

International

June 1960

# MUSICIAN



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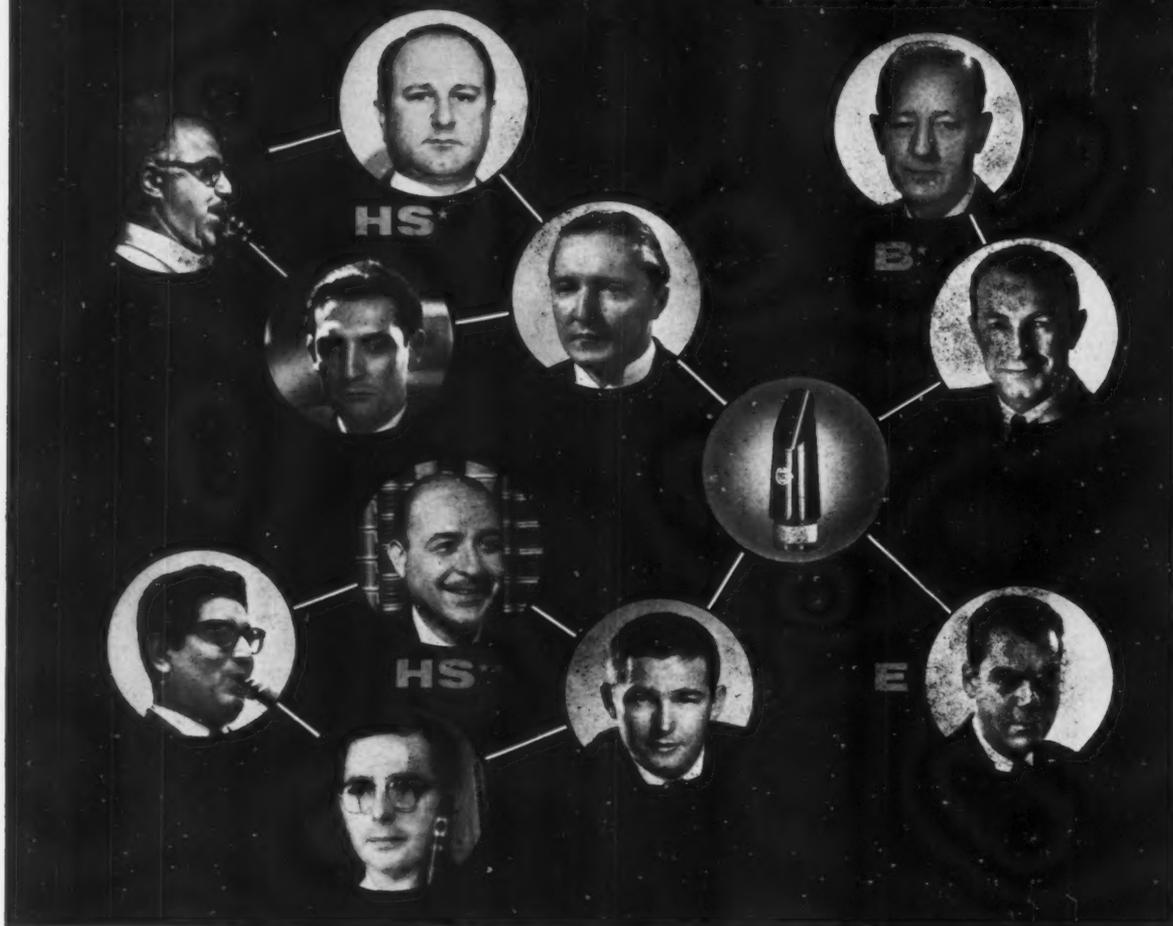
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Gisele MacKenzie

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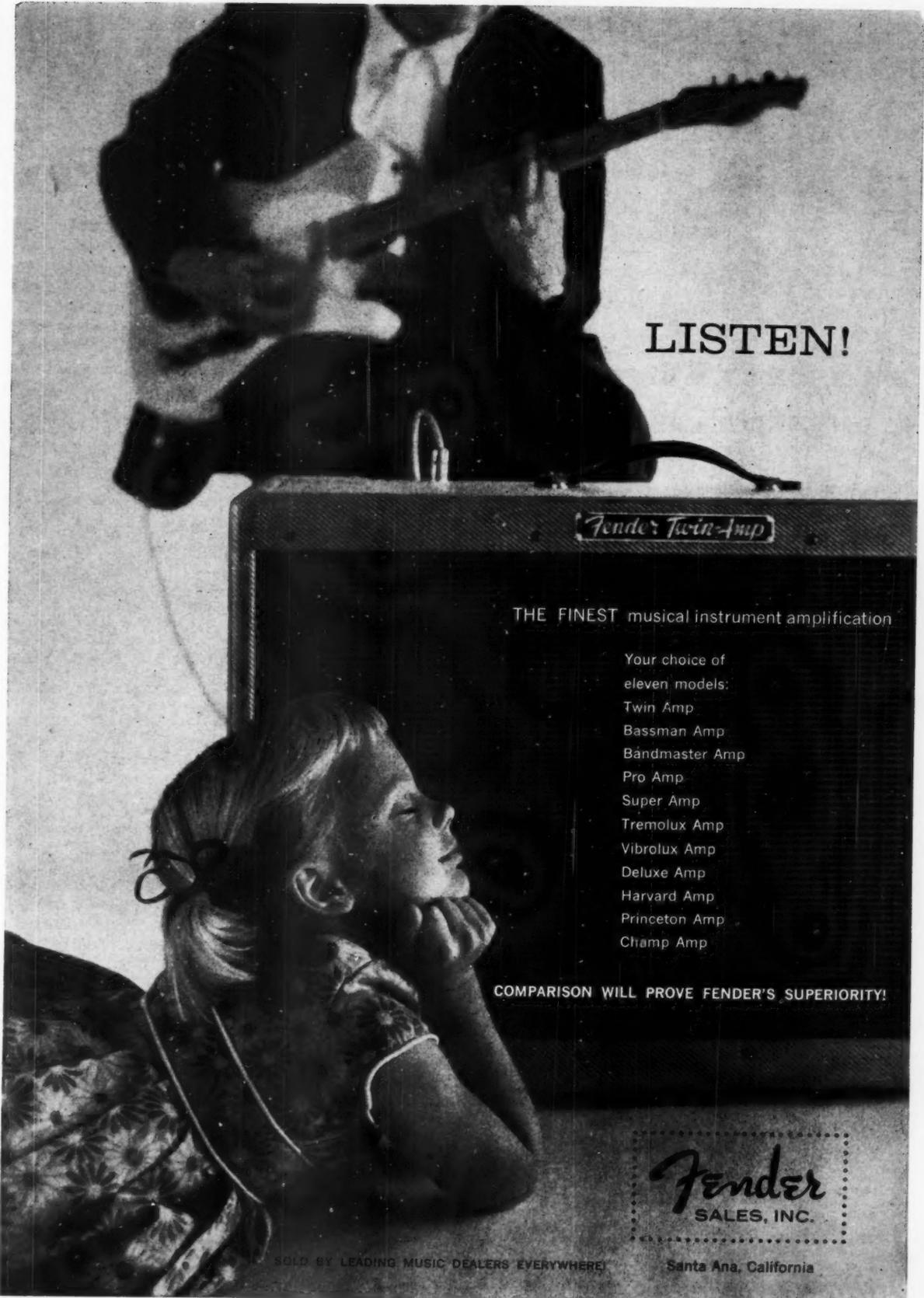
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OFFICIAL JOURNAL OF THE AMERICAN FEDERATION  
OF MUSICIANS OF THE UNITED STATES AND CANADA

Vol. LVIII — No. 12



JUNE, 1960

STANLEY BALLARD, Editor

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

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### COVER

Gisele MacKenzie

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

INTERNATIONAL MUSICIAN

# PAY TV PACT PIONEERS

A new wage high and live music guarantee are both comprised in the recent A. F. of M. pioneering labor agreement: namely, a contract with Paramount Pictures' International Telemeter Division.

This pact established a new high in wages for recording musicians and sets a precedent as a guarantee for the exclusive use of live music, while it protects against "run-away" film making. The Paramount Division agrees thereby that it will utilize only live music in all of its pay-as-you-see TV productions.

By terms of the contract the Paramount Division agrees to negotiate a two-year collective bargaining agreement using A. F. of M. members in all its productions. The initial production is a two-hour performance of Gian Carlo Menotti's opera, *The Consul*.

The Menotti opera was recorded in New York City early in May, using twenty-eight musicians. These were paid not less than \$60 per session, plus a 5 per cent pension-welfare contribution. A "session" is three hours of recording, providing not more than thirty minutes of completed music score.

A clause in the contract makes certain that all of the Paramount Division's music is to be performed by United States and Canadian musicians, unless the program operations are performed outside these countries. This is in line with the Federation's continuing campaign to protect its members from overseas recording competition.

## Foreign Sound Track Bill Pushed

Work in Washington to get the Pelly Bill—that would make it a crime to import recordings from foreign countries for use as sound track in otherwise American TV or motion picture film shows—onto the floor of Congress is proceeding apace.

Legislators' pressure for adjournment by July 1, in order to permit Representatives and Senators to attend national party conventions for nominations of candidates in this Presidential election year, preclude any possibility of floor action in this Congress. However, Congressman Pelly, author of the Bill, assures that necessary reports and other details attendant on Committee action will be cleared away by next fall, making it possible to reintroduce the measure in the next Congress with a good possibility of definitive action next spring.

Reaction of many other Congressmen to whom he has spoken about the Bill, according to Rep. Pelly, is aggressively affirmative.

*(Continued on page eleven)*

## String Congress Scholarships Zoom Over the Mark!

An enthusiastic and unsolicited assist from Eugene Ormandy, internationally known conductor of the Philadelphia Orchestra, served to put the Second Annual String Congress scholarship quota over the top. Secretary Stanley Ballard, String Congress Project Director, revealed this happy fact recently in announcing that this year's goal of one hundred string students had been reached some five weeks ahead of time through the splendid cooperation of Federation locals. Eighty-three scholarship students attended the International String Congress at Greenleaf Lake, Oklahoma, last summer.

Project Director Ballard said that four talented string instrumentalists, instead of two, will go from Philadelphia to the Federation-sponsored International String Congress in San German, Puerto Rico, June 21 to August 15, because Eugene Ormandy in his role of judge couldn't choose between them.

The three young Philadelphians of Local 77 played so well in the final auditions at the Academy of Music that Ormandy told Charles

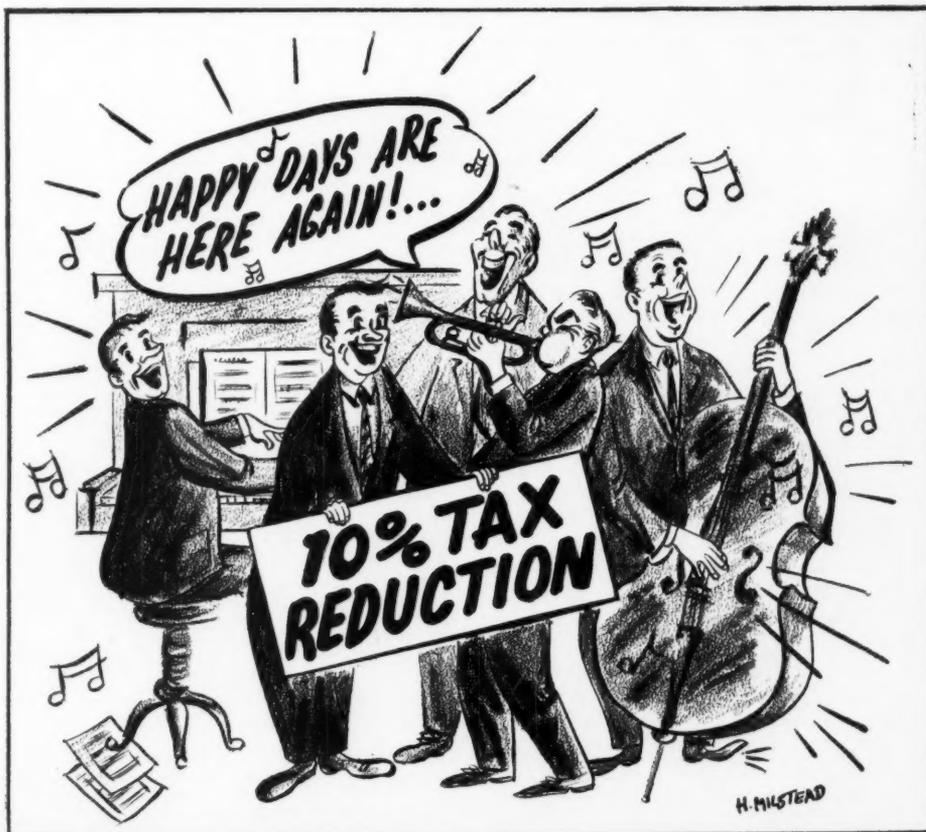
Musemechi, President of this sponsoring local, that he just couldn't pick a winner.

The famous orchestra leader solved the problem by reaching into his own pocket to match the scholarship award presented by the local. He next enlisted the sympathy of Mrs. Mary Curtis Bok Zimbalist of the Curtis Institute of Music. She sponsored the third contestant. Louis B. Richmond, 17, a cellist, received the Local 77 award. The newly created Ormandy prize went to Joseph D'Onofrio, 16, a violinist. The Zimbalist sponsorship was awarded to Roslyn Weidringer, 19, a violinist.

Local 274, also of Philadelphia, is sponsoring violinist Marilyn C. Jones.

Herman Kenin, president of the American Federation of Musicians and chairman of the String Congress Committee, in referring to Mr. Ormandy's spontaneous and unsolicited support, said "We are most gratified that one of the world's renowned conductors would so generously support our efforts to discover talented young string instrumentalists who will fill the chairs of tomorrow's great symphony

*(Continued on the following page)*





President Kenin on May 3 presented Pablo Casals, world-renowned cellist visiting in New York, with an honorary gold life membership card in recognition of his outstanding service to the cause of music throughout the world. Maitre Casals will greet one hundred string scholarship students sponsored by the A. F. of M. at the Casals Music Festival in San Juan, Puerto Rico, June 22, upon their arrival to attend the Second Annual International String Congress Summer School at the Inter American University at San German. Secretary Stanley Ballard, shown at right, is the organizer of the 1960 String Congress.

## CASALS ... FESTIVAL DIRECTOR

for fourth season

●The Fourth Annual Festival Casals will be held June 3-22 at the University of Puerto Rico's theater, which is just fifteen minutes from the heart of San Juan. The theater, which is air-cooled, is equipped with a specially-designed acoustical shell. It holds 2,000 people.

Pablo Casals, who is Musical Director of the festival, will be soloist in various cello works and will conduct many of the festival's orchestral performances. Alexander Schneider is the festival's assistant conductor.

Casals, who has been Director of the festival since its beginning, left his native Spain during the Spanish Civil War, declaring he would not return until democracy returned to his land. He settled in Prades, France, where he founded the Prades Festival, still an important yearly event in the musical world.

Shortly after arriving in Puerto Rico where he has lived since 1956, he established the festival which bears his name.

## STRING CONGRESS

(Continued from the preceding page)

orchestras. No greater accolade could be received than that from an understanding musician. On behalf of more than a quarter-million musicians in the United States and Canada, I wish to extend my warmest thanks to both Mr. Ormandy and to a most distinguished patron of music, Mrs. Mary Curtis Bok Zimbalist, for their generous support."

President Kenin also praised the locals and community committees in some sixty-five cities, thirty states, Canada, the District of Columbia and Puerto Rico, which made scholarship contributions and arranged for auditions to choose candidates for the Second String Congress full quota.

Five scholarship winners have been chosen in auditions sponsored by Local 802 in New York City. These include Virginia Halfman, 16, violin, West Hempstead, Long Island; Elsa C. Krasner, 21, violin, Juilliard School of Music, New York; Albert J. Filosa, 17, viola, Westbury, Long Island; Robert M. Sylvester, 15, cello, Freeport, Long Island and Juilliard School of Music; Nicholas J. Romanelli, 21, bass, Manhattan School of Music, New York.

Chicago's Local 10 contributed four scholarships. Their auditions were being held at the time this issue went to press, and we are therefore unable to give the names of the scholarship winners. Local 208 of Chicago also contributed a scholarship.

Two 17-year-old Tulsa high school students have been selected in community auditions

according to Local 94. Named to attend the String Congress Summer School at San German, Puerto Rico, are Miss Freddie Storm, violinist, who was a scholarship winner for the first International String Congress last sum-

(Continued on page eleven)



Local 460, San Juan, Puerto Rico, has contributed two Scholarships to the Second International String Congress. Its officers are shown herewith. Seated, left to right: Jaime Bosch, Jr., Board Member; Salvador Jimenez, Vice-President; Guillermo Pomares, President; Jose A. Montenegro, Secretary; Manuel Alera, Board Member. Standing, left to right: Jose Cuevas, Treasurer; Jose A. Diaz, Jr., Board Member; Luis Castellon, Board Member; Leocadio Vizcarrondo, Board Member.

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JIMMIE ZITO, nationally famous free-lance artist, now on West Coast for M.G.M. and A.B.C.



REUNALD JONES, New York free-lance trumpeter, formerly featured with Count Basie orchestra.

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# A Pension Plan For Musicians:

The American Federation of Musicians' and Employers' Pension Welfare Fund

by George A. Clarke, Fund Manager

With the effective date of the Phonograph Record Labor Agreement of January, 1959, a pension plan for members of the A. F. of M. was established, first covering performing musicians in the phonograph record industry. Subsequent negotiations between the Federation and employers extended employer-paid pension coverage to the network radio and television, travelling engagements (under articles 20, 21, 22 and 27 of the A. F. of M. By-laws) and most recently, to the "jingles" fields. This is the significant beginning of a long-recognized aim of the Federation to provide security benefits for musicians. It is the hope of the administration to extend coverage to all musicians, everywhere, who would desire such coverage.

## Jointly Administered

Your Pension Fund is jointly administered by a board of trustees comprised of union and employer members, who function to create the trust instrument and Pension Plan and to set the operating policies of the Fund, along with the myriad other problems entailed in the establishment and maintenance of a sound, stable Fund.

A Fund office has been established to administer the accounting details of the Fund with respect to the recording of employer contributions and to the recording of pension credits for performers. In operation, for each covered engagement played, a pension contribution becomes due from an employer. When payment is received, a pension credit is entered into the individual account of each performing musician, utilizing time-saving and cost-saving modern electronic data-processing equipment. Efficient accounting controls are being put into effect to assure the accuracy of our collection proceedings and our data-recording methods.

