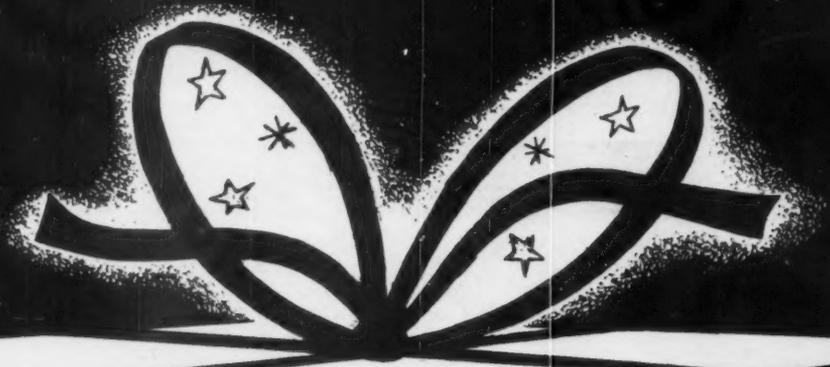


international

DECEMBER, 1961

MUSICIAN



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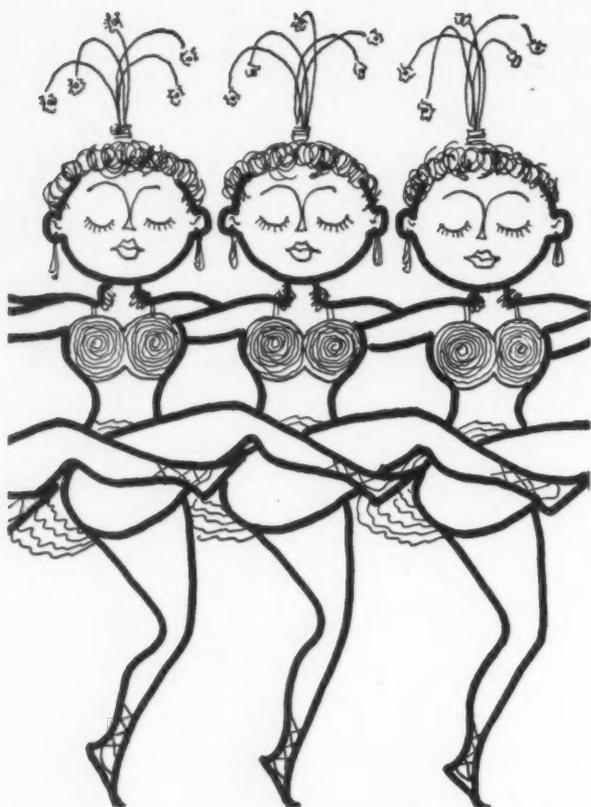
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Lorin Hollander
(Cover design by William Kiehm)

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INTERNATIONAL MUSICIAN

MUSICIANS' PLIGHT DEPLORED IN CONGRESSIONAL HEARINGS

Key Figures Urge Subsidies as Means to Insure Survival of Music and Musicians

On November 15, 16, and 17, forty-five witnesses, representing the fields of serious music, the theater, ballet, opera and concert stage, described the economic conditions of performing arts and artists in a hearing before the Select Subcommittee on Education of the House Committee on Education and Labor, sitting in New York. One of the remedies they unanimously recommended was—government aid for the arts.

Presiding over the hearings was Rep. Frank Thompson, Jr. (D., N. J.), one of the foremost exponents of government support of the arts. Sitting with him were Rep. Robert N. Giaimo, Democrat, of New Haven, Connecticut, and Rep. Charles S. Joelson, Democrat, of Paterson, New Jersey. Thompson, in his introductory talk, emphasized that the hearings were being held in the hope that they would call attention to apathy in the Congress that in the last session defeated legislation to aid the arts.

He stated that the hearings were precipitated by the recent difficulties of the Metropolitan Opera, the New York Philharmonic, and the Philadelphia Orchestra, and that their purpose was to build as complete a record as possible on economic conditions in the performing arts. No specific legislation would be considered in the hearings, he said, but witnesses would make recommendations for new legislation.

Leopold Stokowski, the first to testify on November 15, opened his speech with "The future of the fine arts in America is in great danger . . . the Philadelphia Orchestra nearly did not begin the season; the Metropolitan Opera season began late, and it looked as if it could not go on at all. There are still great difficulties. All operas today are under-rehearsed and not well prepared . . . The season is going on under very bad circumstances. Every performance is a risk." He brought out that "We have (in America) a conflict between quantity and quality, but in time quality must win. Many performing artists have to have two professions, music and something else. This subtracts from their quality because it takes a lifetime of study to be good artists. Every day of his life the musician must practice that instrument." Stokowski

pointed out that we "have great cities where there are good artistic institutions" but that "we must find a way to bring live music to grass roots," in order to supplement a radio and television diet. All this, because "there is nothing like the live performance of human beings."

He would not favor, he said, the federal government taking over the whole burden of supporting the fine arts, but rather that states, cities, communities and citizens should cooperate. The Soviet Union was paying great attention to the arts, he pointed out, and therefore this country should make greater use of its culture as a weapon in the cold war.

He was asked by Rep. Giaimo, "Isn't it true that Americans are spending more than ever before on music—records, juke boxes and so on—and couldn't some of this money be used in some way to sustain the arts?"

Stokowski agreed but said, "It is possible there exists somewhere in the United States a man who knows how to do this. I do not."

President Kenin, as the next witness, was described in the *New York Times* of November 16, as "one of the most forceful of the witnesses." (For his entire speech, see page six of the present issue.) He deplored the fact that Congressional indifference caused the defeat of the Federal Arts Council legislation. (The proposed Council would function as a clearing house for ideas and as a focus for the problems involved in initiating subsidy.) The opponents of the Bill, said Rep. Thompson, ridiculed it with such suggestions as "poker playing should also be considered a fine art and shouldn't it also therefore be subsidized?"

Kenin's speech might be summed up in the sentence, "The only practical solution to save our dying musical heritage is help in the form of government subsidy."

George London, opera and concert singer, in his testimony, noted that the large number of artists developed under the Works Progress Administration program during the depression of the 1930's attested to the value of federal subsidies for the arts. He credited the start he himself made under this program as the basis for his career. He declared that "hundreds of young American artists today are forced to go abroad to find opportunities

to perform." He said that "at a recent opera performance in West Berlin five leading roles were sung in German by Americans."

Three representatives of three major orchestras, Carlos Moseley, managing director of the New York Philharmonic; Roger G. Hall, manager, Philadelphia Orchestra; and Thomas D. Perry, manager, Boston Symphony, spelled out the economic problems confronting even the nation's foremost orchestras. At a near sell-out at a top seat price of \$7.50, the box office of the New York Philharmonic produced only 62 per cent of costs. Thus, to increase the length of a season would only tend to increase the deficits of large orchestras, Moseley testified.

Helen M. Thompson, executive secretary of the American Symphony Orchestra League, presented a statistical survey of the 1,182 orchestras of all sizes playing in the United States. They will need \$30 million to operate on a break-even basis, she said. Their income presently totals \$16 million, leaving the remainder to be made up by fund drives and contributions. These economic factors offer little encouragement to new talent in a field already suffering from a shortage of string players.

John Brownlee, president of the American Guild of Musical Artists and director of the

(Continued on page nine)

The Blessings of Peace

With the Christmas Season, one likes to give a special underlining to the concept of Peace. The Federation is happy to be able to do so this year with perfect logic. For peace between the Musicians Guild of America and the American Federation of Musicians, a settlement of many years of misunderstanding, has been proclaimed. The rift is at last healed.

For professional musicians it is a double blessing. A split in the ranks of any portion of organized labor is regrettable, but for musicians, since the many problems we must face necessitate a united front in order to solve them, it was little less than disastrous. President Kenin expressed the situation simply and straightforwardly when he said, "The interests of professional musicians can best be promoted by the consolidation of their total economic and political power into a single union."

KENIN SPEAKS OUT FOR SUBSIDY

Text of oral testimony by President Kenin before the Select Subcommittee on Education of the House Education and Labor Committee in New York City, November 15.

MR. CHAIRMAN AND MEMBERS OF THE COMMITTEE:

My name is Herman Kenin. I am the president of the American Federation of Musicians, in which capacity I appear here as spokesman for some 268,000 professional instrumentalists.

I shall confine my testimony to the deplorable economic conditions confronting all but a handful of these 268,000 musicians, and to matters pertaining to the preservation of our precious, but now grievously threatened, American musical heritage.

It is the considered opinion of the American Federation of Musicians that serious music cannot survive much longer in the United States without assistance from Government.

Apparently, this fact of life is not known to, or is a matter of indifference to, some 173 members of the House of Representatives who voted down, in the closing days of the First Session of the 87th Congress, a very modest, but meaningful, proposal to create a Federal Arts Council.

No one can read the shameful record of that legislative *gaucherie* without a shudder for the future of America's culture. If the American way of life we are striving to preserve is to be shorn of its cultural heritages, then we are battling for a kind of civilization that may well be undeserving of the supreme effort. If I sound bitter it is because I am bitter and because I speak for an embittered army of musicians.

Something akin to the Federal Arts Council envisioned by your House Bill 4172, Mr. Chairman, has been asked of Congresses over the last four years as a starting point for federal assistance to the performing arts. Here, mind you, was a proposal bearing the non-partisan blessings of the two most recent occupants of the White House as well as the prayers of every patron of the arts. Yet a handful of wilful men on Capitol Hill laughed this proposal off the floor of the House of Representatives while speculating aloud if poker playing might not also be considered a performing art. Is this the kind of statesmanship to which we must entrust our national culture?

What has happened to the American sense of pride and responsibility that made us a leader among nations?

Most other nations can point with pride to what has been accomplished to sustain their arts and artists through the ministrations of Councils such as that rejected by our Congress. The long and fruitful accomplishments of these Councils in other lands give the lie to those who claim that governmental assistance leads to a police state of repressed artistic endeavor.

Centuries of governmental beneficence for the arts in foreign lands and more than a century of practiced subsidy in these United States for many, many endeavors *other* than the arts prove the hypocrisy of these timid critics.

The Italian government was pouring money into opera when the Tower of Pisa assumed its distinctive slant in the Fourteenth Century. France's opera and its Louvre were treasured symbols of that nation's culture before world wars were fomented. Sweden's Stockholm Opera was decreed by King Gustav the Third in 1773. Frederick the Great gave Berlin its first opera house in 1740. These and scores of ancient cultural institutions have survived wars and economic strife only because they were recognized by the successive rules and politicians of those lands as the indispensable warp and woof of their civilizations.

And so it has gone throughout the civilized world, and down through the ages—except, except, Gentlemen, in these United States of America.

This neglect, this bland, materialistic indifference to the crumbling foundations of our national civilization is all the more difficult to comprehend when one reflects that: since 1850 we have subsidized shipping. Agriculture has received direct government aid since 1862. Business continues to be subsidized by inadequate postal charges. Our broadcasters are subsidized through the free use of the public air waves. Aviation gets an annual lift of over \$200 million from government—all this, and much more, without any anguished cries about bureaucratic control.

When Europe dug out of the debris of the last World War and had ministered to the

immediate creature needs of food, clothing and shelter for its peoples, its next concern was to restore the cornerstones of its battered civilization. Let me illustrate by showing you a picture of the Vienna Opera House as World War II ended in Europe (easel exhibit).

High priority—and rightly so—was given to its restoration by the Austrian Government. This is its restored condition—ironically enough, made possible by American Marshall Plan dollars.

At the time we were allotting half a billion dollars in annual aid to Turkey—and again rightly so—the Turkish Government spent \$3.3 million to build an opera house in Istanbul. There was an additional allocation of \$350,000 annually for the Turkish Philharmonic Orchestra and another \$750,000 for operatic performances.

In essence (easel exhibit), this view of the Ankara Opera House represents another investment of American dollars in support of the performing arts—but once again on the *other* side of the Atlantic Ocean.

(Easel exhibit Berlin Opera House) This handsome 1900-seat home of opera in the heart of West Berlin was completed recently at a cost of nearly \$7 million dollars in federal and city tax monies. Its performances are subsidized at the rate of nearly \$4 per seat per performance, making opera available to Berlin's masses. The Berlin Philharmonic Orchestra gets federal and city subsidies of some \$625,000 a year. Here indeed are some of the lasting fruits of a post-war economy that was sparked by American help.

In the time allotted, I cannot possibly review all that other nations have done and are continuing to do because of the prime importance they place upon the performing arts. That story, however, is well told in the booklet "Subsidy Makes Sense," published by the American Federation of Musicians and reprinted in the published record of your Subcommittee's hearings on H.R. 4172 and H.R. 4174 on pages 255 to 284.

By way of contrast, let me place in the record a statistical analysis of conditions in American symphonic groups, together with excerpts from comments forwarded by some one thousand of the 2,300 musicians compris-

ing the top-budgeted twenty-four serious music organizations in the United States.

From this analysis, you can compute that the average musician's basic wage was \$117.00 per week during the regular season average of twenty-seven weeks, little more than half the year. Even this figure is misleading because it is swelled by the so-called "big five" symphonies — Boston, Chicago, Cleveland, New York and Philadelphia—where some five hundred musicians average \$167.00 for each week that is played in the regular season.

As a matter of fact, any discussion of serious musicians' wages in terms of weekly minimums for the regular season in itself is misleading, as was so clearly and shockingly demonstrated to the nation by the Metropolitan Opera dispute with its orchestra musicians.

These instrumentalists, who compare favorably with the finest in the world, have reached the pinnacle of their profession. Unless they become soloists there are no artistic worlds left for them to conquer. By long years of study, great inherent ability, rigid discipline, constant off-duty practice and substantial economic sacrifice while perfecting their techniques, they reached this pinnacle and were rewarded with a basic annual wage of \$5,780.00. This is about \$111.00 per week spread over fifty-two weeks.

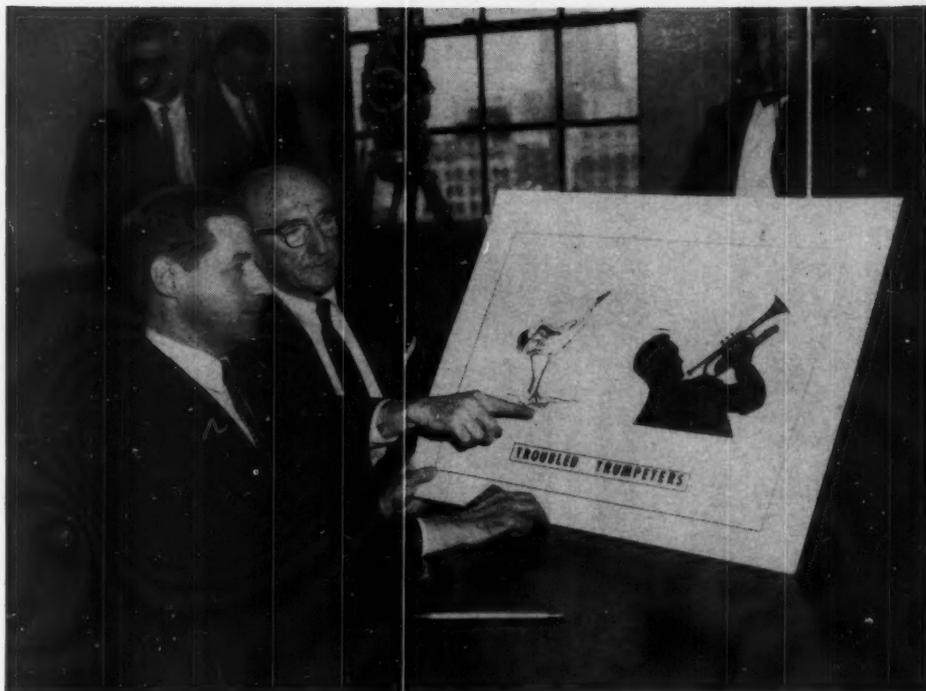
My purpose in recalling the Metropolitan Opera controversy is not to open old wounds. We musicians realize that the Met management is in serious economic straits. Spiralling costs, a tax structure that shears the wings from the angels—call it what you will—pose a dilemma that Met cannot resolve without help.

The Met is not alone in its financial troubles. Almost without exception, serious music organizations in America—great institutions like the New York and Philadelphia Philharmonic Orchestras, the Cleveland and Oklahoma City Symphony Orchestras, to name just a few—are finding it increasingly improbable that they can meet their deficits.

For many years all of these organizations have been subsidized consistently by their orchestra members. Reluctantly, these musicians have agreed to perform for wages that obviously are sub-standard. They have worked abbreviated seasons that make drastic inroads on the average annual weekly wage.

Yes, these dedicated music lovers in the chairs of our orchestras know about subsidy. Their families know about it also. But the nation's musicians cannot ask their families to lower their economic standards any further to subsidize music. They must have help from others in the form of government subsidy, the only practical solution to save our dying musical heritage.

As a direct result of the disclosure of the facts underlying the musicians' dispute with the Metropolitan management, this urgent requirement for subsidy was acknowledged editorially by many stalwarts of the press, notably the *New York Times* and the *Christian Science Monitor*.



President Kenin contrasts governmental concern for two breeds of trumpeters—the whooping crane and the musician—to Representative Charles S. Joelson (D-N. J.), during break in Congressional inquiry into the economic plight of performing artists.

And only last month, *Newsweek* magazine brought to light an interesting development on this subject of subsidy. It seems that our Government which evidences so little concern for the preservation of our most precious human resources prodded our neighbor, Canada, to help it preserve the nearly extinct whooping crane. So few people have ever seen a whooping crane that I have brought you a picture (easel exhibit) of this glorious bird to better help me illustrate a classic example of contrasting governmental concern for two breeds of trumpeters threatened with extinction—the whooping crane and the musician.

Under pressure from the United States, the Canadian Government has agreed, *Newsweek* magazine reports, to reroute a railroad to the Great Slave Lake area at an additional cost of some \$3.4 million to keep inviolate the nesting place of these great birds (easel exhibit).

At last count, I believe, there were forty-two whooping cranes in existence. This act of compassionate subsidy suggests a Canadian valuation of \$81,500 on each of their white-plumed heads. But this figure is a mere pittance when compared with the per capita investment of United States tax dollars for the preservation of these birds.

We musicians who also face extinction have no quarrel with our Canadian brethren in their concern for these cranes, particularly since Canada evidences a like concern for musicians. In 1957 the Canada Council was created by act of Parliament to administer the revenue of a \$50-million-dollar grant in support of its national cultures. The performing arts and artists are the chief beneficiaries.

Because comparisons are odious, I will not comment on the comparative status of whooping cranes and musicians in official Washington except to say that the monies our own Government has spent to preserve the whoopers would finance a Federal Arts Council operation for a hundred years and more.

Since the burden of my remarks has concerned governmental support for arts and artists, you, Gentlemen, are entitled to have for this record a definition of what I mean by "subsidy." First let me make the point that a trade union such as the American Federation of Musicians cannot be, and should not be, the architect of any such program. It would be suspect simply because its first duty lies in job opportunities for all of its members. Nevertheless, we professional musicians have our convictions. I shall state them broadly, if briefly:

Subsidy for music and the performing arts—with a substantial assist from the box office—should operate at federal, state and community levels. We do not contemplate that Government would or should foot the bill—only that it will pick up a share of the burden at the point at which it is becoming intolerable.

The first step, we are convinced, is to survey needs at the federal level and from the prestige vantage point of a Congressionally-established platform. That is why we so sorely need a Federal Arts Council. It should write the definitions and establish the formula by which grants-in-aid of federal assistance funds are made to states, communities and cultural institutions. We suspect that a forthright demonstration that Washington cares about the

(Continued on page forty-six)

HOW CAN WE PAY FOR MUSIC?

By C. J. McNaspy

Headlines and buoyant editorials cheered the news that, thanks to President Kennedy's intervention and Secretary of Labor Arthur J. Goldberg's proffered mediation, the Metropolitan Opera would open again this year after all. The general mood in the opera world was aptly stated by Leontyne Price: "The President cared, the Secretary cared, and the public cared; I am very happy!" So were millions of Americans who for years have looked forward to the Saturday afternoon broadcasts, not to mention the tens of thousands who were saving up pennies to hear Nilsson, Tebaldi and Price, and to see—for the first time since before the war—the entire Wagnerian Ring. It was *allegro con giubilo*, all around.

But, on second sober thought, is all well? For all the good news, I among others wonder whether it might not have been better if the Met had closed. Might it not have dramatized a situation that needs at least an airing? However adroitly Secretary Goldberg may work out the Met's immediate crisis, he can only offer one more makeshift remedy and not a real cure. The illness lies deep, and after much reading and consultation with musicians, managers and critics, I am inclined to agree with Herman D. Kenin, president of the American Federation of Musicians, that "the musical performing arts can't survive in today's market place."

Had the Met closed, even the least literate would have sensed that something big and bad had happened. The danger now is that, with the pressing threat postponed once again, we may all lapse into a deceptive comfort, forgetting that this past season the deficit was \$840,000, precisely while audiences were at an all-time high. This betokens something endemic, not merely critical.

Time was, of course, when opera and symphony were aristocratic pastimes, privileges for relatively few. Benefits were sometimes extended to the many, but patronage was a courtly matter. The richest musical traditions long remained in those lands where courts were many and enlightened—the German and Italian principalities. With the spread of democracy, however, and as human life became more organized and centralized, music shared the common lot. The government took over where the vanishing courts had left off.

And so we find that, while each of the countries of the West has found some way to subsidize music (and other performing arts), the United States alone has pursued a "hit and miss" policy. At first, our rugged forefathers were too involved in sheer survival to be concerned about the finer things. Then came the age of millionaire philanthropists with their prodigal subsidies. Today, with taxation changing the social picture, the world's wealthiest land paradoxically finds its superb orchestras in a serious if not desperate plight.

The problem, then, is an American one and not simply localized in the Metropolitan. Nor is it just a question of opera, though opera's worries are greater, for reasons I tried to examine in "What's Wrong With Opera?" (AM. 4/29, pp. 228-230). Indeed, recently Rudolf Bing, Metropolitan manager, stated his belief that opera is "an art form never designed for the economics of the twentieth century."

While our American symphony orchestras, being a less costly operation, may succeed in blundering through, their present plight is not much better. Even charging exorbitant prices—from five to ten times more than in other civilized countries—our orchestras individually go into the red some hundreds of thousands of dollars each season. In 1958-59, for exam-

ple, the celebrated New York Philharmonic left a tab of \$323,863.00 for benefactors to pick up. Anyone who has worked on a symphony committee (my experience is limited to New Orleans) knows the galling amount of downright begging needed each year to "save the symphony." At best haphazard, such work is dependent on the whim of "angels," and leaves musicians in a state of damaging insecurity. They wonder, will the money be raised after all? And in doubt, no wonder they tend to leave for more promising pastures, while the symphony—an instrument that requires years to build up—suffers distressingly.

But is so much money necessary? Aren't musicians overpaid? According to the American Federation of Musicians, the 2,300 members of the twenty-six best American symphony orchestras receive an average salary of under \$4,000.00, summer season employment included. Obviously—and optimists are quick to point this out—some individual musicians get additional employment and bolster their total income. But the majority have to struggle along giving private lessons or, all too often, driving taxicabs during hours that should be spent in practice. These are professional men who have spent at least as much time and money in their training as the finest surgeons or heart specialists.

According to a recent survey of the American Federation of Musicians, the five best-paying orchestras in the United States offered an average weekly salary of \$167.00 during last year's season. The New York Philharmonic, a privileged case, has a \$180.00 minimum during the regular season and \$190.00 on tour. But our other world-famous orchestras (like Minneapolis, Cincinnati, San Francisco and some seventeen others) averaged

(Continued on page fifty-one)

Musicians' Plight Deplored In Congressional Hearings

(Continued from page five)

Manhattan School of Music, reviewed the opera workshop program and noted that such programs were useless unless job opportunities are afforded. Too much of American talent must now look to Europe for its job opportunities, he said.

