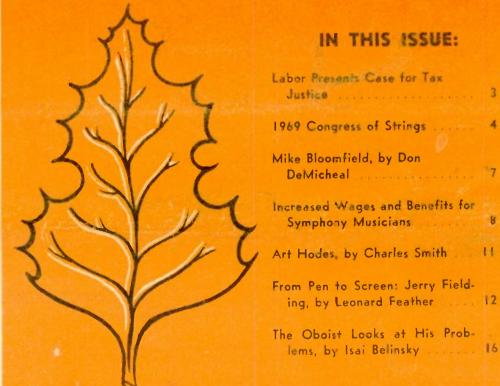
Official Journal of the American Federation of Musicians of the United States and Canada

NOVEMBER, 1969

A. F. OF M. CONGRESS OF STRINGS, SARATOGA PERFORMING ARTS CENTER





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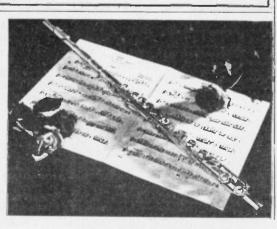
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POSTMASTER-ATTENTION: Please return Form 3579 to the American Federation of Musicians of the United States and Canada, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104. Second Class Postage Paid at Newark, New Jersey, and additional mailing offices.

Vol. LXVIII, No. 5



November, 1969

STANLEY BALLARD, Editor

Annemarie F. Woletz Assistant Editor

Robert C. Carver Advertising Manager

All material intended for publication should be directed to the International Musician, 220 Mt. Pleasant Avenue, Newark, N. J. 07104.

Published Monthly at 220 Mt. Pleasant Ave., Newark, N. J., by the American Federation of Musicians of the United States and Canada

**Newark Phone: HUmboldt 4-6600

**Member 60 cents a Year — Nonmember, \$5.00 a Year

**Advertising Rates: Apply to STANLEY BALLARD, Publisher, 220 Mt. Pleasant Avenue, Newark, N. J. 07104.

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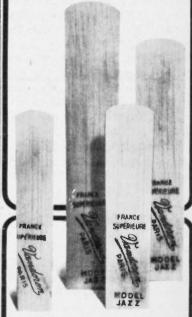
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The Congress of Strings program, launched eleven years ago, is a unique example of how a labor union can combine its responsibility to its members with its responsibility to the country and culture of which it is a part.

Over the years the American Federation of Musicians, along with many of its locals, has received wide recognition for its efforts in helping gifted young people further their instrumental study. At least one alumnus of the Congress of Strings program is performing regularly with every major symphony orchestra in the country. Many other students have gone on to prominent musical institutions, colleges and universities.

The 1969 Congress of Strings program was particularly successful and rewarding and has added even more accolades for the Federation. As in the past year, the program utilized two separate campuses with sixty talented string instrumentalists from all sections of the United States and Canada, between the ages of sixteen and twenty-three, located at the Saratoga (New York) Performing Arts Center (June 30 to August 21) and a like number headquartered at the University of Southern California in Los Angeles (June 23 to August 15).

Richard Burgin, internationally known concertmaster and professor of music at Florida State University, was musical director of the program at the Saratoga Performing Arts Center and Hans Beer, a faculty member at the University of Southern California, directed the program on the

West Coast.

Drawn from the nation's major symphony orchestras, the Congress of Strings faculty members at the Saratoga Performing Arts Center in phony. cluded Ruth Posselt, concert artist; Leonard Posner, concertmaster, Dallas Symphony; John A. Di Janni, principal violist, Metropolitan Opera Orchestra; Theodore Salzman, professor, Carnegie Institute of Technology, and former Symphony; and Warren Ben-Symphony.