As mentioned earlier, two basic documents have been created. The first, the Trust Agreement, defines the authority, the rights and legal responsibilities of the Trustees with respect to administration of the Fund, investments of the Fund and interpretations of both the Pension Plan and the Trust Agreement,

among other stipulations. The second, the Pension Plan, sets forth the definitions of the plan, the basis for establishing a Retirement Account, the pension benefits, death payments and all other facets of a soundly considered plan.

In summary, your Pension Plan provides for pension coverage for all musicians working in employment under collective bargaining agreements requiring contributions to the Pension Fund. There is further provision for locals affiliated with the A. F. of M. to enter into collective bargaining agreements with local employers also obligating employers to contribute to the A. F. of M. and E. P. W. (Employers' Pension Welfare) Fund in accordance with A. F. of M. local scales. Furthermore, full-time employees of the affiliated locals, the Trust Fund and the A. F. of M. may be covered if contributions are made to the Trust Fund by written agreement.

Musicians who qualify for pension benefits may retire at age fifty-five with a monthly pension benefit based on the actuarial equivalence of the contributions credited to each musician's Retirement Account, including accumulated interest on the money at the time of retirement. These pension payments will begin after January 1, 1964, in order to allow for the accumulation of sufficient credits to provide for life-time benefits.

## Meeting the Requirements

Each musician for whom contributions are paid shall have a Retirement Account record established for him. Credits to the Retirement Account will be made with respect to these contributions once a musician has earned a total of \$1,500 in scale wages over any consecutive five-year period. Thereafter, once this requirement has been met, a musician is required only to earn \$300.00 in a calendar year to have that year's contribution credited to his Retirement Account. This last requirement is waived for musicians who are aged forty-five and over.

Contributions in the Retirement Account are to be credited with interest compounded

annually at a rate of 2½ per cent or any other rate which the Trustees may determine based on actuarial valuations of the Fund.

Pensions are to be paid monthly, unless the monthly benefit payable amounts to less than \$20.00. In that case, the benefit will be paid as a single lump-sum payment. With the consent of the Trustees any other eligible musician may elect to receive his benefit as a lump-sum rather than as a monthly pension.

In the event of death before retirement, your pension plan provides for credits in your retirement account to be paid to your beneficiary.

If death occurs after a retirement benefit has become payable, but before receiving pension payments in a total amount equal to the credits to the Retirement Account, the difference between the amount credited to his Retirement Account and the aggregate amount of pension payments paid to the time of death shall be paid to the beneficiary of the musician.

Of necessity, this summary has been brief. In the interest of having your pension plan clearly understood and appreciated by everyone, I would welcome your questions concerning every facet of administration and accounting of the A. F. of M. & E. P. W. Fund and of the Plan and Trust Agreements underlying it.

## MRS. ROOSEVELT on "Right-to-Work"

"I can best sum up my opposition to 'right-to-work' laws in these words:

"I am opposed to this legislation because it is narrow in concept, punitive and discriminatory against wage-earners, and is designed solely to benefit employers.

"I am opposed to it because its real aim is to destroy American labor.

"I am opposed to it because the campaign to enact 'right-to-work' laws is based on dishonesty and deception.

"I am opposed because it would upset the present balance between labor and management that has become a basic guarantee of a prosperous national economy.

"I am opposed to 'right-to-work' laws because they promote industrial strife instead of industrial peace.

"It is true that unions have become powerful over the years. But we should not forget that the power of the unions is puny compared to the power that goes with the enormous wealth of Big Business. And business had power first."

—Eleanor Roosevelt.

# GOVERNMENT AID FOR THE ARTS

by Representative Frank Thompson, Jr.

Member of Congress from New Jersey



(Exclusive to the "International Musician")

● Government aid for contemporary fine arts, and recognition for living artists and musicians has a low priority in the Federal Government. I have quite naturally been interested in trying to discover why this is so, since it has not always been the policy of the President and the Administration to be so much less concerned with cultural and intellectual matters than with the special benefits received by big businessmen and big farmers.

George Washington declared, "the prosperity of our Country is closely connected with our improvement in the useful arts," and "the arts and sciences essential to the prosperity of the State and to the ornament and happiness of human life have a primary claim to the encouragement of every lover of his country and mankind." In his First Annual Address to Congress on January 8, 1790, President Washington said: "You will agree . . . that there is nothing which can better deserve our patronage than the promotion of Science and Literature. Whether this desirable object will be the best promoted by affording aids to seminaries of learning already established, by the institution of a national university, or by any other expedients, will be worthy of a place in the deliberations of the Legislature." President Washington believed, as did Thomas Jefferson and the other Founding Fathers, that an educational program which included the fine arts was essential to enable our youth to develop a true understanding of our form of government and the true and genuine liberties of mankind.

Jefferson argued that "in a country which has no aristocracy of taste houses, grounds and towns must be surrounded by a maximum of beauty."

It is interesting and significant, I think, that the strongest support for bills to advance the fine arts in the Congress has come from the Democratic side of the aisle. This may be due to the unbroken tradition going back to Jefferson who used the arts extensively in the embellishment of the Capitol Building in the Nation—one of the world's most beautiful buildings.

We are aware that some of the members of the American Federation of Musicians are adherents of the Republican Party and will disagree with certain statements made in the present article by the Honorable Frank Thompson, Jr. We are hereby offering the pages of the "International Musician" for the use of any Republican Congressman who wishes to take issue with any statements made in this article by Congressman Thompson.

My own feeling has always been that the arts, like foreign policy, must have bipartisan support. Unfortunately, the Republican Party has tended to regard the arts in a more personal light, even as a handmaiden of political advantage. One outstanding example of this is the establishment in the fall of 1956 of the Committee of the Arts and Sciences for Eisenhower (CASE) which had, as its purpose, not the advancement of the arts but the election of a leading official of the Republican Party—General Eisenhower. CASE hasn't lifted a finger since that time to get a single fine arts

bill enacted into law. Such a committee can only discount the great purpose which the fine arts must have in our society.

What is needed, in my estimation, to advance the fine arts is not a Committee of the Arts and Sciences but the kind of well-organized grass-roots movement put together by the American Federation of Musicians and its able and brilliant President, Herman Kenin, which recently won its years-long fight to reduce the cabaret tax from 20 to 10 percent.

No one will be able to tell the members of the American Federation of Musicians, nor their friends in the organizations who worked so untiringly with them through the years to reduce the cabaret tax, that members of the Congress are uninterested in the status of the American musician. Nor are the members of the American Federation of Musicians and their friends likely to fall for the kind of malarkey which I ran across in a book on American musicians published a year or two ago to the effect that "American artists and intellectuals are the natural enemies of American politicians." A statement such as this betrays a vast ignorance of the Congress, nearly every member of which has a college degree these days, and amounts to a rejection of the democratic system which has made our country the best hope of mankind in the entire history of the world.

Let us make a quick survey of some of the things the Federal Government is doing for the arts in the way of financial support:

1. It appropriates nearly \$2,000,000 annually for the maintenance of the National Gallery of Art which is largely devoted to the art of Europe over the past five or six centuries.

(Continued on page forty-two)

# MECHANICAL WETRACKS

...where do they lead

● While robot satellites zoom into orbit, the science age has developed yet another dubious wonder—the “mechanical wetback.”

But the “mechanical wetback” did not grow out of the fertile brain of a mechanical or electronic genius. Rather, it is the creation of the “fast buck” contingent of Hollywood producers who saw a way to get around the immigration laws through a technological development. This development was not foreseen by Congress when it closed our nation’s doors to contract laborers or craftsmen who came here only to make a quick stake and then return to the lands of their origins.

The Congress reasoned that these workers would disrupt our economy, lower the standards of living and then withdraw with American-earned dollars to be spent in a foreign land where they would not help to keep turning the wheels of progress in this country.

But these contract laborers at least had to buy American products to sustain themselves on their jobs here. The “mechanical wetback” doesn’t do even that since he requires neither food nor drink, nor a place to sleep.

He is the disembodied voice of foreign instrumental musicians — the voice heard as background music over many television shows — the voice the viewer assumes is part of a show produced entirely in Hollywood.

**This voice closes yet another area of employment to the American musician.**

**This voice is part of a trend that, unless checked, points inevitably to the elimination of the professional instrumental musician.**

Are the sponsors of these shows concerned with the plight of American musicians? Confronted with the question, they acknowledge no responsibility, claiming that the show was purchased as a “package deal” and that they had “no say” in its production. This attitude is strikingly reminiscent of the response from sponsors of the fixed Quiz Shows until an

The AFL-CIO television film series, “Americans at Work,” is being telecast over WABC-TV, Channel 7, New York City, every Sunday 12:30 to 1:00 P. M. Two episodes, representing two types of work, are given weekly. The first pair of films—“Men’s Clothing Workers” and “Musicians”—was shown on May 22. During June the programs will be: “Subway Workers” and “Tobacco Workers,” June 5; “ILGWU” and “Communications Workers,” June 12; “Auto Workers” and “Firefighters,” June 19; “Seafarers” and “Bookbinders,” June 26.

aroused public demanded that they face up to their responsibilities.

Does the TV industry deplore circumvention of the immigration law by the “fast buck” contingent? Neither the voice of the industry nor the voice of individual station operators has been heard. Are they waiting for the public, faced with the bleak prospect of no professional musicians for dance bands or symphony orchestras, to rise up in indignation before they answer?

—from the Oregon Labor Press



## RESPONSE

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# EPIPHONE, inc.

KALAMAZOO, MICHIGAN

# Foreign Sound Track

## Bill Pushed

(Continued from page five)

They were not aware this loophole in the Immigration Act existed.

Meanwhile, reports continue to pour into national headquarters from locals showing continued activity in the letter-writing campaign to sponsors. Reaction from many TV station operators to local officers also is hopeful, although many station managers have expressed the opinion that they, as one-station officials, can do little to influence the networks. What they don't realize, of course, is that many single-station objections have been directed to the networks and that the cumulative effect is mounting.

Unfortunately, no report can be given at this time of the reaction from the network officials to President Kenin's letters denouncing the practice of using foreign-tape shows. None have forwarded a reply that is responsive to the objections raised. The President's office will continue to press the matter.



Philadelphia International String Congress triple-tie winners are presented scholarship certificates by Eugene Ormandy, Musical Director of the Philadelphia Orchestra. From left they are Joseph D'Onofrio, sixteen; Roselyn Weidinger, nineteen; and Louis Richmond, seventeen. Ormandy, loath to make a choice eliminating any, offered to finance a duplicate scholarship for one. Similar offer was made for the other by Mrs. Mary Curtis Bok Zimbalist, of the Curtis Institute of Music.

# Best Band Contest Widens Its Scope

The Best Band Contest for 1960 is being patterned after that of 1959. That is, local and regional contests are to be held during the late summer months, these directed by committees set up by the locals themselves. Federation Treasurer George V. Clancy as Project Director of this year's competition states that he expects this year's entry list to exceed that of last year (173 bands). This Best Band Contest is a continuation of the Federation's policy of aiding in the revival of public dancing to live music through assisting in the formation and continuance of top quality dance bands and through helping to promote live music generally.

As was announced in the May, 1960, issue of the *International Musician*, Jackie Gleason has been named honorary chairman of the 1960 Best Band Contest.

The judges of the Story Contest and their decisions will be announced in the July issue of the "International Musician."

Our readers will be glad to know that the Contest has been the means of bringing to light much interesting material.

# INTERNATIONAL STRING CONGRESS

(Continued from page six)

mer at Greenleaf Lake, Oklahoma, and Kay Hayes, a Central High School senior.

Miss Lee Robert, 19, a violist of Aurora, Illinois, and a sophomore at the University of Wichita, won the scholarship award presented by Local 181 of that city in competition held April 20th.

Linda Hougland, 16-year-old violoncellist and a junior at Maplewood High School was awarded a scholarship by St. Louis Local 2 as a winner of auditions judged by members of the St. Louis Symphony Orchestra.

A. F. of M. locals contributing scholarships through May 15 were:

### Local

- 1—Cincinnati, Ohio
- 2—St. Louis, Mo.
- 3—Indianapolis, Ind.
- 4—Cleveland, Ohio
- 5—Detroit, Mich.
- 6—San Francisco, Cal.
- 10—Chicago, Ill.
- 12—Sacramento, Cal.
- 16—Newark, N. J.
- 20—Denver, Col.
- 26—Peoria, Ill. (\$100)
- 30—St. Paul, Minn.
- 34—Kansas City, Mo.
- 37—Joliet, Ill.
- 40—Baltimore, Md.
- 47—Los Angeles, Cal.
- 60—Pittsburgh, Pa.
- 65—Houston, Tex.
- 66—Rochester, N. Y.
- 70—Omaha, Neb.
- 71—Memphis, Tenn.
- 72—Fort Worth, Tex.
- 73—Minneapolis, Minn.
- 76—Seattle, Wash.
- 77—Philadelphia, Pa.

### Local

- 94—Tulsa, Okla.
- 99—Portland, Ore.
- 104—Salt Lake City, Utah
- 116—Shreveport, La.
- 147—Dallas, Tex.
- 148—Atlanta, Ga.
- 149—Toronto, Ont., Can.
- 153—San Jose, Cal.
- 161—Washington, D. C.
- 174—New Orleans, La.
- 181—Aurora, Ill.
- 190—Winnipeg, Man., Can.
- 198—Providence, R. I.
- 204—New Brunswick, N. J.
- 208—Chicago, Ill.
- 210—Fresno, Cal.
- 237—Dover, N. J.
- 248—Paterson, N. J.
- 263—Bakersfield, Cal.
- 274—Philadelphia, Pa.
- 283—Pensacola, Fla.
- 284—Waukegan, Ill.
- 308—Santa Barbara, Cal.
- 311—Wilmington, Del.
- 315—Salem, Ore.

### Local

- 325—San Diego, Cal.
- 369—Las Vegas, Nev.
- 390—Edmonton, Alta., Can.
- 399—Asbury Park, N. J.
- 400—Hartford, Conn.
- 402—Yonkers, N. Y. (\$100)
- 406—Montreal, P. Q., Can.
- 437—Rochester, Minn.
- 468—San Juan, P. R.
- 474—Ketchum, Idaho
- 526—Jersey City, N. J.
- 553—Saskatoon, Sask., Can.
- 561—Allentown, Pa.
- 591—Port Arthur, Ont., Can.
- 596—Uniontown, Pa.
- 689—Eugene, Ore.
- 709—Bozeman, Mont.
- 722—Newport News, Va.
- 766—Austin, Minn.
- 771—Tucson, Ariz.
- 802—New York, N. Y.
- 809—Middletown, N. Y.
- Midwest Conference of Musicians
- Tri-State Conference

# From the Circular Bar to JAZZ

## on a Summer's Day:

Night clubs have long been a favored outlet for jazz groups. Pete Fountain and his Quartet playing at the Blue Note in Chicago.



Nat Hentoff, as co-editor of "The Jazz Review," jazz critic for "Esquire" and "Hi-Fi Review," author of several jazz books and frequent contributor to "The New Yorker," "The Reporter," "Saturday Review" and other publications, is one of the most read writers on jazz.

● Along with the steadily growing audience for jazz, there has been an inevitable widening of the nature and variety of places where jazz can be played. Until this past decade, most jazz was heard in night clubs. There were a few exceptions — such as the Benny Goodman and Duke Ellington Carnegie Hall concerts of the late 'thirties and early 'forties — but, by and large, the jazz musician made most of his income from club work. Those who were part of a big band that combined jazz with a dance book also, of course, were not familiar with ballrooms.

The startling surge of added interest in jazz began around 1953. One major impetus was the long-playing record which made more jazz available and more inexpensive to more people. Another was the unprecedented spread of jazz coverage to major national magazines and important local newspapers. Within the past seven years, *The New Yorker*, *Harper's*, *Esquire*, *Playboy* and other magazines have run regular jazz columns. More books on

jazz have been published since 1953 than in all the previous half-century combined. *The New York Times*, *The San Francisco Chronicle*, *The Washington Post*, *The Boston Herald* — these and many more newspapers now cover jazz on an increasingly extensive basis.

From the musician's viewpoint, evidence of the spreading jazz audience came in the form of more jobs as part of traveling package shows that played major halls in the big cities and colleges. Norman Granz's "Jazz at the Philharmonic" was the pioneer in this area; but, since 1953, there have been scores of concert tours. In the past two years, these tours have become more regional and national, but they have been growing in number.

A major new source of income and exposure for the jazz musician has been the jazz festivals. The summer circuit is now large enough so that an in-demand group can make a substantial income in the summer months almost from playing festivals alone. The first American festival was at Newport in July, 1954, for two days. This year Newport will run five evening and four afternoon concerts from June 3 to July 4 on a talent budget of \$200,000. Last year, the nine major

### The Expansion of Jazz Playing Opportunities

by Nat Hentoff

festivals grossed \$975,000 and attracted between 310,000 and 325,000 people. This summer there will be at least eleven major festivals, including the first for Atlantic City and the second for Los Angeles, Detroit, Philadelphia and Boston.

As a corollary to the festival phenomenon, more and more music tents and even summer theaters have been hiring jazz groups for weekly (or more intermittent) summer concerts; and one tent—the Music Barn, part of the Music Inn and the School of Jazz at Lenox, Massachusetts—has a regular schedule of jazz concerts from July until September. During the rest of the year, the college circuit has continued to multiply, and yet another new opening is the placing of jazz concerts in art museums and other small halls around the country that up to now had been limited mainly to classical performances.

In view of this accelerating diversification of the places where jazz is played, more and more musicians are beginning to wonder about the future role of the night club in the professional lives of jazz players. So far as can be predicted at present, the night club is not likely ever to become obsolete for jazz.

INTERNATIONAL MUSICIAN

For one thing, many of the younger, and nearly all of the older, players prefer the night club context because they feel less pressure there. A poor set at a festival or in a theatre cannot be redeemed that night or that day; but there are four to five chances a night for a combo to hit its best groove in a night club. Some jazzmen, moreover, feel self-conscious on stage, being faced by an audience which has come just to hear them. They are more at ease knowing that the listeners are themselves relaxed, smoking and drinking, and free to move around somewhat.

A number of major jazz figures such as Miles Davis and Julian "Cannonball" Adderley expect to spend the majority of their future playing time in the clubs although they also will work festivals and concerts. To some extent, the choice of playing location is largely a matter of temperament. John Lewis, musical director of the Modern Jazz Quartet, feels that his group is at its best in concerts, and accordingly plays relatively few clubs in the course of a year. Lewis cautions, however, that each group and band must determine for itself where its impact can be most effective. He feels, for example, that Lionel Hampton's strength is in theaters and at dances. Art Blakey, who is highly effective in clubs, does prefer concerts however, and is working toward a schedule similar to that of the Modern Jazz Quartet.