Hy Faine, national executive secretary of the Guild, reviewed wage scales for performing artists, pointing out their inadequacies. Tax relief for artists, by spreading their good earning years over the lean, was strongly advocated. Tax levies on broadcast stations and possibly on receiving sets was suggested as a possible source of revenue to be funneled into sustenance of the arts.

John Corigliano, concertmaster of the New York Philharmonic, told the Subcommittee that the government "should encourage and subsidize all symphony orchestras and opera companies throughout the country, thus developing our potential performing artists, while improving and strengthening our cultural growth."

Abraham Marcus, chairman of the Metropolitan Opera Orchestra Committee, and Seymour Berman, vice-chairman, appeared jointly to testify that "the Met musician finds himself in an intolerable squeeze." Artistically at the top, he is economically at the bottom and at a dead end, and fine musicians are deserting the profession.

Anthony A. Bliss, president of the Metropolitan Opera Association, filed a statement which revealed that the operating deficit for the company will be in excess of \$1 million this season. Every time the curtain goes up, the Met loses over \$3,500, he testified. Under



Conductor Leopold Stokowski, during a recess at hearing in New York, emphasizes a point to Congressman Frank Thompson, Jr., chairman of House Subcommittee.

such economic conditions, he noted, it is impossible to lengthen the season or take chances on unknown or inexperienced artists.

Answering questions from the panel, Mr. Bliss said that, even when it transfers its performances to the new Lincoln Center, now in course of construction, the emphasis, in long or short season, would have to continue to be on the "star system," whereby only the very top performers of the world would be presented. The Met's pay scale for such stars is lower than that paid by the top European opera companies.

Marion (Duke) Giddens, a member of the Met's chorus, said the chorus was the best paid of its kind in the United States. Yet the highest salary was \$6,164. He called for scholarships, subsidies and tax relief for the artists, plus a pension plan akin to that of civil servants.

Abba Bogin, concert pianist and conductor, urged upon the Sub-committee the need to bring classical music to rural America, thereby providing employment and enriching the nation's mass culture. Chairman Thompson inquired about work opportunities for concert pianists and was told by the witness that out of four hundred highly rated artists, less than fifteen are able to sustain themselves wholly by their art.

George Shirley, concert and pianist soloist, told the Sub-committee that "America as a whole must realign its cultural sights if it is to occupy a position of importance in the arts."

A statement by Sen. Jacob K. Javits (R., N. Y.), was submitted for the record. In it the Senator noted his "full sympathy with the

proposal for a Federally-supported foundation to provide encouragement and opportunity to non-profit, private and civil groups in the performing arts."

Edwin Hughes, executive secretary of the National Music Council, in the witness chair, cited evidence showing that, of 430 composers responding to a questionnaire, only sixteen enjoyed annual incomes of \$5,000 or more. Our nation, he said, must learn the lesson of which Europe has so long been aware—that symphony orchestras and opera cannot be operated at a profit. Subsidy, he emphasized, should come principally at state and municipal levels to safeguard against controls.

Frank Brief, conductor of the New Haven Symphony Orchestra and the Bach Aria Group, said fifteen years of intensive training does not enable an instrumentalist to earn a livelihood. "Our orchestra in New Haven has a budget of \$100,000 a year; it gives twenty-five concerts a year and its musicians earn around \$800 a year." He asked help for orchestra, opera companies and young talent.

Felix Salmaggi, manager of the Wagner Opera Company and New York Festival Opera, said the answer to current problems is a country-wide subsidy "starting in Washington and feeding down to communities." A state-by-state opera that would educate the public to grand opera is needed, he said.

"Jazz musicians," said Nat Hentoff, lecturer, producer and writer in that field, "are producing vital and durable music; grants-in-aid are needed to encourage young talent."

On the final day of the hearings, blame for the economic plight of musicians came from

(Continued on page forty-three)

NOTICE!

Article 17, Section 2

A leader must, before an engagement is played, inform the local in whose jurisdiction the engagement is played, the amount collected as to transportation charges and a point from which the transportation charges are made, and the exact and correct amount of percentage which will be paid to an agent, or agents as compensation for booking the engagement. He must also notify the local secretary of the termination of the engagement, the use of the option, or voiding of the option on the contract. If any engagement of a traveling orchestra is postponed or cancelled, the leader or the booker shall notify the local immediately.



Don Thompson, Toronto, first regional championship winner of the Federation sponsored Best New Dance Bands of 1961 Contest, receives the coveted check of \$1,000 and first prize trophy from International Treasurer and Project Director George V. Clancy, as Mitch Miller, NBC music maestro and star of "Sing Along With Mitch," who officiated as a judge, looks on. Jack Lane's band was runner-up.



Big-time bandleader Ted Weems, who served as a judge at the Fort Worth Best Band Contest, held by Local 72, congratulates winner Harvey Anderson. His next stop includes the regional contest, also held at Fort Worth.



In New York City Leo Ball and his group outplayed eight other dance bands, to win the right to compete in the regional championship at Providence, Rhode Island.

Teddy Armen, Erie, Pennsylvania, bandleader who won the local Best Band Contest at the National Guard Armory in Ashtabula, Ohio, is shown with Joseph Montanaro, local 107 business agent, who spark-plugged the event, and Ray Jangles of Ashtabula who took second place.



Best New Dance Bands Contest of 1961

140 Dance Bands from 23 States and Canada Take Part

Don Thompson and his 15-piece dance band from Toronto played its way into the All-Canada championship prize of \$1,000 to become the first of ten regional title-holders to be chosen in the United States and Canada in the current "Best New Dance Bands of 1961 Contest," sponsored for the third successive year by the American Federation of Musicians. Nine other regional championships are being played off in various areas of the United States.

Thompson and his versatile group, which has played together for half a dozen years and has appeared in the top spots in and around Toronto, won out over a formidable array of eight other well-known dance bands, including those of Jack Denton, Jack Lane, Jack Fowler, Nicol Brown, Thomas Earlls, Bruce Wilson, Ken Steele, Roger Stein, all from the Toronto area, and John Kostigian, Kitchener; Ronn Metcalfe, St. Catharines.

Some 1,500 people thronged the Club Kingsway in Toronto, November 9, to listen and dance to the music of their favorites, but applaudingly confirmed the decision of the star array of judges, all headliners in the professional field.

Heading the roster of outstanding judges was Mitch Miller, NBC music maestro and conductor of the top network show, "Sing Along With Mitch," who shared honors with the charming Juliette, colorful CBC television star; and with Oscar Peterson, internationally known pianist; John Cluff, president of the Canadian Dance Teachers' Association, and the well-known band leaders, Mart Kenney, Art Hallman and Bert Niosi.

George V. Clancy, International Treasurer and Project Director of the A. F. of M. Best Band Contest, presented Don Thompson and his band members with a \$1,000 championship check, together with a trophy emblematic of his victory. All participating band leaders received Best Band Regional Championship Contest certificates as proof of participation.

Two other regional championship competitions were slated during November at the time of going to press. The Ashtabula, Ohio, regionals at the Grotto Hall scheduled a highly competitive group of dance bands November

24, while the Fort Worth, Texas, Casino Ballroom provided some of the keenest dance band music to be heard in the Southwest November 26. Detroit stood host to some top bands at the Latin Quarter Ballroom November 27. December dates for the six remaining regional championships include Providence, Rhode Island, Rhodes-on-the-Pawtuxet, December 7; Dayton, Ohio, Wampler's Ballarena, December 8; Boise, Idaho, December 5, at the Miramar; Sacramento, California, Anson's Supper Club, December 17. Omaha, Nebraska, and the Philadelphia regional championship dates had not been determined at this writing.

Project Director Clancy expressed himself as highly pleased with the number of entries obtained in this year's contest, in view of the emphasis on regional champions instead of selecting one national champion. "We feel," he said, "that we have finally hit on the right formula to do the greatest amount of good for the largest number of dance bands." By choosing ten regional champions we are able to focus attention on capable bands in their own areas. This enables ten bands to start the climb to national attention and the rewards that go with it rather than have just one group of instrumentalists receive notoriety. In this program we are attracting more new bands than we did previously, and, after all, that is the aim of the project. Equally important, we are getting larger crowds of dance band fans at the local contests than we did during either of the previous contests. From personal observation and from the many favorable comments we have received, we believe we are now on the right track in our efforts to help the dance band business and the live musician in particular."

Local contest winners to date who will participate in upcoming regional championship competitions include:

Ray Alburn's band, finalists in last year's Best Band title play-off, took first place for the second year in the St. Joseph, Missouri, local contest to select the top combination in the St. Joseph-Kansas City area. The Warren Durrett group of Kansas City placed second, and third place went to Jimmy Tucker, also of Kansas City. Attendance at the Frog Hop

event was larger than the previous year's competition. The local contest was sponsored jointly by Local 34, Kansas City, and Local 50, St. Joseph. Six bands participated.

Teddy Armen's 14-piece dance band from Erie, Pennsylvania, took first place in the Ashtabula, Ohio, local contest. Ashtabula's Ray Jangles won a second place trophy which also entitles him to play in the regional finals to be held at the National Guard Armory, sponsored by Local 107.

Al Cobine's 14-piece dance band which has been doing very well since it won the regional title last year, again won a chance to compete at the championship level when it took top honors at the Antlers Hotel at Indianapolis. Cobine's group nosed out an impressive dance combination led by Aletra Hampton which consists of all brothers and sisters with the exception of two members. Local 3 sponsored the competition.

Jackie Souders and Mel Pillar came out on top in the Seattle local dance band play-off, sponsored by Local 76, held in the Grand Ballroom of the Olympic Hotel which the management was gracious enough to contribute for the competition. Four hundred dance lovers who attended applauded the judges' impartial decision.

In Providence, Rhode Island, Art Tancredi again emerged a winner with Perry Borrelli playing right along on equal terms at the Crescent Park Ballroom. Both will be heard again in the Providence regional championships sponsored by Local 198.

Detroit's Local 5 paid signal honor to Best Band Project Director Clancy, a former secretary of the local, when it produced eight top dance bands and a crowd estimated at around 1,500 dance lovers, in one of the most successful local contests of the Best Band Contest held at the Latin Quarter Ballroom. Winner of the competition was Jimmy Wilkins, whose 15-piece combo took third honors in the finals of the national competition at Detroit's Cobo Hall in 1960. Runner-up bands were those of Dave Martin and Robert Durant, who will be heard again in the regional championships in Detroit. Much credit for the success of the event goes to Eddie Martin, business agent of the Detroit local and chairman of the local contest.

Los Angeles Local 47 produced the most unusual event of the current local Best Band Contests, when, for the first time in the three-year-old national contest, a feminine orchestra leader entered the competition and won first place. It was 17-year-old Johnna Halvas, who led her 15 men to victory over nine other well-known Los Angeles bands before a large and enthusiastic crowd at the Aragon Ballroom. She will appear again in the regional finals at Sacramento.

The bands of Wayne Squires, a former local winner, Jimmy May and Earl Holderman were picked as the top three in a seven-band competition sponsored by Local 101, Dayton, Ohio. A lively crowd enjoyed the

(Continued on page forty-three)



A portion of the record crowd at Detroit's Latin Quarter, listening to and dancing to eight top bands which competed in the local Best Band Contest. They applauded the winning Jimmy Wilkin's band which was also a finalist in the national contest last year.



Top figures in the entertainment world judged the All-Canadian local Best Band Contest at the Club Kingsway in Toronto. Left to right: John Cluff, president of the Canadian Dance Teachers' Association, bandleader Art Hallman, star pianist Oscar Peterson, bandleader Bert Niosi, songstress Betty Robertson, NBC music maestro Mitch Miller and Local 149 official Gordon Delamont.

Best Band winners are congratulated by officials at the end of the Providence, Rhode Island, local contest. Left to right: winner Art Tancredi; Francis Cappalli, president of sponsoring Local 198; Perry Borrelli, runner-up; the Rev. Father Norman O'Connor, chairman of the judges; and Aime Triangolo, secretary of Local 198.





NEWS NUGGETS

Nadia Boulanger will lead a Symposium for *Orchestral Composers* at the Ohio State University in Columbus, Ohio, on March 23, 24, 25, 1962. Mlle. Boulanger will also hold private conferences with each composer whose works have been selected for reading and will also present a public lecture as part of the program.

Participation in the Symposium is open to all composers of orchestral music from the states of Indiana, Michigan and Ohio. The deadline for submitting scores is January 15, 1962. For further information and application forms write to Dr. Henry Bruinsma, the Ohio State University School of Music, 1899 North College Road, Columbus, Ohio.

The George Washington University announces the appointment of George Steiner as Chairman of its music department.

Seymour Sokoloff has been engaged as manager of the Vancouver Chamber Music Society. In cooperation with Local 145, of that city, the Music Performance Trust Funds of the Recording Industries and the Vancouver Public Library, Mr. Sokoloff has arranged a series of five Friday noon hour concerts, to be given in the Public Library Auditorium in January, 1962.

Composer Elliott Carter and the Fine Arts Quartet will be special guests for the fourth annual Symposium of Contemporary American Music to be held at the University of Kansas April 9 to 12, 1962.

The 1961 annual convention of the National Association of Teachers of Singing will be held in Boston, Massachusetts, December 27-30. It is open to all singers, vocal students, teachers, and choral conductors, whether members of NATS or

not. B. Fred Wise, American Conservatory of Music, Chicago, Illinois, is president of NATS.

Wilfrid Pelletier, symphony and opera conductor, has been named conductor of the Professional Training Orchestra of the New School of Music in Philadelphia. He fills the position left vacant by the untimely death of Alexander Hilsberg.

Composers under thirty-five years of age who wish to spend a year in a secondary public school system composing music for its ensembles should make application before January 31, 1962, to Edwin Hughes, Executive Secretary, National Music Council, 117 East 79th Street, New York 21, New York. Individual stipends for composers are \$5,000, plus dependency allowances and limited travel funds. School systems which are chosen to receive composers will be given grants of \$650 to meet expenses.

The National School Orchestra Association announces the Heinrich Roth Orchestra Composition Contest. Two prizes are to be awarded, each \$250, for the outstanding composition

in each of the two fields of (a) composition for full orchestra, and (b) composition for instrumental solo with orchestral accompaniment. The deadline is July 1, 1962. For further information write to NSOA Composition Chairman, 1418 Lake Street, Evanston, Illinois.

SPECIAL JAZZ ISSUE

The January "International Musician" will be a special "Jazz in America" issue with articles by leading jazz writers: John Wilson, Leonard Feather, Nat Hentoff, Dom Cerulli, Martin Williams and others. Watch for it.

Each year millions of greeting cards are entrusted to the mails during the Christmas Holidays as well as other items such as calendars, gifts, booklets and other mementos. Here are a few simple rules that will assure better postal service and a happier Holiday Season: Mail early and often. Address mail correctly, clearly and legibly. Use zone numbers. Always use a return address. Mail before December 16. For faster delivery, separate and bundle mail to "Local" and "Out-of-Town."

ARTICLE 23, SECTION 10

Members or leaders, whether traveling or local, who desire to make Personal Appearances, including radio and/or television appearances, must first obtain permission from the local in whose jurisdiction the appearance is to occur. A. F. of M. members employed as disc jockeys, announcers or personalities on radio and/or TV stations are prohibited from offering or supplying free advertising for any and all musical engagements, open to competitive bidding, on which they may be employed as leader, contractor or musician.

Recorded interviews are permitted only if the local in whose jurisdiction the broadcast of the recording is to originate, approves.

A local is not empowered to withhold its approval if said local permits its own members to broadcast over the originating station or has a working agreement with same. Neither members nor leaders are permitted to use their recorded interviews in connection with disc jockey or similar shows, unless such recordings are prefaced with the words "The following is transcribed," and if these recordings are for general distribution to radio and television stations in localities where the artist is not scheduled to appear, unless permission of each local is first obtained.

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LORIN HOLLANDER

Young America Answers!

Based on an interview obtained by Hope Stoddard

If he were not so busy becoming one of the star pianists of the day, Lorin Hollander ought to be carefully packaged and sent around to the various youth centers and boys' camps throughout the United States as incontrovertible proof that a positive, constructive, creative approach to life is possible in this age. He is living refutation of all the defeatist assertions that hound and harass the younger generation.

Is the age complex? All the better for this many-sided young man. Are the demands tremendous? He has what it takes to meet them. Do careers require extraordinary focus and application? His will and his abilities will meet these requirements.

Hear him talk—and talking is one of his many hobbies—and one forgets there is such a thing as confusion and escapism. He is a young man involved but not entangled in the world's doings. To him, it is a world up-and-coming, and he is just getting into his stride.

"I do anything, if it is hard. I get into things—get them going just to excite myself. Anything I think of as a challenge, I do it. My mathematics courses—the harder the better. This year I took a special course, analytic geometry—a course which, if you pass it,

gives you the right to omit mathematics in college. Of course I'll take it in college anyway.

"I like science—biology, electronics. I've built five radios, including a transistor set. Science is the most necessary of studies. Besides, it's exciting: a chemical experiment making something entirely new come out, right there in the lab.

"About hobbies? I'll try anything—photography, ping-pong, water-skiing. I'm a ham radio operator. One of my friends stopped hamming when he'd reached every foreign country. I wouldn't do that. There's always more. You make friends, too. When I go on a concert tour, I sometimes arrange to meet someone I've got in touch with over ham radio.

"How piano playing is different from sports? In some sports you reach the point when you can get no further—in water-skiing, for instance. I'm trying now to learn ping-pong with my left hand. Reaching perfection would never happen in piano-playing, though. My teacher, Edward Steuermann, says, 'You can't begin to understand Beethoven until you're eighty.'

(Continued on page forty-five)

On April 13, 1962, at Carnegie Hall, Lorin Hollander will present, with the Cincinnati Symphony under Max Rudolf, the premiere performance of a Piano Concerto written for him by Pulitzer Prize winner, Norman Dello Joio. This is but one in a series of major appearances by this young pianist. In 1956, at the age of eleven, he made his Carnegie Hall debut and was named "Artist of Tomorrow" by the National Orchestra Association. In January, 1959, he substituted for Van Cliburn in a concert with the San Antonio Symphony. Since then he has played with the Detroit, the New York Philharmonic (five times), the Baltimore, the San Antonio and the Cincinnati orchestras. In the current season he is acting as soloist with the Cleveland Orchestra, the Pittsburgh Symphony, the Detroit Symphony, the Seattle Symphony, and in Boston on the "Celebrity Series," these engagements, of course, in addition to his solo appearances with the Cincinnati Symphony in the home town and on tour.

What is particularly noteworthy about all this is that young Hollander, born in New York City, was recognized and given his opportunity right here in the United States, with no need for the usual warning, "You have to establish yourself in Europe first." His general education and music education have been carried on entirely in this country, with his father, for fourteen years concertmaster of the N.B.C. Symphony, and at the Juilliard School of Music, as student of Edward Steuermann in piano, and Vittorio Giannini in composition.

Symphony and Opera

CHRISTMAS OFFERINGS

Handel's *Messiah* will be presented by the Cincinnati Symphony December 14 and 16, Max Rudolf conducting and the Miami University Chorus participating . . . The Baltimore Symphony will put on the Handel work at its December 12 and 13 concerts, Herbert Grossman conducting. They will use the University of



Maryland Choir . . . The Atlanta Symphony under Henry Sopkin will present it December 14-15; the Roanoke (Virginia) Symphony, December 3 . . . The Duluth Symphony under Hermann Herz will have Haydn's *The Creation* as its Christmas offering. Torilli's Christmas Concerto will be given by the Portland (Maine) Symphony under Rouben Gregorian, December 5 . . . Bach's *Christmas Oratorio* will be the offering of the Cedar Rapids Symphony, under Henry Denecke, December 11, and the offering of the Wheeling (West Virginia) Symphony under Henry Aaron, December 7 . . . The Corpus Christi Symphony, under Jacques Singer, is presenting Menotti's *Amahl and the Night Visitors* on December 4, the Tulsa Philharmonic Orchestra, on December 2, and the San Antonio, on December 10. . . The Utah Symphony under Maurice Abravanel will have Honegger's *King David* . . . Robert Shaw will conduct the Cleveland Orchestra in "A Christmas Festival Program," the Cleveland Orchestra Chorus assisting, on December 24.

CONDUCTORS

Josef Krips is currently (November 23 - December 17) guest conducting the New York Philharmonic. He is music director of the Buffalo Philharmonic . . . Harry Kruger, for the past six years Assistant Conductor of the Atlanta (Georgia) Symphony, has been appointed Director of Orchestral Activities at

Bowling Green State University, Bowling Green, Ohio . . . Walter Susskind, conductor of the Toronto Symphony, has been appointed conductor of the Aspen Music Festival Symphony Orchestra for its 1962 season.

SEARCH

Six American conductors are to be chosen from eighteen searched out during the Fall months by Alfred Wallenstein and Peter Mennin, as part of an American Conductors Project, financed by Ford Foundation, to the extent of \$397,500. The six conductors chosen will work with an orchestra made up mostly of the members of the Baltimore Symphony for three months in 1962, that is, from April to June. Each conductor will get \$2,500 for the three-month stint, and will be under the guidance of Mr. Wallenstein, with Messrs. Szell and Rudolf on hand as guest teachers for at least a week each. The project will use the facilities of the Peabody Conservatory of Music, of which Mr. Mennin is Director. Incidentally, this fine opportunity for six American conductors will also mean three months more work for the members of the Baltimore Symphony.

PREMIERES

Max Rudolf and the Cincinnati Symphony premiered Gen Parchman's *Symphony for String Orchestra* November 24. Mr. Parchman is a double-bass player in the orchestra . . . William Grant Still's *The Peaceful Land* was premiered by the University of Miami Symphony under Dr. Fabien Sevitzky October 22 . . . The Wichita (Kansas) Symphony has already this season premiered *Three Kansas Portraits* by Joshua Missal. Mr. Missal is principal violist of the orchestra . . . Premiered by the Rochester Philharmonic last month was Ronald Nelson's *Overture for Latecomers* . . . Emanuel Leplin's *Symphony No. 1* will have its world premiere on January 3, with the San Francisco Symphony.

FEATURES

On December 11 and 12, the Seattle Symphony, under Milton Katims, will present *Jeanne d'arc au Bûcher*, a dramatic Oratorio by Arthur Honegger. Vera Zorina will narrate the title role . . . Walton's *Belshazzar's Feast* will be presented by the Rochester Philharmonic, under Theodore Bloomfield, as its December concert offering . . . The Grand Rapids Symphony, under Robert Zeller, will present on December 15 the complete *Nutcracker Ballet* by Tchaikovsky, featuring dancer Doreen Tempest and a corps de ballet . . . Verdi's *Requiem* will be presented by the Springfield (Massachusetts) Symphony, under Robert Staffanson . . . The Hartford (Connecticut) Symphony conducted by Fritz Mahler is featuring this season a cycle of Twentieth Century masterpieces and a Brahms cycle.

APPOINTMENTS

Theodore Mamlock has been appointed concertmaster of the Halifax (Nova Scotia) Symphony. He was formerly with the New Orleans Symphony . . . New members of the Chicago Symphony are Joseph Guastafeste, principal double bass; Richard Kanter, oboe; Robert Glazer, viola; Frank Brouk, French horn; Joseph Sciacchitano, cello. Frank Miller has returned as principal cellist . . . Ascher Temkin has been appointed principal violist of the Buffalo Philharmonic. Previously he was principal violist with the Kansas City Philharmonic . . . Wilfred R. Biel, one of the twins of that name, has resumed his position as concertmaster of the



Ascher Temkin

Grand Rapids Symphony . . . David Katz is the new conductor of the Brooklyn (New York) Community Symphony . . . Four violinists, one oboist and one tuba player have joined the New York Philharmonic this season; Henry Di Cecco, Kenneth Gordon, Stanley Hoffman and Newton Mansfield, violinists; Jerome Roth, oboist; and Joseph Novotny, tuba player . . . New to the Seattle Symphony this season are Raymond Davis, cello; Bernard Shapiro, oboe; Nancy Green, bass; Larry McDaniel, clarinet; Ted Plute, French horn; Richard Roblee, trombone; and Ronald Erickson, violin. Evelyn Hunter has returned to the orchestra . . . Alexander Prilutchi, former concertmaster of the Havana Philharmonic, has been appointed concertmaster of the Fort Lauderdale (Florida) Symphony . . . George Schick has been appointed musical assistant to the Metropolitan Administration, a newly created post . . . Gabriel Banat has been appointed concertmaster of the Hartford (Connecticut) Symphony.