University were Hyman Angeles). California

CONGRESS STRINGS



Skitch Henderson



Morton Gould



Richard Burgin

Goodman, former concertmaster, Toronto Symphony; Henry Siegl, concertmaster, Seattle Symphony; Harold D. Klatz, former principal violist, Dallas Symphony; Barry Green, principal bassist, Cincinnati Symphony; and Dudley Powers, faculty member, Northwestern University, and former principal cellist, Chicago Sym-

Besides regular studies and daily practice sessions, the students also participated in one of the Congress of Strings orchestras, presenting a series of public concerts with noted guest conductors. This year the students were fortunate in being principal cellist, Pittsburgh able to perform under the direction of Skitch Henderson, field, double bassist, Chicago Richard Burgin, Morton Gould (at Saratoga), Jacques Singer, Faculty members at the Walter Ducloux, Harold Glick of Southern and Hans Beer (at Los

Those A. F. of M. locals and conferences which helped provide one or more scholarships should be particularly gratified with the results of this year's stimulating eight-week program. · Among the contributors were:

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To function only on a non-partisan basis, TEMPO Clubs will seek assistance from members of Congress, regardless of party affiliations. Favorable legislation in Washington will greatly enhance the economic status of the professional musician.

Federal law prohibits local unions from using funds for this type of activity. Only voluntary contributions can be spent to maintain strong communications with representatives in Washington. Send a dollar today to your local union secretary and receive your 1969 paid up TEMPO Club card. This will be your best 1969 investment.

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At the Florida Conference of Musicians held September 28 at the headquarters of Local 806 in West Palm Beach, Florida, a topic discussed at length was the TEMPO program. Shown in the photograph at the left are (left to right) Peter Chase, Secretary of Local 806; Jay Lee, chairman of that local's TEMPO Committee; Glenn Young, President of Local 806; and J. Martin (Marty) Emerson, International Executive Board member and Secretary of Local 161-710, Washington, D. C. In the photograph at the right, Edward Flynn, Secretary of Local 729, Clearwater, Florida, joins the group and also con-

By Don DeMicheal Mike Bloomfield

Rock-pop success has years and years, there've maturity began for Bloom-ore than once crippled the been Kansas City boogie field in his native Chicago more than once crippled the musical potential of its recipient. Fame and money have a way of halting the search for quality. And this is the real tragedy of American music - too many talented young musicians, blinded by their own and other's success, forget about

Mike Bloomfield, a rather extraordinary guitarist, has tasted the fruit — both the bitter and the sweet - of such success, but unlike others, he has continued to grow and mature as a musician. At twenty-six, he is almost without peer among the young white musicians who have chosen the blues as means of expression, and his long-lined, keening solos have won him the adulation of fans and the admiration of other musicians.

Despite his position as a major blues soloist, Bloomfield has retained a humility about music and his role as a musician that many of his fellows (and followers) lack.

"I love the idea of complementing another musician," he said recently. "I love to play behind him and give him a nice framework to play off. That's what the old blues guys used to call a second guitar or accompanist - a complementor. It's playing the right background; it's the vehicle for you to do your thing on, the proper and correct one. It's the sugar in your coffee. I like that in music. I like a whole band to play that way - that's how a band should play. I find so much music today has too many extraneous things to it. It's much too busy. I was especially guilty of that in the bands I played with there were too many things put in just for the sake of filling up space where it's much better to have space. I like music with space in it, plenty of breathing space."

Among the bands Bloomfield has played in are two of the worthwhile ones that have come out of pop music in the last few years: The Paul Butterfield Blues Band, which grew out of Bloomfield's long association with Butterfield in Chicago, and The Electric Flag, which Bloomfield formed about three years ago (he left it soon after, however). Both bands were departures from the popgroup norm of the time because they used horns in addition to amplified string instruments and percussion.

"We were the first bigtime media, famous rock bands, to add horns," he recalled. "But certainly for bands, shuffle bands - and they're rock bands to me . . . you know, Joe Turner, Joe Houston and Bullmoose Jackson. God knows, the only thing I wanted to do with horns was to have them play in the strict old genre of Louis Jordan — that's good enough for me. I wasn't interested in having them play jazz or anything."