#### Basic Requirements

Granted that the night club will remain an important part of the jazz scene, players do feel, however, that night club playing conditions can be improved. Several pianists (Erroll Garner and Oscar Peterson among them) now have clauses in most of their contracts, insisting that a suitable instrument be provided them. (One jazz player recently lifted his hands from the keyboard in a New York jazz club and found a key attached to it.) Other performers, such as Gerry Mulligan, have asked management for lighting. Not complex lighting, but at least a few spots to help change the mood between jump numbers and ballads. Players also try to indicate to management that proper acoustics will help business as well as the music, and that, depending on the shape of the room, certain microphones work out better than others. In short, the jazz musician is becoming aware of the ways in which he can best be presented, and more and more night club owners are cooperating with him.

Musicians are also asking for some share in the programming of the jazz festivals although here, except for the Monterey, California, Festival, they have so far had less success. Most jazzmen feel that too many acts are crammed into the festival programs and that, accordingly, no one group gets the time to develop its message as fully and as strongly as it can in a night club or in a concert restricted to only a few groups. Similarly, musicians who now find themselves in package

shows and as part of a theater potpourri are speaking up for accurate billing and more effective placement in the program.

Musicians, however, are at a disadvantage in making these quite reasonable demands themselves. Accordingly, the role of the personal manager in jazz has increased in importance; but so far there are surprisingly few personal managers of capacity in the field. Among those whom musicians respect are Martha Glaser (who handles only Erroll Garner); Monte Kay (Modern Jazz Quartet and Chris Connor); and John Levy (who has many clients, among them "Cannonball" Adderley, George Shearing, Dakota Staton, Nancy Wilson, Ahmad Jamal and Donna Hightower). There is a wide open field in jazz for young, intelligent personal managers who have some legal or accounting background or have access to experts in those two fields. There have been far too many cases of young players signing contracts which they later discovered to contain clauses and restrictions which had not been clear to them at the time of signing. It was Martha Glaser, realizing Garner's potential as a solo recitalist, who first helped promote concerts with Garner's trio as the only group on the bill, and then had Sol Hurok arrange a series of major concerts for the jazz pianist.

In general, the future for the jazz musician looks good. The summer events seem likely to increase, although the inevitable economic laws will extinguish the poorly planned and promoted festivals. The college and concert bookings will inevitably expand as will work opportunities for jazzmen in Europe. The future of the clubs is somewhat more complex. The halving of the 2 per cent federal tax will certainly help, but what the night clubs most need are owners who know enough about jazz and the jazz tastes in their communities to book their rooms properly. In the past, too many club owners have been under the delusion that any jazz would sell. Building a club's reputation is a long-term affair and it may take time before significant and steady profits show. But an owner who creates a relaxed atmosphere and does not book the wrong groups can establish a relatively stable enterprise.

#### Jazz on Television

Other avenues for jazzmen that are just beginning to open up are films and television. In the latter area, there has been a misuse of jazz talents in several of the "spectaculars." Here again, the juxtaposition of producers and agency representatives who know little about jazz has often led to chaos or at best confusion. Yet, there are signs in the work of such producers as Robert Herridge at CBS and local producers like John McLellan and Father Norman O'Connor in Boston that eventually jazz musicians can expect a few stable television shows. CBS Films is already realizing the foreign sales potential of jazz on TV, because even though the jazz programs in *The Robert Herridge Theatre* series have not

been shown yet domestically, they are extraordinarily successful overseas, and are likely to be shown more than once in some countries.

The movie situation is also picking up. Some producers are now using jazz composers to write for films, including non-jazz films. In this country, Johnny Mandel scored *I Want to Live* and John Lewis wrote the music for *Odds Against Tomorrow*. On both pictures, jazz musicians helped cut the sound track. Gerry Mulligan has done some writing—and playing—for films, and this movement is likely to grow. In Europe, Lewis has scored the French-Italian production, *No Sun in Venice*; Miles Davis improvised the score for the French picture, *Elevator to the Gallows*; and other French films have music by The-lonious Monk and Kenny Dorham.

#### Further Openings

On a workaday level, the increasing national respect for jazz has permeated the studios as well. When NBC recently added two staff musicians, they chose trumpeter Clark Terry, long with Duke Ellington, and pianist Don Abney, formerly an accompanist for Ella Fitzgerald. In both New York and Hollywood, the pool of crack musicians used for all kinds of work from television commercials to backing pop singers includes more and more jazz musicians.

With this variety of work opportunities opening up for him, the jazzman finds he must be thoroughly trained in theory as well as technique, and must be much more flexible than many of the older jazz musicians. Today, most of the best young jazzmen can sightread with facility and are fazed by scarcely any musical challenge.

In summary, the jazz musician is becoming more aware of his rights and of the logic, economically as well as musically, of being presented in the best possible manner. He is certainly willing to cooperate with club owners and festival producers but is also asking that he be consulted on matters of programming and facilities. He is prepared for whichever way the dominant direction of jazz will go—concerts or clubs—but expects realistically that both avenues will continue to be open. He also knows now that a greater percentage of the audience for "serious" music (regardless of categories) is developing curiosity about jazz.

I would predict that within the next decade, those jazz musicians who do not want to work six nights a week will be able to maintain themselves on a schedule of two to four concerts a week with perhaps a couple of months of club work during the year. And for those who remain mostly in the clubs, working conditions are apt to become less onerous, and the clientele is likely to be composed of more and more people who come particularly to listen to jazz, and not just to go nightclubbing. Along with the increase in his own self-respect, the jazzman is becoming more respected by the music audience in general.

● Brought to Detroit from New York in 1937 as first trumpeter of the Detroit Symphony and the Ford Sunday Evening Hour Orchestra, Leonard Smith at nineteen had already toured the country with the Barrere Little Symphony, performed with the Firestone Hour Orchestra and other orchestras—all this in addition to acting as principal cornet soloist of the Goldman Band in New York during the summer months.

After three and one-half years in the Navy, when he was assigned to the U. S. Navy Band at Washington, D. C., performing as principal soloist for its numerous appearances and nation-wide broadcasts, he returned to Detroit to form his own concert band. For the past fourteen years, he has been the regular conductor of the Belle Isle Concert Band in Detroit, which presents an eight-week summer series, six nights a week, under the auspices of the City of Detroit's Department of Parks and Recreation.

Today, as an educator, Leonard Smith is recognized as a teacher of teachers. He presides over instrumental clinics and symposiums in high schools, colleges and universities throughout the land. He frequently is called upon to evaluate the public school music programs in entire cities.

Mr. Smith is also the regular conductor of the Scandinavian Symphony Orchestra of Detroit.

In the present article, he speaks of the need of directed practice. He speaks with authority. As he writes us, "In the past four months, I have travelled between forty-five and fifty thousand miles, playing solos, conducting festivals, giving lecture forums

# The Professional's Goal in Practice

by Leonard B. Smith

and performing numerous commercial engagements. My travels have taken me into the very high altitudes and into temperatures ranging from twenty-seven degrees below zero to a comfortable eighty-five degrees in California a couple of weeks ago. Practice time has been of prime importance to me. So this undoubtedly accounts for my devotion to the routine I have developed. I find that it enables me to cover a great area of practice in a relatively short time, and to maintain the standards I desire.

"When not on the road, I am engaged in a multiplicity of activities. Therefore, I am not unmindful of but rather completely sympathetic to the problems of my colleagues who, like me, have limited time for practice."



Thus far in my musical experience, I have yet to meet the person who can *regularly* and *reliably* perform on his instrument without having devised and maintained a carefully planned and comprehensive routine of practice.

There apparently is no golden elixir, panacea or magic formula which will give a player the controls he seeks on his instrument. Only practice will do it.

A well thought out and carefully organized practice routine can do wonders. But one must be certain of exactly what he seeks, must realize his aims and objectives. Practicing without a plan reminds me of a classic statement made by Dr. Alexander Ruthven, former president of the University of Michigan, when he defined a fanatic as "one who redoubles his effort when he has lost sight of his objective."

Upon examination of our needs and desires, it appears to me that the most important aim or objective we can seek is a good quality of tone. Tone is the standard by which our playing is judged. The tone should be full-bodied, vibrant, free from impurities or excess air. It should be immediately available to us at all dynamic levels, from *pp* through *ff*, throughout the entire range or register of the instrument, while playing fast or slow. Considering tone from these several aspects, its production is a rather large order. Finally, our aim is to have the ability to produce such a tone over a considerable length of time. This involves the endurance factor.

"Tone" implies duration; duration implies start and finish. Hence, when we refer to the quality of tone, we must regard these three factors: (1) beginning (or attack), (2) duration, and (3) end (or release).

If the time element is of importance to the reader, and I am sure it is, a comprehensive practice routine can and should be devised, one which will give the greatest possible benefits from a minimum amount of effort and time.

To this end, I have devised my own practice routine which I maintain daily. I am glad to be able to share it through the vehicle of this column, in the hope that the reader will derive the same benefits from it

as I have. I should appreciate any comments from interested readers, whether in accord or in disagreement with what is set forth here.

My practice routine serves many purposes, but basically it continually develops and strengthens the controls of the four techniques with which we work: lips, fingers, tongue and breath. Although here identified as entities in themselves, they are so inextricably blended that it is almost impossible to separate them one from the other. Each depends upon and affects the others. Production of the tone, therefore, requires the simultaneous and perfect coordination of these four techniques. I have tried to eliminate the unessentials and to concentrate only on the essentials.

Upon careful examination, it will be seen that all of the playing we are called upon to perform can be classified as being derived from one or more of the following nine phases of playing: (1) scales, (2) lip slurs, (3) intervals, (4) chords or broken arpeggios, (5) single tonguing, (6) double tonguing, (7) triple tonguing, (8) long tones and (9) lip flexibility exercises. It follows, therefore, that if our practice routine embraces these nine phases daily, we can acquire the controls and protections we seek. Naturally, the degree of depth of penetration into each of these

several phases will determine the progress and amounts of control a player will acquire.

Scales in all major and minor keys, as well as chromatic and whole tone scales, should be a daily habit. The finger technique is particularly rewarded from such practice, as is the breath technique. Intervals are ideal for developing surety in attack. Lip slurs, or more properly identified, *lip and tongue* slurs (inasmuch as the back of the tongue has such an important function), aid in developing fluency in portamento playing. The value of playing chords or broken arpeggios cannot be underestimated. In the development of single tongue technique, a speed should be acquired which will overlap the slowest double tongue, in order to provide an area in speed that can be accommodated by either. Double tonguing must be regarded as being as important to the cup-mouthpiece performer as the up-bow is to the string player. It allows for the availability of going at a greater speed by using the tongue in two positions (T-K). Double tonguing is not a stunt but a very real and useful part of the playing. Likewise, triple tonguing is a valuable asset but only when it is under complete control. Long tones give us our only opportunity to listen with care to the tone we produce for the listener's ear. Holding a tone for thirty-five

or forty seconds at the same dynamic level and without any waver in the tone requires the utmost of control. The practice of long tones seems to restore the delicate precision in the attack. Lip flexibility exercises, stressing lip and breath manipulations with a minimum amount of valve changes, are all too frequently by-passed by many players.

I have had the good fortune to teach many of the nation's foremost brass players. This is the routine of practice I have recommended to them, and their confidence in it is shown in the many letters I have received from them, reaffirming the effectiveness of this procedure. Fifty minutes of this routine daily—Saturdays, Sundays and holidays included—will be of inestimable value. Then, proceeding to etudes, orchestral and band excerpts and solos will widen any player's capabilities and, in turn, make him that much more valuable to his colleagues and conductor.

One other point remains to be touched upon. It concerns the attitude toward practice. I believe all practice should be done in the spirit of a Carnegie Hall concert, for every tone we play is, in reality, an audition.

We are happy to announce that Leonard Smith has promised us an article on "High Register." It will appear in one of the forthcoming issues.



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Tri-State Conference hosts and President Kenin discuss the 20 per cent tax reduction achieved by President Eisenhower's signature of H. R. 2164 on the eve of the session. Harry Currie, President of Local 11, Louisville, is on the left and Ted Grubb, Vice-President of Local 11, is on the right.

## "Music is for Everyone"

President Kenin told Kentuckians and others attending the Tri-State Conference at Louisville April 8-10 that "music no longer is the property of snobs; it belongs to everyone." His plea that the government is as much obligated to subsidize music as it is to restock trout streams and conserve wildlife was given prominence in the influential *Louisville Courier Journal*.

Indicating that he thinks it barely short of criminal that performing musicians are unable to maintain themselves without augmenting their incomes from other sources, President Kenin noted with sadness "not many musicians are able to get more than twenty to twenty-three weeks of work a year as musicians."

"Musicians," he asserted, "no less than other professional people, should have the right to make a living in their own field."

President Kenin suggested that a matching-fund arrangement between local sponsoring governments and the federal government would be a good means of assuring high-quality music in communities—such as Louisville—willing to help support orchestras.

That music is an international language also was stressed by President Kenin. "Even the Department of State is beginning to recognize the value of music in foreign affairs," he said, referring to recent government-sponsored foreign tours of great American musical performers.

"I've traveled around quite a lot and I have yet to see any signs that say 'Louis Armstrong Go Home,'" President Kenin declared.

As President Kenin stepped off the train in Louisville en route with Federation Treasurer George V. Clancy to the conference, he was greeted by Joe C. Stone, Secretary of Local 11, Louisville, with the news that President Eisenhower had signed into law late that April 8th afternoon the reduction of the so-called cabaret excise tax from 20 to 10 per cent.

In the midst of the enthusiasm this news engendered—it was flashed to the Louisville local via phone by public relations counsel Hal Leyshon—President Kenin recalled that it was the Louisville local that sparked the first drive for a campaign against the tax in the A. F. of M. Houston Convention of 1950, and again at the Milwaukee Convention in 1954.

Double honor was accorded President Kenin during his stay in Louisville by the State Government of Kentucky. Through inadvertence, Governor Earl Combs and Lieutenant Governor Wilson M. Wyatt each had executed commissions elevating President Kenin to a Kentucky Colonelcy. Both, nevertheless, were presented during the conference by Local 11 President Harry R. Currie with fitting ceremony.

The Order of Colonels lapel pin—a Kentucky seal with diamond—also was presented to President Kenin by Mrs. Friedman, Secre-

## FAIR WARNING

Blunt notice was served last month on Columbia and Samuel Goldwyn motion picture producers by President Kenin that if trade talk is true about their being on the verge of making deals to release 1948-58 feature films in which A. F. of M. musicians performed, they had better live up to their contractual obligations to negotiate first with the A. F. of M. for residual payments.

"Assuming the accuracy of this (press) report," President Kenin's letter to Mr. Goldwyn read, "the Federation hereby calls your attention to the fact that under lawful basic agreements between the Federation and your company, the sale, lease, rental, gift, license or any authorization for the use of the music sound tracks of all pictures produced from 1929 to 1958, as well as of shots and scenes containing pictures of Federation members performing on musical instruments, is subject to the prior written consent of the Federation.

"Under these agreements, such consent is required as to the use of the sound tracks and of the specified scenes of all pictures heretofore made or which will be made prior to the expiration of this agreement, on or in connection with television, during the life of this agreement and *thereafter*." A similar letter was sent to Columbia. Agreements already have been negotiated for pictures produced prior to 1948. It is the later pictures that are not yet covered.

President Kenin's letter continued:

"The Federation assumes that your company will fully respect the foregoing contractual obligations. If the reports are true as to the intention to telecast these pictures, the Federation further assumes that appropriate negotiations will be instituted prior to any arrangement for TV showing, so that the requisite consent can be obtained 'upon the terms and conditions' to be agreed upon in a separate agreement.

"Needless to say, the Federation is hopeful and anxious that such negotiations take place amicably and expeditiously so that it will be unnecessary for the Federation to institute legal action to preserve its interests and that of its members under the plain terms of the aforementioned agreements.

"Your prompt reply is requested and will be deeply appreciated."

(Signed) HERMAN D. KENIN,  
President, A. F. of M.

tary of the Order, who expressed her great admiration for his work in behalf of music and musicians and specifically in the fields of musicians' pension fund, 20 per cent tax reduction and the Congress of Strings.

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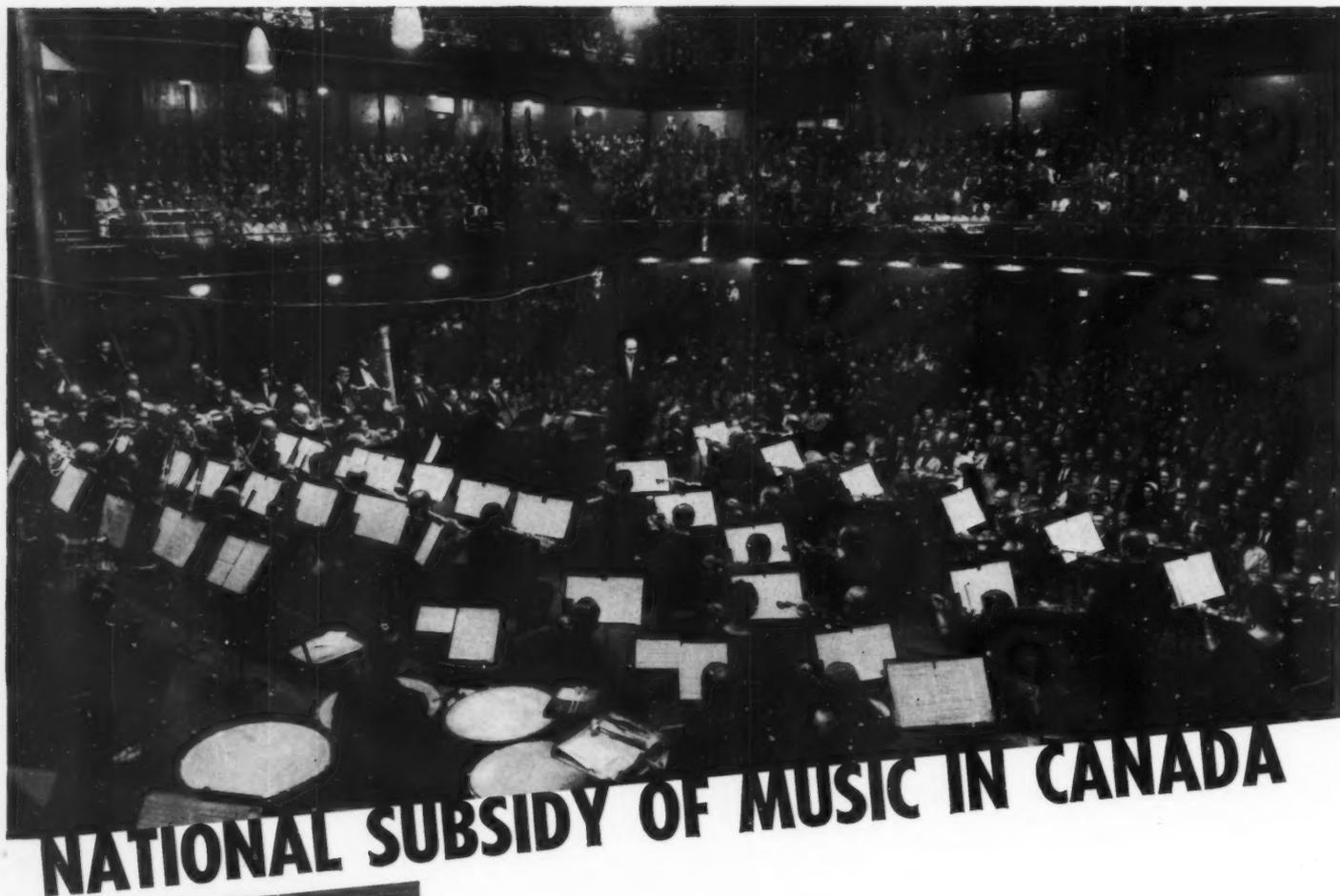
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## NATIONAL SUBSIDY OF MUSIC IN CANADA

How the  
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aids music  
and musicians...