INTERNATIONAL MUSICIAN

SPONSORS The Philadelphia Saving Fund Society is sponsoring this season's series of student concerts by the Philadelphia Orchestra. The Society will also award cash prizes to student soloist audition winners who perform at the concerts. . . . The two Tulsa performances of Menotti's *Amahl and the Night Visitors* are being sponsored by the Magic Empire Council of Girl Scouts and by the Oklahoma Osteopathic Auxiliary . . . The Canada Council has announced grants totaling \$344,000 to a number of Canadian musical organizations. The recipients are the symphony orchestras of Montreal, Toronto, Vancouver, Winnipeg, Quebec, Halifax, Edmonton, Calgary and Victoria; the Vancouver Opera Association; and the Federation of Canadian Music Festivals. . . . The Milwaukee County Labor Council has pledged its support to the forming of a permanent Milwaukee Symphony . . . As one of the ten major orchestras of this country chosen to participate in the Ford Foundation's program for the encouragement of American artists and composers, the Houston Symphony will perform "The Mystery" for Soprano and Orchestra by Carlisle Floyd . . . The Boston Symphony is sponsoring four organ recitals at Symphony Hall.

TRAINEES Michel Haller is taking advanced training in conducting under George Szell, Musical Director of the Cleveland Orchestra. He was awarded this post through a Kulas Fellowship . . . The Charlotte (North Carolina) Symphony, in cooperation with the Queen City Optimist Club and the Mecklenburg County School system, are sponsoring the Piedmont Youth Orchestra conducted by David Serrins, Assistant Conductor of the Symphony. This training orchestra is open to all junior and senior high school students in North and South Carolina.

TOURS Julius Rudel, general director and first conductor of the New York City Opera Company, is currently taking the opera group on its first tour under the auspices of the New York State Arts Council. The tour, which began November 22, includes eighteen engagements (twenty-six performances) in Rochester, Albany, Syracuse, Buffalo and other upstate cities. It marks the first

time state funds have been used for opera in New York . . . The San Antonio Symphony, under Victor Alessandro, has just completed a tour of thirteen cities in Oklahoma, Texas, Kansas and Arkansas.

CONGRATULATIONS!

In New York's long green Hudson Valley, an orchestra of professional calibre, made up of sixty-five to seventy excellent musicians, is presenting some quite demanding programs and bringing in soloists such as Nathan Milstein, Isaac Stern, Guiomar Novaes, Roberta Peters and Claudio Arrau. Poughkeepsie, where the Philharmonic gives six of its concerts, has a population of only 40,000; Newburgh and Kingston, where six more concerts are held, are even smaller cities.

The one who is largely responsible for this cultural development is Claude Monteux, son of the famous Pierre. Claude Monteux was invited to Poughkeepsie in 1958 to become conductor of the then "Dutchess County Philharmonic." Under his influence, the Philharmonic group reshuffled itself, renamed itself the Hudson Valley Philharmonic, and justified the name by forming councils in three counties that flank the Hudson.

As a first step, Mr. Monteux insisted upon paying his musicians; setting rehearsals (five or six to a concert) on a thoroughly business-like schedule, and demanding professional ability. Attesting to his success is the concert attendance — audiences packing the auditorium to the extent of 1,500 per concert.

The Philharmonic is also doing a fine job in preparing future audiences and musicians. Some 15,000 grade school children in six counties of the area have been hearing Philharmonic musical programs in school. Each year Mr. Monteux arranges two different ensembles—trios, quartets or quintets—to play music, discuss their instruments and answer questions. This Fall, the ensemble is made up of a flute (Mr. Monteux), a bassoon, a harp and a composer. The group will present works especially written for these concerts, and the composer, Vivian Fine, will talk to the children about contemporary music.

High school students are invited to attend dress rehearsals before each concert, making it possible for these young people not only to

hear what their elders hear in the evening—at a nominal fee—but also to hear Mr. Monteux with his "No, no, try that again," or "a little smoother there," thus gaining an insight into how a conductor achieves his finished product.

To fill in the winter months when no full orchestra concerts are scheduled, a series of chamber music concerts have been started. The orchestra's chorale of thirty-six voices gives performances of its own; the Philharmonic Pops (thirty-five members) gives concerts; the opera and oratorio orchestra of thirty-five members has opened the way to more frequent operatic performances by local and touring groups.



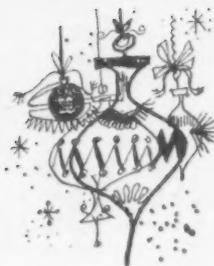
Claudette Sorel

SOLOISTS Pianist Claudette Sorel will appear this season with the Milwaukee, Beloit, Cheyenne and Fort Collins symphonies, as well as with the Orchestra of America, in Carnegie Hall, New York, January 10. She has been appointed guest lecturer in piano at the University of Kansas in the 1961-62 season . . . Bernard Shapiro, the new oboist of the Seattle Symphony, will play Barlow's "The Winter's Passed" for oboe and strings, for one of the concerts of the Symphony's Family Neighborhood series, Milton Katims, conductor . . . Stephen Bishop will be piano soloist with the San Francisco Symphony at its December 16 concert . . . Naoum Blinder, Concertmaster Emeritus of the San Francisco Symphony, served as guest soloist with the Fresno Philharmonic in their second pair of subscription concerts November 30 and December 1.

Hudson Valley Philharmonic conducted by Claude Monteux.



Over FEDERATION Field...



*C is for Car, which stalls at this season,
H is for Headache — with jolly good reason,
R is for Round-about, or how we must go,
I is for Ice which makes getting there slow,
S is for Snow, which Slushes to boot,
T is for Taxis that break down enroute,
M is for Muscles that ache with the playing,
A is for Aftermath — But what are we saying?
S is for Season, take it apart,
Which never will fail us for touching the heart.*

CYCLE

It seems a young man lived with his parents in a public housing development. He attended public school, rode the free school bus, and participated in the free lunch program. He entered the Army and upon discharge kept his National Service Life Insurance. He then enrolled in the state university, working part-time in the state capitol to supplement his GI check.

Upon graduation, he married a public health nurse and bought a farm with an FHA loan, then obtained an RFC loan to go into business. A baby was born in the county hospital. He bought a ranch with the aid of a GI loan and obtained emergency feed from the Government.

Later he put part of his land in the soil bank and the payments helped pay off his debts. His parents lived comfortably on the ranch with their Social Security and old-age assistance checks. REA lines supplied electricity. The Government helped clear the land.

The county agent showed him how to terrace it, then the Government paid part of the cost of a pond and stocked it with fish. The Government guaranteed him a sale for his farm products.

Books from the public library were delivered to his door. He

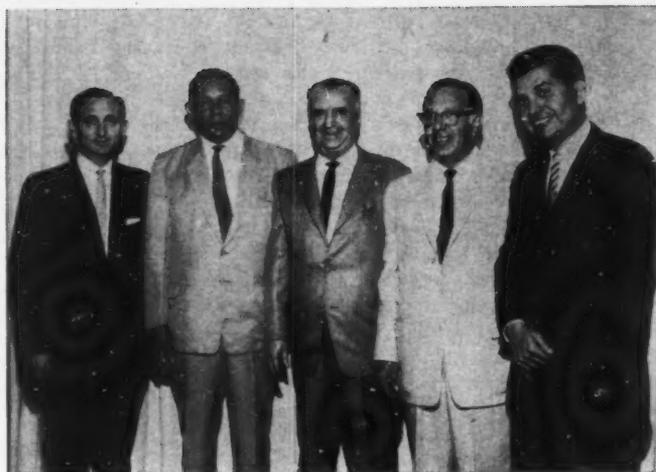
banked money which a Government agency insured.

He signed a petition seeking Federal assistance in developing an industrial project to help the economy of his area.

Then, one day he wrote to his Congressman:

"I wish to protest excessive Government spending and high taxes. I believe in rugged individualism. I think people should stand on their own two feet without expecting handouts. I am opposed to all Socialistic trends and I demand a return to the principles of our Constitution."

Local 770, Hagerstown, Maryland, is promoting a fine project, which we believe might well be copied by other locals. The Executive Board recently approved a plan to bring big name bands to that area, and the local booked Stan Kenton and his Orchestra for Monday, November 6 — a lucky fill-in date enroute from Stan's New York bookings to the southland. It was a great time they had in Hagerstown. Many of the younger generation had never even seen a name band in person, and it was a revelation to them. And what a band! The instrumentation is five trumpets, five trombones, one tuba, five saxes, drums, string bass, Latin drums and four mello-



Latin-American labor leader visits Hollywood and is shown through various studios by Ernie Lewis, assistant to President Kenin, Western Office, and Phil Fischer, International Motion Picture and Television Film Representative. Left to right: Max Herman, Vice-President of Local 47, Los Angeles; President Jose R. Mercado, Confederacion De Trabajadores De Colombia, C. T. C.; Ernie Lewis; Phil Fischer; and Theodore Manzano, United States Department of State, Washington, D. C.

phoniums. What's a mellophonium? That's a good question. It was designed specifically for the Kenton Orchestra by Conn. It slightly resembles a French horn and is keyed in F. The instrument is particularly important to the new Kenton sound, utilizing a coloration pattern virtually untouched between the trumpets and trombones.

The Kenton Orchestra was presented in concert at the North Hagerstown High School. Around 1500 were present in the fine new auditorium.

Through the untiring efforts of the officers of Local 8, Milwaukee, the Milwaukee County Labor Council has come for-

ward to help in the establishment of a permanent symphony in that city. Their Resolution points out that because of their "abiding interest in the betterment of the community," and with the recognition that "a permanent symphony orchestra would prove of tremendous value to the city, both from a local and a national recognition standpoint," that "children of workers and their families stand to gain most from a sound musical education and an opportunity for appreciation of the finer arts of life" and that "many Milwaukee union members would benefit economically," "the Milwaukee County Labor Council . . . goes on record as pledging its full support to such a community project." (Continued on page twenty-six)



Local 151, Elizabeth, New Jersey, honors its oldest member, Arthur I. McKenzie. Left to right: Raymond J. Brogan, president; Chester Kingsbury, dinner chairman; Mr. McKenzie; Valentine A. Fallon, speaker; and M. C. Tomaso, vice president. Story on page 26.



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By Dom Cerulli

HENRY MANCINI

A year or so ago the good citizens of Aliquippa, Pennsylvania (population 26,132, give or take a few), turned out on a warm and sunny July Fourth weekend to pay homage to a native son who was born in Cleveland, Ohio.

But Henry Mancini, the object of Aliquippa's affection, grew up in Aliquippa, and is fiercely claimed as a native son by its citizenry.

"When *The Benny Goodman Story* played the local theater," Hank grinned, "they had my name up over the title of the picture on the marquee."

Mancini did the music arrangements in *The Benny Goodman Story* and also in the screen biography of another great bandleader in *The Glenn Miller Story*. Both films were milestones along his way to a career in jazz that has been unique in that his primary outlet as a composer-arranger has been the screen—motion picture and TV.

Mancini's music for the TV series, *Peter Gunn*, broke the sales barrier for jazz albums as it soared onto the nation's best-seller list and remained there for more than two years. Hank's RCA Victor album, *Music From "Peter Gunn"*, was voted "Best Jazz Record of the Year" by the nation's top disc jockeys in *Down Beat* magazine's 1959 annual poll. The album also copped two Grammys, the coveted awards given by the National Academy of Recording Arts and Sciences, for being voted

"Album of the Year" and "Best Arranged LP of the Year" by the thousands of men and women who create today's record albums.

In the next year's balloting, Hank again copped several awards. His album, *Blues and the Beat* was voted "Best Jazz Performance," his album *Mr. Lucky* was named "Best Performance by an Orchestra," and *Mr. Lucky* was named again as "Best Arranged LP of the Year."

While gaining recognition as the musician who popularized jazz on TV through the *Peter Gunn* and *Mr. Lucky* series, Hank continued to maintain his high reputation in the area of motion picture music with sparkling scores for such films as *High Time* and the current release, *Breakfast at Tiffany's*.

Mancini's interest in music was fostered and encouraged by his father, Quinto Mancini, a steel worker who used to play flute on his lunch hour. He encouraged Hank to attend Carnegie Tech Music School and later the Juilliard Institute of Music. Early indications of Hank's musical prowess came as far back as 1937, when he was given an award as first flutist in the Pennsylvania All-State Band. He topped his composition studies with tutelage under the noted contemporary composer Mario Castelnuovo-Tedesco. He also studied with Ernst Krenek.

He was in the service from 1941 through 1945, and began his career as a professional sideman in popular music the following year

when he played with Tex Beneke's band. He, like trombonist Bobby Brookmeyer, played piano and arranged for Beneke. After leaving the Beneke band, he settled in California and free-lanced before landing a staff arranger's post at Universal in 1951.

Writing arrangements for *The Glenn Miller Story* (his first Academy Award nomination) proved one of the simplest tasks he had ever faced.

"Having followed the band so closely when I was younger," Mancini said, "it was a snap. I could have written out most of the arrangements from memory. But having all the original scores to refer to was a great help."

Also of help was his experience playing and writing for the Miller-styled Tex Beneke band.

In the motion picture world Hank found himself writing music for a film like *The Glenn Miller Story* one day, and an out-and-out thriller like *It Came From Outer Space* or *City Beneath the Sea* on the next. But the techniques and experience he gained in delineation of character or mood by a few deft musical touches bore fruit when Hank began to write for TV.

"All of my experience helped me in TV writing," he said. "It's technically no different from writing theme and background music for a motion picture; so I suppose that work has helped me the most."

Hank prefers to work at home, "rarely at night," he smiled. "I have a thing about get-

ting things done a day or two before the recording date."

When *Peter Gunn* and *Mr. Lucky* were in production, he refused to work, as some composers do, from a script or a character outline. "I insisted on seeing the finished product on the screen," he recalled. "That way, I could capture its true mood."

The finished shows were screened on Wednesday. Hank received his timing sheets two days later, and wrote the music over the weekend.

"I wrote between ten and fifteen minutes of music per show," he said. "We didn't have rehearsals, and that ought to tell you something about the quality of musicians we used. It usually took about three hours to record a show, and before long we had an open house scene going at every session. As a matter of fact, so many people came we finally had to ban visitors."

Hank, who credits "the arrangers that wrote for Goodman, Shaw, Basie, and Miller" as his primary influences, also feels his big band experience helped him select musicians for his TV and record sessions. "My big band experience taught me how to pick musicians and write for their capabilities," he said. "But I've been lucky, too. Look at the ones I've worked with—drummers like Jack Sperling and Shelly Manne, and musicians like Don Fagerquist, Ted and Dick Nash, Rolly Bundock, and Pete Candoli, among a lot of others."

As for the writing itself, whether it's for movies or TV or records, Hank sets no rules. "Unless you are hung up economically," he said seriously, "the amount of music and the number of men are dictated by what is on the screen. There are no set rules. The composer's taste and needs are the final judges."

"For *Gunn* and *Lucky*, economy forced me into new methods. It's much more difficult to write for drama when you're using a small band. You have to stay in the low registers. If you go up high, you give away how small you are."

Although both *Gunn* and *Lucky* are off the air, except in syndicated re-runs, Hank is not out of TV. "I expect to be doing a pilot soon for Blake Edwards, who also did the *Gunn* and *Lucky* shows."

The movies? "My current release is *Breakfast at Tiffany's* with Audrey Hepburn," he grinned. "The song *Moon River* from that film has lyrics by Johnny Mercer, and there are already eleven records out on it. Looks good!"

"I am completing *Bachelor in Paradise* with Bob Hope, and will be starting soon on Howard Hawk's *Hatari*, a \$6,000,000 Africa riff! That'll be followed by Blake Edwards' *Experiment in Terror*."

Records? "The current release is the album of music from *Breakfast at Tiffany's*," Hank noted. "Due out in January is an album called *Combo*, a small group effort in the *Peter Gunn* idiom." Off in the future, according to

RCA Victor recording executives, is a Henry Mancini album with the intriguing title, *Night Blooming Jazzmen*.

And, as if his work writing music hasn't been enough to keep three average musicians busy, Mancini has somehow found the time and energy to write a book!

"I've just completed this book," he grinned. "It's entitled 'Sounds and Scores' and the subtitle is, 'A Practical Guide to Professional Orchestration.' It'll be published by G. Schirmer, and it's due out next Spring. The basis of the book are the scores from the *Gunn* and *Lucky* music."

And lurking in the background is an ambition that may one day see light. "It's been an unfulfilled ambition of mine to do a Broadway show," he said. "This is about as extended as I care to get."

Hank's music has been greeted on one hand by some writers and critics as the introduction of jazz to TV drama. Other writers and critics have shrugged off his efforts as commercial and without jazz importance.

But the A & R director of a major jazz label perhaps summed up this controversy-in-a-teapot recently while listening to Hank's *Breakfast at Tiffany's* album. "There's an awful lot of good music in there," he said. "But I guess when you make it, you don't count anymore."

Well, Hank has made it, and by the standards of some few, he may not count anymore.

(Continued on page fifty-one)



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Samuel Barber



by John Briggs

Early in this century an eight-year-old resident of West Chester, Pa., already with a number of compositions to his credit, left a note on his mother's dressing table. It read in part:

"To begin with, I was not meant to be an athlete I was meant to be a composer, and will be, I'm sure . . . Don't ask me to try to forget this . . . and go and play foot-ball.—Please—Sometimes I've been worrying about this so much that it makes me mad! (not very)."

Before too many years had elapsed, Samuel Barber had demonstrated, by winning the Bearn, Pulitzer and Rome Prizes and by establishing himself in the very forefront of

American musicians, that he was, indeed, meant to be a composer.

Barber was born in a hundred-year-old brick house in West Chester on March 9, 1910. His father, Dr. Samuel LeRoy Barber, was a leading physician of West Chester and for twenty-five years president of the town's school board. His mother came of a musical family, one of whose members was the Metropolitan Opera contralto, Louise Homer.

By the time young Barber was ten he had acquired facility at the piano, had written a number of songs and composed an opera, *The Rose Tree*, to a libretto by Annie Sullivan Brosius Noble, the family's Irish cook.

When the Curtis Institute of Music opened in 1924, Barber was accepted as a charter student in piano and composition. Since his lessons at Curtis took place on Friday mornings, and the Philadelphia Orchestra's concerts were on Friday afternoons, Dr. Barber as head of the school board made a special ruling that any West Chester High School student who was a composer could take Fridays off to go to the Philadelphia Orchestra concerts. Young Barber thus was able to continue at West Chester High until he graduated there in 1926.

One of the first, Barber was also one of the most gifted students to attend the Curtis In-

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stitute. To his composition lessons with Rosario Scalero and piano studies with Isabella Vengerova were soon added voice lessons with Emilio de Gogorza. To his early vocal studies have been ascribed his facility in writing for voices and the often songlike quality of his instrumental works.

Prize—a Trip to Europe

Early in 1928, Barber read on the Curtis Institute bulletin board that Columbia University was offering a \$1,200 award, the Berns Prize, for a musical composition. He submitted a violin sonata and won. The prize paid for the first of his many trips to Europe, in the summer of 1928.

The next few summer trips abroad were made in the company of Gian-Carlo Menotti, his fellow-student in composition under Scalero, who had entered the Institute in 1928.

Barber graduated from the Curtis Institute in the commencement exercises of 1934. After spending the winter of 1934-35 in an unsuccessful attempt to establish himself as a singer of German Lieder on the American radio, Barber learned that he had been awarded the Prix de Rome for two years' work and study at the American Academy in Rome.

Barber already had to his credit "Music for a Scene from Shelley," the 'Cello Sonata, Serenade for String Quartet, and *Dover Beach*, for baritone and string quartet. (Barber's recording of the latter work with the Curtis Quartet, now withdrawn from the RCA Victor catalogue, is a prized collector's item.)

In Rome, he continued his creative output, finishing his First Symphony and composing a number of songs to texts by James Joyce. He also worked at his String Quartet, Op. 11.

Learning that Arturo Toscanini was interested in new, short orchestral pieces for the newly-created NBC Symphony Orchestra, Barber prepared two scores and sent them to the Maestro. They were his *Essay for Orchestra* and an arrangement for string orchestra of the Adagio from his String Quartet.

The entire season passed. In the spring Toscanini sailed for Europe and the scores were returned to Barber without comment.

That summer, Menotti called on the Toscaninis — alone. When the Maestro inquired about Barber, Menotti replied that his friend was indisposed.

The foxy old Maestro was not taken in. "He's angry with me," he chuckled, "but he needn't be. I'm going to do both his pieces this winter."

Toscanini, however, did not ask to see the scores again until the day before the first rehearsal. He had already memorized them.

Barber's next big work was a Violin Concerto, commissioned by a wealthy Philadelphia merchant for a young violinist who was his protégé. The composer settled down in the Swiss village of Sils-Maria for the summer of

1939 and began work on the concerto. But his work had a rude interruption in the outbreak of World War II. Barber sailed for America. As his ship neared New York, the German troops were marching into Poland.

Back in New York, Barber continued work on the concerto. When the first two movements were completed and shown to the violinist, he complained that the music was too simple and gave no opportunity for bravura display. Barber promised that the finale would make amends in that respect.

It did so, to such effect that the violinist was unhappier than ever. He pronounced the finale unplayable.

The same charge has been made against other works in the past, including well-known concertos of Brahms and Tchaikovsky. At such times, whatever the composer says is wrong; he can only wait to see whether time and the experience of other players uphold the adverse opinion.

Barber, however, was nettled by the implication that he had miscalculated his finale. It amounted to a charge of amateurishness. He arranged a meeting with the merchant and his protégé at which another violinist, Oscar Shumsky, demonstrated that the finale not only could be played, but could be played with brilliant effect.

At this the violinist was more enraged than ever. The upshot of the matter was that Barber had to give back half his commission money, and the violinist lost the right to first performance of the concerto. But Barber had won his point. A trait strongly marked throughout his career has been his inflexibility in matters of principle. Affable, easy-going and agreeable in most social situations, he is unyielding as an iron ramrod when a question of principle is involved.

The concerto had its first performance by Eugene Ormandy and the Philadelphia Orchestra, with Albert Spalding as soloist, in 1941. Since then it has had so many performances as to become a fixture of the contemporary orchestral repertoire.

On the Curtis Faculty

During the years 1939 to 1942, Barber was on the faculty of the Curtis Institute. He taught a class in orchestration and organized a madrigal chorus, for which he composed "Reincarnations" and other works. He also composed a Second Essay for Orchestra at the request of Bruno Walter, then filling in as a sort of musical "elder statesman" while the New York Philharmonic pondered the selection of a conductor to succeed John Barbirolli.

In 1943, Barber was inducted into the Army. Being extremely near-sighted, he was given limited-service status and assigned to Special Services in New York. His early duties included going along on a truck to help load pianos and other instruments donated to the Armed Forces.

After a few months, Barber was transferred to the Army Air Forces. At his new post (this was perhaps a reflection of what the Air Force thought of Barber's value at manual labor), he was permitted, in fact encouraged, to compose.

Barber's "Commando March" had its first performance by the Army Air Force Band. Such was its success that the Air Force commissioned (or perhaps assigned would be a better word) the composer to write a symphony. It was to be written for and about the Army Air Force.