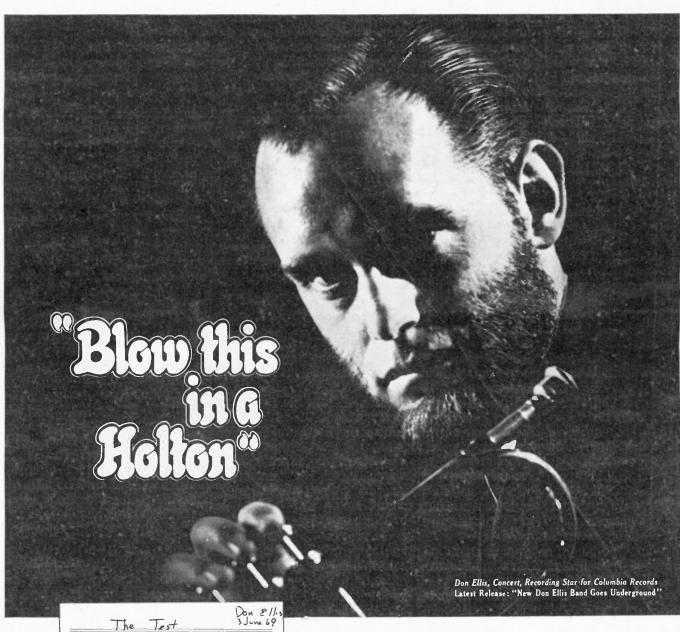
The long road to musical

when he received a guitar because his cousin had one. (Bloomfield comes from a wealthy family, and one can imagine how keenly parts of the family kept up with each other.) By the time he was sixteen, Bloomfield was working with rock'n'roll bands on the city's north side. Besides rock, however, he also began to hear the call

(Continued on page twenty-five)



Mike Bloomfield



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Increased Wages and Benefits for Symphony Musicians

(The present article on the Boston Symphony Orchestra is the nineteenth in a series of articles dealing with the development of major symphony orchestras in the United States and Canada and increased wage scales and benefits for their members that have been negotiated between A. F. of M. locals and orchestra managements.)

While studying in Vienna in 1857 a young Bostonian, Henry Lee Higginson, wrote to his father: "As everyone has some particular object of supreme interest to himself, so I have music. It is almost my inner world: without it, I miss much, and with it I am happier and

Higginson cherished a plan which he was finally able to realize: to establish a permanent orchestra in Boston. This same man guided it personally and paid all its debts from his own pocket for nearly forty years. Thus the Boston Symphony Orchestra enjoyed the great Hall on October 22, 1881.

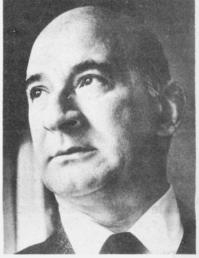
from serious financial struggle. When the time came, however, the citizens of Boston were ready to accept and support the orchestra.

The first concert took place in the Boston Music

For twenty-four years Mr. advantage of growing to full Twenty programs were igginson cherished a plan maturity with a freedom presented the first season under the direction of George Henschel with a recorded total of 83,359 persons in attendance.

Wilhelm Gericke suc-ceeded Mr. Henschel as conductor; Artur Nikisch, Emil Paur, Karl Muck, Max Fiedler and Henri Rabaud were the orchestra's music directors prior to the appointment of Pierre Monteux in 1919. The latter conductor gave the symphony concerts life in a new direction by greatly widening the range of the programs.

A new era began with the the advent of Serge Koussevitzky in 1924. For twenty-five years the names of the orchestra and its conductor seemed