One of the activities connected with my job has been interviewing conductors of major symphony orchestras, obtaining from them sidelights on their problems, their achievements, their prospects. I have found them to be work-driven and goal-obsessed individuals, with tensions they try to conceal and anxieties they try to play down. However, one group of conductors departs radically from this pattern. Canadian conductors are usually steady of nerve and calm of demeanor. They are, moreover, unvaryingly optimistic.

### That Positive Feeling

For a while I wondered about this. Then, through an interview with Wilfrid Pelletier, Conductor of the *Orchestra Symphonique de Quebec*, I discovered the reason. He was bubbling over with enthusiasm. It concerned Canada's newly formulated project for national subsidy for the arts. "It's a wonderful thing—this subsidy," he exulted. "Let me tell you right now that not only am I in favor of it, but I think that in time any country that does not have some form of subsidy in the arts will find its progress impeded. Not so long ago I conducted the twenty-fifth anniversary program of the Montreal Symphony, which I helped to found at a time when there

was no orchestra at all in that city—only good will. But that good will was the most important ingredient of all. In 1959 the ninety-member orchestra became permanently endowed, partly by government subsidy and partly by civic contributions. Orchestra members are now paid for a thirty-week season, not per concert as in the past. Canada has come of age musically."

It's the truth. Canada is subsidizing orchestras, opera companies, chamber groups, solo artists, music students, composers. It is creating an aura of musical achievement such as that country has never before witnessed.

The Canada Council was appointed in 1957 to administer the funds. It was given a good start. As a result of a windfall of large death duties paid by the estates of two Canadian millionaires, it was presented with \$100,000,000, to be divided into two \$50,000,000 funds. One fund was to be used through a period of about ten years in capital grants to universities for new buildings where the arts, humanities and social sciences were to be taught. The other fund—the one which closely concerns us here—was made a source of permanent benefit by being used only as its interest accumulated. It thus realizes \$2.8 million in interest annually, of which the

INTERNATIONAL MUSICIAN

Council earmarks \$1.25 million for aid to the arts. Of this money a large part is used to aid musical projects and individuals.

The Council determines which musical projects and which individuals are to receive grants and scholarships by on-the-spot observations by authorities and experts across the country. These usually remain anonymous to the public. It engages especially equipped individuals from outside to examine the field. One such authority has been Sir Bernard Heinze, Australian conductor, and Director of the State Conservatorium in New South Wales. During a three-month visit to Canada early this year he conducted seventeen orchestras in public concerts, radio broadcasts and rehearsals, and had discussions as well with conductors and musicians from coast to coast.

The Council creates a healthful state in the communities it assists by requiring that the organization receiving aid show evidence of continued local backing. Also in order that a check-up may be obtained regarding the use of funds, grants are normally made for a period of one year only. Financial statements from all organizations are required at the end of the season to show that the Council money has been used for the purpose for which it was allotted.

In a word, the Council is not another art factory, to compete with or cut across existing activities. It is rather a powerhouse to generate interest in already existing enterprises.

#### Symphony Orchestra Support

Among its many grants, the Canada Council gives \$200,000 annually for the support of symphony orchestras. Last year ten Canadian orchestras — the Toronto, Montreal, Vancouver, Winnipeg, Ottawa, Halifax, Calgary, Edmonton, Quebec and Victoria — each received grants ranging from \$12,000 to \$30,000.

The orchestras which have been assisted are either fully professional or have a professional nucleus which audience support may make it possible to enlarge. One way in which the Council has stimulated support is by providing the orchestras with tour money. It is extremely expensive for large professional orchestras to travel long distances. It is also in some cases highly inconvenient, because of the commitments of members for radio work and teaching. The Council has therefore assisted a number of orchestras to make short tours within a nearby region: the Vancouver Symphony in northern British Columbia; the Halifax Symphony in Newfoundland; and the Ottawa Philharmonic in the Ottawa Valley area.

The difficulties professional orchestral players encounter during the summer months have also been made a study by the Council. As a means of at least partial relief, it has made a number of trial grants to enable small groups of players to provide summer concerts in seven cities having no summer music: Ottawa, Edmonton, Calgary, Winnipeg, Vic-

toria, Quebec and Halifax. The concerts are given in auditoriums or in the open air and are either free to the public or given at a nominal charge.

Grants of the Canada Council also go for extra rehearsal time, for children's concerts, and for commissions to composers, offered by the orchestras themselves. For instance, on October, 1958, grants of \$1,000 each were made to five of Canada's large orchestras—Montreal, Ottawa, Toronto, Winnipeg and Vancouver—to enable them to commission new pieces of music written especially for them by composers of their own choosing. Those compositions have already been presented to the public by the orchestras, and others are on their way. To date \$13,000 in commissions has been awarded to twelve Canadian orchestras. The orchestras and the Council jointly provide additional funds for the copying of the orchestral parts.

That these multiple benefits have resulted in the improvement of the orchestras is evident. In the three years of the Council's operation, attendance at these orchestras has almost doubled.

#### Opera's Scope Widened

Striking also have been the results of the Council's assistance to Canadian opera. During the last three years, through grants from the Council exceeding \$150,000, the Opera Festival Association of Toronto (now the Canadian Opera Company) has extended its regular season of operatic productions from a few days to two weeks. In the past year this fully professional company presented *La Forza del Destino*, *The Love of Three Oranges* and *The Barber of Seville* in Toronto.

Assistance to chamber music groups has also been substantial. The Hart House Orchestra has been provided with means for a tour of the central and Atlantic provinces this coming Fall, and the McGill Chamber Ensemble, with monies for concerts in Mount Holyoke (Massachusetts), Pittsburgh and Ottawa. In the season just past, the Council has enabled the Montreal String Quartet to present a series of recitals in that locale.

Last year 168 Canadian centers were visited by Council-sponsored groups and individual artists.

#### Scholarships and Grants

Grants to orchestras, chamber groups, ballet and opera companies are but one type of the Council's benefits to music. Its scholarships and grants to individuals are quite as significant. Scholarships are offered to permit composers or performing artists to pursue a definite course of study in this country or abroad, for a period of one year or less. Grants are made to individuals for specific projects such as representation at international festivals, competitions or other special occasions.

The Council's assistance to young musicians through its system of scholarships and grants often means the start of a career. Louis Quilicot, as a result of being heard in a Donizetti

opera at the Festival of Two Worlds in Spoleto, Italy (via a travel grant from the Council), was offered a contract at Covent Garden, London. Other scholarship winners, such as soprano Teresa Stratas, who won the Metropolitan Opera Auditions last year, have used their awards to continue their studies and expand their repertoire.

A Canadian Music Centre has been established in Toronto, its primary object to collect, catalogue and make available for performance the works of Canadian composers. In the case of major works, it is hoped to have not only complete scores but also recordings so that a conductor in, say, Vancouver, may hear the work as well as read the score.

#### Composers Are the Guests of Canada

The Canadian League of Composers will play host to composers from thirty different countries at the first International Composers' Conference during the Stratford Festival of 1960, to be held in late July and early August. There will be discussions, work sessions, concerts. Composers will be involved in performances of their own works. To meet the expenses of this project, the Canada Council has allotted a grant of \$10,000 to the Canadian League of Composers.

The dangers of subsidy tempting toward supervision?

The Council does not in any way interfere with the artistic policies of the organizations to which it gives assistance. It acts instead as an impartial body whose job it is to balance opposing (regional) interests and reconcile the conflicting demands of experts.

One of the members of the Canada Council who has been particularly firm on this point has been Sir Ernest MacMillan. This distinguished musical figure, who was for twenty-five years Conductor of the Toronto Symphony (he retired in 1956) and who has received numerous honors from the governments of Great Britain and Canada (his titles are B.A., Mus.D. (Oxon), LL.D., Litt. D., Hon. R.A.M., F.R.C.M., F.R.C.O.) is the Advisor on the Council on all phases of musical activity in Canada. Sir Ernest was made an honorary life member of Local 149, Toronto, in 1957.

In the hands of such true servants of music as this, the Council is sure to widen its scope for good and to stand as an example to other countries in their support of the Arts.

—H.E.S.

In a subsequent article we shall discuss fully the matter of government subsidy of music and its possibilities of application in the United States.

# GISELE



## MAC KENZIE

by Dom Cerulli

● Singer . . . comedienne . . . violinist . . . pianist . . . actress . . . cafe entertainer . . . wife.

That's the *start* of a description of Gisele MacKenzie.

For the rest of that description, one might continue with pert, vivacious, willowy, twinkling, adept at entertaining in French or English (and even in a Scottish brogue). Gisele, indeed, has become the most welcome and the freshest import we've had from Canada since those refreshing gusts of cool Canadian air that sweep down to us every summer.

Like those welcome gusts, Gisele is clean and fresh and invigorating. The image she has built through her radio, TV, and personal

appearances is one of wholesome musical and comedy entertainment. She sings the songs and tells the jokes you might expect from an older (but not *much* older) sister. She can be sweet without becoming cloying, teasing without becoming vulgar, sentimental without becoming banal about it.

This pretty assemblage of talent was born of French parents in the Canadian city of Winnipeg, and that accounts for her knowing way around the French language. Her mother was a concert pianist and singer who was billed, professionally, as Mme. Mariette Monseau. Her father was a noted physician-surgeon. She was christened Gisele Marie Louise Marguerita LaFleche.

At the age of three, Gisele astounded her parents by toddling to the family piano, stretching up to full tip-toe height, and—while unable to see the keyboard—picking out the melody of a nursery rhyme. The feat led to a family decision that when Gisele came of age she would seriously study music.

At the age of seven, Gisele began studying the violin. By the time she was twelve, she was giving her family and neighbors the thrill of seeing and hearing a "child prodigy." That was the term used to describe her by the music critics who attended her recital at Royal Alexandra Hotel.

But, despite the praise, Gisele was working hard and not enjoying it very much.

"I remember feeling that the violin was hard work, not fun," she recalled. "Because my parents got so much pleasure out of my playing, I was diligent and practiced. It was four or five hours a day, and that includes Saturdays, Sundays, and holidays. That was an awful lot for a little girl."

She took lessons two and three times a week, but no matter how hard she worked at her music, her teachers suspected her heart wasn't fully in it.

"There must have been something in my eyes," she said. "A gleam, or something."

She soon exhausted all that Winnipeg had to offer in the way of violin instruction, and at the age of fourteen was sent to the Royal Conservatory of Music in Toronto, where she studied under Kathleen Parlow. By her second year, she was winning scholarships enough to carry her through the remainder of her five-year course of studies, including post-graduate work.

But the violin was becoming the master and Gisele the slave.

"Life at the conservatory was monastic," she recalled. "I couldn't live with such single-mindedness of purpose. I like to dance and sing and listen to pop music and go to movies. The other students practiced all day and then went to bed reading a book on the life of some composer. I didn't fit in."

A chance meeting during her last year at the Conservatory led, eventually, to the start of a career in music much more to her liking than the demanding career of a concert violinist.

During her last year at the Conservatory, Gisele was introduced to Lieut. Bob Shuttleworth, a bandleader in the Royal Canadian Navy. Shuttleworth found out about her musical background and got her to entertain at a party. He was impressed, and Gisele did considerable entertaining of servicemen in the months until the war ended. The gleam in her eye that harried her earliest instructors kept re-appearing, and Gisele would delight the servicemen for whom she played by giving them swinging treatments of the classics, and by tossing in an occasional vocal version of a pop song.

It seemed inevitable that, following the war, she auditioned for a spot in Shuttleworth's civilian band. She signed on with the band as pianist and singer, and put the violin away.

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"I didn't know how to tell mother and father," she recalled. "They had spent thousands of dollars on my training. They had been so proud of me. They pleaded with me to go on with my career as a violinist, but I made my decision.

"They were heartbroken and so disappointed. Though I loved them very much, I knew what I had to do, and I did it. I put away the violin."

She sang with Shuttleworth's band at the Glenmount Hotel on the Lake of Bays, Ontario, and scouts for the Canadian Broadcasting Company heard her, liked her, and offered her a fifteen-minute radio show all her own.

That show, *Meet Gisele*, proved to be so popular she was appearing on at least two additional shows within a month. *Meet Gisele* went on the air October 8, 1946, and stayed on for four years. She soon became known as "Canada's First Lady of Song."

The decision she had made to abandon the violin, driven deeper when her fine Ceruti violin was stolen before a concert (she refused to go on without it), had now become irrevocable. Her CBC broadcasts were so successful that, inevitably, she was asked to come to the United States. Bob Crosby, then at the helm of the Club 15 radio show, invited her to join the cast. She accepted, and soon after was offered a spot on *Your Hit Parade*, a telecast of the most popular songs in the country acted out for a huge TV audience. She also was a regular on the Mario Lanza radio show before joining *Your Hit Parade*.

Once she hit TV on *Your Hit Parade*, her future was assured. Fans took to her way with a song and, since many of the situations on the show were humorous, also took to her impish way with a comedy situation. She played the violin several times on the show, but most of the viewers and reviewers reckoned she was faking the motions of playing excellently, and thought of her as a fine singer and comedienne.

Everyone soon learned of her ability with the instrument when Jack Benny brought her onto his show. Gisele had met Benny through Bob Crosby, and later, when Benny was as-

sembling an in-person tour, he asked her to join him.

She accepted, and during rehearsals for the tour, her manager (Bob Shuttleworth, her former bandleader-employer) suggested she tell Benny of her ability to play violin, and possibly team up with Jack in a duet. She refused, so Shuttleworth walked over and broke the news to Benny.

"I couldn't hear what he said," Gisele recalled, "but I could tell what was happening. I saw Bob talking and Jack looking amazed. He pantomimed violin playing and Bob nodded.

"Jack wanted to hear me play. He told me to borrow a violin from the orchestra and to play something. I hadn't played in four years, but you never forget."

She played, Benny listened, and the new act was born. Benny became her co-worker, close friend, and adviser. When she left *Your Hit Parade* to strike out on her own with *The Gisele MacKenzie Show*, Benny's production company produced the show. She starred in the show through the 1957-58 season, and did more and more as a comedienne and actress, and less and less as a singer and violinist.

#### On Tour in Musicals

She gave up her own TV show at the close of the season and went on tour with the role of Ann in *The King and I*. Since then, she has starred in tours of *Annie Get Your Gun* and *South Pacific*, appearances with Benny, and overseas for radio, TV, and personal appearances.

Before leaving her show, she gave her fans and viewers a glimpse of her romantic side. She said, in closing the show, "From now on, call me Madame." With her was her husband, to whom she had been married earlier in Las Vegas.

The bride, who had given no one any hint of her elopement, introduced her husband—Bob Shuttleworth—and left the rigorous demands of TV for the more leisurely routine of the stage and the club entertainer. She still makes many guest appearances on TV, and on the General Electric Theater starred

on that program's first musical, *No Man Can Tame Me*.

She has starred in many of the country's top hotels and night clubs, including the Cotillion Room of the Hotel Pierre in New York, the Sahara in Las Vegas, and the Seville Theater in Montreal, among others. She has also done several strictly dramatic roles on TV, displaying another facet of a personality already rich in talent.

She confesses to only one weakness, a fondness for shoes which leaves her closet stacked with as many as thirty-five pairs. Her hobby, she says, is cooking, and eating her cooking.

She has become an American citizen, and an entertainment stylist.

In a typical show, which might occur on the floor of the Cotillion Room or the Sahara or the Empire Room at the Waldorf Astoria, Gisele is likely to open with a piece of special material called simply, *An Opening Song*. In it, the old twinkle comes back as she explains that she must open her show with something bright and brassy, but she just cannot use the usual openers; so she sings an opener *about* openers.

A typical program includes a torch song, a medley from a Broadway show, a comedy song or two, a French song, perhaps one sung with a Scottish burr, a medley of songs played on the piano, and her closer, *Merci beaucoup*.

When she sits in at the piano, she's likely to turn to the audience and remark that she's playing because "I don't want you to think I spent my youth around pool halls."

Her fine sense of humorous timing, coupled with her bright-eyed and wholesome appearance, wins her immediate rapport with the audience.

Perhaps her personality and impact has been best characterized by TV critic Jack O'Brian of the *New York Journal-American*. He said it simply and directly, and in one sentence: "Gisele MacKenzie is a one-gal show business."

Singer . . . comedienne . . . violinist . . . pianist . . . actress . . . cafe entertainer . . . wife . . .

## BAND LEADERS APPOINTED BY RECREATIONAL DANCING INSTITUTE

Four top music makers are spending part of their time away from the bandstand helping make social dancing more popular than it ever has been.

Guy Lombardo, Lawrence Welk, Les Brown and Louis Armstrong all have accepted appointments to the Advisory Board of the Recreational Dancing Institute.

This Institute, as was explained in the February, 1960, issue of the *International Musician* (page 8), is a public service organization dedicated to the encouragement of social dancing because of its many benefits to the individual and to the community in which he lives. It is sponsored by the National Ballroom Operators Association, the A. F. of M.,

and music licensing organizations. The Board, made up of prominent people from fields of psychology, recreation, entertainment and education—Secretary Ballard is a member—advises the Institute on various aspects of its national program, namely how to bring the benefits of social dancing to millions of Americans.

Mr. Welk, on the occasion of his appointment, expressed the feelings of all the band-leaders when he said, "I consider it a great distinction to be asked to serve on the Advisory Board. As a close and keen observer, as well as frequent and enthusiastic participant, I can testify to the healthful effects derived from dancing."

The AFL-CIO is to award a four-year scholarship to Joseph F. Cullen, a member of Local 709, Bozeman, Montana. Young Cullen is a member of the Bozeman Municipal Band as well as of a dance band in the same community. These four-year scholarships go yearly to six winners—high school students who have demonstrated their ability to profit from college work. The recipients must be sons or daughters of trade unionists. Joseph Cullen is the son of Joseph T. Cullen of Local 557 of the United Brotherhood of Carpenters and Joiners in Bozeman.