For several weeks Corporal Barber was flown, in various types of aircraft, from one airfield to another to absorb the atmosphere of his subject. Eventually Barber achieved off-post status, living and working at "Capricorn," the country house in Mount Kisco, New York, which he and Menotti acquired in 1943. Barber's only obligation was to make regular reports on his progress to an Air Force officer at West Point.

Army Air Force Symphony

Under these favorable conditions, Barber made good progress with his "Symphony Dedicated to the Army Air Forces." The work was first performed in 1944, by Serge Koussevitzky and the Boston Symphony Orchestra. What Corporal Barber considered his most unusual tribute came from a Chinese corporal in the Air Force. He had detested the symphony, he wrote, but had cheered it lustily because he felt all corporals should be encouraged.

When Barber was mustered out of the service in September, 1945, he entered a productive working period which produced, among other things, *Medea, Knoxville: Summer of 1915, Souvenirs, Hermit Songs, Prayers of Kierkegaard, the Piano Sonata* and the 'Cello Concerto.

The latter work was commissioned by John Nicholas Brown of Providence, R. I., an amateur cellist, and had its first performance with Raya Garbousova as soloist. It was recorded in England, with Barber conducting and with Zara Nelsova as soloist.

At the end of a recording session at which Miss Nelsova played with great brilliance, a cellist leaped up in the orchestra, shouting that, after hearing such playing, he would never touch his instrument again, and forthwith smashed his cello against the side of the stage.

The soloist and composer-conductor were startled until they found the whole thing was a joke concocted by the orchestra. Every man in the cello section had contributed to the purchase of a smashworthy cello in a pawnshop.

Since his early collaboration with Annie Sullivan Brosius Noble, Barber had been unable to find a satisfactory librettist. This was all the more regrettable in view of Barber's

(Continued on page twenty-three)



QUINCY JONES

Musical director, composer, trumpet player and arranger, Quincy's capacity for work and his unquestioned ability have brought him far in these divergent areas.

By Nat Hentoff

● Although he is only twenty-eight and looks five years younger, Quincy Jones has already experienced a remarkably full and diversified career. The lithe, soft-spoken musician has played trumpet in name bands, has arranged for most of the major orchestras and singers, has studied with Nadia Boulanger, currently directs his own orchestra, and, most recently, has been signed by Mercury Records as a musical director.

In addition to his clearly evident musicianship, the core of Quincy's achievement has been accurately described by a French critic who wrote that Quincy had cast his band in his own image—young, enthusiastic, but also disciplined and efficient in all matters concerning music.

Personally, Quincy is entirely unpretentious. Candid, generous, and gregarious, he also is able to cope with enormous workloads. As much as he likes good company, when an assignment is due, Quincy withdraws and has

often written through the night and well into the next morning, drawing on his powers of concentration and his undeniable facility. Yet he also takes time to help in his friends' projects, often without expectation of pay. When one of the sidemen in his band was recording his first long jazz work, Quincy showed up at the studio, conducted the band, advised on last-minute changes in the score, and gave valuable moral support—all as a favor. He did take scale, as a union member, but asked for no more.

Quincy Delight Jones first became a pervasive and widely popular member of the New York jazz scene in 1953. He was twenty then, and had just come off the road with Lionel Hampton. His musical career had begun in a Seattle church where he was part of a vocal quartet as a child. (Born in Chicago on March 14, 1933, Quincy was transplanted to Seattle at the age of ten). When he was fourteen, Quincy was attracted to the trumpet

and received his first instruction from veteran trumpet player Clark Terry, who was then in town with Count Basie. (Thirteen years later, Terry for a time was a featured sideman in the Quincy Jones band.)

Quincy had taught himself the rudiments of arranging; and on the basis of a *Suite for Four Winds* he had written for the Lionel Hampton band when he was fifteen, Quincy was awarded a scholarship to the Berklee School of Music in Boston. He then traveled for two years as a member of Lionel Hampton's trumpet section. Reports started reaching New York about a fresh, new composer-arranger with Hampton; and when Quincy decided to base himself in New York as a free-lance arranger, he soon had a steady and constantly rising volume of work to attend to. During the mid-1950's, Quincy was part of an astonishing variety of record dates from jazz to pop to rock and roll. He scored for Count Basie, Oscar Pettiford, Stan Getz, Dinah

Washington, among many others. He had stopped playing trumpet for lack of time, but picked up the horn again in 1956 when Dizzy Gillespie asked him to assemble a big band for him as well as write a large part of its repertory. Quincy traveled with the vibrant, forceful Gillespie band through State Department tours of Europe, the Middle East, and Latin America.

In 1957, Quincy embarked on his own Odyssey abroad. He spent eighteen months in Paris working on an arduous schedule of composing, conducting, and arranging for Barclay Records there. Somehow he also found time to study with Nadia Boulanger, who has taught composition to a significant percentage of the major young American classical composers. While in Europe, Quincy conducted and recorded in Sweden, and generally became widely and favorably known on the Continent.

When he returned to New York, Quincy resumed free-lancing until he was offered what seemed to be a singular opportunity in the fall of 1959. *Free and Easy*, a blues opera by Harold Arlen, was to begin a long tour of Europe prior to a Broadway run. Quincy was appointed musical director and was also empowered to organize a big jazz band which would play the score and also be seen on stage. Characteristically, he searched long and diligently for exactly the right musicians, and went to Europe with the show.

After three months, *Free and Easy*, weakened by internal dissensions among the higher echelons of management, closed; and Quincy was stranded with a full band on his hands. Quincy became the band's manager, booker, chief worrier, traffic agent, father confessor and comforter, and functional optimist. Investing a huge amount of his own money, Quincy kept the band alive and touring throughout Europe during most of 1960. He brought the band to America toward the end of last year, recorded several albums for Mercury, and continued to juggle the fiercely demanding challenges of keeping a large band alive in America. He has also been in frequent demand as an arranger—Peggy Lee had him flown twice to Hollywood for sessions—and he has written a score for a Swedish film.

Quincy's work—and his band—are consistent in conception. His lines are clear and uncluttered, and they always facilitate swinging improvisations by his sidemen. His melodies are instantly assimilable and lyrical. He is neither experimental nor dated but reflects instead a full and appreciative knowledge of all of jazz history. Arranger-composer Bill Mathieu, in an analysis of Jones' writing, has pointed out: "Whenever there is an artistic tradition, there are artists within it who are *culminators* (those who take what

has been said in the past and resay it more completely than anyone before them . . . Quincy Jones has come up with the perfect combination—a tasteful, culminative application of the elements of a tradition rich in its unrestrained emotional appeal."

Emotion is the core of Quincy's interest in music. He has spoken and written, for example, of his preference for a "natural growth" in the development of jazz, a growth that will come out of the player's feelings in contrast to a "forced or blueprinted development." In the same vein, Jones has said to interviewers Helen and Stanley Dance: "There's a certain self-conscious attitude where musicians fight for this red-carpet thing, where everybody sits still and doesn't raise an eyebrow, but the musicians don't *really* want that. They would like to see their music received and expressed with a feeling that is more sincere than that of a bunch of intellectuals trying to probe into the music without understanding . . . I'd rather see people go out and express the feelings the music gives them in dancing. Understanding isn't enough, anyway. There *has* to be feeling. The musicians themselves don't always understand what is being done."

Accordingly, Quincy enjoys playing for dancing as well as for all-jazz audiences in a club. His main concern is to communicate emotion as directly and fully as possible. His music continues to be formed on the principles of clarity, intensity, and—a term not often used in jazz—gracefulness. There is very personal melodic charm in Quincy Jones' work along with his supple sense of structure and his predilection for getting a full, singing sound from his orchestra. Quincy's writing is, in a sense, the distillation of the jazz mainstream if that mainstream is to be defined as encompassing the best of the swing era and distilling the essence of the major early modern jazz musicians. Coursing through his pieces, moreover, is a feeling and love for the blues which antedate jazz itself.

The future for Quincy Jones appears to be nearly limitless. Because of the strong reputation he has built overseas, he can surely tour Europe for half of each year with his band if he chooses. His albums are now Mercury's biggest sellers there. He will also continue to play select engagements in America and record his orchestra for Mercury. His new position at that label, moreover, will give him added scope in many areas of jazz and popular music to build and to help form new talent here and abroad. Meanwhile, I would not be surprised if he were to compose a Broadway show score before not too long a time and I also expect that his writing for films is only just beginning.

Quincy Jones once said of his work: "I

would prefer not to have this music categorized at all, for it is probably influenced by every original voice in and outside of jazz, maybe anyone from blues singer Ray Charles to Ravel. I don't know or care, and I think the musicians here feel the same way. We aren't trying to prove a thing except maybe that 'the truth doesn't always hurt.'"

Musical truth—an honesty and individuality of expression—has always marked the music of Quincy Jones because a man's music, after all, is an extension of his personality. And Quincy Delight Jones is certainly one of the most truthful and engagingly warm figures in the world of American popular music and jazz. It is true that he cannot be categorized, because he is so wholly and calmly himself.

Samuel Barber

(Continued from page twenty-one)

demonstrated gift for vocal writing. Many people had urged him to try his hand at an opera, and Barber himself was strongly drawn toward the lyric theatre.

Among those who felt Barber ought to write an opera was the late Edward Johnson, who, when he was General Manager of the Metropolitan, offered the composer a \$5,000 commission. It was a handsome offer, but there was one string attached. Barber would have to work with a librettist already chosen by the Metropolitan.

In typical uncompromising fashion, Barber insisted on the composer's prerogative of selecting his own librettist, and the project came to nothing.

Finally Barber found a satisfactory librettist in a man who had been within hailing distance for many years—Menotti. One of the most successful opera composers of this century, Menotti had written the libretti for all his own works, and now offered to perform the same service for Barber. The result of their collaboration, *Vanessa* was performed at the Metropolitan, winning Barber the 1958 Pulitzer Prize and an honorary doctorate from Harvard University.

Other important recent works by Barber are the *Toccata Festiva*, commissioned last fall by Mrs. Mary Curtis Zimbalist to dedicate the new organ which she had presented to the Academy of Music in Philadelphia; and a new piano concerto commissioned by Barber's publishers, G. Schirmer, Inc., as part of their 100th anniversary celebration.

Of the latter work, Barber, who, since his student days has been extraordinarily secretive about works in progress, will disclose only the facts that (a) it is to be a piano concerto, and (b) it is making progress.



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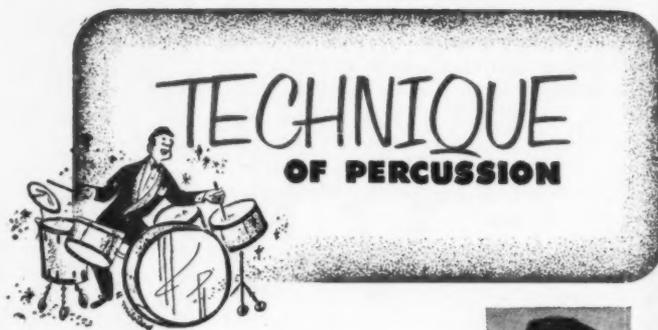
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PAT. PENDING



by George Lawrence Stone



ABOUT THAT FLAT FLAM

Yes indeed, *Perplexed from Vermont*, there is a flat flam extant in drumming today, and in its place it is very effective.

The flat flam, so-called, is executed (perpetrated, sez the old-timer) by striking both sticks down onto the drumhead at the same time. This is primarily the specialty of the beginner, who letteth not his left hand know what his right hand doeth and careth less.

The trouble with this gimmick is that, when struck on the drum, it is apt to choke the snare action, resulting in an uncalled-for half accent or semi rim shot tone. This is far removed from the drummer's basic flam indicated in conventional playing and in the scores of those of the great masters who notated flams according to their rudimental pattern.

The rudimental flam of course entails striking its principal note at a given power from a given level and striking its preceding grace-note from a lower level with correspondingly less power.

I doubt if there is an instructor who doesn't have trouble in convincing his flock of hopefuls of the necessity of poising with one stick up and the other down in order to execute this important musical figure; not important for itself alone, but because it leads step-wise into the *ruff*, similarly executed, from which, in turn, innumerable playing combinations, both in conventional and modern idiom, are developed.

Conventional FLAM



Conventional RUFF



However, in the drumming of today, we have the flat flam to consider, and to those of us who favor meticulousness, it has a definite significance. This becomes apparent when we strike two different surfaces at the same time, for example, the hi-hat cymbal with one stick and the snare drum with the other; or the wood block and the cowbell.

Here, in the interests of precision, the sticks must rise and fall simultaneously and strike their respective surfaces exactly together. And it is here that the flat flam comes into its own, with the conventional (rudimental) flam taking a back seat.

INTERNATIONAL MUSICIAN



OVER FEDERATION FIELD

(Continued from page sixteen)

On November 6 Local 580, Clarksburg, West Virginia, reached its half century milestone and on November 7 celebrated with a dinner dance. During the present year the local has sponsored a successful music clinic, open to the public and high school and college music students. Professor Henry Mayer, a member of the Board of Directors, was in charge.

Clinicians were Fay Templeton Frisch, piano; Frank Simonelli, brass; and Sidney Forest, reeds. The local's thirty-five-piece symphonic band presents a series of concerts at local parks during the summer months. Its Johnstown Brass Band has been in existence for sixty-two years and still boasts three of its original members who attended the dinner dance.



President Kenin and International Treasurer George V. Clancy were among the distinguished guests at the recent fiftieth anniversary convention of Local 566, Windsor, Ontario. Here they are served a smorgasbord by Convention Chairman Carmon T. Adams, left.



Local 316, Bartlesville, Oklahoma, celebrated its fiftieth anniversary October 8 at the Elks Country Club in that city. Bill Streets and Lonnie Lee orchestras furnished music for dancing. Standing, left to right: Bill Pond, vice-president; Marvin Whisman, president; Wayne Owens, sergeant-at-arms; Herb Van Sant, secretary; and Paul Huffer, A. F. of M. traveling representative. Seated: Don Berger and Bill Streets, of the Bill Streets Orchestra. The bouquet of chrysanthemums was sent by President Kenin.

Local 151, Elizabeth, New Jersey, celebrated its sixtieth anniversary on October 16. Honored guest was A. I. McKenzie, eighty-nine years old, the sole surviving charter member of the local. He conducted the Elizabeth Municipal Band for thirty-two years. (He recalled that, in the early days of big bands, musicians played until four in the morning and received \$5 each for the night's work.) About 350 persons attended. Chairman was Chester Kingsbury. Guest speaker was Valentine A. Fallon, chairman of *The Daily Journal* editorial board. An honored guest was International Secretary Emeritus Leo Cluesmann.

The new headquarters of Local 325, San Diego, is at this writing almost finished, and by the time the issue reaches publication, the house-warming will have taken place. Here the symphony will rehearse in ample quarters, and official business will be carried on in comfort. The January issue will carry photographs—inside and out—of this new building.

Emil Kopp, who is a life member of Local 10, Chicago, celebrated his one hundred and third birthday on October 28. He was born in New York City and as a young child saw the funeral of Abe Lincoln. In 1866 he moved with his family to Wheeling, Illinois, and by the time he was thirteen was playing drums, switching later to cornet and trumpet. He had his own dance band for many years and taught at the Chicago Conservatory of Music. He played with and was music coordinator for the Chicago Symphony.

When the City of Dusseldorf of the Federal Republic of Germany decided to send its Dusseldorf *Fanfarenkorps* (Trumpets and Drums) to the United States to participate in New York City's Steuben Parade, Saturday, September 30th, 1961—a parade presented annually by Americans of German ancestry as a tribute to the mem-

ory of Baron von Steuben of American Revolutionary fame—a chain of circumstances was set in motion which brought tremendous international acclaim to the American Federation of Musicians and the Music Performance Trust Funds of the Recording Industries.

The Chairman of the Band Committee for the Steuben Parade is George F. Seuffert, a member of Local 802, New York, and an outstanding bandmaster. (The Steuben Parade, incidentally, engages more professional musicians and bands than all of New York City's other parades combined.)

Upon learning of the proposed visit of the *Dusseldorf Fanfarenkorps* to New York City, Mr. Seuffert notified Congressman Joseph P. Addabbo representing New York's Fifth Congressional District who, in turn, notified the U. S. State Department. Impressed by the tradition represented by the "Trumpets and Drums of Dusseldorf," the State Department decided to give official recognition to the occasion and formally welcome the Dusseldorf to our Nation's Capital.

Now a *Fanfarenkorps* is not a "bugle and drum corps" in the United States tradition. All its musical selections, many dating back hundreds of years to medieval times, must have band accompaniment. Once this musical fact was brought to the attention of the State Department, an official request was sent to Samuel R. Rosenbaum, Trustee of the Music Performance Trust Funds of the Recording Industries, asking that, in the interests of international good will and understanding, a professional band be made available to accompany the *Dusseldorf Fanfarenkorps* at their Capital appearance on Friday, September 29th.

Through the cooperation of the Trust Funds a fine professional band from Local 161, Washington, was made available for the Dusseldorf accompaniments. The combined musical organizations under the baton of George F. Seuffert presented an inspiring concert on the east steps of the Capitol.

Edward R. Murrow, head of the United States Information

Services, representing President John F. Kennedy, in welcoming the "Trumpets and Drums of Dusseldorf" and in paying tribute to the "role of music as an international and universal language," extolled the cooperation of the Music Performance Trust Funds of the Recording Industries and the American Federation of Musicians in making the visit of this famous European musical organization a "milestone in international good will and understanding."

On Saturday, the *Dusseldorf Fanfarenkorps*, accompanied by twenty-two musicians of the Seuffert Band, received an ovation on New York's Fifth Avenue. The following day, their appearance at the season's final concert of the Seuffert Band in the Music Grove of Forest Park, Queens, shattered all existing records with the Park Department estimating over 12,000 in attendance with another 4,000 or 5,000 being turned away when all available space was taken.

The visit of the *Dusseldorf Fanfarenkorps* was a result of perfect cooperation from many sources. The City of Dusseldorf assumed the complete cost of transportation from Germany to the United States and return. The Brewers of Rheingold Beer assumed the cost of meals and rooms for the members of the *Fanfarenkorps* in the United States. Interested citizens provided the transportation from New York to Washington. Edward R. Murrow and Congressman Addabbo represented the Federal Government at the Washington reception. The professional band at Washington was made available by the Recording Industries Trust Funds in cooperation with Local 161. The cost of the professional musicians accompanying the *Fanfarenkorps* in the Steuben Parade was assumed by the Parade Committee. The Forest Park Concert, October 1st, by the Seuffert Band, was the concluding program of 14 made possible by a grant from the Recording Industries Trust Funds obtained through the cooperation of Local 802 of the A. F. of M. and various local co-sponsors. The co-sponsor on October 1st was the "Brewers of Rheingold Beer."



Dusseldorf Fanfarenkorps accompanied by the Professional Band of Local 161, Washington, D. C., on the steps of the Nation's Capitol.

Local 104, Salt Lake City, Utah, will celebrate its sixtieth anniversary on December 10 at the Terrace Ballroom in that city. The general public has been invited to the local's "Gala Parade of Talent" of the members of Local 104. A continuous concert will be given by bands and combos representing all places employing live music. This occasion will also be used to promote the repeal of the cabaret tax and the objectives of the "Tempo" campaign.



Local 104, Salt Lake City, Utah, will celebrate its sixtieth anniversary on December 10. Front row, left to right: Ben Bullough, secretary; Dorothy Trimble, treasurer; Guy W. Haric, president; and Verdi Breinholt, vice-president. Back row: Board Members Marion Albiston, Donald Bush, Kenneth Kuchler, Wallace Gudgell, and Doug Boll.

One of the busiest locals, in proportion to its membership, is Local 523, based at Stambaugh, Michigan. The Iron County Band, the Caspian City Band, the German Band, and the Local Dance Band, as well as numerous small combos, make life interesting for inhabitants of the south center portion of Michigan's Upper Peninsula. The Dance Band, comprised mostly of middle-aged men reinforced by promising youngsters, initiated this past summer the first in the open air jazz concerts in the Upper Peninsula. Another active group, the Northwoods Symphony, now in the midst of its third season of five performances, is presently deep in rehearsals for its Annual Christmas concert.

This coming year, the Iron County Band will give ten outdoor concerts at the county

(Continued on page forty)



Iron County Concert Band, Clare Hounsell, director.

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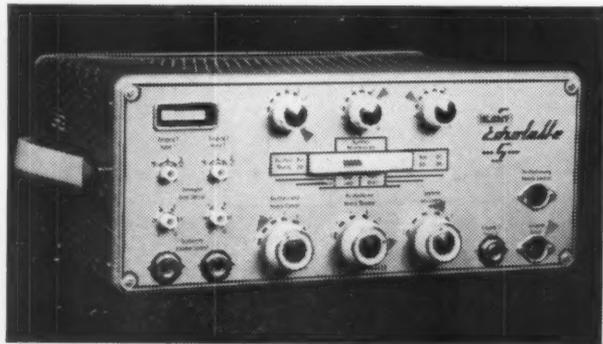
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FACTS AND FOCUS

To the Editors:

The article, "The Tale of Two States," appearing in the August issue of the *International Musician* is one of the finest pieces of labor reporting I have ever read. Factual, with no hesitation about naming names, it conveys an on-the-scene intimacy so often lacking and sharply focuses a national spotlight on the Missouri clowns playing statesmen.

With its present expansive coverage of the world of music, the *International Musician* is doing a fine job of selling the cause of the American musician to musicians.

A. L. BALTZLEY,
Secretary-Treasurer,
Local 770,
Hagerstown, Maryland.

THE GOOD OLD DAYS

To the Editors:

I was much interested in reading about Merle Anderson, the "silent movie" organist and pianist (page thirty-one of the October issue). I consider myself a member of that same exclusive club, as I believe there aren't too many of us around any more.

I began my career at the age of fourteen, when Pearl White, Theda Bara and Anita Stewart

were in their heyday. In Pennsylvania there is a law that anyone under sixteen years of age is forbidden to work after 9:00 P. M., therefore I would play the first show, from 7:00 to 9:00 P. M. After that, one of the ushers would take over and pump the old player-piano. I remember they had a limited number of piano rolls. Therefore the appropriate "cueing" of a picture was next to impossible. Imagine the ludicrous effect when little Eva floated to Heaven as the piano gave out with "The Stars and Stripes Forever" or perhaps the Keystone Kops were throwing pies at each other to the strains of the Funeral March by Chopin. Ah, those good old days! But the audience didn't seem to mind.

Yours for more old-time memories,

MRS. MARION WEAVER,
Lancaster, Pennsylvania.

WIND SYMPHONY DEFINED

To the Editors:

Regarding your recent inclusion of an article on the American Wind Symphony Orchestra (page twenty-four of the September, 1961, issue), I would like to clarify the term "wind symphony orchestra."
(Continued on page thirty-eight)





The CHRISTMAS Book Shelf

DRUMS THROUGH THE AGES, by Charles L. White. 215 pages. The Sterling Press. \$7.50.

What with computers, jet planes, automations and moon trips, what with world subjects measured out as single semester refreshers, what with books crowding space, time, ideas, into pocket-size form, one might wonder if we of this age are not suffering from some new type of compression ailment.

Immune to such an illness, at any rate, is the author of this book. Mr. White will have none of the age's obsession with pressurization. On subjects related to his beloved drums—and what subjects to him are not related?—he has all the time and space in the world. And that means he goes right back to the beginnings of history and spans the whole universe, tenderly culling data on drums.

However, no matter how far he strays—to petrified forests, magical conclaves, tropical temples, Italian coal mines—no matter what strange sidelights he includes—drums that *talk*, sympathetic resonance, the difference between tam-tams and tom-toms, rattle worship in Lapland, male and female castanets—he is always back on his cue, clashing home facts for drums. His practical suggestions, on how to stop the tone of the cymbals after striking, how to circumvent a conductor determined to evade the beat, or how to tune kettle-drums, are as fascinating to non-drummers as they are useful to drummers. By the time he has reached the last page, he has contrived to make the whole intellectual universe vibrate to the beat of drums.