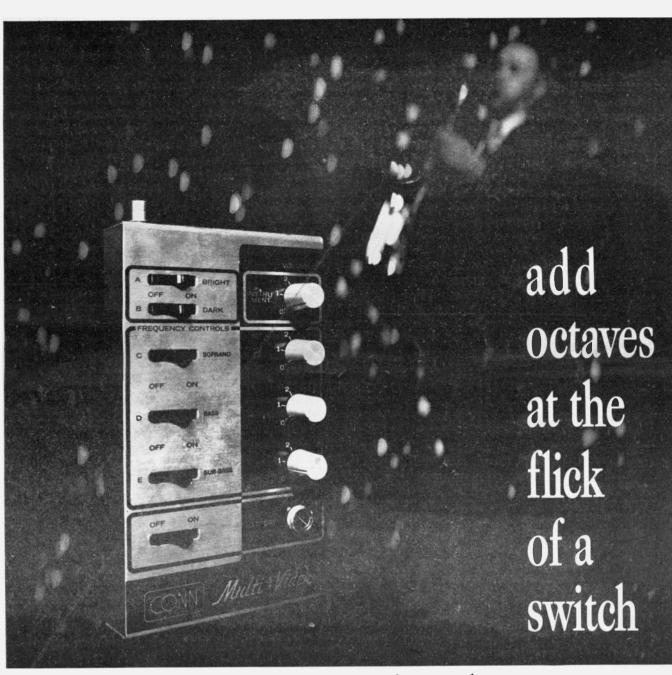


William Steinberg

separable. During his reign the orchestra's recordings, begun in 1917, appeared with more and more frequency, as did regular radio broadcasts of its live concerts. In 1930 the free Esplanade Concerts on the Charles River enbankment were initiated under the leadership of Arthur Fiedler, who, that same year, became conductor of the Boston Pops concerts. In 1936 Dr. Koussevitzky and the orchestra played their first summer concerts in the Berkshire Hills, and in 1938 they began their annual summer residence at the now famous estate of Tanglewood, in Lenox, Massachusetts. All these avenues quickly increased the orchestra's audiences by the tens of thousands. Then in 1940 Dr. Koussevitzky realized his dream of many years when the orchestra founded the Berkshire Music Center at Tanglewood. This summer academy of music for young advanced musicians further increased the Boston Symphony Orchestra's influence throughout the world.

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POP and JAZZ SCENE

JOHN SEBASTIAN RETURNS

John Sepastian, formerly leader of the Lovin' Spoonful, resumed his career as a performer in September. After two years devoted to writing music for films - The Magic Christian and What's Up, Tiger Lily? and the Broadway theater -Jimmy Shine - he played an engagement as a soloist at the songs. most of them his own, things of life."

His unscheduled appearance at Fair this summer, the response he elicited and the pleasure it brought him, motivated the multi-faceted musician to make his move.

During the Bitter End stand, Sebastian sang new and old

Bitter End in New York City. accompanying himself on guitar or electric piano. "He the Woodstock Music and Art has a warm voice that alternates between a lovable whisper and a nasal country moan," New York Times reviewer Mike Jahn noted. "His songs deal with concrete, simple thoughts about the good things and some of the sad

The son of the great har- and the Casuals . . . Harry monica virtuoso who bears the same name, John Sebastian is warmly remembered for two of his songs that the Spoonful made famous: "Summer in the City" and "Do You Believe in Magic?".

ITEMS

Dizzy Gillespie, who recently signed to tour Sweden's folk parks next summer, appeared with blues monarch B. B. King at New York's Fillmore East, September 15. The trumpeter along with two other jazzmen -Sanders and bassist Ron Carter - jammed with King and his backup band: Sonny Freeman

Nilsson, better-known to pop fans as Nilsson, composed the background music for thirteen episodes of The Courtship of Eddie's Father, an ABC-TV situation comedy that made its debut on the tube in September . . . Veteran jazz singer Anita O'Day has an acting role in the MGM film, False Witness . . . Drummer Max Roach and his wife, singeractress Abbey Lincoln, performed during the Shiraz-Persepolis Festival in Iran in September . . . The Committee for Preservation of tenor saxophonist Pharoah Dixieland Music presented clarinetist Jim Beatty and the Original Dixielads in two concerts, September 28 and 29. The site of the sextet's performances: Gordy's Jamestown, New York.

JAMES BROWN TO COOL IT

James Brown, soul music's top attraction, has announced his intention to retire from the personal appearance circuit before next July 4. "I'm tired, man," he told Billboard's Memphis correspondent James D. Kingsley. "I will probably keep recording but the personal appearances will be halted."

Involved in a number of business ventures in and out of the music scene, the singer in all probability will devote much of his new-found free time to them. TV seems a likely medium for Brown to continue to expose his talent and personality and interests. In the past, he has turned down offers to have his own show and refused to appear in several films as well, with the explanation that they didn't permit him adequate freedom to be himself. Brown, however, has been on TV talk shows and one or two prime time programs.

