jr., 502 East Taylor, England, Ark. 4-5

FOR SALE—Tuned musical hand bells, resin glove Lyere, four-in-hand bells and tuned sleigh bells. David Workman, 7037 Indiana, Kansas City, Mo.

FOR SALE—Cunn 8-13 French horn; excellent condition, needs no repair. A. Choate, 3600 39th St., N. W., Washington 16, D. C. (phone listed).

FOR SALE—Ludwig pedal tympani, 25 x 26 with fitted trunks. Also, Leedy xylophone, three octave C to C; reasonably priced. Phil Brown, 108-26 64th Road, Forest Hills 75, N. Y. Phone: TW 7-1592.

FOR SALE—King trumpet, like new, gold lacquer, beautiful case: \$45.00. David Rosenthal, 829 Longfellow Ave., Bronx 59, N. Y. DAYton 9-8650.

FOR SALE—Euphone bass viol; also Cunn upright recording bass, BB₃. Both complete and in top condition. \$500.00 for both or sell separate. S. J. Scaffidi, P. O. Box 163, Uhrichsville, Ohio.

FOR SALE—Genuine Joseph Gagliano violin, 1799, quality tone, \$850.00; Alfonso Della Corie violin, 1879, brilliant tone, \$650.00. Vincent Castellano, 150-18 35th Ave., Flushing, N. Y. Phone: INdependence 3-1747.

FOR SALE—C melody Conn saxophone; excellent condition, recently overhauled; nickel finish, good case. Any reasonable offer accepted. Muri Solomon, 2082 Beechwood, N. E., Warren, Ohio.

FOR SALE—Three viola bows, Francois Lafleur, \$250.00; Goldwurmberger, \$150.00; Schuster, \$150.00. Viola by Martin Stosa (Vienna), \$500.00. Luit Karman, 175 West 73rd St., Apt. 12-G, New York 23, N. Y. Phone: LY 5-2526.

FOR SALE—Haynes wood flute and wood piccolo, also French piccolo, wood, silver head; all in C and closed C#, handmade. Wm. Heinrich, 1125 Grand Concourse, New York 52, N. Y.

FOR SALE—Solovox, model K, in good condition; also a specially constructed stand for the keyboard and carrying case: \$150.00. George Smolen, 2234 Ryer Ave., Bronx 57, N. Y. Sedgwick 3-8757.

FOR SALE—Rare Eb cornet, by A. Sprinz of Germany. In fine playing condition, but small dents must be considered as part of flavor of this instrument. Will consider trade for quality B₃ trumpet or cornet. Paul E. Brown, 1512 Glendale Dr., Marion, Ind.

FOR SALE—One pair of Pittrich machine "pedal" tympani made in Dresden by Ernst Queisser, about 1894. Perfect condition, photo and additional information on request. W. J. Light, 1427 Clermont St., Denver, Colo.

FOR SALE—Six ladies' tux's with matching skirts; matched sets, sizes 12 and 14; midnite blue, pink with lame, chartreuse with black; also plaid chartreuse jackets and blue solid sequin reverses for tux's. Complete, \$50.00 or best offer. Eve Ross, 4973 Penway St., Philadelphia 24, Pa. Phone: CUMberland 8-5072.

FOR SALE—Violin, Peter Guarnerius, of Mantua, about 1720, with papers from well-known appraiser. Insured. Would also consider trade. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: CLEVELAND 1928. 4-5

FOR SALE—Cunn bell front (marching) alto horn, John F. Stratton, N. Y. Valve trombone, 9" bell, used in Pat Gilmore's band. Cunn and Buescher B₃ soprano saxophones, curved. All in good cases; reasonable. Wayne Mountjoy, Sedalia, Missouri.