THE NEW BOOK OF MODERN COMPOSERS, edited by David Ewen. 510 pages. Alfred A. Knopf, Publisher. \$7.50.

Considerably more than a mere "reissue" of an established guidebook, this volume gives data on thirty-two composers representative of their time: Barber, Bartók, Berg, Bloch, Britten, Castelnuovo-Tedesco, Chávez, Copland, Delius, Elgar, de Falla, Gershwin, Harris, Hindemith, Honegger, Martinu, Menotti, Milhaud, Pizzetti, Poulenc, Prokofiev, Rachmaninoff, Ravel, Schoenberg, Schuman, Shostakovich, Sibelius, Strauss, Stravinsky, Williams, Villa-Lobos, and Walton. Besides short bi-

ographies, personal notes are presented by friends of the composers. Then the composers themselves speak. These latter portions (two to eight pages to the composer) are of especial interest, since most of them speak about their concern with contemporary music. The introduction, "Modern Music: Its Styles, Its Techniques," by Nicholas Slonimsky, is a book in itself—and one well worth reading.

MUSICAL THOUGHT, by Carlos Chavez. 126 pages. Harvard University Press. \$4.50.

The Mexican composer and conductor, Carlos Chávez, has the artist's knack for simplification. In explaining the substance and means of art in the six essays in this book (they were originally lectures delivered at Harvard University, one each month for six months) he seems to be working out the modes and methods as primitive man, or modern man unspoiled by tradition, might work them out—as something new, something realized for the first time. The fact, for instance, that repetition is a basic element in art seems to hit him with the impact of an entirely new idea, one he elaborates with the zest of a chemist given his own laboratory and unlimited means of research. This very zest makes the reader accept it in like spirit.

So with other "discoveries."

"It is perhaps not clear to many people that in a work of art there are no insignificant or unimportant things; there are neither basic elements nor unessential details" . . . "A great composer is one who has many things to teach others, things that were not known before." . . . "But, somehow, smallness of form is linked to the idea of minority of age. It would be difficult to say why." One could very well say why, but one would actually rather go along with Chávez on his voyages of discovery.

If Chávez expresses what one already knows, he does it, in short, so freshly, so innocently, that one is willing to have the points brought up again and again. And what better definition of a piece of music, after all, is there, than this one of his: ". . . from the standpoint of form and construction, a piece of music is not a solid block but an aggregate of parts



that constitute a unity. The intrinsic value of each part and the degree of cohesion existing between all the parts are the ultimate measure of the actual merit or artistic value of the piece."

AN ENGLISH SONG BOOK, edited by Noah Greenberg with introduction by Joel Newman. 219 pages. Doubleday and Company, Inc. \$5.95.

A handsome gift for lovers of the music of the Middle Ages is this collection of songs edited by Noah Greenberg. Mr. Greenberg, founder and director of the New York Pro Musica Antiqua, has given us some fifty of the finest songs of this period. The songs ranging from one to six voice parts are both sacred and secular. Gems from the sacred are various settings of the Mass and hymns to the Virgin by Tallis, Gibbons, Morley and others. In the secular vein are the charming "With owl dyscorde" and "O my hart." The text of these two songs are representative of a group of poets in the court of Henry VIII.

The many illustrations, as well as the colorful jacket, make this book a delight to the eye as well as to the ear.



LIFE AND LISZT, by Arthur Friedheim, edited by Theodore L. Bullock. 335 pages. Tappinger Publishing Company, Inc. \$6.00.

Biographers are the interpreters of their subjects, much as conductors are interpreters of the compositions they direct. And, like conductors, they cannot be absolute re-creators. No one person, however great, can recognize, much less portray, all the characteristics of another. Only the aspects explicable to the portrayer are possible. And even these will take on the tinge of the writers' (or the conductors') peculiarities.

As for biographers, however, it is certain that one who has been in actual personal contact with a celebrity and this through a considerable number of years stands a better chance of correct delineation than a writer who views his subject through the distorting lenses of centuries and the mists of anachronistically induced psychoanalysis.

We are thus fortunate in the extreme in having, in the present volume, the merging of

(Continued on page forty-four)

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Of course, when we are out entertaining and we have a request, we'll no doubt be asked for music in the piano, violin and orchestra repertoire. In the classical field, we are bound to get requests, for instance, for two of the world's most popular classics, *Malaguena* and *Clair de lune*. These are both for piano and very pianistic in style. The former has been in print for accordion and has been done fairly adequately. (All sorts of grades and arrangements are available.) However, no matter what we do to the selection, we shall never get the sustained harp-like quality of the piano on our instrument. On the piano, the strings sound and vibrate throughout the selection. We cannot simulate this in any way with reeds.

The Debussy selection is a revered classic by now. It brings out nuances that are peculiar to the piano and cannot be reproduced on any other keyboard instrument. The original publishers always felt that way; they were faithful to the Debussy estate. I know that they were approached on many occasions to publish accordion arrangements and refused. Debussy wrote the work for piano and they wanted it to remain that way. But the copyright has just expired, and the market is flooded with all sorts of renditions of *Clair de lune* (also including a publication by the original publisher). Most of the arrangements have strayed far from the original. Here are three for comparison's sake:



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This is far afield from the original which looks like this:



Of course, they've changed the metre for convenience in reading. I don't particularly mind this. (Nor does the key change kill us.) However, the muddiness of the left hand chords is overpowering for the right hand—far from the thin, transparent sounds Debussy called for in his composition. This type of ponderous sound is certain to lose support for us. It's an easy way out. I prefer *leaving* it out.

Arrangement number two is for a right-handed contortionist. Why play a two-handed idea or melodies with one hand in such a clumsy fashion? It's two-handed on the piano and should adhere to the same idea on the accordion.

Solutions I would prefer are either of the following:



Arrangement number three also changes the time signature. The two items I object to here are that:

1. The lower voicings are conveniently deleted. This is also a one-handed approach to a two-handed idea.
2. The timbre of the bassoon reed on the accordion is not the best selection for this light transparent sound heard on the piano. It's too thick for my ears.

I shall continue this discussion in my next column.

The articles on Federal Subsidy of Music, by Hope Stoddard (which appeared in the issues of the *International Musician* for June, November and December, 1960, and January, February and April, 1961), are now available in booklet form, through the courtesy of the American Federation of Musicians. Write for copies to: International Press, 39 Division Street, Newark, New Jersey.

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P.S. MERRY XMAS AND A FUNNY NEW YEAR!

Minutes of the Special Meeting of the INTERNATIONAL EXECUTIVE BOARD

East Lansing, Michigan

July 25 through July 27, 1961

Kellogg Center
Michigan State University
East Lansing, Mich.
July 25, 1961

President Kenin called the meeting to order at 9:00 P. M.

Present: Harris, Ballard, Clancy, Repp, Stokes, Kennedy and Murdoch. Executive Officer Manuti has been excused from attending this special meeting of the International Executive Board.

Also present: Henry Kaiser, General Counsel.

A discussion is held regarding recording licenses and pressings made from master records which the licensees make.

Other aspects of the recording business are considered.

A report is received that, in the past nine months, the Federation has collected over \$100,000.00 in past due wages owed to our members for recording engagements.

Consideration is given to the problem of personal managers and commissions allowed to them under present Federation contracts.

Various aspects of this subject matter are studied, including the matter of special services performed by personal managers.

Discussion is held regarding certain aspects of the Labor-Management Reporting and Disclosures Act in connection with cases considered by the International Executive Board.

Henry Kaiser reports on a new Department of Defense directive applying to all the services, which reads, in part, as follows:

"No enlisted member of the Department of Defense on active duty may be ordered or permitted to leave his post to engage in a civilian pursuit or business, or a performance in civil life, for emolument, hire, or otherwise, if the pursuit, business, or performance interferes with the customary or regular employment of local civilians in their art, trade or profession."

This means that service personnel on leave, liberty or furlough may not be permitted to compete with civilian musicians.

Henry Kaiser reports on certain rulings of the Federal Communications Commission (FCC) in connection with radio and television stations' licenses.

Other matters of interest to the Federation are discussed.

The session adjourns at 12:20 A. M.

Michigan State University
Kellogg Center
East Lansing, Mich.
July 26, 1961

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

The Board considers the following resolutions which have been referred to the Board by the recent

A. F. of M. Convention held in Atlantic City, N. J.:

RESOLUTION No. 12

WHEREAS, Article 17, Section 1, clearly states that "any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled," and

WHEREAS, This is just and proper and is mandatory on all individual musicians and leaders, and

WHEREAS, Section 2, Article 17, provides that if a local union has a local law requiring its members to file a written contract with the local prior to each engagement, the traveling member or leader must so file such contract with such local union, and

WHEREAS, This implies that any local union not having such a law, a contract need not be deposited by an individual musician or traveling leader, and provides an outlet for traveling member to evade the law, therefore,

BE IT RESOLVED, That to alleviate confusion and thus help to enforce Section 1, Section 2 be deleted from our Constitution and By-laws.

After prolonged discussion, on motion made and passed, it is decided that the matter be laid over for further study.

RESOLUTION No. 21

BE IT RESOLVED, That the A. F. of M. International Executive Board request A. F. of M. Attorney Henry Kaiser to obtain a definite ruling from the Director of Internal Revenue in Washington, D. C., allowing members' legal income tax deductions for automobile expense when it is necessary to use their automobiles to go to and from musical engagements, mainly because regularly scheduled public carrier transportation is not available at the beginning and closing time of engagements, knowing that conflicting court decisions on this matter have been rendered in different parts of the country.

Pursuant to this Resolution, Federation General Counsel Henry Kaiser had been requested to seek a ruling from the Internal Revenue Department. He has advised that he is working on this matter.

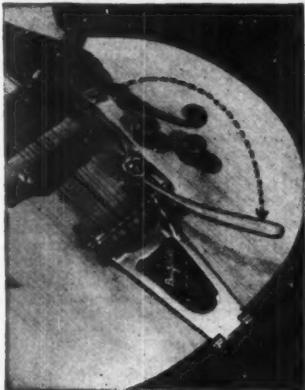
RESOLUTION No. 23

WHEREAS, The sponsors of this resolution firmly believe that all members of the A. F. of M. are entitled to the protection of the Federation in seeking and bidding for musical engagements in free, equal and open competition, and

WHEREAS, Any members in open competition for musical engagements who offer inducements to the employer other than merit, competence, appearance and quality of performance must necessarily destroy free and equal competition, and

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WHEREAS, Certain A. F. of M. members who are employed by radio and TV stations as disc jockeys, announcers or personalities habitually obtain musical engagements by offering advertisements of such engagements over such radio and TV stations free of charge to the employer, now, therefore,

BE IT RESOLVED, That, in conformity to the objectives stated in Article II of the A. F. of M. Constitution, the following be adopted into law and added to Article XIII and/or Article XXIII of the A. F. of M. By-laws: Section A. F. of M. members employed as disc jockeys, announcers or personalities on radio and/or TV stations are prohibited from offering or supplying free advertising for any and all musical engagements, open to competitive bidding, on which they may be employed as leader, contractor or musician.

On motion made and passed, it is decided to concur in this resolution.

RESOLUTION No. 26

WHEREAS, The campaign through letters to sponsors and our Congressmen to eliminate the foreign sound track has been just partially successful, and

WHEREAS, The vast majority of the American viewers are unaware of this insidious and unfair practice and without their support our efforts will have but limited results, and

WHEREAS, The United States import laws demand that a product be stamped or labelled as to the country of its origin and the Federal Drug Administration has rigid rules regarding the labeling of consumer products with reference to ingredients, and

WHEREAS, The American telecasters are now required to inform their viewers of any deceptive techniques, i.e., artificial audience response, etc., when they are employed, therefore,

BE IT RESOLVED, That the Federal Communications Commission be requested to advise all producers of a television film containing a sound track recorded in a foreign country by foreign musicians be so identified by the announcement: "MUSIC FOR THIS FILM WAS PRE-RECORDED IN

(Name of Country)

The report of the committee is that the resolution be amended so that the "Resolve" will read as follows: "BE IT RESOLVED, That the Federal Communications Commission be requested to advise all producers of a television film containing a sound track to be identified by the announcement 'Music for This Film Was Pre-recorded in (Name of Country).'"

On motion made and passed, it is decided that the above resolution be adopted with an amendment that a request similar to that contained in the resolution be also made to the Board of the Broadcasting Governors of Canada.

RESOLUTION No. 35

BE IT RESOLVED, To enforce Article 17, Section 3, of the International By-laws, particularly with the Booking Agents and second or third offending leaders, this law should be printed in the *International Musician* in large letters.

On motion made and passed, it is decided to concur with this resolution.

RESOLUTION No. 40

WHEREAS, Booking agents are licensed by the Federation, and therefore under the control and responsible to the Federation for their actions, and

WHEREAS, Traveling bands that enter jurisdictions, in many cases are booked through agents and pay a commission for such services, and

WHEREAS, In some cases, engagements continue on one location for a period of one year or more, and

WHEREAS, The laws of the Federation provide, that at the end of one year, such band must join the local in which jurisdiction they are performing, and

WHEREAS, When accepted by the local as full members, the 10% surcharge is discontinued, and they function as local musicians, and

WHEREAS, The booking agents continue to collect their fee after they are no longer traveling musicians, and such collection has the support of the Federation, therefore,

BE IT RESOLVED, That after a band is on an engagement continuously for one year, the booking agent shall no longer receive any commission, and

BE IT FURTHER RESOLVED, That the booking agent's license contain the above clause.

On motion made and passed, it is decided that this resolution be laid over to the mid-winter meeting of the International Executive Board.

RESOLUTION No. 41

WHEREAS, The traveling musicians are the backbone of the music profession today, and

WHEREAS, The traveling musician has little or no chance to benefit from the pension plan of the Federation, and

WHEREAS, There is a possibility that many locals will not choose to participate in the pension plan, therefore,

BE IT RESOLVED, That the 2% return from the 10% traveling surcharge be deposited in the pension fund in the name of the individual musicians paying this surcharge and a receipt for the amount deposited be forwarded to the musicians in place of the check now sent. While giving these musicians a chance to participate in the pension plan, the receipt will also serve as a check on local secretaries collecting and forwarding the surcharge.

On motion made and passed, it is decided not to concur with this resolution.

RESOLUTION No. 48

WHEREAS, Wage scales in Articles 20, 21, 22 stipulate numbers of performances, and

WHEREAS, The wage scales in Article 27 make no mention of numbers of performances, but provide for weekly and daily rates, with a further stipulation "Services to consist of six hours per day within any ten (10) hours," and

WHEREAS, Organized labor has for many years strived to establish a 40-hour, five-day week, and that it is manifestly unfair and inconsistent for musicians working under Article 27 to be required to play any number of performances within a ten-hour day, and

WHEREAS, A musician may be called four days prior to the opening of a season, but no provision is made for transportation, now, therefore,

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BE IT RESOLVED, That Article 27 be completely revised and that numbers of performances be stipulated similar to those conditions presently existing in Articles 20, 21 and 22.

On motion made and passed, it is decided not to concur with this resolution.

RESOLUTION No. 49

WHEREAS, The Copyright Act protects the rights of composers, authors, publishers, etc., but does not protect the performing musician, and

WHEREAS, But for the performing musician many of these composers and publishers would not even be in business, and

WHEREAS, Performing musicians have been as good citizens and patriots as are composers, etc., and should have the same protection and guaranteed rights, and

WHEREAS, Performing rights have been established to leader musicians by the courts of various states, therefore,

BE IT RESOLVED, That the A. F. of M. initiate, institute and conduct a campaign to amend the Copyright Act to establish performing and property rights to the performing musicians, the same as such rights are presently established for composers, authors, publishers, etc.

On motion made and passed, it is decided that the Federation continue in its efforts to effectuate the purpose of this resolution.

RESOLUTION No. 53

WHEREAS, Communication or exchange of ideas among members of the A. F. of M. is essential if progress is to be made, and

WHEREAS, The first Symposium of Symphony Orchestras met in New York City during July, 1960, with much enthusiasm and success, thereby greatly advancing the cause of the Symphony Musician, therefore,

BE IT RESOLVED, That this A. F. of M. conference so instruct the A. F. of M. Executive Board that this Symphony Seminar shall become a permanent affair to be held annually for this cause.

The committee amended the resolution by striking out the "Resolved" clause and substituting the following: "Be it resolved that this A. F. of M. Convention recommend to the A. F. of M. Executive Board that these seminars continue to be held in the future at the discretion of the Executive Board and that the information compiled from such symposiums be supplied to each local having a symphony orchestra in its jurisdiction."

On motion made and passed, it is decided that this resolution be laid over to the mid-winter meeting of the International Executive Board.

A recess is declared at 11:50 A. M.

The session reconvenes at 2:00 P. M.

The Board considers Resolution No. 55, which was referred to it by our recent Convention held in Atlantic City, N. J.

RESOLUTION No. 55

WHEREAS, Because the plight of the musician and music needs to be spelled out to the layman and publicized, therefore,

BE IT RESOLVED, A commission shall be appointed by the Executive Board of the A. F. of M. to

have published a book giving the history of music and musicians in the U. S. A.; their plight and problems, which could be used as a reference book to help promote this great cause and influence the public in general.

On motion made and passed, it is decided that the subject matter contained in this resolution has been disposed of by the Federation recently publishing the new booklet "You Are Your Union."

Consideration is given to the request of Local 47, Los Angeles, Calif., for reconsideration of the following case in order that the matter may be referred back to the local's general membership meeting for disposition:

Case No. 11, 1959-60: Appeals of members Harold Gus Ehrman, George Arus, Norm Bartold, John Clyman, Earl Collier, Roland Hallberg, Roy Harte, Bart Hunt, Jack Klein, Joe Miller, Bob Robinson, John Rotello and Don Wells of Local 47, Los Angeles, Calif., from an action of that local in imposing fines of \$500.00 each upon them, with \$300.00 in abeyance; and Joe Triscari from fine of \$500.00 imposed upon him.

In this matter, the International Executive Board denied the appeals on August 4, 1959.

On motion made and passed, it is decided that action be laid over.

Discussion is held regarding the request of Kenneth Moore, President of the Recreational Dancing Institute, that the Federation contribute the following amounts to the R. D. I. public relations program: \$25,000.00 in 1962 and \$37,500.00 in 1963.

On motion made and passed, it is decided that we cannot concur in the request.

A communication is received from Jimmy Cook, winner of the 1960 Best New Band Contest.

Study is given to the plans for the forthcoming Best New Band program.

Discussion is held regarding the presentation made by member Frank Li Volst of Local 626, Stamford, Conn., at the Board meeting on June 9, 1961, regarding "Housing for the Elderly" and "Community Services."

After considerable study, on motion made and passed, it is decided that, due to the wide diversity of interests of our members and the tremendous area encompassed by our locals, we are not in a position to engage in the suggested programs at this time.

Consideration is given to the request of member Nick Russo that we urge the Postmaster General to print a stamp issue promoting "Peace Through Music."

On motion made and passed, it is decided that the matter be referred to our Public Relations Director, Hal Leyshon.

Discussion is held regarding the application for membership of Atilla Galamb, a minor, in Local 149, Toronto, Ont., Canada.

On motion made and passed, it is decided that the matter be laid over.

The Board considers the request of Local 365, Great Falls, Mont., for reconsideration of the Board's decision of June 8, 1961, in sustaining

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INTERNATIONAL MUSICIAN

the appeals and allowing the request in the following case:

Case No. 1698, 1960-61: Appeals of members Evelyn Weber and George Weber of Local 365, Great Falls, Mont., from an action of that local in imposing a fine of \$50.00 each upon them, \$25.00 of which will be held in abeyance; and their request that they be restored to their local insofar as insurance coverage is concerned.

On motion made and passed, it is decided that the matter be laid over.

The Board considers the following cases:

Case No. 1652, 1960-61: Appeal of Elliott Shapiro, dba Club Bagdad, Santa Monica, Calif., from an action of Local 47, Los Angeles, Calif., in allowing the claim of member Morton Weiss (Mort Wise) in the sum of \$1,088.00.

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

Case No. 1590, 1960-61: Appeal of member Glenn Bricklin of Local 279, London, Ont., Canada, in which he contests the recent election of the office of President.

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

The Board continues consideration of the following cases:

Case No. 1547, 1960-61: Claim of Club 15, Bay City, Texas, and Arthur Lee, against member Bill Black of Local 71, Memphis, Tenn., and Universal Attractions, New York, N. Y., for \$2,000.00 alleged damages sustained.

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

Case No. 1561, 1960-61: Reopening of Case No. 641, 1960-61: Claim of the Society for the Arts, Louisville, Ky., against member William Cozy Cole of Local 802, New York, N. Y., and Willard Alexander, Inc., New York, N. Y., for alleged expenses due totaling \$760.00 covering breach of contract.

On motion made and passed, it is decided that the claim be allowed against Willard Alexander, Inc., only.

The session adjourns at 5:20 P. M.

Kellogg Center
Michigan State University
East Lansing, Mich.
July 27, 1961

The session is called to order by President Kenin at 9:30 A. M.
All members present.

The Board further considers the request of Local 365, Great Falls, Mont., for reconsideration of Case No. 1698, 1960-61 Docket.

On motion made and passed, it is decided that the matter be referred to the President, Secretary and Treasurer.

Consideration is given to the offers received from the following organizations that the 1962 Congress of Strings program be held in their respective locales: San Francisco State University, UCLA, University of New Mexico, and the University of Nevada.

The American Federation of Musicians is grateful to the universities and colleges that have invited us to hold the 1962 A. F. of M. Congress of Strings in their various localities, but due to the fine relations

now existing between the A. F. of M. and the Michigan State University, plus the excellent facilities available at Michigan State University, on motion made and passed, it is decided that, if a successful financial arrangement can be made with this university, the 1962 Congress of Strings will be held at Michigan State University.

On motion made and passed, it is decided that the matter of making the necessary arrangements for the 1962 Congress of Strings be left in the hands of the Secretary.

The Board considers the following cases:

Case No. 1244, 1960-61: Claim of member Jimmie Vee (Scrivano) of Local 9, Boston, Mass., against members Tony Gillard (Ciliberti) and Debra Hayes of Local 77, Philadelphia, Pa., and Music Corporation of America, New York, N. Y., for \$3,120.00 alleged salary due, plus \$228.50 expenses; total \$3,348.50.

On motion made and passed, it is decided that we reconsider our previous action in this case, in which we awarded the sum of \$228.50 to member Jimmie Vee (Scrivano) to be paid by Tony Gillard (Ciliberti), Debra Hayes and Music Corporation of America.

Further study is given regarding certain aspects of this case.

On motion made and passed, it is decided that the claim be allowed against Tony Gillard (Ciliberti) and Debra Hayes, only, in the amount of two (2) weeks salary, i.e., \$2,080.00.

Case No. 1700, 1960-61: Charges preferred by Local 211, Pottstown, Pa., against member Jimmy Ray (James Angelucci) of Local 341, Norristown, Pa., for alleged violation of Article 16, Section 1A, of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that the defendant be found guilty and a fine of \$25.00 be imposed upon him.

Case No. 1338, 1960-61: Claim of Western Theatrical Agency, Inc., Portland, Ore., Bookers' License No. 5509, against member Jerry Walter of the Gateway Singers (Local 6, San Francisco, Calif.), for \$1,850.00 alleged expenses sustained through failure to appear on engagement at Montana State College.

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

Case No. 1559, 1960-61: Claim of Bob Corash Theatrical Agency, Denver, Colo., against La Picket Club, Denver, Colo., and Myrna Feld, employer, for \$580.00 alleged commissions due them.