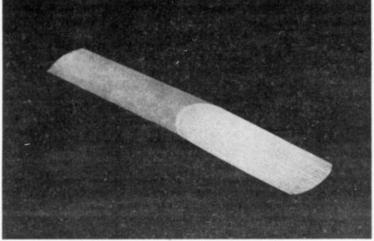
ITEMS

New York's Greenwich Village, always a cauldron of pop activity, gives indication of growing even more heated. Salvation, the Sheridan Square discotheque, turned to a live policy three evenings a week (Tuesday, Wednesday and Thursday), beginning September 10 with Jimi Hendrix and his new band. The Cafe Au Go Go is in the midst of a revival under the guiding hand of Richie Havens. Several leading pop acts, including Grateful Dead, Janis Ian and Blood, Sweat and Tears, are booked. The nearby Gaslight Cafe also has gone back to presenting "name" performers . . . Pianist Erroll Garner was honored, September 17th, in Indianapolis by the city's mayor, Richard Lugar. The Indiana metropolis' chief exec presented Garner with the keys to the city and declared the day in the veteran jazzman's honor . . . Ken McIntyre, the well-known modern jazz reed man and composer, has been named assistant professor of music at Wesleyan University, Mid-

(Continued on page twenty-six) INTERNATIONAL MUSICIAN

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Art Hodes

By Charles Smith

Whenever the term "Chicago Jazz" is mentioned, there is one name which becomes immediately synonymous with that particular school. It belongs to a quiet, sensitive, rather slender man who perhaps did more to create and shape this style than any other pianist.

When Art Hodes came to Chicago from Nikoliev, Russia, with his parents, at the age of six, little did he realize that he would visualize, from within his mind and feelings, a manner of traditional jazz which would have his name stamped upon it from the very beginning, and which would remain as vital and strong through the years as the first notes played in the new expression which rapidly became known as "Chicago Style."

The concept of this type of jazz was more vivid and powerful, having a highly exciting drive and force to it, than the slower and warmer feel of traditional "New Orleans Jazz."

This was because Chicago itself was a new, growing, swinging town. And everyone in it thought, acted and felt fast; so naturally the music they liked, wanted, and played had to have that same stimulating and spirited quality.

There was much happiness and true communication among all of the musicians who helped create this new form. The music was to them an art, not a business, and professional jealousy was utterly unknown. Everyone was completely immersed in the development and experimentation concerning this "new" jazz and any ideas presented were immediately tried, changed, and re-interpreted to suit different horns and men.

And Art Hodes was living the complete personal ecstasy of it all, constantly working out his own thoughts and painting his very own music of the times and events which were happening in this city.

As this new movement progressed, the pianist became so deeply a part of the foundation of this emerging style that many people regarded the musician as its greatest and most knowledgeable exponent.

Time has proven this judgment correct. From the first record he made in 1928 for Vocalion, with Wingy Manone, to the recently re-issued albums distributed by Delmark Co. of Chicago, and recorded with his own group, the sensitive, yet powerful drive, and wonderfully creative choice of notes and movement changes have scarcely made any difference of statement, proving how basically true and rich his first

origins and designs were.

natural and flowing. And then his emotions finally burst free and the content is perfect and masterful, yet always of the earthy blues. It is just another way of saying the same

of the very first to make this | and new forward movements by new approach to the same wonderful theme his very own. He knew what he wanted to say, and how he wanted to say it. And in addition, he has both the talent and ability to create his statements in any way he happens to feel like making

As the times changed, co did His involvements are not his approach and his attitudes studied or planned; they are toward his music. He became even more mature, thoughtful and profound as he discovered, experimented and developed new ways of playing and telling preserving the basic root style | the things he wanted to say upon the piano.

Individualism was always his deep, and yet intangible, things forte; nevertheless, he loved the first time he ever walked of life — and Art Hodes was one | and enjoyed all of the exciting | into a session.

the other jazz greats who were his friends and associates, sometimes in their groups, where his services were always in demand, and sometimes in his own. It made no real difference to him. The main thing was that he was immersed in jazz in its most meaningful and truly basic period. This was the era which was to pave the way and lay the foundation for American folk music.