# Ludwig



Johnny Klein's name has had a solid place on the Lawrence Welk roster since 1951 . . . and the sparkling effervescence of "Champagne Music" owes a lot to Johnny's sound craftsmanship. Born in Strasbourg, North Dakota, Johnny went from drum and sax work in high school bands to 4½ years with service bands during World War II; then to the University of Missouri, where he took a master's degree in Music Education. After a three-year stint of teaching high school bands, he joined Welk. In classroom or at TV's pinnacle, Klein's choice is

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## Over Federation Field...

In this month of the sixty-third Convention of the American Federation of Musicians, *Ad Libitum* greets the delegates and wishes them the greatest success in their significant undertakings.

Attending the Midwest Conference of Musicians, held in Rochester, Minnesota, on April 23, 24 and 25, were International Secretary Stanley Ballard and Traveling Representative George Buttus, along with the delegates from Minnesota, Iowa, North and South



International Secretary Stanley Ballard confers with Mrs. Alice Scharlow, Secretary-Treasurer of Local 437, Rochester, Minnesota, and regional officers of the Midwest Conference of Musicians, V. M. Barber, President, and (seated) J. W. Stoddard, Secretary.

Dakota and Nebraska. Newly elected to office were Earl Stamp of North Platte, Nebraska, as President, and Miles Adams of Cedar Rapids, Iowa, as Assistant

Secretary. Reelected were Harland Erickson of Albert Lea, Minnesota, as Vice-President, and J. W. Stoddard of Cedar Rapids as Executive Secretary-Treasurer.

Five musicians were presented with life memberships in Local 437, Rochester, Minnesota, at their meeting on April 20: Harold Cooke, city Music Director and Conductor of the Park Band and Rochester Symphony; Orvis Ross, pianist, organist, composer and Director of Music at the Universalist Church; Archie Dieter, who for many years led Svensy's Band in Rochester; Frank Briese, a former member of Dieter's Band; and Herman Kuhfuss, who formerly led the Kuhfuss Brothers Band composed of four generations of the Kuhfuss family. Cooke and Dieter are charter members of Local 436, formed in 1916.

Local 512, Lawrence, Kansas, through its cooperation and recommendations, has been a vital factor in the success of the Second Annual Symposium of Contemporary American Music, held from May 2 to 5 at the University of Kansas School of Fine Arts at Lawrence, Kansas. This symposium happily achieved the aims which it had set up for itself: to encourage the American composer; to create an interest in new music; and to make possible an exchange between composer, performer and listener. Bernard Rogers, Paul Hume, Gail Kubik, the Fine Arts Quartet and members of the Kansas City Philharmonic were on the campus as teachers, lecturers and critics. The Concert Orchestra, led by Robert Baustian, consisted of fifty-two musicians.

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Officers concerned in the merger of Local 20 and Local 623, Denver, Colorado. Left to right: Webster Rucker, President, Local 623; R. J. Ekander, Treasurer, Local 20; Ernie Lewis, Assistant to President Kenin; Kenneth E. Plummer, President, Local 20; and James R. Williams, Secretary, Board of Directors, Local 623.

The merger of Denver Local 20 and Local 623 will be completed on July 1. Local 623, chartered in 1938, and Local 20, chartered in 1897 as one of the Federation's founding groups, will merge both membership and property rights. President Kenin has described the merger as "gratifying and conforming to Federation policy." The Denver locals are the last in the Western states to merge. After July 1 there will not be a segregated local left in the West.

In Minneapolis, a committee of local dance instructors and ballroom operators, together with Dick Kadrie of Local 30, St. Paul, and Biddy Bastien of Local 73, Minneapolis, have been investigating a "Parks and Recreation" program of dance instruction with a professional teacher and band—this as part of the movement to rejuvenate dancing as a social pastime.

Ground was broken recently in Clark Park, Everett, Washington, for a modern music bowl. The design for the structure was suggested by Local 76's (Seattle) Joe Berst, who is also a board member of Local 184, Everett, and carpentry instructor at Everett Junior College. Joe says the design is patterned after a music bowl at McChord Air Force Base, erected while he was stationed there in World War II.

It's a modern shell-type structure with good acoustics and will accommodate a forty-piece band without crowding. It will be completed by summer time and will be available to bands, orchestras, choral and pageant groups, rallies, sunrise services, and all other community affairs.

The labor on the long desired project is being donated by Joe's vocational carpentry class as a class project.

Charles A. Gordon, a member of Local 10, Chicago, has been awarded a John Fitzpatrick Memorial Scholarship by the Chicago Federation of Labor. A freshman at the University of Chicago, Charles is studying meteorology. He also is to play in the violin section of the University of Chicago Orchestra.



Carl Baumann, Vice-President of Local 10, Chicago, congratulates Charles A. Gordon on winning the John Fitzpatrick Memorial Scholarship sponsored by the Chicago Federation of Labor, while Charles' parents, Mr. and Mrs. Leo Gordon, look on proudly. A portrait of Fitzpatrick, who was President of the Chicago Federation of Labor from 1940 until his death in 1946, is in the background.

The \$500 scholarships, sponsored by the Chicago Federation of Labor, are awarded to children of members of the Chicago Federation of Labor unions. Charles' father, Leo Gordon, is a veteran member of Local 10.

The Kate Smith Show employs twenty-five sidemen. On occasion—for instance when it had Jackie Gleason as guest batonist in late (Continued on page twenty-eight)



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## Where they are playing



Deane Douglas



Chuck George

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

Above: **DEANE DOUGLAS** is in his fourth year as pianist-entertainer at the Westerner Restaurant in Arcadia, Calif. . . . **CHUCK GEORGE'S** group has been the house band at Piluso's Theatre Restaurant in Portland, Ore., for the last three years.

### NEW YORK CITY

The News Welfare Association is sponsoring a two night jazz concert, June 2 and 3, at Madison Square Garden. Inimitables like **Louis Armstrong**, **Count Basie**, **Dizzy Gillespie**, **Woody Herman**, **Gene Krupa** and many others are on the program.

William Black, President of Orchestras, Inc., Chicago, has locked up twenty-eight weeks for his bands at Roseland Dance City. **Don Glasser's** Band is set for four-week engagements at Roseland June 14, 1960, November 29, 1960, April 25, 1961, and November 28, 1961. The **Russ Carlyle Orchestra** returns for four-week engagements on October 4, 1960, January 31, 1961, and October 3, 1961.

### MIDWEST

The **Brian Hardy Trio** (Warren Brown on bass, Mike Brown on drums, and Brian Hardy on piano) is playing a series of jazz dates in the Midwest.

The **Don Baker Quartet** is currently appearing at the Deshler-Hilton Hotel in Columbus, Ohio . . . The **Leo Sunny Duo**, with **Stan Keller**, is booked at the Van Orman Graham Hotel in Bloomington, Ind., for a second engagement through June 11 . . . The team of **Wager and Carroll** opened at La Rue's Night Club in Indianapolis, Ind., the end of May.

Piano and organ stylist **Marge Mulligan** has been appearing nightly at the Three Crown Room of the Hotel Custer in Galesburg, Ill., for two years . . . **Jack Dunlevy** and the **Townsmen Trio** have signed a contract for an additional four weeks at the Chesterfield Club in Waterloo, Iowa.

INTERNATIONAL MUSICIAN

**Herb Pilhofer** will direct a two-week workshop at the University of Minnesota on the elements of modern jazz starting June 27.

The **Larry Ward Quartet** recently checked into the Shulas Club in Niles, Mich. . . . **Syl Liebl's Jolly Swiss Boys** have a six-month contract with station WKTY, in La Crosse, Wis.

**Lee Cummings**, heading his own combo and ten-piece dance band, is playing college and club dates throughout Colorado. The personnel includes Lee Cummings, Bob Fisher, Marv Feldman, trumpets; Ralph Bunker, Jack Hewitt, altos; Earl Rydlund, Hal Keiser, tenors; Ron Sindall, piano and arranger; Fred Hostetler, bass; Kenny Beard, drums; Julie Shawn, vocals.

#### CHICAGO

The **Willie Laird Trio**, having completed a twelve-month engagement at the Glass Tap, has been signed for an extended stay at Scarbo's on Chicago's north side. The threesome has Willie Laird on tenor sax, Al Green on drums, and Mace Morgan on piano and organo . . . Organist **Gladys Keyes** is currently supplying the musical entertainment at Nielsen's.

#### SOUTH

The **Three Jacks** (James Calomeris, sax, clarinet and vocals; Bill Abernethy, piano, accordion and vocals; and Joe Burch, drums, vocals and comedy) are now playing at the Senate Inn, Hillside, Md. . . . The **O'Brien and Evans Duo** opened the beginning of May at the Sky Club Restaurant, Beaucatcher Mountain, Asheville, N. C.

Organized in November, 1958, "The Dixie Docs," consisting of seven medical doctors all of whom are members of Local 120, Scranton, Pennsylvania, play for various hospital auxiliaries, groups of medical societies, dental societies and affairs of that type. The group is composed of Dr. Frank Notz, piano; Dr. Walter Larkin, Sr., guitar and banjo; Dr. Wayne Waterman, saxophone and clarinet; Dr. Dick Huber, drums; Dr. Joseph A. Walsh, tuba and manager; Dr. Al Munchak, trombone; and Dr. Al Nicholls, trumpet. Dr. Walsh also plays violin with the Scranton Philharmonic under the direction of Skitch Henderson.



Singing drummer **Joey Vance** and his guitar accompanist **Randy Benton** are appearing nightly at Stachies' in Louisville, Ky.

#### WEST

The exciting continental and Latin rhythms of **Miguelito Valdes** and his All-Star Orchestra are offered at the Beverly Hilton, Beverly Hills, Calif. . . . **Duke Ellington's Band** is set for a ten-day appearance at Fack's in San Francisco, Calif., starting June 1 . . . The **Capitol City Jazz Band** has re-organized and is signed for six months at Shakey's Pizza Parlor in Sacramento, Calif.

**Ernie Stewart's Trio** (Ernie Stewart on piano, Don Armando on drums and bongos, and Les Little on bass) has begun its eighth consecutive year at the Sands Hotel in Las Vegas, Nev. . . . **Smokee Stover** and the Original Dixieland Firemen are set for four weeks at the Nevada Club in Las Vegas beginning July 20.

#### CANADA

The **Personality Boys** have been employed by the Canadian Legion of Sault Ste. Marie, Ont., for their weekly dances for the past ten years. The group includes George Nesom, leader and drums; Gus Wright, piano; Mike Killoran, bass; Chick Chicarella, trumpet; and Randy Greco, sax . . . "Kalypto Keyboard Komic" **Sir Judson Smith** returned to the Town 'n' Country in Winnipeg, Manitoba, on May 2 for lengthy engagement . . . **Gene Cooper** on organ and vocals and **Jean-Marc Lefebure** on drums and vocals are currently appearing at the Moulin Rouge in Sherbrooke, Quebec.

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## Over Federation Field

(Continued from page twenty-three)

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Secretary T. W. Sharpe, of Local 467, Brantford, Ontario, tells us of his local's having their Musicians' "Annual Ladies' Night" minus a band. The night turned out to be the stormiest of the year, and all roads were blocked. A band from Kitchener twenty-five miles away had been engaged to play for the dance, but the Provincial police would not let them leave town, since roads were filled with snow-drifts ten feet high.

Sharpe says the local's own piano players filled in, but that it was quite a joke about town: musicians' ball with no orchestra.



Local 115, Olean, New York, celebrated its sixtieth anniversary on May 22. Seated, left to right: Ruth Ryan, Executive Board; Charles F. Wenke, President; Robert W. Easley, Secretary-Treasurer. Standing: Louis Da Polito, Executive Board; Dennis Manassis, Sergeant-at-Arms; Clarence Spiller, Executive Board; Joseph Da Polito, Vice-President; Samuel Da Polito, Executive Board; Richard Fote, Executive Board. Norman Kelly and Julius Larson, members of the Executive Board, were not present.

Local 134, Jamestown, New York, will have its annual family picnic on July 31.

Pianist Donald Byron, a member of Local 66, Rochester, New York, filled his Carnegie Hall engagement April 16 in spite of an automobile accident sustained only the day before when his car was rammed from behind while he was driving to New York. The critics seemed to agree that there was little, if any, indication of the unnerving experience in his playing which was, "distinguished for its grace, sense of line and pianist touch."

Mrs. Edna Phillips Rosenbaum, who, when she joined the Philadelphia Orchestra in 1930 as a harpist, became known as the first woman member to hold a first chair position in a major symphony orchestra, has been selected as "Pennsylvania Mother of the Year 1960." Her four children have all made their own marks: Mrs. Joan Todd as assistant to the Dean of foreign students at the University of Pennsylvania; Mrs. George Bernier as publisher and editor of an art magazine in Paris; Mrs. Heather Jimenez as a writer in London, and David H. as a senior at Haverford College.



The Wolohan musical family of San Francisco—parents: Martha and Maury Wolohan, members of Local 6, San Francisco, and their musical children. Front row, left to right: Moira, Martha, Deirdre and Maury, Jr. Back row, Maury, Sr., Sheila and Kathleen.

INTERNATIONAL MUSICIAN



# modern drumming



by Charles Perry

## AN INTERVIEW WITH BUDDY RICH

● Buddy Rich continually revises his style, creating and building in the process. He has, while mastering the modern style of drumming, added new and provocative dimensions (rhythmic, tonal and technical). Buddy is as forthright in his opinions as he is in his art. He is a performer with integrity, one who will not compromise his principles. Here he speaks of practice habits and teaching methods which he considers "wrong" and in dire need of revision.



### The Pad:

What are you going to use on the job, a pad or a snare drum? A snare drum of course! Then, why strive to adjust to the response and sound of a practice pad, when you must then readjust to the characteristics of a snare drum?

A snare drum has "sound"—tone. You can work with pitch and duration. These qualities are missing in a pad.

### Practice Sticks:

The practice stick is considerably heavier, and usually larger, than the playing stick. After having worked with the practice stick, you must adapt anew to the weight, feeling and grip, of the playing stick. Why bother? Practice with your regular playing sticks, no others.

### Sitting Position:

The individual must sit in proportion to his size. If you have long legs, don't sit too close to the bass drum and hi-hat—that is, in a cramped position. If your legs are short, move in close so that you will not have to stretch and strain to reach the pedals.

If you sit too low, unnecessary weight and pressure will be placed on your legs, making them feel uncomfortable. If you sit too high, your legs will not quite reach, and therefore your feet will not rest properly on the pedals.

### Closed Rolls:

A closed roll should sound like sandpaper being torn. It should not be a cross between an open and closed roll, each of which is composed of different characteristics.

### Wrist and Forearm:

I make most of the strokes with my wrists at a natural level (wrist level: from quarter to full level strokes).

The power and control are in the forearm and wrists. Raising your arms too high, unnecessarily, results in "lost motion," loss of speed, and can interfere with your control and timing.

### Fingers:

I use my fingers to supplement the motions of my wrists (fingers and wrists together, as one unit); to tighten or loosen my grip. How-

(Continued on the following page)

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(Continued from the preceding page)

ever, there are times when I do motivate the sticks with the fingers alone.

#### Technique:

The concept of technique, prevalent among drummers, is ill-founded. Many of them spend countless hours practicing technique for the sake of technique itself, without regard to its ultimate purpose: a means of expressing musical thought and sound.

#### Practice:

I don't believe in too much practice: your playing can grow stale. Over-practice often results in unnatural (mechanical) drumming.

Don't dissipate your energy on practice, save it for the job.

What you should do is to play every chance you get. If you are not on a steady job (six nights a week), then rehearse with units as often as possible. But, by all means, *play!*

#### Drum-set Practice:\*

When on the job, you do not first play with the left hand, then with the right hand, then with the bass drum, and so forth. Since you don't play this way, why practice this way? It is nonsensical to do so.

When you do practice, use your drum-set, so that your coordination (between the hands and feet) and your "touch" (the response of your drums and cymbals to your strokes) will remain sharp, and further improve. And play as you normally do, with feeling and musical intelligence, not in a cold (strictly methodical) manner.

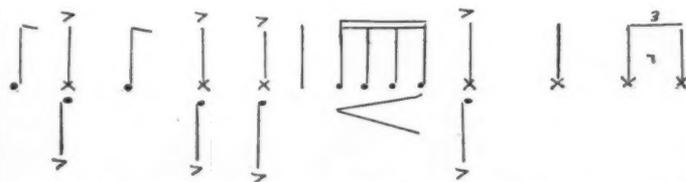
#### Reading and Interpretation:

Most of the notation is unmarked (series of notes that are unaccompanied by marks of expression). To merely "read" the part results in a dull literal playing of the notes. To convey the musical feelings of the composer, or arranger, you must inject them (the notes) with dynamic variety, phrasing, tonal effects and such. This "coloring" can be accomplished through the rise and fall of volume, and by dividing the notes among the snare drum, toms, bass drum, and cymbals. Example:

as written:



as played:



At the moment of performance you throw away the books and the methods: the artistic instinct of the player takes command.

#### The Drum Teacher:

Before you can be a drum teacher, you have to be a well-rounded drummer. To me, that is someone who, in addition to formal training, has learned through doing; who has had years of top professional experience (big bands and small groups, playing dance music, shows, and jazz).

Those who teach only technique (pad technique), or reading (reading exercises), teach the parts of drumming in an isolated form, separated from the whole. They do not teach drumming as it really is, drumming as it is professionally practiced (on the job playing), with a performer's concept, sensitivity, interpretation and musical purpose.

\* In the development of drum-set technique, practicing on a drum set is essential. However, in many places this is impossible because of certain restrictions regarding sound. A solution to this problem is a new Silent Practice Drum Set that can duplicate your drum set-up with normal feeling and response without the disturbing sound—C. Perry.



The Sioux Falls (South Dakota) Municipal Band, with a membership of forty-eight men, will open its summer season of fifty concerts on June 12. It has been led since 1935 by Russ D. Henegar, former cornetist with the Patrick Conway and John Philip Sousa bands.

Leonard B. Smith starts his fifteenth year as Conductor of Detroit's Belle Isle Concert Band, June 12, with the opening of its 1960 season. The eight-week series, with concerts every night except Mondays, is sponsored by the City of Detroit's Department of Parks and Recreation in cooperation with Local 5, Detroit.

Over a quarter million persons attended these concerts each summer. High school and college bandmasters make special pilgrimages to Detroit just to hear and see it and its conductor in action. Bus loads of school bands, some traveling three hundred miles or more, attend the Belle Isle Band concerts en masse. The City of Detroit offers this musical fare free to the public.

Dallas (Texas) is proud of its summer concerts at the State Fair Grounds, presented by a band composed of around fifty musicians. These concerts are sponsored jointly by Local 147 and the State Fair of Texas.