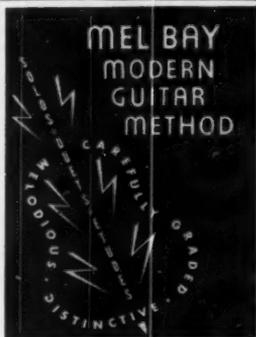
On motion made and passed, it is decided that the claim be denied.

Case No. 1748, 1960-61: Charges preferred by Local 47, Los Angeles, Calif., against member LeRoy E. Hurte of Local 47, Los Angeles, Calif., for alleged violation of Article 24 of the A. F. of M. By-laws.

On motion made and passed, it is decided that the defendant be found guilty and a fine of \$150.00 be imposed upon him.

Case No. 1720, 1960-61: Appeal of member Glenn McLeroy of Local 448, Panama City, Fla., from an action of that local in suspending him from membership therein; and charges preferred by member McLeroy against member Charles S.

(Continued on page thirty-nine)



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LETTERS TO THE EDITORS



(Continued from page thirty)

Let me state emphatically, with due respect for bands and wind ensembles, that the term "wind symphony orchestra" was formulated five years ago, and that a wind orchestra is not a band. The wind ensemble or small concert band derives its instrumentation from what has become known as the concert or symphonic band. The wind symphony orchestra derives its instrumentation from that of the standard symphony orchestra.

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ROBERT A. BOUDREAU,
Musical Director,
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CORRECTION

In the article on silent movie organists of other days which appeared in the October, 1961, issue of the *International Musician*, the editor's note at the bottom stated: "New York City has a silent movie organist. He is Arthur Kleiner who plays mood music for early films presented regularly by the Museum of Modern Art in that city. The cost of admission to these shows is ninety-five cents for adults and twenty-five cents for children. Perhaps our readers know of other pianists and organ."

Inadvertently the last line was omitted. The final sentences should read: "Perhaps our readers know of other pianists and organists for silent movie pictures. If so, we should like to hear from them."

Incidentally, Mr. Kleiner plays frequently at the New Yorker Theatre, on Broadway. This theatre also specializes in old run movies.



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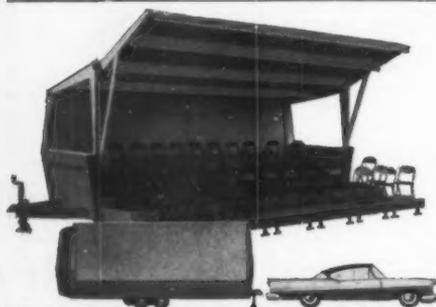
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Minutes of the Special Meeting of the INTERNATIONAL EXECUTIVE BOARD

East Lansing, Michigan

July 25 through July 27, 1961

(Continued from page thirty-seven)

Cooper, Secretary and Business Agent of that local, for alleged violation of Article 13, Section 1, of the A. F. of M. By-laws.

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

Case No. 1689, 1960-61: Charges preferred by Local 449, Coffeyville, Kan., against member Gordon Burrows of Local 250, Parsons, Kan., for alleged violation of Article 16, Section 1A, of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided the defendant be found guilty and a fine of \$25.00 be imposed upon him.

Case No. 1665, 1960-61: Claim of Eddie J. Bilsky, Newark, N. J., Bookers' License No. 122, against member Peter Tana of Local 526, Jersey City, N. J., for \$234.00 alleged commissions due up to February 20, 1961, plus \$26.00 weekly accruing commissions thereafter, and counter-claim of member Tana against Eddie J. Bilsky for \$120.00 alleged to be due him and members of his orchestra.

On motion made and passed, it is decided that the claim and counter-claim be denied.

Case No. 531, 1960-61: Charges preferred by member James E. Adams of Local 274, Philadelphia, Pa., against member James Shorter, President of Local 274, for alleged violation of Article 23, Section 1; Article 18, Section 35; and Article 2, Section 5, of the By-laws of Local 274, and Article 13, Section 1, of the A. F. of M. By-laws; and charges preferred against members of the Executive Board of Local 274, Stanley Peters, Paul Mack, James (Coatesville) Harris, Augustus Johnson, Linwood Johnson, William (Gabe) Bowman, Joseph Thomas, Harry (Skeets) Marsh, Jr., and Charles Gaines for alleged violation of Article 5 of the Constitution, and Article 18, Section 75, of the By-laws of Local 274.

In this case, the International Executive Board, at its mid-winter meeting held in Tucson, Ariz., on January 3, 1961, found each of the defendants guilty as charged, and directed each of them to show cause why they should not be removed from office. A personal hearing on this matter was conducted by the International Executive Board on June 10, 1961, and, after full hearing and consideration of the evidence presented, it was decided to defer action.

On motion made and passed, it is decided that this case be referred to a committee consisting of the President, Secretary and Treasurer.

Case No. 1318, 1960-61: Charges preferred by members Sol Shapiro, Arnold Eides, Cal Fleisig, George Ricci, David Mankovitz, Vincent J. Abato, Aldo Ricci, Peter Buoncuoglia and Morey Feld of Local 802, New York, N. Y., against member

Nelson Riddle of Local 802, New York, N. Y., and Local 47, Los Angeles, Calif., for alleged violation of Article 13, Sections 1 and 3 and 5, and Article 24, Sections 4 and 6A, of the A. F. of M. By-laws.

On motion made and passed, it is decided that action be postponed.

Case No. 1543, 1960-61: Charges preferred by Local 16, Newark, N. J., against member Joe Carroll of Local 802, New York, N. Y., for alleged violation of Article 16, Section 1A, of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that Carroll be found guilty and a fine of \$50.00 be imposed upon him.

Case No. 1599, 1960-61: Charges preferred by Local 118, Warren, Ohio, against member Michael D. Roncone of Local 86, Youngstown, Ohio, for alleged violation of Article 16, Section 1A, of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that the defendant be found guilty and a fine of \$50.00 be imposed upon him.

Case No. 1484, 1960-61: Charges preferred by Local 291, Newburgh, N. Y., against member Tony Mecca of Local 802, New York, N. Y., for alleged violation of Article 16, Section 1A, of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that the defendant be found guilty and a fine of \$50.00 be imposed upon him.

Case No. 1596, 1960-61: Charges preferred by Local 203, Hammond, Ind., against member Matt Gouze of Local 5, Detroit, Mich., for alleged violation of Article 16, Section 1, and Article 10, Section 7, of the A. F. of M. By-laws; and charges against Gerald Robotka, Walter Kovacevic, Gordon Radakovich, Bill Andrusco, Nancy P. Young, Kay Dayo, and Ron Groholski for alleged

violation of Article 10, Section 7, of the A. F. of M. By-laws.

On motion made and passed, it is decided that each of the defendants be found guilty and that Gouze be fined \$250.00, and that Robotka, Kovacevic, Radakovich, Andrusco, Young, Dayo and Groholski each be fined \$100.00.

A request is received from member Johnny Knapp that he be permitted to take a pending case into court prior to a decision being rendered by the International Executive Board.

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

The Board considers the request of Local 285, New London, Conn., for permission to enroll Raymond Frank Thiel; to accept Stanley Drobniak, Edward H. Gladue, Henri Lambert and Milton T. White; and to reinstate Edward G. Moore.

On motion made and passed, it is decided that this matter be referred to the President, Secretary and Treasurer.

Case No. 1768, 1960-61: Appeal of the Lucerne Hotel (Swiss Investment Corp.), Miami Beach, Fla., from an action of Local 655, Miami, Fla., in holding them responsible for alleged monies due member Dave Tyler and his orchestra, from the previous employer of the Lucerne Hotel (Lucerne Hotel Corp.) in the amount of approximately \$4,000.00, of which there is an unpaid balance of \$860.00.

On motion made and passed, it is decided that the appeal be denied with respect to the money already paid. However, that portion of the appeal covering an unpaid balance of \$860.00 allegedly due member Dave Tyler be sustained.

A recess is called at 12:20 P. M.

The session reconvenes at 2:15 P. M.

Discussion is held regarding the financial operations of the *International Musician*.

On motion made and passed, it is decided that the editor be authorized to charge to the Federation, at cost, for any space used in the *International Musician* for business of the Federation.

The Board considers the following case:

Case No. 167, 1961-62: Claim of member Harold B. Belfer, Personal Managers' License No. 4364, against members Wes Buchanan of Local 47, Los Angeles, Calif., and Marshall Lytell of Local 77, Philadelphia, Pa., (the Jodimars), for \$678.02 alleged commissions due; plus an accounting of earnings on other engagements and including recording contract with Milestone Records, Inc., Hollywood, Calif., and counter-claims of members Wesley J. Buchanan and Marshall Lytell against member Harold J. Belfer for \$700.00 alleged to be due covering commissions overpaid; and request for release from management contract from Harold J. Belfer.

On motion made and passed, it is decided that the claim be allowed; the request for an accounting be granted; the counter-claim be allowed, and the request for release from the management contract be granted.

Case No. 1730, 1960-61: Claim of member James L. Riley (Harry Luntz) of Local 655, Miami, Fla., against The Roosevelt Hotel, Jacksonville, Fla., and Robert Neighbors, General Manager, for \$300.00 alleged salary due him and his quartet.

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

Further discussion is held concerning the problem of Personal Managers and the commissions allowed to them under the present Federation contracts.

On motion made and passed, it is decided that action be postponed to the Mid-Winter Meeting of the International Executive Board.

Discussion is held regarding the Local Minimum Number of Men laws applicable to circuses and rodeos in shopping centers.

The Board gives further consideration to the following Resolution which was laid over from a previous session.

RESOLUTION No. 12

WHEREAS, Article 17, Section 1, clearly states that "any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the Local Union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such Local fully explaining therein the condi-

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tions under which same is to be fulfilled," and

WHEREAS, This is just and proper and is mandatory on all individual musicians and leaders, and

WHEREAS, Section 2, Article 17, provides that if a Local Union has a local law requiring its members to file a written contract with the Local prior to each engagement, the traveling member or leader must so file such contract with such Local Union, and

WHEREAS, This implies that any Local Union not having such a law, a contract need not be deposited by an individual musician or traveling leader, and provides an outlet for traveling member to evade the law, therefore,

BE IT RESOLVED, That to alleviate confusion and thus help to enforce Section 1, Section 2 be deleted from our Constitution and By-laws.

On motion made and passed, it is decided that the following substitute be adopted in lieu of the "resolve" contained in the Resolution:

Article 17, Section 1: "Any individual member or leader, in

every case before an engagement is played, must submit his contract for same to the Local union in whose jurisdiction the engagement is to take place, when such Local union has a local law requiring its own members to file a written contract with the Local prior to each engagement. Otherwise, (when the Local does not have such a law) such traveling member or traveling leader shall either (1) file a contract with the Local prior to the engagement or (2) file a written statement with the Local, prior to the engagement, fully explaining therein the conditions under which same is to be played, the amount of money contracted for . . ." (The balance of the Section remains the same as present Section 1.)

(Section 2 of Article 17 is eliminated from the By-laws and the rest of the Sections should be renumbered accordingly.)

On motion made and passed, it is decided that the International Executive Board approve the following security transactions made by Treasurer Clancy from January 27, 1961 to June 6, 1961:

**American Federation of Musicians
GENERAL FUND**

Sales or Redemptions				
Date	Principal Amount	Description	Price	Amount Received
3-31-61	\$125,500.00	U. S. Treasury Bond — 3½% due 11-15-98 and 2-15-90	\$100.00	\$126,161.83
5-15-61	100,000.00	Federal Home Loan Banks—3.30%	100.00	101,906.70
5-26-61	200,000.00	Bankers Trust Bills due 5-26-61	100.00	200,000.00

Purchases				
Date	Principal Amount	Description	Price	Amount Paid
3-29-61	\$200,000.00	Bankers Trust Bills due 5-26-61	\$926.39	\$199,123.61

**Reversion to General Fund of
Joseph N. Weber Trust Fund Securities**

Date	Principal Amount	Description	Price	Amount Paid
2-4-61	\$125,500.00	U. S. Treasury Bond — 3½% 2-15-90 and 11-15-98		

**American Federation of Musicians
THEATRE DEFENSE FUND**

Sales or Redemptions

NONE

Purchases

Date	Principal Amount	Description	Price	Amount Paid
3-31-61	\$125,500.00	U. S. Treasury Bond — 3½% 2-15-90 and 11-15-98	\$100.00	\$126,161.83

**Reversion to Theatre Defense Fund of
Joseph N. Weber Trust Fund Securities**

Date	Principal Amount	Description	Price	Amount Paid
2-4-61	\$125,500.00	U. S. Treasury Bond — 3½% 2-15-90 and 11-15-98		

**American Federation of Musicians
LESTER PETRILLO MEMORIAL TRUST FUND
FOR DISABLED MUSICIANS**

Sales or Redemptions

NONE

Purchases

Date	Principal Amount	Description	Price	Amount Paid
3-29-61	\$20,000.00	Southwest Public Service —4½% 2-1-91	\$100.00	\$20,145.00
3-29-61	10,000.00	Southern Bell Tel & Tel —4½% 3-1-98	101.00	10,134.03
3-30-61	10,000.00	Alabama Power 1st Mortgage—4½% 3-1-91	101.656	10,201.85



OVER FEDERATION FIELD

(Continued from page twenty-seven)

parks. The Local Dance Band will give two outdoor Jazz Concerts, and the German Band will present five concerts at the Iron County Hospital, the Home for the Aged, and the Veterans' Hospital.

The Local Radio Station WIKB and the newspaper, the *Iron River Reporter*, work with the local in the promotion of all its musical activities.

Many of the musical events are financed via the Music Performance Trust Funds of the Recording Industries.

The Manhattan Savings Bank, New York, has begun its fourth season of string concerts in the lobby of its main office at 385 Madison Avenue in that city. The concerts are held each Friday evening from five to six-thirty, P. M., and are open to the public free of charge.

Edward P. Ringius, Secretary of Local 30, St. Paul, sends us a newspaper clipping from a Red Wing, Minnesota, newspaper, which ought to be of interest to all members, since it has potentialities for increasing the output of music as well as the output of corn.

George E. Smith, an agronomist for a St. Louis seed company, is playing music to a field of corn near Normal, Illinois. If this seems *Abnormal* rather than *Normal*, read further. He says the corn "listens" to strains of classics, marches and love songs, and grows faster for these concerts than an adjacent plot deprived of music. This experiment, says Smith, is a controlled one. He has two plots of corn planted under identical conditions. He says that the plot covered by loud

speakers emitting the melodies yields as much as twenty-two per cent more corn. Also, the corn exposed to music came up twelve hours before the unexposed corn.

"During the pollination season," says Smith, "I played love songs."

Corny love songs, Brother Smith?

Jack V. Smith, a trumpet player in the Long Beach Symphony, writes us proudly, "For five years now the city of Long Beach has been known only for its International Beauty Congress and maybe some of its court cases, involving tideland oils, but do you know the real attraction for several thousands of people in this area? The Long Beach Symphony—one of the finest community symphonies of its kind in the country. You won't find any imports in this symphony, for it is one hundred per cent local talent with one exception. Because Lauris Jones, the conductor, wanted a concertmaster who could play concertos with the orchestra, he got an agreement from the local board and the orchestra to import just this one individual. I take great pride in my orchestra. We are a truly professional group, 110 strong, that the entire city of Long Beach is proud of."

Local 341, Norristown, honored Herman Giersch, director of the Bryn Mawr Band, during the local's annual banquet last month. Mr. Giersch, a life member of the local, was the recipient of the third honorary membership conferred by the local for his achievements in the field of music in general and on behalf of the local in particular.

(Continued on the opposite page)

On motion made and passed, it is decided that the following changes be made in our By-laws:

Add to Article 20, Section 7, "Any day of the week can be the day off. This applies to all categories in this Article."

Amend Article 20, Sections 7G and 8G to read as follows:

"Leader or Conductor scale shall be double that of sidemen. If an

assistant conductor is designated he shall receive 50% extra of the sidemen's scale."

Other matters of interest to the Federation are discussed.

The meeting adjourns at 5:30 P. M.



Composing for the Jazz Orchestra

by William Russo

The man who wrote for Stan Kenton from 1950 to 1955 — as well as composing an award-winning symphony and two ballets—now shares his experience in this, the first text of its kind on jazz composition. Brief, succinct chapters cover every technique, including voice treatments and new instrument combinations, and musical examples clarify each point. Many procedures outlined were initiated by Mr. Russo. \$3.50 at bookstores or from

UNIVERSITY OF CHICAGO PRESS
Chicago 37, Illinois

Over Federation Field

(Continued from opposite page)

For outstanding contributions in furthering "live music" and enriching the cultural heritage of all New Yorkers, the Consolidated Edison Company of New York, Inc., has been awarded a special citation by The Union Label and Service Trades Council of Greater New York and Long Island in conjunction with Local 302. The citation was presented on the occasion of Union Label Month 1961 and the twentieth continuous season of Dances in the Parks sponsored by Con Edison.

Mayor Don Hummel of Tucson, Arizona, declared the week of November 13-19 as "Live Music Week." During the week, the Annual Musicians' Ball was held, featuring over 150 top professional musicians. Proceeds from the dance were placed into a Scholarship Fund for promising Tucson students of music. Louis Armstrong was in town on November 16 for a special Jazz Concert at the University of Arizona auditorium. A free Pops Concert by the all-

SPOTLIGHT on Abby Green



Abby Green

● Pianist-organist Abby Green has played at the Rogue Valley Country Club in Medford, Oregon, for fourteen years. He knows by memory virtually every member's favorite number and plays it upon their entrance into the club.

After cruising the Orient as pianist on the NYK line, Motorship Chichibu Maru, and completing an engagement in Shanghai at Paramount Hotel Grille, Abby returned to his home in Oregon as World War II was looming. After a medical discharge from the army he was booked at the then recently opened Rogue Valley Country Club on July 3, 1947, "for a couple of weeks." There has been live music at this spot ever since, and Abby Green is the "key man" on the job. The membership of the club at that time was approximately 450. Over the years the club has expanded tremendously and the membership is now approximately 1,500.

People ask, "Abby, why do you stay here? Why don't you go 'Big Time' in the city?" His answer is: "I've seen many big cities and most of the Orient, and this club, its members and its atmosphere, together with wonderful people to work for, all make for an exciting and enviable existence. I have been most fortunate."

professional Tucson Pops Orchestra was held at the Ramada Inn on November 19.

Local 195, Manitowoc, Wisconsin, happily reports that a good part of the town turned out to aid the Hamilton Band, on its recent trip to the Homecoming Celebration at Ripon College, Ripon, Wisconsin. Special tribute was paid to its director for forty years, Lorenz F. Lueck. A contribution of \$150 was made by the Board of Directors of the Two Rivers Chamber of Commerce to aid in the trip.

Besides directing the Hamilton Band since 1921 and maintaining the organization through depression years when many of the instrumental groups in the country disbanded and never returned, Lueck has been active in many other facets of civic endeavor. He is a former member of the Two Rivers Board of Education

and one of its past presidents, and he earlier served as commander of the Robert E. Burns Post 165, American Legion.

An aspiring seventeen-year-old musician, Don Puglisi, of



Local 580, Clarksburg, West Virginia, celebrated its half century milestone last month. Seated, left to right: Bunner Palmer, trustee; Aurilus Soreno, vice-president; George B. Fowler, president; William T. Kirkpatrick, secretary-treasurer; Robert Blake, board member. Standing, left to right: Leonard Hannigan, Thomas McIlwain, Henry A. Mayer, Eugene Caussin, board members. Not in picture: Murl Morrison, trustee. See story on page twenty-six.

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Wayne, New Jersey, recently won the "Win a Gretsch Drum Contest." The award was made at New York's Birdland. Puglisi, who is typical of the young generation of players now joining the ranks of the professional, is a member of Local 248, Paterson, New Jersey. In addition to playing in a professional combo, "The Riffs," he is a member of his high school's Marching Band, Concert Orchestra and "Stage Band."

—Ad Libitum.

ANNUAL REPORT FOR THE FISCAL YEAR ENDED MARCH 31, 1961

American Federation of Musicians' & Employers' Pension Welfare Fund

733 Third Avenue, New York 17, N. Y.

to the SUPERINTENDENT OF INSURANCE of the STATE OF NEW YORK

EXHIBIT B-1

SUMMARY STATEMENT OF ASSETS AND LIABILITIES¹ AS OF MARCH 31, 1961

AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS' PENSION WELFARE FUND

733 THIRD AVENUE, NEW YORK 17, N. Y.

ASSETS²

	Column (1)	Column (2)	Column ³ (3)
1. Cash		\$ 53,968.53	
2. Bonds and debentures			
(a) Government obligations	\$ 284,574.53		
(b) Nongovernment bonds	905,677.00		
(c) Total bonds and debentures	—		—
3. Stocks			
(a) Preferred	—		—
(b) Common	557,520.68		—
4. Common trusts	—		—
5. Real estate loans and mortgages	—		—
6. Operated real estate	—		—
7. Other investment assets		1,747,772.21	
8. Accrued income receivable on invest- ments		15,703.24	
9. Prepaid expenses		10,126.05	
10. Other assets			
(a) Contributions due from Employ- ers	\$ 312,026.91		
(b) Office furniture and equipment at cost less accumulated deprecia- tion	13,812.16		
(c)	—		—
		325,839.07	
11. Total assets		<u>\$2,153,409.10</u>	

LIABILITIES AND FUNDS

12. Insurance and annuity premiums payable	—		
13. Reserve for unpaid claims (not covered by insurance)	—		
14. Accounts payable	\$ 7,799.00		
15. Accrued payrolls, taxes and other ex- penses	1,392.83		
16. Total liabilities		\$ 9,191.83	
17. Funds and reserves			
(a) Reserve for future benefits and Expenses	\$2,144,217.27		
(b)	—		—
(c)	—		—
(d) Total funds and reserves		2,144,217.27	
18. Total liabilities and funds		<u>\$2,153,409.10</u>	

¹ Indicate accounting basis by check: Cash Accrual Plans on a cash basis should attach a statement of significant unrecorded assets and liabilities.

² The assets listed in this statement must be valued in column (1) on the basis regularly used in valuing investments held in the fund and reported to the U. S. Treasury Department, or shall be valued at their aggregate cost or present value, whichever is lower, if such a statement is not so required to be filed with the U. S. Treasury Department (Act, sec. 7 (e) and (j) (1) (B)). State basis of determining the amount at which securities are carried and shown in column (1): COST.

³ If A (2) in item 13, PART III is checked "Yes," show in this column the cost or present value, whichever is lower, of investments summarized in lines 2c, 3a, and 3b, if such value differs from that reported in column (1).

EXHIBIT B-2

SUMMARY STATEMENT OF RECEIPTS AND DISBURSEMENTS FOR YEAR ENDING MARCH 31, 1961

AMERICAN FEDERATION OF MUSICIANS' AND EMPLOYERS' PENSION WELFARE FUND

733 THIRD AVENUE, NEW YORK 17, N. Y.

RECEIPTS

1. Contributions		
(a) Employer		\$1,160,956.04
(b) Employees		—
(c) Other (Specify)		—
2. Interest, dividends, and other investment net income		49,645.49
3. Gain (or loss) from disposal of assets, net investments		346.87
4. Dividends and experience rating refunds from insurance companies		—
5. Other receipts		
(a) Gain on Foreign Exchange	\$ 83.34	
(b)	—	
(c)	—	83.34
6. Total lines 1 to 5, inclusive		<u>\$1,211,031.74</u>

DISBURSEMENTS

7. Insurance and annuity premiums paid to insur- ance companies for participants benefits		—
8. Benefits provided other than through insurance carriers or other service organizations		—
9. Administrative expenses		
(a) Salaries (Schedule 1)	\$ 39,490.93	
(b) Fees and commissions	19,708.12	
(c) Interest	—	
(d) Taxes—Payroll	2,277.98	
(e) Rent	3,330.80	
(f) Other administrative expenses	34,152.40	
		\$ 98,960.23
10. Other disbursements		
(a)	—	
(b)	—	
11. Total lines 7 to 10, inclusive		\$ 98,960.23
12. Excess of receipts over disbursements (line 6, less line 11)		<u>\$1,112,071.51</u>

RECONCILIATION OF FUND BALANCES

13. Fund balance at beginning of year	\$1,032,145.76
14. Excess of receipts over disbursements (line 12)	1,112,071.51
15. Other increases or decreases in funds	
(a) Net increase or decrease by adjustment in asset values of investments	—
(b)	—
(c)	—
16. Fund balance end of year	<u>\$2,144,217.27</u>

BEST NEW DANCE BANDS CONTEST

(Continued from page eleven)

play-off which was featured by Jim Hecker conducting his all-girl orchestra, the first combo of its kind to appear in a Best Band Contest.