WANTED

WANTED—"How Many Strads?" by Doring, published Lewis, 1945; issues of "Violins and Violinists" prior 1956; old Lyon & Healy brochures, etc. State price. Fred Schlichting, 421 North Sherman, Olympia, Wash. 2-3-4

WANTED—Dance band library (stocks preferred) for community youth groups. Older music is fine so long as children have some material to work with. Full instrumentation needed. Contact: J. Coleman, % Musonia School of Music, 12111 Tiara St., North Hollywood, Calif. Please give particulars. 3-4

WANTED—Used Luree oboe. What have you? Give particulars and price. Glen Danielson, Box 104, Milton, Wis.

WANTED—Euphonium, two bells, with case. Write particulars and lowest price. Peter Pepper, 2905 Virginia Ave., St. Louis 18, Mo.

WANTED—Combination oboe and English horn case for instrument with Low B₃ key. Patsy Sturino, 130 Scio St., Watertown, N. Y.

WANTED—Used Eb baritone saxophone; will buy cash or trade Weber tape recorder. Write price and condition. Frank Adams, 401 Ninth Court North, Birmingham, Ala.

WANTED—Used alto flute, Haynes, Powell or Selmer, reasonable. Send details, including price, serial number and condition. J. Russo, 1352 Roncomare Road, Los Angeles 24, Calif.

WANTED—Tenor banjo, must be Paramount Artist or similar named style (all gold). Best condition possible as to neck, pearl and wood inlay, subject to inspection. Larry Benson, 16384 East 14th St., San Leandro, Calif.

WANTED—Buescher B₃ tenor sax, 230,000-230,540 series, low pitch; or Selmer B₃ tenor sax, Paris model, 17,000 or 24,000 series. E. E. Kunopacki, 650 Chester St., Jackson, Mich.

WANTED—Gibson guitar, model No. ES-350 or ES-5 cutaway, in good condition. Write particulars and price. Frank London, 1821 "C" Ave., N. E., Cedar Rapids, Iowa.

WANTED—Information concerning Chautauqua. Books, handbills, routes and bell musical instruments used. David Workman, 7037 Indiana, Kansas City, Mo.

WANTED—Contra-bassoon to low B₃; opera model, Heckel or Molenhaur. Contact: William Selzer, 3957 Gouverneur Ave., New York 63, N. Y. K1 6-0671.

WANTED—Valve trombone in good playing condition, reasonably priced. Don Schaeffer, 3 East 22nd St., Huntington Station, L. I., N. Y.

WANTED—Used electronic piano. Call after 3:00, MO 2-4448. Fenster, 215 West 98th St., New York, N. Y.

WANTED—Snare drum, Premier Symphony No. 7 model of Ludwig Super Sensitive. Must have gut snares with parallel action; prefer 8" x 14" white pearl, but will consider colored. Sidney Berg, Maury High School, Norfolk, Va.

HELP WANTED

WANTED—Lead trumpet and section tenor men for traveling orchestra. Steady work and guaranteed salary. Contact: Hess Gayer, 1612 North Broadwell, Grand Island, Neb.

WANTED—Pianist, drummer, trumpet and bass, doubles preferred. Commercial dance band playing locations. Write details to: Sammy Graham, Box 4482, Fondren Station, Jackson, Miss.

WANTED—Pianist, organist, with or without organ, for entertaining unit. Steady work, good money; must travel, read, fake, have good beat. Wire or write: Allied Talent Agency, Nonchalans, P. O. Box 230, Portland, Ore.

WANTED—Pianists, organists, duos, trios, quartets. Ample work for all types units in hotels, lounges, night clubs immediately. Please send publicity, past engagements, local numbers and 8 x 10 photos, plus age when writing; also first available date. Artists Corporation of America, Wisconsin Hotel, Milwaukee, Wis. Phone: BROADway 2-2772.

WANTED—Lead alto doubling clarinet. Nine-piece commercial band (not "mickey"); new special arrangements. Part-time, short mileage, home nights, guarantee above scale. Will help you find day job. All replies answered. Art Kirmse Orchestra, 1616 North 27th St., Fort Dodge, Iowa.

WANTED—Musicians, all chairs, for replacements on established traveling band. Steady salary, must be sober and reliable. Sammy Stevens, 1611 City National Bank Bldg., Omaha, Neb.