The Blues was strongly influenced and guided by Art Hodes who was right in the center of it from the very beginning and who today plays as youthfully and beautifully as



Art Hodes



Even the most unobserv-

music in that gory but An arranger-composer for Wild Bunch.

list of credits. Currently his The success of this film, music can be heard regularly and the importance of the in three television series, The ant of moviegoers could score, can be credited as a Governor and J. J., Hogan's

the vital role played by the career of Jerry Fielding. He has written many the late 1940s and early 1950s. episodes for Mission: Im- Early televiewers may also resoundingly successful thirty-one years, he has possible, Mannix, Star Trek recall his contributions to the recent motion picture, The racked up an extraordinary and Felony Squad among Saturday Night Review, Life others. He has responsible for the music in a outstanding TV specials, including two for organize groups for record-Debbie Reynolds this year ing sessions. This was the and last; one for Lucille Ball period of the Jerry Fielding and Bob Hope; the Sixteenth Brass Choir and the Annual Emmy Awards Hollywood Wind Jazztet. Show; the well remembered Ever since then he has been hour that presented Princess almost incessantly busy, Grace of Monaco; and others with television taking up for Edie Adams, Dean most of his time until two Martin, Danny Kaye, Gene important film jobs changed Kelly and Julie London. his direction this year. Though Fielding's motion It was estimated recently picture experience has been that he had scored more than less extensive, his work has been a no less expressive reflection of his talent.

> The man behind these and innumerable other illustrious achievements was born June 17, 1922, in Pittsburgh. He studied under Max Adkins, then music director of the local Stanley Theatre. Adkins' other Among protegees were Henry Mancini, Billy May and the late Billy Strayhorn.

After five years of tutelage with Adkins, Fielding went on the road with the Alvino Rey orchestra. This job took him to New York late in 1941 and, soon after, to Hollywood, where he wrote music all day and worked at Lockheed Aircraft by night.

and later on Kay Kyser's of found himself writing difficult to score. regularly for Kyser's orchestra.

have found."

Musical Knowledge came radio jobs with Tommy Dorsey, Kate Smith, Hoagy Carmichael, Bob Crosby and the Andrews Sisters. His first big assignment as conductor was on the Lucky Strike Show, when Jack Paar replaced Jack Benny in 1946.

The transition to television came easily. Fielding job, however, was one of his gained national recognition most recent pictures, The on the Groucho Marx Show, Wild Bunch. "I think this You Bet Your Life, with

hardly fail to have noticed triple-fortissimo passage in Heroes and The Good Guys. which he spent six years in been of Riley and his own Jerry Fielding Show on CBS-TV.

In 1951, Fielding began to



Jerry Fielding

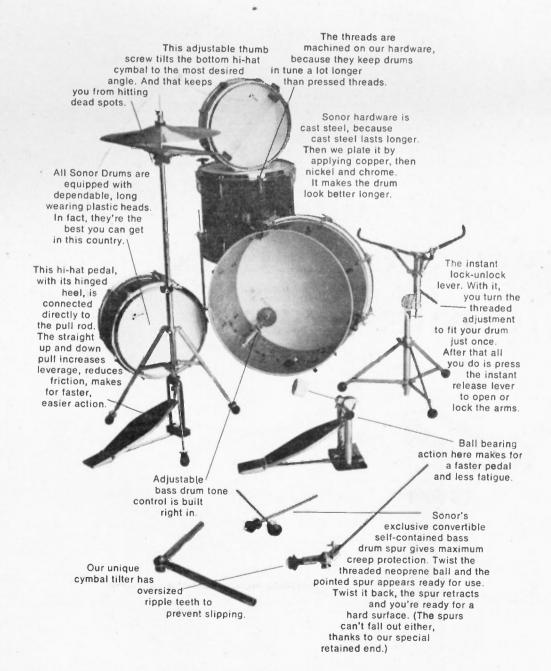
ten million feet of TV or A vocal group he had put motion picture film. I asked together, The Town Criers, him whether he could single sang with Les Brown's band, out, from his grand spectrum assignments, which radio series. Fielding soon segments had been the most

Fielding replied: "One was the first major motion pic-"Kay didn't exactly have ture I was involved with, the hottest band of the time," Advise and Consent. This says Fielding, "but for was a problem for two learning how to manipulate reasons, one being that it was in the medium of radio, it a rather static story, dealing was the best school I could with politics in Washington, D. C., and in no way connected with music. Secondly After Kyser's College of it was an emotionally charged story; the second half dealt with homosexuality, a subject that was rather taboo in those days. Otto Preminger, the director, felt that it was my job to convince the audience of what was happening in the story, without any open statements."