Five well-known area bands competed at the Marigold Ballroom competition, sponsored by Local 73, Minneapolis, with an eager crowd in attendance. Winners were Frankie Chermak and Foster "Pops" Wakefield, who will get a chance at the regional championships. International Secretary Stanley Ballard, former secretary of the Minneapolis local, attended as an official representative of the Best Dance Band committee.

Winners of the Boston Locals' contest were Marty Lane and John Domurad, who will move on to the Providence regional championships. Philadelphia Locals' winners were Bill O'Brien of Chester, Pennsylvania, and Norman Scott.

Eight bands competed at the Ali Baba Ballroom at Oakland, California, representing the San Francisco area, with Leon Radsliff getting the judges' nod for top position and Sid Hoff in second place, to the avid approval of the audience.

Fort Worth's best new dance band was chosen at the Casino Ballroom, with Harvey Anderson and his 15-piece band taking the honors, and a generous check from Ken Foeller, president of Local 72. Ted Weems, one of our great band leaders, officiated as one of the judges, and an added attraction for the crowd was the 20-piece North Texas State University dance band. Horace Puckett's band which won last year, and Donald Thomas' band were runners-up.

In New York City, Leo Ball and his 15-piece group outplayed eight other dance bands, to win the right to compete in the regional championships at Providence, Rhode Island.

Entries in Best New Dance Bands of 1961 by cities are as follows:

INDIANAPOLIS, IND., Al Cobine, Mel Chance, Jim Edison, Aletra Hampton; CLEVELAND, OHIO, Jim Becker; DETROIT, MICH., Tom Balone, James Wilkins, John Wezalis, Jr., Danny Baker, Frank Brown, Robert DuRant, Edward C. Nuccilli, Dave Martin; BOSTON, MASS., John J. Domurad, Marty Lane, Dick Wright; CHICAGO, ILL., Dick Kress; ERIE, PA., Ted Armen; KANSAS CITY, MO., Larry Phillips, Jimmy Tucker, Warren Durrett; JOLIET, ILL., Bill Carnegie; LOS ANGELES, CALIF., Bud Brisbois, Onzy D. Matthews, Ronnie Savitt, Keith R. Williams, Al Porcino, Dave Wells, Johnna Halvas, Art West, Johnny Catron, Noble Lono; ST. JOSEPH, MO., Bill Geha, Ray Alburn, Dave Holland; TRENTON, N. J., Artie Romanis, Benny Snyder; HOUSTON, TEXAS, Ed Gerlach, Buddy Brock, Ed Sullivan, Jimmy Mardo, Diaz Compean, Maynard Gimble.

Also, FORT WORTH, TEXAS, Harvey Anderson, Donald Thomas, Horace Puckett; MINNEAPOLIS, MINN., Frankie Chermak, Tony LaVelle, Thomas R. Talbert, Wallace B. Olson, Foster "Pops" Wakefield; SEATTLE, WASH., Jackie Souders, Edwin Jacobs, Norm Houge, Ronny Pierce, Mel Pillar; PHILADELPHIA, PA., Leonard Lewy, Stanley Maltz, Robert Reres, Norman Scott, Bill O'Brien; BEAVER FALLS, PA., Harold M. Molter; YOUNGSTOWN, OHIO, Nick Barile; DAYTON, OHIO, Jimmy May, Harry Jack Walton, Earl Holderman, Hal Harris, Jim Hecker, Wayne Squires, Fred R. Lowman; COLUMBUS, OHIO, Al Waslohn; ASHTABULA, Ray Jangles; WILKES-BARRE, PA., Lee Vincent; READING, PA., Al Jacobson.

Also, LORAIN, OHIO, Biz Grove; DALAS, TEXAS, Euel Box; TORONTO, CANADA, George McCrae, J. Fowler, Nicol Brown, Bruce Wilson, Thos. Wm. Earls, Jack Lane, Ken Steele, Jack Denton, Don Thompson, Roger Stein; KITCHENER, CANADA, John Kostigian; NIAGARA FALLS, CANADA, Robert F. Carpenter; ST. CATHARINES, CANADA, Ronn Metcalfe; ELIZABETH, N. J., Eddie Gee; LAFAYETTE, IND., Paul Kenney; PROVIDENCE, R. I., Arthur Tancredi, Jimmie Martin, Perry Borrelli, Buz Terry, Oliver Burton; POTTSTOWN, PA., Arlen Saylor; NEW LONDON, CONN., Dick Campo; LASALLE, ILL., Johnnie Kaye; MT. VERNON, OHIO, Riley Norris; RENTON, WASH., Taylor Sheppard; RENO, NEV., Foster Edwards; RICHMOND, CALIF., Ray Seifried, Henry Gallagher, Joe Pallotta; HAMILTON, OHIO, Buddy Webb; RALEIGH, N. C., Charlie Culbreath; SAN LEANDRO, CALIF., Dick Smith; BOISE, IDAHO, Gib Hochstrasser; PENDLETON, ORE., R. W. Esselstyn; PAINESVILLE, OHIO, Geo. Parrish; TAMPA, FLA., Jack Golly; NEWPORT NEWS, VA., Jap Curry; WILLIAMSPORT, PA., Johnny Nicolosi; AUSTIN, MINN., Dick Chaffee; CUMBERLAND, MD., Ward F. Cole.

Also, NEW YORK, N. Y., Frank Cappy, Al Worsley, Dennis Bobe, Tone Kwas, Leo S. Ball, Eddie Barefield, Tommy Ortel, Slide Hampton, Tony Stevens, Mike Mancini, Nat Morell, Alfred Prine; SAN FRANCISCO, CALIF., Herb Borman, C. C. Pinkston, Rudy Salvini, Stephen J. Paul, Grover Mitchell, Leon Radsliff, Julius E. Courtney, Sid Hoff.

"HOW COME THEY LET HIM RUN LOOSE?"



Musicians' Plight Deplored

(Continued from page nine)

the bench as well as from the witness chair. Rep. Giaimo asserted that relief for artists should come from "sources now benefiting handsomely at the musicians' expense." The Connecticut lawmaker identified these sources as "the juke box and canned music industries which gross \$1 billion annually by exploiting recorded music without paying a cent in return to the musicians who create the music, or to the orchestral organizations." Giaimo also cited radio as another "billion-dollar-a-year industry which pays nothing to the artists."

He asked, "Where is all the money going that Americans are spending on good music? Is it going to a nest of middlemen, the non-creative reproducers of music who stand between the public and the musician?" He was scornful of the outmoded copyright act, asking why the juke box, piped music and radio industries are exempt from paying artists for the privilege of replaying their records for profit.

"The real subsidy for the music we enjoy in operas, ballets, or on the concert stage comes from the musicians themselves," he said. "They work long hours in rehearsals and performances for little pay during a short season, and spend the rest of the year looking for and accepting odd jobs to support their families."

THE CHRISTMAS BOOK SHELF

(Continued from page thirty-one)



two valuable manuscripts never before published, written by Arthur Friedheim, a pupil of Liszt, his secretary and one of his closest associates over a period of years. Olin Downes described Friedheim as "a man of singular integrity and idealism," and one equipped as a biographer. Friedheim sharpens the fading image of Franz Liszt and reintroduces him as a very human being.

But he does more. Because he traveled extensively with Liszt and became acquainted with most of the artistic greats of his day, Friedheim gives new slants on celebrities — Victor Hugo, Emil Zola, Robespierre, Cesar



Arthur Friedheim and Franz Liszt

Franck, de Pachman, Von Bulow, Brahms, Mottl, Victor Herbert, Gounod, and of course Anton Rubinstein whose pupil he was. We learn that Victor Hugo had a habit of taking long bus rides from one end of Paris to the other, just to view his beloved city, that Von Bulow would turn on his best friends if his vanity was hurt, that Brahms had a habit of humming themes all the time he was playing, two octaves lower than they were written.

But most of all, we get the feeling of the century itself—romantic, emotional, erotic—but dedicated to the cause of perfection.

The editor of the volume, Mr. Bullock, is a Canadian and a former music critic and feature writer. He has lectured extensively and written much on Canadian subjects.

THE OPERA COMPANION, A GUIDE FOR THE CASUAL OPERAGOER, by George Martin. 751 pages. Dodd, Mead and Company. \$12.50.

We predict that school administrators are going to get hold of this book and call it "Basic Opera—in two semesters." But it would be a shame to confine it to schools. Many persons far past the college age—opera devotees who are now losing half the fun, through ignorance of some of the facts of operatic life—will find here information, informally given, that will lead them on to more fruitful explorations in this magic country.

The earlier chapters deal with the simple stuff of musical form: the physiological basis for the scale (our *do-re-mi*, for instance, does

not actually "rise" in space); the psycho-physical aspects of the duration of a breath and the rhythm of breathing; the phenomena of patterns in music.

The operatic voice is treated, first, as an artistic instrument, then, as a mechanical instrument. The orchestral instruments and their roles in various operas are described. The emergence of opera, its famous singers, its buildings get due coverage. A chapter on castrati and one on the *claque* show the rather seamy interlining of opera. A glossary of operatic terms gives meaning of "bis," "brindisi," "cork opera," and other teasers. The opera synopses (forty-seven of them) convey, without mystification, facts on who loves whom and why A kills B. The sub-plots and the "whys" of writing opera are explained.

Phrases from the various operas, such as "*addio del passato*," are translated ("goodbye to the past") and also given phonetically: "*ah.DEE.oh del pah.sah.toe*." You can make an intriguing parlor game out of this portion. Try to figure out what these mean, for instance:

- (1) *ah. dee. oh fee. RENTS ay*
- (2) *hoht oh. der more. gen*
- (3) *seen. yor. ah. SCOLE tah*
- (4) *pear. kay known m'ahm ee p'you**

The volume, as it states on the cover, is "A Guide for the Casual Operagoer." But we guarantee, once he has lived through these pages, our "casual operagoer" will have become "the complete operagoer."

OPERA PRODUCTION, a Handbook, by Quaintance Eaton. 266 pages. University of Minnesota Press. \$6.50.

Wholly practical in purpose, this book offers data on 259 operas. Besides the usual synopses and historical backgrounds, given, incidentally, with great clarity and conciseness, information is set forth on orchestral requirements, number of roles and their characteristics, vocal ranges, means of obtaining the scores, sources for photographs, and previous performances — in short, everything needed by school and community opera groups searching for works within their vocal, instrumental, scenic, costuming and budgetary means.

As an example of the comprehensiveness of the data, we give herewith the material for one single opera, *The Rope*, which occurs on page 215 and is one of the 109 "short" operas designed for less ambitious presentation than the 150 "long" ones. Here it is:

THE ROPE: Music by Louis Mennini (1920-) Libretto in English by the composer after the play by Eugene O'Neill. Commissioned by the Koussevitzky

- *Key to opera terms:
1. addio, Firenze (Goodbye, Florence)
 2. Heut oder Morgen (today or tomorrow)
 3. signore, ascolta (Signor, listen)
 4. perche mon m'ami piu (why don't you love me any more?)

Foundation. Premiere: Tanglewood, August 8, 1955. Rural drama. Vocal line mostly declamatory, often highly dramatic, with occasional melodic passages. Orchestra is evocative of the dramatic elements. Brief prelude. One act: interior of an old barn on a highland at the seacoast; time, before the First World War (45 minutes).

SYNOPSIS. Abraham Bentley spends his days cursing the absent Luke, his son by a second marriage, and making his daughter Annie, her husband Pat, and their daughter Mary miserable. Abe prophesies that Luke will return and hang himself, and keeps a noosed rope in the old barn against that day. Pat persuades a lawyer to divulge that Abe has left the farm to Luke, but the whereabouts of a thousand dollars in gold pieces remains a mystery. Luke returns unexpectedly. He gives Mary a silver dollar and encourages her to skip it off the cliff into the sea, to the consternation of her parents. Abe appears glad to see Luke at first, then returns to his demand that Luke hang himself. In horror, Pat takes the old man to the house, then returns to the barn to plot the old man's downfall with Luke over a bottle of whiskey. If Abe won't disclose his hiding place, Luke will resort to torture. They go off to put their plan into action. Mary sneaks into the barn, puts a chair beneath the noose, and takes a big swing on the rope. The rope parts, bringing down on the girl a dusty bag, from which spill dozens of shiny gold pieces. In glee Mary skips them one by one into the sea.

Roles. Abraham Bentley (bass); shabby, rheumatic, about 65; range—A 1 to E 3⁺. Annie (mezzo-soprano); worn out, about 40; range C 3 to A 4. Pat Sweeney (tenor); stocky, Irish, mean; C 2 to A 3. Luke Bentley (baritone); coarse, good-natured, weak; A 1 to F 3 (one F# 3). Mary (speaking—short passages can be hummed); scrawny, aimless, expressionless.

Orchestra. Flute, oboe, 2 clarinets, bassoon, 2 horns, trumpet, trombone, timpani, percussion, strings.

Material. In the possession of Louis Mennini, Eastman School of Music, Rochester, New York.

Performing Companies. Berkshire Music Center. (Premiere, August 8, 1955); Eastman School Theatre (May 14, 1956).

One can see how thorough the study has been and to what uses the finished product can be put.

The newest of the crop of operas, as well as the standard offerings, are presented. This will prove an invaluable book for libraries, for schools and for anyone interested in reading some very good tales toward better understanding of the opera performances themselves.

BOOKS BRIEFLY DESCRIBED

Invitation to Music, by Elie Siegmeister. 193 pages. Harvey House. \$4.95. Materials and history of music, by a practical musician and composer. An elementary book for non-professionals.

Folk Songs of England, Ireland, Scotland and Wales, selected and edited by William Cole. New arrangements for piano and guitar by Norman Monath. 243 pages. Doubleday and Company. \$7.50. Over a hundred songs with simple, universally identifiable arrangements.

Everybody's Guide to Music, by William Hugh Miller. 329 pages. \$7.50. Chilton Company. A planned and plotted course of study of music, its history, its structure, its principles. Especially for classroom and study group use.

(Continued on page forty-six)

*The numbers 1 and 3 refer to the notational octaves, in this case the octave beginning at low C and the octave beginning at middle C.

LORIN HOLLANDER

(Continued from page thirteen)

"Sometimes I can master a work in three weeks. The Beethoven *Emperor Concerto* took me a year. I feel I'm ready if every note means something. That inner feeling—you must have it. I like to pick the most difficult music. Balakirev's *Islamey*—very difficult—I'm working on it now.

"Another way piano playing is different from sport. For me, it is my love and my business. I'm happy in the profession. Everyone you meet—there's something friendly about them. Like show business, everyone understands everyone else's problems. I say, 'I couldn't get that octave passage'—and they come up with suggestions. One can talk. My teacher has one idea about a passage. My father has another. I have another. We thrash it out.

"Business men—their talk—'I lost \$20,000 in the stock exchange today. Isn't that terrible!' I couldn't understand such feelings. Just black and white marks on paper and he's all worked up about it.

"My father was my first teacher. He started me with violin when I was four. I could get intonation, all right. But it bothered me. I smashed the violin. But when I sat down at the piano all came alive. The violin study helped me, though. The main thing most pianists lack is legato. They have a hard and percussive sound. I learned legato from the violin. Chopin studied with a violin teacher, you know. Before you can sing you have to feel the violin sound.

"I've learned a lot since I started piano ten years ago. I didn't understand Shostakovich then. Now I understand him more and more. I've grown toward modern music. But I'm less fond, for instance, of Scarlatti. I think he is just studies. Many people strive for technical mastery—octaves and scales. But this is just a beginning. My father gave me an excellent example of this. He said, 'You are a carpenter, and your technic is your tools. How you are able to use this technic—that is what matters.'

"I learn notes and phrasing, but what I can do with these is the point. I find out what the composer meant. Every time I start a new work I go back to where the composer wrote it. I take the composition and say it in its best light. You must give your ideas of what the composer said. Everybody's ideas are different. You just study the composition and do what you feel was the composer's intention.

"I think that anybody who says, 'This is a terrible piece of music but I made it good' is just arrogant. I like Richard Strauss. He is integrated.

Impossible to take any phrase by itself. Everything is interwoven. Beethoven—his mathematics are wonderfully worked out. A scale—it isn't easy for a scale to come to an end at just the right time, on just the right accent in a measure. But Beethoven makes it do this. Ravel has impressionistic feeling, drive. Everything he wrote I love.

"My favorite compositions? Saint-Saëns' Fifth Concerto; Beethoven's *Emperor*; the Khatchaturian Concerto. Many people believe the Khatchaturian is a piece of junk. If you believe that, you play it like a piece of junk. I happen to think it has many interesting ideas. It's exciting. You might even say it has bits of Russian jazz in it.

"Norman Dello Joio is writing a concerto for me. I'll perform it in Carnegie Hall in April, with the Cincinnati Orchestra.

"Deadlines—they pose a problem. Remember my big break, when I substituted for Van Cliburn in 1959, with the San Antonio Symphony under Victor Alessandro? My mother telephoned me at school and said, 'Come home right away. You are to substitute for Van Cliburn.' I didn't believe her. 'Ha, ha,' I said. 'That's nice' and hung up the receiver and went back to the classroom. I finished my school day. When I got home the music was on the table. My bags were packed, the plane ticket ready. Two days later I played the concert. People didn't realize, though, that even at that time I had already played in Carnegie Hall three times. At one of those times, Alessandro had been in the audience and had heard me.

"That substitution for Van Cliburn, by the way, started all sorts of rumors, for instance that I studied with the same teacher as his, and even that he is my teacher. He isn't, of course. My only teacher is Edward Steerman.

"—And my father, of course. My mother writes children's books. My sister, Jena, ten months older than I, is studying psychology. My brother, Nicky, thirteen—he just likes to have fun. He's good at science, though.

"About my concert tours? On tour, I practice in the afternoon. Then I leave word for

them to call me at 7:30 and I take a bite to eat, and then I have a nap. I sleep well, before concerts, any time. Then I take a shower, and arrange it so I get to the hall just in time. Sometimes I eat dinner before a concert. Once I ate a pizza. Don't ever do that. There are limits.

"Stage fright? I've never been nervous. I feel at a high pitch but not afraid—never afraid. I think it's in being well-prepared. I was nervous once, before a sail-boat race. My sail-boat, *The Flying Dutchman* type, takes nerve to run. Sail-boating, by the bye, is a gentleman's game. You can literally take the wind out of another's sails, by getting in front of them, but it isn't fair play and no one does it.

"Yes, I was afraid before that boat race, but never before a concert. The more difficult a work is, the less nervous I am. The bigger the audience, the better I like it. I love to perform when Bernstein is on the podium. It's a constant good time. Once at Carnegie, a train went under the hall—you know, the subway. Bernstein whispered, 'Khatchaturian never meant it that way.'

"I think, if being a concert artist is a frightening experience, one shouldn't keep it up.

"Social events on tour? I know sometimes there are difficulties—you know that attitude, 'He doesn't have to practice—he practiced last year.' And those after-concert parties. Do you know it is in my contract that I'm not to be fed water-cress sandwiches after concerts? I'm to have something substantial. Once they sat me down to a seven-course dinner. I was embarrassed.

"Mostly it goes well, though. I like to meet people—like it better than almost anything else."

Musicians of Tennessee helped to spark the resolution adopted by the Tennessee AFL-CIO in behalf of Representative Frank Thompson, Jr. Also "The Labor World" carried an article on the advisability for subsidization of music in the September 13, 1961, issue. Good work, Tennessee!

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Kenin Speaks Out For Subsidy

(Continued from page seven)

well-being of the arts would be more important than the dollars it disburses.

Although we shall be trailing at the end of the procession of enlightened nations, and shall have much ground to make up, I still suggest that our start, in terms of dollars, should be modest while we are establishing a pattern of federal assistance. But I do not mean it should be as modest as is proposed by the grants-in-aid bills pending in this Congress. If our economy cannot afford a starting base of, say \$1,000,000 per annum, then the underlying civilizing values of that economy should be reexamined.

I do not rest my plea for our musicians and the future of American music upon subsidies alone. There are other areas in which immediate relief is demanded.

More than half of the background music used today in American-made television shows selling American products to the American market is foreign-made music. It is a cut-rate product favored by "fast-buck" producers who import it on tape or platters in defiance of the spirit of the immigration laws that were written to protect American workers from unregulated foreign competition. These recordings are a legal form of "mechanical wetback" intruder that is costing our American musicians a substantial part of their birthright. We need a law to curb this practice.

With your permission, Mr. Chairman and Gentlemen, I wish to offer for the record before these hearings are concluded, a memorandum we are preparing on this particular problem.

We musicians also deplore the growing tendency of American movie makers toward what has come to be known as "runaway" filming. We note the objections of American musicians to this practice, also, in the memorandum I have asked permission to file.



President Kenin (left) and Donald Conaway, executive director of the American Federation of Radio and Television Artists, leave the Conference Hall of the International Conference on International Protection of Performers and Producers of Phonographs and Broadcasting Organizations in Rome, Italy, after a session.

The "vast wasteland" of broadcasting which, in its infancy had held some hope of becoming the promised land of the American musician fulfilled pitifully little of its promise for employment. Less than one-third of one statistical musician finds employment in each radio station today. Yet the airwaves are surfeited with canned music. The broadcaster, in exchange for the free use of publicly-owned channels of delivery for his highly commercialized product, is sworn to propagate live, local talent. We have repeatedly called his dereliction to the attention of the Federal Communications Commission. We musicians may soon have to appeal to the enforcing arm

of the Congress for our rightful job opportunities in this medium.

And finally, but not less importantly, we musicians are asking the elimination by Congress of the job-destroying federal excise levied upon establishments only when they offer live entertainment.

Mr. Chairman and members of the Committee, the Congress and the public must face up to the present and deepening crisis in music and the performing arts. Our prognosis of this creeping national disease of indifference gives the American musician not many more years until he is as extinct as, not the nurtured whooping crane, but the dodo bird.

I thank you.

THE CHRISTMAS BOOK SHELF

(Continued from page forty-four)

Music in Holland, by J. M. Meulenhoff. 247 pages. Printed in Holland. Prepared by the Donemus Foundation of Amsterdam. Address, The Netherlands Information Service, 711 Third Avenue, New York 17, N. Y. Gives a comprehensive picture of present-day musical activities in that country.

The French Horn, by R. Morley-Pegge. 222 pages. Philosophical Library. \$7.50. Gives the evolution of the instrument and its technique, as well as biographical notes on some of its distinguished players.

Marching Fundamentals and Techniques for the School Bandsman, by William D. Revelli, and George R. Cavender. LesStrang Publishing Company. 47 pages. \$1.65. Details the

techniques of the director of bands at the University of Michigan. Excellent explanatory photographs.

Children's Songs from Japan, by Florence White and Kazuo Akiyama. 92 pages. Edward B. Marks Music Corporation. \$4.95. A music book for young people, in a singable transliteration of the original Japanese, as well as in English. Charming illustrations.

Musical Performance in the Times of Mozart and Beethoven, by Fritz Rothschild. 122 pages. Oxford University Press. \$4.80. For the historically-minded, this book explains, in so far as can be ascertained, how music of Haydn, Mozart and earlier composers actually was played in their day—keyboard touch, bowing, accent, phrasing.