A number of graduate teaching assistantships for qualified graduate students are available in the band department of Purdue University. These require that the student do part time teaching while pursuing work towards a Masters Degree in Education.

The positions carry stipends up to \$1,800 for the nine-month school year. Further information may be obtained by writing Al G. Wright, Director of Bands, Purdue University, Lafayette, Indiana.

The Derby Lane Band in St. Petersburg, Florida, is the official band of the world's oldest Greyhound Track. Moreover this track has used a band every season since its opening thirty-four years ago. Some of the men are putting in their twenty-fifth season with the band.

Its Conductor, Charles F. Rice, took over two seasons ago from the late Claude "Doc" Brisbane. Rice was a member of the famous Seventh Regiment Band of New York and conducted his own Rice Military Band in Yonkers, New York, for fourteen years.



Derby Lane Band (St. Petersburg, Florida), Charles F. Rice, Director. Front row, left to right: Frank Sullivan, Charles Lamphere, Nick Altroth, saxes and clarinets; Phil Bard, clarinet; Joe Stefan, Joe Browning, Leroy Short, Charlie Doerner, trumpets. Back row, left to right: H. J. Hollick, sax and piccolo; John Evans, bass; Howard Ham, French horn; Frank Hoffman, drums; Gene Morse, baritone; James Hill, Tom Cutter, trombones.

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Contrary to popular conception, the summer series is more difficult to shape up and to execute than the winter series, both because it is compressed into a shorter period of time and because it must be instantly appealing and yet of solid content. A generous supply of eminent soloists, a string of popular guest conductors, a goodly sprinkling of favorite compositions and "special features" are necessary ingredients.

The Robin Hood Dell Concert Series (six weeks) will have as soloists pianists Eugene List, Malcolm Frager and Jose Iturbi; violinist Michael Rabin; and as conductors Arthur Fiedler (all-Gershwin program), Franz Allers (Gilbert and Sullivan), Leopold Stokowski, Jose Iturbi, and Alfred Wallenstein.

The Stadium concerts in New York City (June 21-August 6) are to be conducted successively by Monteux, Allers, Jenkins, Smallens, Armstrong, Krips, Levine, Scherman, DeCormier, Antonini, Stokowski, Wallenstein and Dell'Isola. Zubin Mehta, Indian-born conductor, will be making his United States debut at the concerts.

The Grant Park Concerts in Chicago with its seventy-five-piece Grant Park Symphony Orchestra will give standard symphonic concerts Wednesday and Friday evenings (June 22-August 14) and programs of Viennese music, opera excerpts, Broadway musical hits

and others such on Saturday and Sunday evenings. Conductors will be Joseph Rosenstock, Leo Kopp, Herman Herz, Martin Rich, Theodore Bloomfield, Julius Rudel, Milton Katims, Howard Mitchell, Irwin Hoffman, Alfredo Antonini.

The Verdi Requiem, a Rodgers and Hammerstein concert production, and "an evening in Vienna" will be features.

Chautauqua (July 16-August 24) shows a dizzying variety including Rodgers and Hammerstein, Latin-American music, Mendelssohn, Mahler, the St. Matthew Passion, an All-American program and the Strausses. Walter Hendl will do most of the conducting, with Henry Janiec and Henry Aaron taking over on occasion.

Hollywood Bowl (nine weeks beginning July 5) has conductors Monteux, Steinberg, Martinon, Chavez, Henrl, Ormandy.

The Ravinia Festival (June 28-August 6) batoned by Hendl, Monteux, Silvestri, Martinon, Susskind and Steinberg, has soloists Claude Arrau, Rise Stevens, Byron Janis, Stefania Woytowicz, Christian Ferras, Jaime Laredo, John Browning, Mary Costa and others. It will have a ballet week August 8 through 14.

The Memphis (Tennessee) Concert Orchestra of sixty pieces under the direction of Noel Gilbert, which presents seven open-air concerts free in the Overton Park Shell with funds supplied jointly by the Memphis Park

Commission and the Music Performance Trust Funds of the Recording Industries will have as guest artists Eddie Roecker (baritone), Stuart Canin (violinist), Mary Curtis-Verna (soprano) and Jean Fenn. Alfredo Antonini will be guest conductor. Local 71, Memphis, coordinates the whole affair.

#### Unusual Features

The Aspen Festival (June 29-September 4) will have as features Part I of a two-year Beethoven cycle and a Hugo Wolf Centenary celebration, as well as a Conference on American music with composers Aaron Copland and Peter Menin in attendance, also the U.S. premiere of Mozart music to the heroic drama, *Thamos, King of Egypt*.

The Stratford (Ontario) Festival will have an orchestra of fifty scholarship string players, who will be flown from Puerto Rico at the completion of their International Congress of Strings at the University of San Juan. (The Congress is sponsored by the A. F. of M., the Inter-American University and the International Institute of Music.) On August 13 this orchestra will play a concert made up entirely of Western Hemisphere music, this as part of the International Composers' Conference, held at Stratford August 7 to 14. The Festival will also stand host to composers from twenty-five countries, with discussion sessions open to the public.

Charles Munch, Music Director of the Boston Symphony Orchestra and the Berkshire Festival, conducts in the Music Shed at Tanglewood.



The Vancouver Festival is particularly loyal to home-grown music. Two days (presented on behalf of the MPTF of the Recording Industries in association with Local 145, Vancouver) will be devoted to Canadian composers, via orchestra and chamber music concerts and panel discussions. As for the rest of its July 22 to August 16 series, the Festival will have its own Festival Symphony Orchestra, the CBC Chamber Orchestra, and, as distinguished visiting body, performing on two occasions, the New York Philharmonic Orchestra under the direction of Leonard Bernstein.

The Alabama Pops (Tuesday evenings from June 14 to August 16) cites as its special features the appearance of James Dick—a "scoop," since this young Texan pianist is said to be "the equal of Van Cliburn at the same age," namely nineteen. There will be a program devoted to music of the South, and another including a new arrangement of the Tchaikovsky *1812 Overture* "different, authentic and terrific."

The eight pops concerts of the Buffalo summer series, conducted by associate conductor of the winter series Joseph Wincenc, provide also for an hour and a half of dancing after the concerts, on the same tickets.

Minneapolis has its four summer "Music Under the Stars" concerts sponsored by the Minneapolis Junior Chamber of Commerce. Ella Fitzgerald starts off the series July 13, pianist Roger Williams follows July 27, and Arthur Fiedler takes over August 24. The Minneapolis Symphony is the main attraction in all four events.

The Cleveland Pops Concert series, June 19 to August 13, is having two George Gershwin nights this season and a concert version of *Porgy and Bess*. A replacement of chairs and tables gives a "new look."

The thirty-first annual Chicagoland Music Festival, held in late August and sponsored by the Chicago Tribune Charities, Inc., will salute our fiftieth state, Hawaii, and the instrument-manufacturing town of Elkhart, Indiana.

#### Opera as Summer Choice

Time was when operatic performance was a rare offering in summer series. Cincinnati, St. Louis and Central City (Colorado) just about made up the score. Now opera and operetta are given, in concert form or with scenery, as part of practically every festival and pops series in the country—those at Ravinia, the Berkshires, Vancouver, Stratford, Aspen, Redlands Bowl and others. Santa Fe has been added to locales presenting complete summer seasons of opera.

These performances, whether of the grand or light variety, offer the best in vocal quality and in orchestral calibre. The Santa Fe operatic season, presented in an open-air theatre five miles north of New Mexico's capital city, will have, during its nine-week season, Igor Stravinsky conducting a new mounting of his *Oedipus Rex* as well as his *The Rake's Progress*. The enterprising Hans Busch joins the company as one of its stage directors.

Chautauqua (New York) is putting on Douglas Moore's American opera, *The Ballad of Baby Doe* as well as the Rodgers and Hammerstein *Carousel*—these besides *Così fan tutte*, *Traviata*, *Barber of Seville* and *La Bohème*.

The seldom-heard Wolf-Ferrari opera, *The Inquisitive Women*, will be an offering at the Aspen Music Festival.

The Cincinnati Summer Opera will present for the first time in its entire thirty-nine-year history *Macbeth*, *La Sonnambula* and *Peter Grimes*. *Salome* and *La Traviata*, absent for several seasons, will be restored with an "all new look."

Central City, which this year alternates Verdi's *Aida* and Donizetti's *Lucia di Lammermoor* five days weekly from June 25 through July 23, has Nathaniel Merrill of the Metropolitan Opera staging the production and Emerson Buckley and Thomas Martin as conductors. Metropolitan Opera choreographer Mattlyn Gavera is directing the ballet.

The Los Angeles Symphonic Chorus plus the Bureau of Music's twelve other adult choruses will combine for a performance of Gounod's opera, *Faust*, to be held under the stars at MacArthur Park in that city. A repeat of this *Faust* will be staged in August at the Redlands Bowl Summer Music Festival also in California.

The Vancouver Festival Opera will put on Puccini's *Madame Butterfly* with an all-Canadian cast. Again Nathaniel Merrill will be director and producer. Nicholas Goldschmidt will conduct. *Butterfly* will also be the opener June 25 of the New York City Triboro Stadium Open-Air Opera Company directed by Alfredo Salmaggi.

The Peninsula Music Festival held in Fish Creek, Wisconsin, from August 6 to 21 will present its first opera, Donizetti's *Don Pasquale*, in two performances.

The Salt Lake City Philharmonic, as well as giving a series of pops concerts in that city, will perform in Ogden, Utah, on July 14, 15, 16, 17, for the great Mormon Extravaganza, *All Faces West*.

Light opera and operetta have been found to be a good supplement to series given over primarily to heavier forms of entertainment. Thus *H.M.S. Pinafore* is to be presented at the Stratford (Ontario) Shakespearean Festival, Louis Applebaum conducting the National Festival Orchestra. The Cleveland Pops will put on concert performances of *Gypsy Baron*, *The Merry Widow* and *Porgy and Bess*.

Dallas has its State Fair Musicals, two weeks for each, for twelve weeks; Indianapolis its "Starlite Musicals" (seven weeks); and Kansas City its "Starlight Theatre" (nine shows).

#### St. Louis Makes it Pay

Whatever recipe St. Louis uses for its summer season, it is one which could well be copied. For in the forty-one seasons of the St. Louis Municipal Opera, the company has had to fall back on the guarantors' funds only twice, and both times these guarantors have

been repaid every penny. Moreover, profits have been put back into the theatre in the form of improvements, and the outdoor summer theatre is now valued at \$3,000,000.

This season (June 9-September 4—eighty-eight successive nights) the company has a "natural" as opener: a musical version of *Meet Me in St. Louis*. The season will close with a two-week run of the recent Broadway hit, *Redhead*.

Dallas, Texas, has its State Fair Musicals which bring in musical shows running two weeks for each show for a period of twelve weeks. A well-known headliner is featured in each show and the orchestra consists of twenty-five to thirty members.

Concert series manage to tuck in musicals and, on occasion, grand opera. The New Twilight Time, of Oklahoma City, will present Strauss' *Die Fledermaus* complete with chorus, orchestra, new scenery and costumes, and accompanied by a good part of the membership of the Oklahoma City Symphony.

The Redlands Bowl Summer Music Festival (California) will put on *The Mikado* (July 8-9), *The Marriage of Figaro* (July 15), *La Bohème* (July 29) and Gounod's *Faust* (August 26).

The intimacy as well as the portability of chamber music make it welcome in festival centers. Berkshire Festival visitors will hear the Kroll Quartet and the Beaux Arts Trio on six Wednesday evenings, July 6 through August 10, and chamber concerts of Bach's works and of Mozart's, will be given respectively July 8, 9 and 10 and July 15, 16 and 17. The Vancouver International Festival will have the Cassenti Players (director, George Zukerman), the Vancouver Quartet and the Claremont Quartet. At the Aspen Festival the Hungarian String Quartet will make ten appearances as well as give extra-curricular coaching lessons to amateur chamber musicians. The festival at Redlands Bowl, San Bernardino, California, will have the Feld String Quartet.

A chamber orchestra gives summer concerts in Kilbourn Hall, Eastman School of Music, Rochester, New York, during July and August.

#### Jazz Broadens Its Scope

Jazz—"chamber music with a difference"—will be enlivening many of the festivals: George Shearing Quintet for the Cleveland Pops; the Dukes of Dixieland and Duke Ellington and his Band for the Chautauqua season; the Ahmad Jamal Trio for Ravinia; and Louis Armstrong and his All Stars for the New York Stadium season.

The Newport Jazz Festival will be extended from four to five days this year (June 30-July 4). It will be held as usual at Freebody Park, Newport, Rhode Island. The folk festival will precede it, June 24, 25 and 26.

The festivals located in resort areas and on college campuses serve also as teaching centers, with the musicians doubling as faculty personnel, a handy and healthful arrange-

(Continued on page thirty-five)

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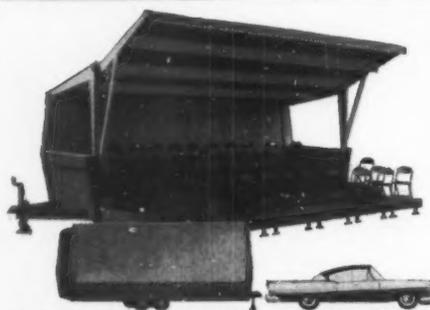
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## CLOSING CHORD

### FRANK B. FIELD

Frank B. Field, who served Local 52, Norwalk, Connecticut, for ten years as Secretary-Treasurer and the last forty years as President, passed away on April 19.

Born January 17, 1892, Mr. Field was Past President of the Connecticut State Conference and Secretary of the New England Conference. He was a delegate to many Conventions of the Federation and a delegate to several AFL-CIO Conventions.

Mr. Field was dedicated to Federation affairs and will be greatly missed by all who have known and been associated with him.

### PAUL J. SCHWARZ

Paul J. Schwarz, President of Local 161, Washington, D. C., from 1942 to 1955, died of coronary thrombosis on April 17. He was sixty-seven years of age.

Mr. Schwarz began his career at the age of eighteen when he first studied the violin. He played vaudeville, legitimate theater, musicals, concerts, dances, burlesque, radio and even fiddled on river boats on the Potomac. He was instrumental in obtaining wage increases, a regular work week, group insurance and a welfare fund for Local 161's membership.

### GUY FLANAGAN

Guy Flanagan, President of Local 477, Mankato, Minnesota, for many years, died April 22. He was seventy-four years old.

Born at Good Thunder, Minnesota, on June 12, 1885, Mr. Flanagan combined a flair for art and music in a colorful and varied life. While still a student at Mankato High School, he played in the pit bands at the Grand Theater and at the Second Street Opera House. After

attending the universities of Minnesota, Wisconsin and Chicago, he enlisted in the army in 1907 and served as Assistant Bandmaster at the Jefferson Barracks in Missouri. In 1922 he began a long engagement as solo cornet and Assistant Band Director of the Elks Band in Mankato. Ten years ago he became the prime promoter and organizer of the Mankato Symphony Orchestra and was associated with that organization until his death.

### ANTHONY JOSEPH ABBENANTE

Anthony Joseph Abbenante, a life member of Local 57, Saginaw, Michigan, died on April 14.

Mr. Abbenante joined Local 57 as a violinist in March, 1927. He was one of the oldest members of the Saginaw Civic Symphony and conducted his own orchestra with his son, Theodore.

### HARRY ARCHER

Pianist, song writer and musical comedy composer Harry Archer died April 23 of a heart attack. He was a member of Local 802, New York City, for many years.

His musicals and revues often were stepping stones for young actors and actresses in the theater and in moving pictures. He is most widely known for the musical revue, *Little Jesse James*. His most popular songs include "I Love You," "White Sails," "Suppose I Had Never Met You," and "Alone in My Dreams."

### FRANK ZINDLER

Frank Zindler, a member of Local 42, Racine, Wisconsin, for twenty-four years and a former member of Local 8, Milwaukee, Wisconsin, passed away on April 2 in Boyd, Wisconsin. He was sixty-three years old.

Mr. Zindler was a fine trombone player. He played vaudeville and musical comedy in both Milwaukee and Racine in the 1920's and went on the road with the Eva Tanguay Show for two years. He also played with the Ole Olson Band of Milwaukee.

INTERNATIONAL MUSICIAN

## SUMMER MUSIC...

(Continued from page thirty-three)

ment all around. For instance, the faculty of leading musicians at the Berkshire Music Center, the school in connection with the Berkshire Festival at Tanglewood, leans heavily on members of the Boston Symphony. The Music Director of the Boston Symphony, Charles Munch, is its director, too. Leonard Burkat, Music Administrator of the Boston Symphony, is Administrator of the Center. Richard Burgin, the Boston Symphony's Associate Conductor and Concertmaster, is head of the department of Orchestral Playing and Chamber Music. William Kroll of the Kroll Quartet which plays at the Festival, also heads the chamber music department of the school.

### Double Role

The first-chair members of the orchestra of the Aspen Music Festival and many of its soloists serve also as teachers in the Aspen Music School.

The National Festival Orchestra of the Stratford (Ontario) Festival will form the centre of a summer colony of musicians who will live and work in Stratford throughout the season, appearing publicly in concerts and studying and exchanging ideas during non-working hours.

### Alaska's Program

At the annual Alaska Festival of Music educational and performance roles overlap constantly, to the improvement of each category. Julius Herford's lecture-recitals, Score Studies, Robert Shaw's Children's Concert ("an educational treat with history of musical instruments") are some of the features of the June 19-28 series.

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**Minutes of the Special Meeting of the INTERNATIONAL EXECUTIVE BOARD**

New York, New York, March 21, 1960

425 Park Avenue  
New York, N. Y.  
March 21, 1960

for \$1,440.00 alleged salary due him through breach of contract.

On motion made and passed, it is decided that the appeal be denied.

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

Present: Kenin, Harris, Ballard, Clancy, Repp, Stokes, Manuti, Kennedy and Murdoch.

Also present: Henry Kaiser, General Counsel for the Federation Hal Leyshon, Public Relations Director for the A. F. of M. and his assistant Gene Buzzell.

Henry Kaiser outlines to the Board the details of the tentative agreement for settling the Trust Fund litigation in Los Angeles and New York. After discussion and consideration the Board, on motion made and passed, votes its approval and authorizes further efforts to achieve such a settlement.

A recess is declared at 12:40 P. M.

The Board reconvenes at 2:05 P. M.

The Board discusses a proposal made by Ted Lesser for a television spectacular for musicians, and the matter is laid over until the next meeting.

Discussion is held regarding the amalgamation of Locals 669 and 6, San Francisco, California.

The Committee appointed by President Kenin to bring about this amalgamation, reports on same.

On motion made and passed, the International Executive Board accepts the report and ratifies the action.

Discussion is held regarding possible amalgamation of other colored and white locals.