By far the most complex

(Continued on page twenty-one)

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Over Federation Field

and adopted a resolution to oppose the 10 per cent amusement tax recently enacted by the Connecticut Legislature and approved by Governor John N. Dempsey.

Highlights of the resolution point out that the Legislature and the Governor enacted the tax program without prior notification of interested and affected parties — the action constitutes taxation without representation. (The amusement taxes have proven in the past to be detrimental to all concerned, including the governments who, seek to benefit from them.) The resolution concludes with: . . . this State Conference hereby directs the representatives of the Federation's local unions to seek repeal of the State amusement tax at the earliest opportunity, and by every reasonable means."

President Herman Kenin ad-

dressed the Conference and read a letter he had written to Governor Dempsey in which he said, "This (amusement tax) cannot be justified. It is, quite simply, the most flagrant and shameful form of taxation without representation."
Mr. Kenin called the tax program

a "compromise. And like so many compromises," he said, "it's probably the worst possible solution to the problem."

Vowing that as a voting resident of the State of Connecticut as well as International President of the A. F. of M., Mr. Kenin promised that he would not forget what these legislators have done when the next election year comes around. "Politicians traditionally rely on the short memories of voters," he said. "Let us train our memories to

be long."
Mr. Kenin ended his speech encouraging the Conference, "... to use every means at your disposal to insure that the sins of 1969 will not be perpetrated upon us again in

The Bob Watkins family of Chattanooga, Tennessee, labors, cooks and plays together. Ann Watkins is employed in the office of Local 80 of that city. She started working for the local in 1949, took a few years off when daughter Roanne was small and then went back on a "temporary" basis, remaining there ever since. Bob claims the only reason the local elected him secretary-business manager was to get Ann back in the office.

Bob is a fine musician and worker, however. He is involved with the Central Labor Council, becoming its representative in Chattanooga Area Labor Council activities. He is also editor of The Labor World.

During the period Bob served in World War II and in the Korean War he was store keeper first class. This probably accounts for his and his family's interest in food. All three Watkins cook and enjoy entertaining. Parties are usually informal buffets and many of their musician friends bring along their instruments. Any guest at the Watkins house finds it to be a pleasant and stimulating visit.

Count Basie and his Band have been booked to perform for Local 40-543's (Baltimore, Maryland) Cabaret Dance to be held at the Eastwind Ballroom, November 10.

Members of Local 290, Sudbury, Ontario, Canada, had an excellent summer, music wise. Taking advantage of the Music Performance Trust Funds and with some money of their own, Local 290 presented

Another free concert featured music students of Wakana Music

Summer Camp.
In addition to these concerts, the local, through the MPTF, supplied a number of rock bands to playgrounds that could not afford to pay for bands. On Labor Day, with 90 per cent of Sudbury's work force out on strike, bands were supplied for dances throughout the city. The Village Steps played before 5,000 teenagers at a street dance and Con DiSalle's Orchestra, The Jaguars Trio and the Ron

Members of the American five completely different musical Lachance Quartet performed before Federation of Musicians met in Norwalk in October for the Conpetitude Conference of Musicians fit of the public.

Lachance Quartet performed before approximately 2,500 people at the wounded in the city. In the afternoon, The Purple Daffodil Revue, a folk group, entertained before 15,000 people.

> The complexity of Mexican alien musician competition was the principal topic of discussion at the Texas Association of A. F. of M. Locals' fall meeting in Austin, on September Texas. Presidential Assistants Ted Dreher and Ernie Lewis were present at the meeting to discuss ways to resolve this problem.

> > (Continued on page twenty)



A. F. of M. Presidential Assistants from both the east and west coasts were sent by President Kenin to the Texas Association of A. F. of M. Locals' fall meeting held in Austin, Texas, on September 21. Left to right, the newly elected officers of the Texas Association of A. F. of M. Locals: Hank Hlavaty, Vice President; Ken Foeller, President; Charlotte McDaniels, Secretary-Treas-urer; A. F. of M. Vice President Emeritus William J. Harris; and Presidential Assistants Ted Dreher and Ernie Lewis.