Accents and Rebounds—for the Snare Drummer, by George Lawrence Stone, published

by George B. Stone and Son, Inc. \$3.00. An advanced textbook designed to follow and reinforce the author's previous book, "Stick Control." Presents for the first time a progressive approach to control of the secondary beat of the roll. A special chapter presents "The Buzz Roll," with a spelling out of its relationship to the pure two-beat roll. Mr. Stone is an authority on rudimental drumming, as well as editor of a column on percussion, in "The International Musician."

From These Comes Music—Instruments of the Band and Orchestra, by Hope Stoddard. 277 pages. Thomas Y. Crowell Company. \$4.00. This clear, informal discussion of forty instruments of the band and orchestra gives their placement and function in the orchestra and band, their history, their use by composers, and outstanding passages featuring them in symphonies and operas. Forty-nine sketches show instruments in detail.

INTERNATIONAL MUSICIAN



Sandra Shaw



Russ Morgan

The First International Jazz Festival, a series of concerts "exploring the entire spectrum of jazz music," is being planned for next spring in Washington, D. C. The series will run several days and will include performances by many jazz greats. In addition, a concert combining symphony orchestra with jazz instrumentalists, a jazz ballet and dance, a children's concert and a chamber music program are being scheduled. Compositions commissioned by Broadcast Music, Inc., will be premiered at that time. Exhibits, discussion groups, as well as screenings of motion pictures dealing with jazz, will form part of the series.

The festival is being sponsored by the President's Music Committee under the chairmanship of Mrs. Jouett Shouse. All proceeds will be used to further the Committee's international program.

EAST

The Jack Drummond Trio is appearing at the Manger De Witt Clinton Hotel in Albany, N. Y. . . . Larry Leverenz, organ-piano stylist, recently began his fifth year at the Tappan Hill Restaurant in Tarrytown, N. Y. . . . Franklin Geltman, producer of the Randall's Island (N. Y.) Jazz Festival, plans to have some big-name stars at the East River island stadium each weekend next summer . . . Charlie Ace and his Band are now based at Uncle Milities in Delair, N. J. . . . Howie Jefferson on tenor sax, Al Menard on drums, John Soleno on piano, accordion and vibes, and Skippy Pichini on bass, recently played a series of jazz concerts at the Fox Lounge in Westboro, Mass. . . . The Cavaliers are in their tenth consecutive year at the Arcadia Ballroom in Worcester, Mass. The band also plays at Red's Cafe in Webster, Mass., and broadcasts

over station WESO . . . Organist Don Polvere is rounding out his fifth year of performing at Tallino's Restaurant in Chestnut Hill, Brookline, Mass.

NEW YORK CITY

Don Glasser and his Orchestra will be at Roseland Dance City through December 24 . . . Russ Carlyle and his Orchestra return to this spot on January 29 . . . The Modern Jazz Quartet is scheduled to perform at Town Hall on December 23.

MIDWEST

The Don Roth Trio is entertaining at the Muehlebach Hotel in Kansas City, Mo., for an indefinite time . . . The Larry Ward Quartet remains at the Columbia Club in Indianapolis, Ind., through January 1 . . . Tiny West and her Red Garter Gals perform at the Long Pine Inn, Milwaukee, Wis., every Saturday night. This unit presents a wide

At left: Sandra Shaw, pianist-accordionist, has been performing at the McAllister Hotel in downtown Miami, Fla., since September . . . The Alexandria Hotel Ballroom in Los Angeles, Calif., is the home base for Russ Morgan and his fourteen-piece band.

variety of music and song, plus a bit of novelty . . . George Devines' Ballroom there has the Glenn Miller Orchestra under Ray McKinley booked for December 16. Local bands usually play on off nights.

SOUTH

Johnny Long and his Orchestra will play a series of one-nighters in the south and southwest this month . . . The "Tic Tac Toe" Trio (Frank Galvin on sax and bass, Pancho Punzo on accordion and piano, and Joe Burch on drums and bass) is featured at the Flamingo Way Lounge in Hialeah, Fla. . . . Organist Edith Barnes has signed an indefinite contract with the Old Cove on the Bay of Naples, Fla. . . . Sir Judson Smith is booked at the new Playboy Club in Miami, Fla., for three weeks with options beginning January 9 . . . The Dave Brubeck Quartet is set for concerts in this state at the Orlando Municipal Auditorium on

Black Hawk in San Francisco, Calif., on December 27 for a four-week stint . . . The Medford Hotel Lounge in Medford, Ore., presents Lionel Reason at the keyboard every evening.

ALL OVER

The Kellie Greene Trio, at The Clouds, Waikiki, Hawaii, for the past eighteen months, will return to the Los Angeles area the middle of this month . . . After fifteen years of playing the Canadian Pacific Hotels, Moxie Whitney and his Orchestra have opened at the Royal Hawaiian Hotel in Honolulu for a one-year engagement . . . Al Hirt and his Dixieland Group are set to make a four-week European tour shortly after the first of next year . . . Joe Reichman, whose itinerary has included the Waldorf-Astoria, the New Yorker, the Statlers in many cities, the Palmer House in Chicago, the Mark Hopkins and Fairmont Hotels in San Francisco, the Peabody in Memphis, the Roosevelt in New Orleans, the Ambassador and Biltmore in Los Angeles, is known as "The Pagliacci of the Piano," but plays three instruments: the piano, the diminutive celesta and the micro-



Joe Reichman

January 26 and at the Tampa Municipal Auditorium on January 27 . . . The George Doerner Orchestra opened at the Peabody Hotel in Memphis, Tenn., on November 20 for a three-weeker.

WEST

The Cal Tjader Quintet, at the Band Box in Denver, Colo., until December 16, opens at the

phone. Some believe he plays the microphone most skillfully. For all the cleverness of his microphone introductions, however, it is for its dance music the band is there—dance music the audience wants, and the way they want it. In short, just hearing the Reichman Orchestra, is proof that rock 'n' rollers were not the first to discover the value of a "beat."

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Charles Sprouse of Local 655, Miami, Fla., formerly of Greenville, S. C.

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Harvin L. Marquis, formerly of Local 47, Los Angeles, Calif.

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Louis Blackwell, formerly of Local 208, Chicago, Ill.

Anyone knowing the whereabouts of the above will please get in touch with Stanley Ballard, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

CORRECTION

In the "List of Locals," New Britain, Pa., is erroneously listed as being in the jurisdiction of both Locals 77 (and 274), Philadelphia, Pa., and 569, Quakertown, Pa. This town is properly in the jurisdiction of Local 569 only.

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HOW CAN WE PAY FOR MUSIC?

(Continued from page eight)

only \$117.00 a week for a season of thirty weeks or less. A report in *Business Week* (August 19, 1961, pp. 46-48) indicates that underemployment is such that most musicians have to consider that "they work regularly for less than half the year." This is a shocking and demoralizing situation.

I propose no easy solution. What is done in Europe is not likely to offer us a panacea. However, it is wise, if not urgent, to look at what people are doing elsewhere. There has been much careful research on the special problem of opera and it has been published by Herbert Graf in his valuable work, *Producing Opera for America* (Atlantis Books, 1961). A briefer survey has been prepared by Hope Stoddard, associate editor of *International Musician*, and appears in a brochure called *Subsidy Makes Sense* (published this year by *International Musician*). These and other scholars point out that, apart from the United States, in "all civilized nations of the world symphony orchestras and opera companies are given government support."

For example, West Germany—which recently offered two million dollars for our Lincoln Center—supports sixty opera companies, almost all of them with city or state subsidy; all their musicians are in civil service and enjoy tenure and social benefits. One typical situation is that of Gelsenkirchen, a mining city of 400,000 inhabitants and not renowned for wealth. Opera is municipally subsidized for an eleven-month season (New York has only five or six months, and other American cities notoriously less), with a \$700,000.00 allotment. Tickets come as low as 25 cents, and all concerts are at least 90 per cent sell-outs. Vienna, as might be expected, pays an annual \$3.6 million to support its two opera houses. We find this pattern all through Central Europe.

The Scandinavian nations subsidize on a national and city basis, while Switzerland's approach is by individual cantons. Among other smaller countries, Holland, Belgium and Greece also give considerable government support to opera and symphony. One need hardly mention Italy, where national subsidy to opera (for instance, \$1.04 million in Milan alone) as well as drama, symphony and various artistic festivals has run as high as 70 per cent of the total cost.

Not an affluent country, Ireland none the less grants sizable subsidies to the Limerick Symphony and the Cork Orchestral Society, and under its Arts Council assists other cultural programs, such as that of the Abbey Theatre (£14,000 annually). Prices can thus be kept within reach even of the very poor.

Great Britain too, through its Arts Council, supports opera at Covent Garden, the Royal Ballet, the Old Vic and the Carl Rosa Opera to the extent of £842,181 annually. Closer to

home, in a land with traditions much like our own, the excellent Canada Council grants \$200,000.00 annually for the support of symphony orchestras, while other special aid goes to opera, chamber groups and the like.

This brief sampling of what is being done in countries closely allied to ours should be enough to show that government subsidy is compatible with a democratic way of life. At least it suggests that we should be able to discuss the question afresh without provoking cries of "Socialism!"

In none of these democratic countries, so far as I have been able to ascertain, has government aid led to undue government control—no more, surely, than has been the case in our own Library of Congress and other libraries, our Smithsonian Institute, our Fulbright Grants and other cultural subsidies that we accept as normal. True, as in all public institutions, citizens will have to exercise vigilance and build in safeguards. But, as things stand, does not the public need protection against the possible tyranny of managers and "angels" of all sorts—but most of all against the insecurity of the whole "hit and miss" way of doing things?

The thought of government aid will, of course, distress two groups of people: those who think that music and other arts don't really matter, and those who feel that such things should be reserved to those who can personally afford to pay for them. To the first group there is little that can be said, except to appeal to the consensus of the civilized world here and abroad; moreover, government traditionally aids many activities not shared in by all individual citizens—e.g., public schools, railways, airlines, certain hospitals, etc. To the second group I suggest that government subsidy will keep symphony and opera from being priced out of existence. What a blow that would be to our national image!

By way of concrete measures, we should, I believe, support the bill now before the House proposing a National Advisory Council on the Arts. Another measure would be for the President to appoint a commission to explore the American situation and discover whether we need to change our system. The commission could make recommendations suited to our way of life—perhaps a "matching" set-up, whereby cooperation could be reached between government (Federal, State and local) and private initiative. The commission might also recommend that a department be established, either autonomously or as part of the Department of Education, Health and Welfare. Surely the fine arts are integral to these three.

Secretary Abraham A. Ribicoff publicly pointed out on August 29 that there never has been a time when interest in the arts at the seat of government has been so high as today.

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Now indeed seems the opportune moment to rethink our whole approach. In the words of the Secretary, now is the time to "work to make our arts so rich, so exciting, so inventive that they mirror our life together as did the arts of the Greeks and of the Elizabethan Age." This is no jingoistic palaver. America should by now be past the age of adolescent irresponsibility. Yet, if something far-reaching is not done, and done soon, the culture explosion of which we are justly proud may quite easily turn into a mere puff.

HENRY MANCINI

(Continued from page nineteen)

But to the hundreds of thousands who bought his albums, and for the millions who have heard his movie music, he counts a good deal.

The thirty-seven-year-old composer-arranger writes music as personal as a fingerprint. Whether for a large or small group, Mancini's music is undeniably *his*. It bears colors and a feeling that he alone can produce time after time with constant freshness. The rhythms may vary, but they always pulse. The instrumentation, too, varies, but the bright colors he captures always come through in every setting.

And Hank wisely relies on his sidemen. In movie scores, TV writing, and for his record sessions, he always leaves plenty of solo space for his improvisers. He gives them interesting chord structures to blow on, and drops interesting background sounds behind them to point up their contributions.

His is music as sophisticated as Manhattan's East Side, as smooth as TV's private eyes, and as much jazz as his composing gift and his sidemen can make it.

Every musician has a turning point—the time when he decides once and for all that he will make his life's work the playing of music. "Mine," says Hank, "came the first time I got paid for playing.

"And," he added, "I never considered doing anything else."



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CLOSING CHORD

VICTOR RICCI

Victor Ricci, former president of Local 373, Perth Amboy, New Jersey, passed away on September 17 at the age of sixty-three.

Mr. Ricci joined Local 373 as a pianist on July 1, 1917, and became its president on January 1, 1941. While president he was responsible for many innovations for this local, including an insurance plan and a family annual picnic. On August 19, 1959, he resigned, and retired to live at Daytona Beach, Florida. He had attended many Conventions of the Federation.

DON CAPLINGER

Don Caplinger, a former president of Local 207, Salina, Kansas, died October 21 as a result of a car accident as he was returning home from playing at a dance. He was thirty-eight years of age.

Mr. Caplinger was a well-known trombonist in the central Kansas area. He was president of Local 207 for three years, vice-president for eleven years, and a board member for four years.

NORMAN E. HARRIS

Norman E. Harris, secretary-treasurer of Local 149, Toronto, Ontario, Canada, passed away on October 21.

Born on July 14, 1909, in London, Ontario, Mr. Harris became a member of Local 149 on December 7, 1930. He played piano and saxophone and was arranger for the late Leo Romanelli's Orchestra at the King Edward Hotel in Toronto. On the death of Mr. Romanelli, Mr. Harris became leader of his own orchestra at the same hotel.

He was an executive board member of Local 149 from 1946 to 1950 and was elected its secretary-treasurer in 1954, a position he held until his death. He was a delegate to the Conven-

tions of the Federation from 1954 to 1960 and was a member of the Law Committee for the entire seven years.

Mr. Harris was also a member of Local 406, Montreal, Quebec, and was leader of his own orchestra at the Mount Royal Hotel in Montreal some years ago.

JOSEPH P. DUMAIS

Joseph P. Dumais, a charter member of Local 409, Lewiston, Maine, passed away on October 25 at the age of eighty-four.

A lifelong resident of Lewiston, he had been a member of Local 409 for over fifty-five years and had served as secretary of the local from 1921 until 1948. At that time he was given a life membership card.

Mr. Dumais attended many Conventions of the Federation and several New England Conferences.

ROBERT BARRON

Robert Barron, a member of the Examining Board of Local 301, Pekin, Illinois, passed away on October 14 at the age of sixty-nine.

Mr. Barron had held many offices in Local 301 for the twenty-three years he was a member, and had been a delegate to former Conventions of the Federation. He played brass bass in the Pekin Band and string bass in many orchestras in the Pekin and Peoria, Illinois, areas.

FRANK BLUMENSCHIN

Frank Blumenschein, a member of Local 301, Pekin, Illinois, passed away recently at the age of seventy-five.

Mr. Blumenschein had been a member of the old Washington, Illinois, local which became the jurisdiction of Local 301 in 1954. He had been an active member in the Washington City Band.

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LETTERS

TO THE EDITORS

(Continued from page thirty-eight)

OPERA AND POSTAGE

To the Editors:

Just finished reading H. W. Heinsheimer's wonderfully written and enlightening article about the Opera and wish you could make it possible for persons to read it in newspapers and in Congress, too.

I wrote to the President and suggested that our country produce postage stamps (like France used to long ago) with great composers on them in front of musical scores—that the public could pay one penny more for and thus support our Opera. He thought it a fine idea, but the Postmaster General said it wasn't possible. Well—still a good idea.

Once again I wish all people could read Mr. Heinsheimer's article in the November issue of *International Musician*.

Very sincerely,

Marji Havaland-Terri
Pianist-Organist-Composer
Member, Local 325
Twenty Ebony Avenue
Imperial Beach, California

LIBRETTIST'S RIGHT

To the Editor:

I found Arnold Sundgaard's article, "The Librettist," in your November issue most amusing and perceptive.

What I found even more amusing was the picture on the opposite page of Kurt Weill's *Down in the Valley*, for which Mr. Sundgaard provided such a beautiful libretto.

Don't the editors read their own articles?

Blanche Mrazek
50 Crescent Drive
Huntington, New York

Editor's Note: We apologize for neglecting to mention that Sundgaard was the librettist of "Down in the Valley." (It was mentioned in the article.) The photograph came in with only the composer's name on it—which after all does prove his point that librettists are often neglected. The caption should have read: "Down in the Valley" as presented by the University of Denver; composer, Kurt Weill; librettist, Arnold Sundgaard."

CLOSING CHORD

(Continued from the opposite page)

IRVING COHN

Irving Cohn, a prominent oboist for more than fifty years and formerly first-chair player in the old New York Symphony Orchestra, died recently at the age of seventy-seven. He was a member of Local 802, New York City.

Mr. Cohn was a pioneer in radio, having begun in 1924 in orchestras directed by Nathaniel Shilkret, Gustav Henschel and the late Louis Katzman and William Marrigan Daly.

In addition to his New York Symphony work under Walter Damrosch, he appeared with concert orchestras directed by Artur Rodzinski, Arturo Toscanini, Howard Barlow and Leopold Stokowski. He had been a member of the George Bar-

rere Little Symphony Orchestra from 1910 to 1915 and of the Victor Symphony Orchestra for many years afterwards.

During World War II he joined the Minneapolis Symphony Orchestra under the late Dimitri Mitropoulos.

JOHN J. MRAZ

John J. Mraz, secretary-treasurer of Local 86, Youngstown, Ohio, passed away on October 21 at the age of fifty-seven.

Born May 15, 1904, in Uniontown, Pennsylvania, Mr. Mraz came to Youngstown thirty-seven years ago. He played in local bands and was a music teacher at the Strouss-Hirshberg Music Center for twenty-six years. He had been secretary-treasurer of Local 86 for the past nine years.

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ROGERS

star **Freddie Rogers** is a good example. He has his own band and booking agency in Shreveport, Louisiana. During World War II, Freddie led the swing wing of the 513th AF Band. He played lead clarinet with Selmer trumpeter **Ray Anthony's** Band in 1949, had his own group in Canton, Ohio, for several years, played with most of the top pros on the West Coast. He plays alto and tenor sax, and clarinet, all Selmers of course, and gives private advanced lessons in

clarinet, recommending only Selmer. Currently starring at the Park Sheraton Riverboat Room in Pittsburgh is **Nick Lomakin** and his Riverboat Six. Nick and his group alternates there with other bands (Selmer cornetist **Bobby Hackett**, **Muggsy** and others). We saw Nick not long ago and he reports it's a fine room to work in, with a very appreciative audience. Nick has played Selmer clarinet, bass clarinet and saxophone for many years. Meanwhile, down on the Gulf Coast, the **Piasta Lounge** at Biloxi, Mississippi, features **Jerry Mayburn**, playing Selmer clarinet (and Bundy flute) with his own group. Real favorites with folks thereabouts, Jerry and his band have been at the **Piasta** over three years. You'll hear plenty of evidence for **Quincy Jones's** enthusiasm for the Selmer flugelhorn in his many brilliant arrangements featuring his Selmer flugelhorn section. He says: "The flugelhorn is an arranger's dream—in a full section or individually."



MAYBURN

Quincy plays Selmer trumpet as well. **Randy Henderson** is another example of a busy Selmer musician. He's Director of Bands at **Lawrence High School** in **Fairfield, Maine**, a member of the popular **Al Corey** band, Director of the **Dirigo Boys State Band**, and the **Colby Symphony Orchestra**. Randy says: "There's no professional saxophone that compares to the Selmer. Over 90% of my woodwind sections are Selmer and Bundy instruments." He plays Selmer **Mark VI** tenor and **Bundy** flute. (Have you noticed how many top-flight musicians use our inexpensive **Bundy** flute for doubling?)

Milton A. Trexel, president of the **Iowa Bandmasters Association**, has purchased a new Selmer Series 9 clarinet for his son ". . . because it is a terrific instrument. The upper register plays freely and with such ease of tone that it is a pleasure to recommend it . . . Thanks to Selmer's continued progress." An expert in Audio-Visual entertainment is **Franke "Car" Catzero**, currently appearing in the **Pittsburg, Kansas**, area. He's a top-notch quick-sketch cartoonist as well as a fine Selmer tenor saxist, deftly blending both talents in a crowd-pleasing show he modestly calls "my own act." Twice recently, **TIME** magazine reported enthusiastically on the talents of composer-clarinetist (Selmer of course) **Bill Smith**, and with good reason. He was a tremendous hit at the **First International Congress of Experimental Music** in **Venice**. Bill was a charter member of the original **Dave Brubeck Octet**. The critics are predicting a fine



CATZERO

future for him as a classical clarinetist. **Charles Camacho** bought his first Selmer clarinet over 40 years ago, and he's been playing Selmers ever since. Thirty-five of those years were spent with the **St. Louis, Mo., Symphony (Clarinet, Bass Clarinet)**, and 27 with the **Little Symphony Concerts Assoc., and Grand Opera Festival Summer**



CAMACHO

Season. Camacho is clarinet instructor at the **St. Louis Institute of Music** and has trained many successful pupils during his tenure. We saw a dandy picture of Selmer trumpet star **George Rock** in the **Las Vegas Review-Journal** not long ago. It showed **George** demonstrating the use of the **Thompson sub-machine gun** to a group of **Clark county sheriff deputies!** Maybe you didn't know it, but **George** is as famous for his marksmanship (he's won countless medals and trophies) as for his trumpet virtuosity. At the time the picture was taken, **George** was appearing with his **Sextet** at the **Sahara Hotel's Casbar Theatre**. **Laurence Tremblay**, Selmer clarinetist and member of the **University of Miami music faculty**, and pianist and associate dean of music **Joseph Tarpley** toured several **South American countries** last summer, sponsored by the **U. S. State Dept.** in its cultural exchange program. They lectured in the Spanish



HENDERSON



SMITH



TARPLEY

TREMBLAY

language on music education in the U. S. and played in more than 50 concerts, recitals, radio and TV programs. They are shown above playing in the auditorium of **La Casa de la Cultura**, **Trujillo, Peru**. **James Clark**, playing the **Lido Show** with **Eddie O'Neal's Orchestra** at the **Star-dust Hotel, Las Vegas**, thinks his **Series 9** and **Mark VI** alto sax are the greatest: ". . . should satisfy the most particular performer," says **James**. A recent note from **King Curtis** advises he's leading his own 5-man jazz combo at **Small's Paradise** in **New York City**. **King** and his tenor sax are featured in three albums on the **Prestige** label. He's played Selmer for twelve years. Since 1956, **Frank Wade George, Jr.**, has been principal clarinetist with the **Alabama Pops Orchestra** in **Birmingham**, which he also serves as **President and General Manager**. The picture shows him guest conducting the **Alabama Pops**. This is one of the two times he doesn't use his Selmer. The other is when he's busy at his work in the **New Business and Public Relations Depts.** of the **First National Bank of**



CURTIS

Birmingham. **Jack Snavelly**, **Asst. Prof. of Woodwind Instruments** at the **University of Wisconsin, Milwaukee**, is more than a little enthusiastic about his **Series 9** clarinet. He writes: "Bravo! A masterpiece!" **Jack** plays with the **Ken-shire Chamber Orchestra (Thor Johnson)** and **Milwaukee Symphony (Harry John Brown)**. **Sherman Friedland** joined the **Milwaukee orchestra** this season, bringing yet another Selmer **Mazzeo** model clarinet to a prominent symphony post. One of the busiest dance bands in the midwest is **Charlie Kehrer's** orchestra out of **Cincinnati**. Billed as "Society's Favorite Music," **Charlie** and his group play the major society affairs, debutante parties, etc., with as few as five and as many as 28 men. His recent album "Meet **Charlie Kehrer and Dance**" (**King**), is a popular seller. **Charlie** plays Selmer **K-modified Trumpet**, and his reed section is solid Selmer. **Sam Pisciotta** plays a Selmer **Mark VI** alto with his own trio in the **Pueblo, Colorado, area**. A note from **Sam** leaves no doubt about how he regards his Selmer: "It's the best I ever played



GEORGE



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