WANTED—Country and western singer, plays rhythm guitar, union. Call Tom Lupez at CLoverdale 7-2894 or Mike Amico at CL 7-1323, Brooklyn, N. Y.

WANTED—Piano man for Florida location; must be between ages 21 to 30; play all-around piano. C. Straubbaugh, 16 Fountain Abbey, Pensacola, Florida.

WANTED—Tenor sax, piano and Fender bass players over 21; for rock 'n' roll recording-traveling combo. Contact: Tommy Willis, Promotion, Inc., 620 Wilson St., Middletown, Ohio.

WANTED—Pianists, organists, duos, trios, quartets, to record and personnel manager. Send local numbers, pictures; must have tapes or record club, sample. Contact: Tommy Willis Promotion, Inc., 620 Wilson St., Middletown, Ohio.

WANTED—Attractive girl pianist, willing to team up with established male singer in developing an act for bookings in the best clubs and hotels. Must be able to transpose and play a good rhythm piano. Jerry Marsh, Park Wald Hotel, 117 West 58th St., New York 19, N. Y.

WANTED—Girl musicians or vocalists playing cocktail drums or able "doubling" same. Attractive appearance, vocal repertoire important; one free to travel preferred. Modern type group. Contact: Band Leader, P. O. Box 32, Richmond Hill Station, Jamaica, N. Y. 4-5

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CHARLIE BROWN	Tiger	PINK SHOE LACES	Pioneer
COME SOFTLY TO ME	Cornerstone	SEA CRUISE	Ace
DONNA	Kemo	77 SUNSET STRIP	M.P.H.C.
GUITAR BOOGIE SHUFFLE	(Not available)	SHE SAY (OOM DOOBY DOOM)	Stratton
HAWAIIAN WEDDING SONG	Pickwick	SINCE I DON'T HAVE YOU	Southern
IF I DIDN'T CARE	Chappel	SORRY (I RAN ALL THE WAY HOME)	Figure
I GO APE	Aldon	THE HANGING TREE	M.P.H.C.
I NEED YOUR LOVE TONIGHT	Hill & Range	THIS SHOULD GO ON FOREVER	Jamil
IT'S JUST A MATTER OF TIME	Eden	TIAJUANA JAIL	Keys
IT'S LATE	Eric	TOM BOY	Roncom
I'VE HAD IT	Brent	TRAGEDY	Bluff City
NEVER BE ANYONE ELSE BUT YOU	Eric	TURN ME LOOSE	Hill & Range
NO OTHER ARMS, NO OTHER LIPS	Keys	VENUS	Rambled-Lansdale
PETER GUNN	Northridge	Where Were You On Your Wedding Day	Meilin

HONORABLE MENTION	A Fool Such As I	(All Of A Sudden)	My Heart Sings	Apple Blossom Time
As Time Goes By	Children's Marching Song	Come To Me	Enchanted	Everybody Likes To Cha Cha Cha
French Foreign Legion	Guess Who	Heavenly Lover	I Cried A Tear	I Got A Wife I Kneel At Your
Throne	I'm Never Gonna Tell	It Doesn't Matter Any more	Lonely Teardrops	May You Always Moon-
light Serenade	Nola	Please Mr. Sun	Rawhide	Sixteen Candles
Stagger Lee	Tail Paul	Tell Him	Who's That Knocking	Wishful Thinking

STOLEN

STOLEN—Corno, King, sterling silver bell, serial No. 175138; also clarinet, Selmer. Stolen in Long Branch, N. J. Reward: Stanley Hill, R. D. No. 1, Slatington, Pa.

STOLEN—Magnatone amplifier model No. 280-A, serial No. 21439; Fender Telecaster guitar and case (red), serial No. 33789; Fender Champ amplifier (tweed); Accordionia 120 bass accordion (white and blue), serial No. R247. V.M. portable automatic record player (blue and white), model 991. George Buckhold, 101 West Franklin St., Elkhart, Ind. Phone: 4-0534.