A request is received that the American Federation of Musicians co-sponsor the appearance of the Philadelphia Symphony Orchestra at the biennial Conference of the Music Teachers National Association in Philadelphia, Pennsylvania in February 1961 at a cost of \$3,000.00.

On motion made and passed, it is decided that the request be denied.

The Board considers the following cases:

Case 1146, 1959-60 Docket: Claim of member Ralph Hutchinson of Local 10, Chicago, Ill., against member Francis (Mugsy) Spanier of Local 802, New York, N. Y., for \$1,325.00 alleged balance salary due through breach of contract and \$84.00 covering transportation monies due; totaling \$1,429.00.

On motion made and passed, it is decided that the claim be allowed in the amount of \$434.00.

Case 1147, 1959-60 Docket: Appeal of member John R. Gillrup of Local 444, Jacksonville, Fla., from an action of that local in denying his claim against the Lobster House, Skyline, Inc., and I. D. Glickstein

Case 1295, 1959-60 Docket: Reopening of Case 847, 1959-60: Claim of H. T. Wales, Burnet, Texas, against former member Jerry Lee Lewis of Local 425, Monroe, La., for \$1,024.67 alleged expenses sustained through failure to appear for engagement.

On motion made and passed, it is decided to allow the claim against Jerry Lee Lewis only.

Case 1173, 1959-60 Docket: Claim of Henry George of Park Lane Productions, Cleveland, Ohio, against member Harry C. (Doc) Bagby of Local 274, Philadelphia, Pa., and Local 802, New York, N. Y., for \$1,500.00 alleged damages sustained through breach of contract.

On motion made and passed, it is decided that the claimant be instructed to submit a complete itemization of his claim together with receipts of monies allegedly paid out.

Case 1139, 1959-60 Docket: Claim of members Willie Ruff and Dwight Mitchell of Local 802, New York, N. Y., against Abart's Jazz Mecca and/or Abart's International Lounge, Washington, D. C., and Abram Spencer, Jr., employer, for \$1,000.00 alleged salary due and \$100.00 expenses sustained through breach of contract.

On motion made and passed, it is decided that the claim be allowed.

Case 845, 1959-60 Docket: Claim of the Berkshire Music Barn and Stephanie Barber, Lenox, Mass., against member Miles Davis of Local 802, New York, N. Y., for \$4,158.20 alleged expenses sustained through breach of contract.

On motion made and passed, it is decided that the claim be allowed in the amount of \$1,000.00.

Case 864, 1959-60 Docket: Claim of the Berkshire Music Barn and Stephanie Barber, Lenox, Mass., against member Ray Charles (Robinson) of Local 76, Seattle, Wash., for \$1,050.00 alleged expenses sustained through breach of contract.

On motion made and passed, it is decided that the claim be allowed in the amount of \$500.00.

Case 841, 1959-60 Docket: Reopening of Case 1477, 1958-59: Claim of former member Russ Gary (Joe Bosco) of Local 802, New York, N. Y., against Larry Lawrence Agency, Biloxi, Miss., Bookers' License No. 1670, for \$1,208.90 alleged monies due him.

On motion made and passed, it is decided that the claim be allowed.

Case 1125, 1959-60 Docket: Charges preferred by Local 161, Washington, D. C., against member Ina Ray Hutton of Local 47, Los Angeles, Calif., for alleged violation of Article 17, Sections 1, 2, 3 and 4, and Article 12, Section 18 of the

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JUNE, 1960

A. F. of M. By-laws, in the former local's jurisdiction, and request of Local 161 that Lloyd LaBrie of General Artists Corp., New York, N. Y., be reprimanded.

On motion made and passed, it is decided that action be deferred until the next Board meeting to be held in Las Vegas, Nev.

Case 1035, 1959-60 Docket: Claim of the Fred Petty Agency, Boston, Mass., Bookers' License No. 1039, against member Julio Gionti of Local 198, Providence, R. I., for \$1,087.00 alleged commissions, expenses and advances sustained by them; plus accruing commissions.

On motion made and passed, it is decided that the claim be allowed.

Case 681, 1959-60 Docket: Claim of member Tommy Allan of Local 5, Detroit, Mich., and Local 802, New York, N. Y., against National Orchestra Service Agency, Omaha, Neb., Bookers' License No. 946, for \$5,611.83 alleged due him covering overcharge in commissions.

On motion made and passed, it is decided that the case be referred to the President's office with power to act.

Case 770, 1959-60 Docket: Appeals of members James V. Brogan, Jr., and Frank Damon from an action of suspending them from membership in Local 77, Philadelphia, Pa., for allegedly performing at the Pig 'n' Whistle in the jurisdiction of Local 336, Burlington, N. J.

On motion made and passed, it is decided that the appeals be sustained.

Case 893, 1959-60 Docket: Appeal of members Louis I. Gondos and Rene G. Charrier of Local 149, Toronto, Ont., Canada, from an action of that local in rendering judgment against them in the sum of \$3,446.86 in favor of various members of Local 149.

On motion made and passed, it is decided that the appeal be sustained.

Case 1172, 1959-60 Docket: Claim of Johnny Coon Agency, Kansas City, Mo., Bookers' License No. 991, against member Jack Jackson of Local 34, Kansas City, Mo., for \$870.00 alleged commissions due; plus accruing commissions on his engagement at Hotel Robidoux, St. Joseph, Mo.

On motion made and passed, it is decided that action be deferred until the next Board meeting to be held in Las Vegas, Nev.

Case 981, 1959-60 Docket: Claim of member Earl Grant of Local 47, Los Angeles, Calif., against Artists Corporation of Texas, Houston, Texas, Bookers' License No. 3514, for \$385.71 alleged balance salary deducted; and request to indemnify and hold Grant harmless for all costs, expenses, damages, judgments, etc., which he may sustain, incur or suffer by reason of the lawsuit brought against him by R. J. Rausaw.

\*This claim withdrawn.

Inasmuch as the claim was withdrawn, no action was taken by the Board on same. However, on motion made and passed, it is decided that the request be denied.

Secretary Ballard reports that two safe deposit boxes being held in the name of the Federation are no longer required, but that a resolution to relinquish same is necessary.

On motion made and passed, it is decided that the following resolution be adopted and that Secretary Ballard shall be empowered to effect the surrender of the two safe deposit boxes now being held at the North Ward office of the Fidelity Union Trust Company:

WHEREAS, This organization desires to change the authorization heretofore given for access to its safe deposit boxes rented at the North Ward office of Fidelity Union Trust Company,

BE IT RESOLVED, That Stanley Ballard, on behalf of this organization, shall hereafter have access to said boxes, the control of their contents and the right to effect their surrender.

BE IT FURTHER RESOLVED, That Fidelity Union Trust Company shall be entitled to rely upon the foregoing resolution until its receipt of a certified copy of resolutions of the Executive Board of this organization modifying or revoking this authorization.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 8:15 P. M.

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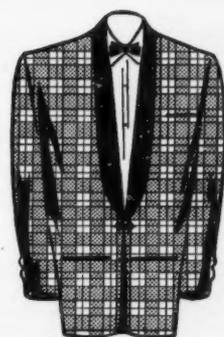
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**CHANGES OF OFFICERS**

Local 193, Waukesha, Wis.—Secretary, Robert Neumann.

Local 228, Kalamazoo, Mich.—President, Don Brocato, 1512 West Michigan Ave. Phone: FReside 4-5012.

Local 239, Auburn, N. Y.—President, Fred Gentile, South Cayuga St., Union Springs, N. Y. Phone: 7-5032.

Local 262, Woonsocket, R. I.—Secretary, Pierre J. Allaire, 36 Smithfield Road, Woonsocket, R. I. Phone: PO 9-0877.

Local 285, New London, Conn.—Secretary, Edward J. Brennan, 113 Oneco St., Norwich, Conn.

Local 300, New London, Wis.—President, Dale Reese, 440 Oak St., New London, Wis.

Local 313, Rome, N. Y.—Secretary, A. J. De Grazio, 416 North James St.

Local 328, Janesville, Wis.—President, Robert G. Daly, 935 Matheson St. Phone: PL 2-2824.

Local 413, Columbia, Mo.—President, N. C. Ficklin, 8 Hitt St.

Local 435, Tuscaloosa, Ala.—Secretary, H. Clifton Hunter, Box 1255, University, Ala.

Local 448, Panama City, Fla.—President, Louie Weaver, 1114 Fortune Ave., Panama City, Fla.

Local 501, Walla Walla, Wash.—President, Orville Ott, 56 Ankeny St.

Local 509, Canonsburg, Pa.—President, Lee Barrett, 541 Ridge Ave., Canonsburg, Pa.

Local 562, Morgantown, W. Va.—Secretary, Ralph W. Bennett, 49 Wilson Ave., Morgantown, W. Va.

Local 607, Decatur, Ind.—President, Vernon Hebble, R. R. 5. Secretary, Robert J. Rice, R. R. 1, Decatur, Ind.

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Biddeford, Maine, Local 408 — Leopold F. Spenard.

Boston, Mass., Local 9—Herbert R. Nickerson, Fred J. Duncan, Antero Querze.

Chester, Pa., Local 484—Walter Naylor, Leon Williams.

Chicago, Ill., Local 10—John Nasacek, Perry M. Hyde, Clement Cozzie, Esther Magill, Benjamin Paley, Rex McElwoic, Albert C. Stoufenbiel, Ralph Dye, Henry Tansor, Albert Turk, Jules Charmettes, Harold Charleston, Walter Hastings, August Gerlach, Frank J. Volava, Margaret Benson, Edith A. Carter, O. A. Cochrane, W. H. Mueller, Alice Ryan, Frank Owens, Michael J. Prindl, Luis Orlando, Arthur M. Oser, Arthur C. Weems, Joseph Paulelli.

Cleveland, Ohio, Local 4—Joseph Casara, Ray E. Dean.



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Kansas City, Mo., Local 34—Thomas B. Beckham, Kate Beckham, Ernest F. Gipson, David Seigle.

Long Beach, Calif., Local 353—John Gilbert Fye.

Manitowoc, Wis., Local 195—Wm. F. Auman.

Miami, Fla., Local 655—Herman M. Nissenbaum, John Popa, Edgar C. (Ted) Whitney.

Montreal, Que., Can., Local 406 — Max Joseph, Fred J. Drouin, Marcel Leduc.

Newark, N. J., Local 16—Sam Moray, Arthur Van Riper, Phil Echo, Sr.

New York, N. Y., Local 802—Harry Archer, Jerome Berlino, Fred Elton,

Thomas R. Kiefer, Jack Mintz, John Popa, Eino G. Railo, Joseph Selner, Gaetano Speciale, Charles L. Carter, Camillo Delsanto, Eugene Greco, Joseph Laurino, Albert E. Maxwell, Eleanor McCaw, Joseph Petroni, Joseph Stern, Charles F. Strickland, Moritz Fiedler, Frank J. Flynn, Joseph Giorgio, Len Gray, Severino Hernandez, Ivan Johnston, Reuben Kazimirsky, Frederick Kinsley, Samuel (Tricky) Moray, David Naeole, Jr., Giorgio Polacco, Jesse S. Pollack, Jean Prater, Erwin Reinking, Rose Taber.

Peoria, Ill., Local 26—Marcus G. Olson.

Peterborough, Ont., Can., Local 191—Ernie Mills.

Phoenix, Ariz., Local 586—Robert Field.

Racine, Wis., Local 42—Frank Zindler.

Saginaw, Mich., Local 57—A. J. Abbenante.

St. Louis, Mo., Local 2—Michael Halbman, Jr., James W. Hogan, Joseph Hrdlicka, Jr., Grace Niggli.

St. Paul, Minn., Local 30—Bernard S. Fishman, Frank Wagner.

San Juan, P. R., Local 468—Elisa Taverez de Storer.

Toronto, Ont., Can., Local 149—C. W. R. Adams, Syd G. Chamberlain, F. W. Garrison, M. A. Lesser (Mickey Lester), A. C. Veary.

Washington, D. C., Local 161—Harry H. Albert, Paul J. Schwarz.

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The Valley Inn.

**San Diego:**

Mission Valley Inn.

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**Aspen:**

Le Rendezvous.

**FLORIDA**

**Fort Myers:**

Dick Bush, d/b/a McGregor Restaurant.

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**Tamms:**

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**KENTUCKY**

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**Morehead:**

Gary Link, and the Rockafellows.

**NEW HAMPSHIRE**

**Concord:**

The Eagles Club.

**NEBRASKA**

**Gering:**

Lost Park, and Melvin Roach.

**Minatare:**

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**Scotts Bluff:**

Moose Lodge, and F. C. (Bud) Breendon.

**NEW JERSEY**

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**Pennsauken:**

Holly House, and Burt Ross, effective August 1, 1960.

Ivystone Inn, and Burt Ross, effective August 1, 1960.

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**Stamford:**

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**Chicago:**

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**INDIANA**

**Lafayette:**

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**KANSAS**

**Salina:**

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**Wichita:**

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**Newark:**

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**NEW YORK**

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Old Chatham House Restaurant, a/k/a Jackson's, and William Jackson.

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**Statement of Assets and Liabilities at April 1, 1959,  
and at March 31, 1960**

(Pennies Omitted Throughout)

ASSETS AND LIABILITIES	Start of Reporting Period: April 1, 1959	End of Reporting Period: March 31, 1960
<b>ASSETS</b>		
Cash .....	\$ 665,456	\$ 708,151
Accounts Receivable .....	32,514	36,636
Loans and Notes Receivable .....	5,800	827
Investments:		
Government Obligations .....	\$2,216,994	\$2,116,061
Marketable Securities .....	894,861	883,002
Other Investments .....	475,000	475,000
Total Investments .....	3,586,855	3,474,063
Fixed Assets:		
Land and Buildings .....	112,639	110,994
Other Fixed Assets .....	167,660	203,725
Total Fixed Assets .....	280,299	314,719
Other Assets (Schedule I) .....	52,484	60,278
Total Assets .....	\$4,623,408	\$4,594,674
<b>LIABILITIES</b>		
Accounts Payable .....	\$ 21,066	\$ 22,540
Loans and Notes Payable .....		
Mortgages Payable .....		
Other Liabilities (Schedule II) .....	66,052	70,267
Total Liabilities .....	\$ 87,118	\$ 92,807
<b>NET ASSETS</b>		
Net Assets .....	\$4,536,290	\$4,501,867

### SCHEDULE I—Other Assets

Prepaid expenses .....	\$ 9,307
Inventories .....	50,971
Total .....	\$ 60,278

### SCHEDULE II—Other Liabilities

Claims collections .....	\$ 24,270
10% traveling surcharge refunds payable .....	26,521
Accrued taxes and expenses .....	10,776
Scholarship collections .....	8,700
Total .....	\$ 70,267

### Statement of Receipts and Disbursements for Reporting Period From April 1, 1959, to March 31, 1960

CASH BALANCE AT START OF REPORTING PERIOD .....	\$ 665,456
<b>RECEIPTS</b>	
Dues (or per capita tax) .....	\$ 516,857
Fees, fines, assessments and work permits .....	3,338,298
Sales of supplies .....	
Investment income .....	102,241
Loans received .....	
Sales of investments and land and buildings .....	324,464
Receipts from repayment of loans .....	5,350
Receipts from members for transmittal to charities or other organizations or for disbursements on their behalf .....	224,912
Receipts from other sources (Schedule III) .....	460,073
Total receipts .....	\$4,972,195

(Continued on next page)

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**Statement of Receipts and Disbursements—Continued**

**DISBURSEMENTS**

Per capita tax, fees and assessments .....	\$ 183,209
Other payments to affiliated organizations .....	—
Disbursements to officers and employees:	
Salaries .....	\$864,289
Allowances .....	—
Other disbursements .....	80,254
<b>Total .....</b>	<b>944,543</b>
Office and administrative expense .....	197,545
Educational and publicity expense .....	66,182
Fees for legal services .....	75,646
Fees for other professional services .....	20,300
Benefit payments .....	42,189
Loans made by organization .....	500
Contributions, gifts, and grants .....	14,077
Purchases of supplies .....	109,074
Purchases of investments and land and buildings (Schedule IV) .....	267,226
Taxes .....	26,653
Disbursements on behalf of individual members for purposes specially designated by them .....	232,366
Other disbursements (Schedule V) .....	2,749,990
<b>Total disbursements .....</b>	<b>4,929,500</b>
<b>EXCESS (OR DEFICIT) OF RECEIPTS OVER DISBURSEMENTS .....</b>	<b>42,695</b>
<b>CASH BALANCE AT END OF REPORTING PERIOD...</b>	<b>\$ 708,151</b>

**SCHEDULE III—Receipts From Other Sources**

Unclaimed surcharges, amounts held in suspense, and other items...	\$ 44,746
Printing sales, misc. subscriptions and advertising .....	415,327
<b>Total .....</b>	<b>\$ 460,073</b>

**SCHEDULE IV—Purchases of Investments and**

Land and Buildings	
Marketable securities .....	\$ 212,094
Building addition (parking lot) .....	1,574
Machinery and equipment .....	53,558
<b>Total .....</b>	<b>\$ 267,226</b>

**SCHEDULE V—Other Disbursements**

Refunds of taxes and surcharges to locals and members .....	\$1,858,393
Convention expense .....	357,715
Negotiations with radio and TV .....	5,157
20% tax relief committee .....	38,124
Local 47 controversy .....	167,962
Congress of Strings and Best New Band Contest .....	54,219
Printing and publishing costs—printing plant .....	268,420
<b>Total .....</b>	<b>\$2,749,990</b>

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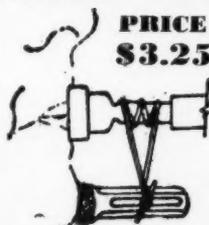
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**GOVERNMENT AID FOR THE ARTS**

(Continued from page nine)

2. In the Nation's Capital, which the Federal Government wholly controls since the President appoints the members of the Board of Commissioners and the Congress acts as City Council, it appropriates the piddling sum of \$16,000 annually none of which goes to the support of the National Symphony Orchestra. This is only \$4,000 more than Hagerstown, Maryland, contributes to the arts. In comparison, San Francisco contributes \$449,314. Washington is larger by 100,000 people than San Francisco and much wealthier per capita. Baltimore contributes \$448,000 to the arts, Philadelphia \$824,000, and New York City \$4,718,824. These figures show up in a recent survey of municipal support for the arts which the Library of Congress prepared for Representative Harris B. McDowell, Jr. (D-Del.).

3. A new amendment to the Mutual Security Act will help save the millenia-old treasures of Egypt, which otherwise would soon be covered by the waters to be impounded by the Aswan Dam. This amendment to the annual \$4 billion Foreign Aid Program will permit the U. S. Government to contribute up to one-third of the cost of the big international historic preservation program in Egypt which is expected to cost about \$90,000,000.