STOLEN—Gibson guitar, blonde cutaway, model No. ES-350, in a brown leather case. The name "Frank" was on the pick-guard in gold adhesive letters. Also small articles were in the case. Reward offered if returned in good condition. Frank F. Landon, 1821 "C" Avenue, N. E., Cedar Rapids, Iowa. Phone: EMpire 3-4030.

STOLEN—Accordion, Imperial fourteen hundred dollar black model. Reward for any information regarding location of same. Joe Sekardi, 801 Helen St., Christopher, Ill. 3-4

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AT LIBERTY—Pianist, doubling accordion; can cut shows. Desires club dates in Metropolitan area. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

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AT LIBERTY—Clarinetist, experienced concert band or symphony; very nice tone. Teaching experience on all hand instruments, also conductor. Very good personality, married, over 50; travel anywhere. Locals 47 and 4 cards. Albert LaCava, 1570 Lincoln Ave., Lakewood 7, Ohio.

AT LIBERTY—Attractive girl jazz pianist desires summer position in high-type room, catering to sophisticated musical tastes (single or group). B. Weinstein, 864 Cedar Ave., Haddonfield, N. J.

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AT LIBERTY—Young sax man; tenor, alto, baritone, flute, clarinet. Read, fake, shows, society, jazz, Latin, extensive combo, big band, symphony experience. Local 148 card. Bill Puett, 1339 McLendon Ave., Atlanta 7, Ga. JA 5-6500.

AT LIBERTY—Trumpet player, 21 years old, married. Good tone, read, fake, interested in working with small group for summer months. Will make any rehearsal or audition. Gray L. Rains, 51-15 Hillyer St., Elmhurst 73, L. I. Phone: HA 6-3033.

AT LIBERTY—Electric Spanish guitarist and drummer; work local or travel. Fine instruments, read, fake, solo all tunes; rock 'n' roll, Latin, etc.; 12 years experience. Locals 47, 761 cards. Frank Glosser, 2501 West 152nd St., Gardena, Calif. Phone: DA 9-8357.

AT LIBERTY—Drummer, experienced in all types of drumming (tympani); read, fake. Member of National Association of Rudimental Drummers. Desires work in resort area after June 6. Local 570 card. Gene Smith, 108 Cayuga St., Seneca Falls, N. Y.

AT LIBERTY—Pianist, with portable electric piano and car. Interested in weekend work in the Chicago area; all types and styles. 18 years old, white. Local 10 card. Jack Sweeney, 7 North Edgewood, La Grange, Ill.

AT LIBERTY—Trumpeter, society style; good reader, pleasant tone, light jazz. Desires club dates in Metropolitan area. Local 802 card. Terry Napolitano, 50-09 65th St., Woodside 77, N. Y. Phone: TW 9-1786.

AT LIBERTY—Tommy Morris the jazz drummer, leader of The Rhythm Kings, Local 802 members. Seek night club, radio, TV or hotel bookings in N. Y. C. locality. Consists of accordion, trumpet, bass, drums, electric guitar. Tommy Morris, 2241 Hylan Blvd., Staten Island 6, N. Y.

AT LIBERTY—Organist, have Hammond with Leslie speaker. Prefer cocktail lounge or restaurant. Play all popular and semi-classical music; do not sing. Henry Gantt, Box 302, Mississippi City, Miss. Phone: UN 3-5299.

AT LIBERTY—Bass player, doubles on drums and piano. Male, age 39, single; more than 15 years professional experience; no read, fake all. Prefer western swing; will consider all, anywhere; salary expected. H. E. Cox, Route 4, Vernon St., Greer, S. C. Phone: TR 7-4364.

AT LIBERTY—Experienced bass man, also an experienced piano man, both seeking work together or separately with a group after May 31. Prefer Pocono Mountains, but will consider any reasonable offer in N. E. Pennsylvania or southern New York. Both single, white, sober, dependable; read and fake; play jazz, modern, society, shows, Latin and most anything else. Local 120 cards. Peter Costello, 439 North Irving Ave., Scranton, Pa. Phone: DI 2-7262.

AT LIBERTY—Drummer, all-around; dance, shows, good Latin. Travel anywhere for steady work; also would like summer engagement. Sal Alcury, 10 Orient Ave., Brooklyn, N. Y. Phone: STau 2-8028.

AT LIBERTY—Hammond organist or pianist desires work with small band or group. Read, fake, also arrange. Local 27 card; travel anywhere. Russell Chapman, 6241 Sansom St., Philadelphia, Pa. Phone: GRanite 4-8226.

AT LIBERTY—Organist has own full size Hammond and small grand. Versatile, plays piano and organ simultaneously; does not sing. 38 years old, Local 802 card, will relocate. Harry Sirat, Apt. 26, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. Phone: AStoria 8-5085.

AT LIBERTY—Girl violinist, popular music, available for orchestra or small group. Local 47 card. Grace M. Dumas, 5874 Hollywood Blvd., Hollywood 28, Calif. Phone: HO 7-2096.

AT LIBERTY—Commercial drummer, all styles; congenial. Bill Ellis, Dilworth, Minn. Phone: CE 3-9731 (after 9:00 P. M.).

AT LIBERTY—Electric bass player with all-around experience, desires to go to work. Now unemployed due to being replaced by tuba in Dixieland group. Honest, sober, reliable, etc. Oscar Hudgens, 104 West Moore St., Anderson, S. C.

AT LIBERTY—Trio, piano, bass, drums. Organized 4 years, sober and well groomed. Play all styles; tape, pictures, on request. Desire work during summer. Local 507 cards. Gene Piccolo, 429 Blvd. Ave., Fairmont, W. Va.

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AT LIBERTY—Local 802 electric guitarist; rhythm and solo. Experienced in all types, read and fake. Have car and night club permit card. Available Friday and Saturday. Phone: Bob Gaffill, UN 4-0181, Monday to Friday, 7:00 P. M.

AT LIBERTY—Tenor, baritone, alto sax; clarinet, bass clarinet, flute. Name experience; available immediately. Local 802 card; location or will travel; single. Alex Horky, Jr., Apt. 5, 3495 West 98th St., Cleveland 2, Ohio. Phone: OLYmpic 1-3062.

AT LIBERTY—Clean cut, congenial, college bass man, desires summer work with resort combo, etc. Thoroughly experienced in commercial, Dixieland, strong in modern jazz. Will consider anything reasonable. Local 78 card. Larry Shriberg, 401 Comstock Ave., Syracuse, N. Y.

AT LIBERTY—Electric guitar; experienced, all styles. Prefer work in New York-Long Island area. Local 802 card. Tom Lopez, CL 7-2894, Brooklyn, N. Y.

AT LIBERTY—Tenor sax, clarinet; read, fake, any style; experienced musician. Don N. Daniel, 1619 Churchill Dr., South Bend, Ind. Phone: CENtral 2-6184.

AT LIBERTY—Drummer, white, experienced, read. Desires work during months of June, July and August; prefer location but will travel. Local 27 card. Also have own band. Bill Davis, 303 East Winter Ave., New Castle, Pa.

AT LIBERTY—Drummer, 26, Canadian. Experienced. R 'n' R, Dixie, jazz, shows and dance. Will travel anywhere. H. B. Huber, 301 Gledhill Ave., Toronto, Ont., Canada. OX 8-1223.

AT LIBERTY—Electric steel guitarist, 26, can double on bass or rhythm Spanish. Ivau Jones, 626 Tenth St., West, Owen Sound, Ontario, Canada.

AT LIBERTY—Jazz drummer, doubles on vibraphone; excellent reader, cuts shows, big and small band experience. 21, Local 802 card, willing to travel. Thomas Vig, 65 Wadsworth Terrace, New York 40, N. Y. Phone: LO 9-2893.

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