4. The District of Columbia Auditorium Commission reported to President Eisenhower and the Congress that its study showed that American tax dollars had helped restore a number of old European "opera houses and music halls" which had been damaged by the holocaust of war.

5. In Philadelphia the Federal Government will have spent from 1950 through 1961 the sum of \$15,706,510 in American tax dollars to preserve the historic buildings—many of them architectural gems—which are an intimate part of America's beginnings as a nation. This expenditure of Federal funds (for what is commonly accepted in Europe as a part of the preservation of its significant national treasures and is included in the national art and preservation programs abroad) has the ardent support of far-sighted Pennsylvania business leaders who are fully aware of the fact that 60,000,000 tourists visit our historic shrines each year and spend hundreds of millions of dollars with local merchants.

6. A sum of about \$2,000,000 is appropriated each year for the President's Special International Cultural Exchange Program. This program, as the *New York Times* pointed out in an editorial on the subject of "Aiding the Arts,"

"while highly desirable in itself, must be looked at as primarily a matter of propaganda and cultural exchange: It is ironic, in fact, that this one substantial recent Federal contribution to the arts is limited to backing them outside—not inside—America.

"Practically every other civilized country (and some not so civilized) has recognized that the Government has a proper interest in promoting the arts, and in promoting them with cash. It would be a mark of maturity and enlightenment if we were to do the same."

According to the *New York Times*, the British Arts Council "spends less than a million pounds a year, but its funds serve to encourage the highest standards in the arts." With the British pound currently worth \$2.82 it can be readily seen that what the British Arts Council contributes to the arts, when compared with what the President recommends and the Congress in turn appropriates in this country—as revealed by my rather limited survey—is very small indeed.

The difference is that the British Government—and other national governments around the world including the Soviet Union—supports contemporary art and living artists. Our own Federal Government directs the bulk of its financial support to the art of other countries and earlier eras.

One can easily imagine the outcry which would go up if Government financial support to American big business were to be confined

(Continued on page forty-four)

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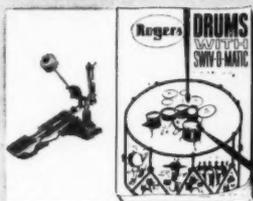
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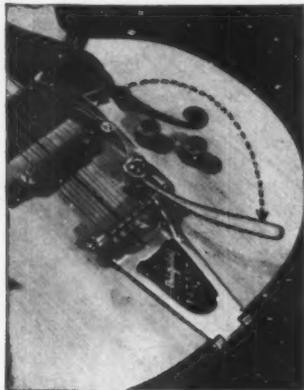
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**GOVERNMENT AID FOR THE ARTS**

(Continued from page forty-two)

almost exclusively to making it easy to import antique automobiles and ancient sailing ships.

Great Britain, the Soviet Union and other nations heavily subsidize their cultural exchange programs with other nations which enables those nations to send their great artists, orchestras, dance and ballet companies abroad to demonstrate the high estate of their national artistic life. Actually, a single intercontinental ballistic missile costs about as much as the Eisenhower Administration requests for the entire cultural exchange program which it proudly calls "The President's Special International Cultural Exchange Program." It is through this program, which the Humphrey-Thompson Act (Public Law 860-84th Congress) made permanent, that the National Symphony Orchestra, the New York Philharmonic Symphony Orchestra, the Philadelphia Symphony Orchestra, and the Boston Symphony Orchestra have all gone abroad in recent years.

It is my firm conviction that this program, the enabling Act of which was co-authored by Senator Hubert H. Humphrey and myself, should be immediately enlarged at least ten times. It must be borne in mind that even if this program were so enlarged it would still be small when compared with the effort of the Soviet Union and other nations in this area.

I have heard that the State Department has been somewhat concerned about the matter of double expense in presenting performances of professional artists in the United States because of a reputed policy or requirement that American artists must be paid during such performances even though American artists are not performing in the attraction.

My own suggestion to the State Department, for what it is worth, would be somewhat along these lines: if there are to be "standbys," the "standby payments" made by the State Department to American artists (if, indeed, there are such payments) could be utilized to provide increased employment for American artists and increased cultural opportunities for our citizens. Cooperative and meaningful arrangements could be worked out by the Department of State with such great national unions as the American Federation of Musicians, the American Guild of Musical Artists, the Actors' Equity Association, and the Associated Actors and Artistes of America, AFL-CIO. The long-established Music Performance Trust Fund provides a most interesting example of what I believe could be worked out in this matter, and I believe such a new fund would have the blessing of the Congress as indeed it would have if it were to be established.

The American Federation of Musicians has always been deeply concerned with the young musicians of our country and deserves the deep and heart-felt thanks of all our citizens for the International String Congress which gives encouragement and assistance to our young people who are interested in the arts.

With this in mind, I would like to urge that the American Federation of Musicians, during its national convention this month, demand, through the adoption of a resolution, that young people be included in the President's Special International Cultural Exchange Program, and that this program be enlarged and given increased and meaningful support by the Federal Government.

I can think of no more significant step which the American Federation of Musicians could take at this time. You will recall the statement of President Eisenhower in his speech at Delhi University in India on December 11, 1959, a statement, I might add, which the President has done practically nothing to implement—

"More enduringly than from the deliberations of high councils, I believe mankind will profit when young men and women of all nations and in great numbers study and learn together. In so doing, they will concern themselves with the problems, possibilities, resources, and rewards of their common destiny.

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INTERNATIONAL MUSICIAN

us in his day look on our youth, eager for a larger and clearer understanding and send them, one nation to another, on missions of peace."

The Armed Forces Entertainment Branch, Office of the Adjutant General, U. S. Army, as the action agency of the Department of Defense, sends a number of music and drama groups from U. S. colleges and universities abroad each year to entertain American troops stationed in other lands. This program is in addition to the professional entertainers and musicians who are sent abroad for this purpose.

This summer, for instance, the University of Kansas will present *Brigadoon* to student groups in Tokyo and Manila; and the Catholic University group has been scheduled to entertain young people in Germany during its tour there this year. If it is possible to schedule the talented young people from these two great educational institutions before young people abroad, then it surely would be possible to similarly schedule young people from other U. S. colleges sent overseas this year. A resolution of support by the American Federation of Musicians would be welcomed by broad areas of our people and would engender much good will and support for any meaningful program of financial support of the arts by the Federal Government which the A. F. of M. would back.

In being asked to prepare this article, the Editor of the *International Musician* asked: "Where does the legislation for federal aid to the National Symphony Orchestra stand?"

Bills have been introduced to provide financial support for the National Symphony Orchestra and other non-profit art endeavors in the Nation's Capital similar to the financial support given the arts by other U. S. cities. Sponsors include Senators Murray (D-Mont.), Humphrey (D-Minn.), and Morse (D-Oregon), and by Representative Harris B. McDowell, Jr. (D-Del.), and myself. The title of these similar bills is instructive: "a bill to provide for the establishment of a municipal arts council representative of local non-profit organizations and institutions, including educational organizations and institutions, in the District of Columbia with active programs in the arts, to set aside for such local cultural activities one mill out of each \$1.00 of tax revenue of the government of the District of Columbia, and for other purposes." About \$175,000 would be provided from local tax funds for worthy cultural endeavors, and this sum—under the provisions of these several bills—would be matched by the one major industry in the Nation's Capital: the Federal Government.

Your distinguished President, Herman Kenin, has declared, in a letter to my friend and colleague from Delaware, Representative Harris B. McDowell, Jr., who deserves great credit for having developed this legislation originally—since it promises to break the impasse which has always denied financial support to the fine arts by the municipality of Washington, D. C., that this plan is—

"much in line with what the Federation of Musicians has been preaching for a number of years, namely that the cultural arts must have governmental support at all levels. Such is the proven success pattern in Europe, even in the Soviet Republic. Yet we in the United States, with all our vast resources, have done so very little to conserve and multiply our human resources of talent.

"We not only wish you and Senator Murray every success in your statesmanlike approach to this problem of the survival of the living arts, but we promise you help in advancing the legislation."

In conclusion, I would like to emphasize that as the richest nation in the entire history of the world we do less than any other in recorded history to support contemporary art, and encourage and recognize living artists. Since we have, from the beginning of our national government, provided subsidies and financial assistance of various kinds to our big businessmen we should somehow find it possible to provide at least as much support to advance the fine arts which make our civilization endure and flourish, as other national governments do in this period of world history.

JUNE, 1960

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**BASS**, 23, experienced in all fields. Read, fake, big sound. Seeks work in N. Y. area, out-of-town or on road. No bad habits; Local 802 card. Wes Hignett, 264 Burns St., Forest Hills 75, N. Y. LI 4-3449.

**BASS**, double piano; road band experience; read or fake. Paul Lohorn, Cookeville, Tenn. Phone: JA 6-4825.

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**COMBO**, four-piece; nine doubles, vocals. Available after June 29 for any and all offers in North California area. Good transportation and own electric piano. J. Vaughn, 240 Bryant St., Palo Alto, Calif.

**COMBO (Show and Dance)**, five-piece, commercial and moderate jazz. Open the 10th of July. Ideal for resort or small club. Contact: Roger Masten, 9402 Ponder Lane, Valley Station, Ky.

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**DRUMMER**, age 39, wide experience, any style. Read, fake, cut shows, exceptional Latin (timbales), double vibes. Seeking club dates or weekends. N. Y. C. or Long Island area. Phone: Bernie B. FReeport 9-5902.

**DRUMMER (Girl)**, young, attractive, plays full set; read, fake, experienced in all types of music. Would like to join new or known trio or combo. Local 802 card. Carole Reed, SFruce 6-0667 (N.Y.C.), after 7:00 P. M.)

**DRUMMER**, experienced, vaudeville, club, season, weekend or location. Available 100 miles from Adams, Mass., Berkshire County. Edward Burns, 19 Willow St., Adams, Mass.

**DRUMMER (Girl)**, young, attractive, can sing parts. Desires resort work, Boston's North or South shore. Available June 1st. Musician, 97 Cottage St., Easthampton, Mass. Phone: 2029.

**DRUMMER**, experienced, specializes Latin, American dance, all others. Excels in timbales. Local 802 member. Weekends only. Ralph Severino, phone LU 9-4338 (after 6:00 P. M.)

**DRUMMER**, desires work with established rock 'n' roll band. Three years experience with R & R groups; plays standing and/or sitting. Young, ambitious. Local 183 card. Bob Bellard, 717 Roosevelt, Beloit, Wis. EM 2-8851.

**DRUMMER**, age 36, 17 years experience. concert and military bands. Wishes permanent location with circus or professional concert band, will locate anywhere. Good reader; Local 768 card. Drummer, 102 South Prospect St., Hagerstown, Md.

**DRUMMER**, name experience playing for big bands, trios and combos. Age 25, clean cut, good appearance, conscientious and highly respected. Authority on authentic Greek, oriental rhythms. Formerly with the late Gus Gadinis. Local 802 and 9 cards. Stevens J. Mais, 3154 47th St., Astoria 1, N. Y. Phone: AStoria 8-7916 (after 6:00 P. M.)

**DRUMMER**, college experience, read or fake. Contact: Bill Gowen, Cookeville, Tenn. JA 6-4825.

**DRUMMER**, read, fake, American, Latin, jazz, Jewish, etc. Desires summer work, prefer steady hotel, willing to travel. Experienced with three to eighteen piece bands. Local 802 card. M. Raldman, UL 3-6589 (Brooklyn).

**DRUMMER**, Don Mitchell, age 20, seeks weekend engagements with dance band or combo. Experienced in all types of dance music, specializing in rock 'n' roll and jazz. Phone: HO 4-4636 (L. A., Calif.)

**DRUMMER**, age 19, experienced in all types of music. Friendly and easy to work with; like to travel with small group. Local 30 card. Ken Horst, 760 Humboldt, St. Paul 7, Minn.

**DRUMMER**, also vocals; available in and around Detroit and Michigan. Jack Russell, 23042 Tuscan, East Detroit, Mich. PR 8-7762.

**DRUMMER**, 22, single, available for summer work. Prefer resort area. Will play dances, swing and Dixie; cannot read. Will travel. Michael Price, 328 Monticello Rd., North, Syracuse 5, N. Y. Phone: HYatt 2-2821.

**DRUMMER**, 34, 18 years experience; society, jazz, Latin, etc. Neat and dependable. Travel anywhere, prefer steady work. Local 66 card. Jimmy Berry, 9 Vincent St., Rochester 4, N. Y.

**DRUMMER**, name experience playing shows, jazz, Latin, society, etc. All good offers considered. Local 10 card. Dean M. Colloff, 317 South Galena Ave., Dixon, Ill. Atlantic 2-3851.

**GUITARIST**, read and fake, solo or rhythm. Experienced, jazz, commercial, rhythm, blues, etc. Clean, young. Local 10 card. Gary Johnson, 4049 Rose Ave., Western Springs, Ill.

**GUITARIST**, desires cruise, resort or work in the New York or Chicago area. Versatile, double on bass, vocals. Well equipped, wide solo and combo background. Travel anywhere. Gary Allen, 1124 Mellon St., Pittsburgh 6, Pa. Hlland 1-1268.

**GUITARIST**, 19 1/2 years old, double vocals and limited electric bass. Read well, authentic Latin, commercial, modern jazz; as little rock as possible. Personality, hard worker, no bad habits. Fine card. Jay Denny, 4650 Old Wm. Penn Highway, Monroeville, Pa.

**GUITARIST (Electric)**, rhythm and solos. Experienced in all types; read and fake, all old standards. Local 802 card; 1960 night club permit and car. Available Fri. and Sat. Buddy Catfill, phone: UN 4-0181 N.Y.C., (Mon. to Fri., 7:00 to 9:00 P. M.)

**GUITARIST-TEACHER**, doubles electric bass; 32, formerly with Geo. Shearing and Elgart orchestras. Take club dates one to six nights, commencing 31st date. Lessons (12 years experience), given only at 343 Fair St., Paterson, N. J. Phone: Dick Evans, ARmory 4-0527 (preferably after 6:00).

**MUSICIANS (Girls)**, bass and drums, drummer also sings; wide experience. Young, attractive; will travel, have transportation. Write: Box 507-H, Route 7, Tacoma 44, Wash.

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**ORGANIST**, own Hammond, Leslie speaker, vibraphone. Ten years experience, some vocals; 36 years old, immaculate appearance. Desires smart summer resort hotel, supper or nite club. Austin Michelle, 3737 North Bouvier St., Philadelphia 40, Pa.

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**PIANIST**, double accordion. Standards, special material, etc. Read cut shows; single or with group. Attractive, good wardrobe. Single or steady engagements. Local 802 card. Blanche LeBau, 2025 Broadway, New York 23, N. Y. Phone: TRAlfalgar 4-1705 (leave message).

**PIANIST**, many years of experience; read quickly, fake; society dance, concert, show. Clean living, congenial, dependable. Seeks first-class resort hotel, restaurant, ship or single engagements. Also available as assistant, dynamic accompanist. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y.

**PIANIST**, from Holland, all-around experience, with international repertoire. Worked in first-class bars, hotels and restaurants. Local 47 card. Desires work as single or with orchestra. Ben Querido, 317 North Louise St., Glendale 6, Calif. CI 2-1075.

**PIANIST**, all-around experience. Prefer combo work, will travel. Read, fake; Local 75 card. Norman Lipps, Runnells, Iowa. Phone: 53955.

**PIANIST**, well experienced, good repertoire. Desires high type combo or hotel work. Owns and doubles on organ, electric piano and celeste. Musician, 709 West 5th Ave., Florida, Ala.

**PIANIST**, experienced, read, fake, play shows. Open for summer job, will take solo or combo. Phone: DEwey 1-8521 (Brooklyn).

**PIANIST**, desires summer engagement, Long Island area. Any style piano, show experience. Local 80 card. L. B. Bedford, 23 Edgewood Drive, New Hyde Park, L. I., N. Y.

**PIANIST (Organist)**, A-1, experienced in all lines. Fake, sober, reliable; middle age, references. Leon Block, Hillcrest Courts, Waynesville, Mo. Phone: PR 4-9955.

**PIANIST**, any style, desires resort location. Contact: Pianist, 1105 Garden Ave., Des Moines, Iowa. Phone: CH 4-2877.

**PIANIST**, all-around, reliable, flexible. Experienced, cut shows, good repertoire. Prefer hotel or combo work, consider all. Will travel, locations only. Local 233 card. Joe De Gregory, 534 Linden Ave., Steubenville, Ohio.

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**QUARTET**, seeks good resort, location or club offer in city. Versatile instrumental entertaining group, featuring outstanding girl vocalist-musician. Also works as trio. Seeking personal management. Orchestra, P. O. Box 253, Ridgefield Park, N. J. Phone: N. Y. Midway 7-4223.

**SAXOPHONE (Girl)**, alto, read, fake. Would like to join big Latin band, N. Y. only. Local 802 card. Also plays bongos, timbales, maracas, guiro. Phone: LO 4-6675 (day) - LU 9-3192 (night).

**SAXOPHONE (Tenor)**, read, fake, soft sub-tone style. Would like to join combo, club dates or steady. Local 802 card. Ed Schanz, 19 Polhemus Place, Brooklyn, N. Y. Phone: NEVins 8-5041.

**SAXOPHONE**, alto, tenor and clarinet; good section. Single, age 32, 15 years experience. Loren L. Loy, 3632 First St., Riverside, Calif. OV 3-7910.

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**SAXOPHONE (Tenor)**, clarinet, flute. Name band experience; read or fake. Ed Leamon, Cookeville, Tenn. Phone: JA 6-4825. Local 80 card.

**SAXOPHONIST**, alto, tenor, baritone, clarinet, flute and bassoon. 23, married, college graduate. Read, fake, cut shows. Desires summer resort job. Leonard Apse, 12241 Pierson, Detroit 28, Mich.

**SQUARE DANCE CALLER**, low level or barn dance. Have scores for any type band. Double brass or keys. Hart Webber, 111 Clinton Place, Red Bank, N. J. Local 399 card.

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**TRIO**, piano, bass and drums, desires job of traveling nature. Young, reliable, and sober; experience in all types of work. Local 2 cards. Jack Bachmann, 3955 Dunnicca, St. Louis 16, Mo.

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**TRUMPET**, age 28, reads and gets good tone; tenor band experience. Available after June 5th, consider all offers. Musician, 502 West Grand Ave., Johnson City, Tenn.

**TRUMPET**, available June 1st, now playing Hilton Hotel, Chicago. Tone range, lead jazz, read, fake, band or combo; dependable; 59 auto. - Lew Gautreaux, 915 Wilson, Chicago, Ill. LO 1-3500.

**TRUMPETER**, age 30, would like to join small combo. Will rehearse and would be available for weekend work in summer resort. Farel Bond, 529 East 22nd St., Brooklyn, N. Y. IN 9-2634.

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