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NEWS

NUGGETS

Virgil Fox is presenting a series of Philharmonic Hall this season. In the fourth and final event, February 24, he will have the assistance of The Symphony of the New World Steinberg.

World renowned organ virtuoso (those who will not have attained their thirty-fourth birthday by four concerts at Lincoln Center's January 25, 1970). The first prize winners will receive the Mitropoulos the first three concerts of the series Gold Medal, a cash prize of \$5,000 Mr. Fox will perform alone and in and will participate in a gala concert to be held on January 28, 1970, at Philharmonic Hall, where they will conduct the New York Philharunder the baton of Benjamin monic. In addition three first prize winners will receive appointments as assistant conductors of the New York Philharmonic for the 1970-71 The Dimitri Mitropoulos In- season. The second prize winner will ternational Music Competition is receive the Mitropoulos Silver accordion and is leader and James Chambers, Philip open to conductors from twenty Medal and a cash prize of \$2,500; arranger of the group; Paul Farkas, Carl Geyer, Anton through thirty-three years of age third prize winner, the Mitropoulos Goodwin (nineteen) is featured on Horner, Wendell Hoss. Max

Requests for application or for any additional information should be addressed to: Secretariat, Dimitri Mitropoulos International Music Competition, Federation of Jewish Philanthropies, 130 East 59th Street, New York, New York 10022. Completed applications must be postmarked on or before December 1.

Since the Jumping Jills and Jacks (a group of four young musicians of Local 293, Hamilton, Ontario) were formed two years ago, they have performed for approximately 40,000 people throughout the Province. The band does fox-trots, Latin American rhythms, polkas, waltzes, twists and sing-along style numbers. Ellen Oja (eighteen) plays the

Bronze Medal and a cash prize of tenor sax; Paul Hodgins (eighteen) Pottag and Barry Tuckwell met \$1,000. | pottag and Barry Tuckwell met gives out on drums; and Joanne Oja in Tallahassee, Florida, with (seventeen) handles the bass guitar.

> Louis Gelwasser, who has played French horn with the Municipal Concert Band of Baltimore, Maryland, for the past forty years, was recently honored by the Bureau of Music in a ceremony at Mt. Vernon Place, a location visited by the band since the early 1900s. On this occasion Stephanie Sodaro, Superintendent of Music for Baltimore, presented Mr. Gelwasser with a plaque in recognition of his many years of

> During the week of June 16-20 John Barrows, Arthur Berv,

one hundred ninety-four horn players from thirty-two states and Canada for the First Annual French Horn Workshop, jointly sponsored by the School of Music and the Office of Continuing Education at Florida State University. Plans are already being formulated for the Second Annual French Horn Workshop to be held in June of

Janos Kiss was recently awarded recognition as a teacher of brass instruments by the Certification Board of the Music Teachers National Association. He teaches all brasses at both the Main Branch and West Side Branch of the Cleveland Music School Settlement, and at St. Edward High School in Lakewood, Ohio. He is also the instrumental teacher and orchestra director at Western Reserve Academy in Hudson, Ohio, and at St. Luke School in Lakewood. As an arranger and composer, a number of his works have been performed in this country and abroad. His harp concerto en-titled Western Legend was premiered on May 7 at the Hartt College of Music, Hartford University.

Noted woodwind instrumentalist Mitchell Lurie was recently named Associate Professor of Woodwinds in the Music Department of the University of Southern California. Mr. Lurie first achieved prominence at the age of sixteen



Mitchell Lurie

with a performance of Mozart's Concerto for Clarinet with the Los Angeles Philharmonic under the baton of Otto Klemperer. Since then, Mr. Lurie has made frequent appearances with the Paganini, Hungarian, Fine Arts, Curtis and Hollywood quartets. In addition, he has performed with the Budapest Quartet at the Library of Congress and the Casals Festival in Puerto Rico. A regular with all major motion picture and television studio orchestras for three decades, Mr. Lurie will remain as lecturer at UCLA and UCSB. He will also continue to head the Woodwind Department at the Music Academy of the West in Santa Barbara.

Jerry Murad's Harmonicats (Jerry Murad, Al Fiore and Don Les) celebrated their twenty-fifth anniversary at Henrici's O'Hare Inn in Des Plaines, Illinois, October 11.

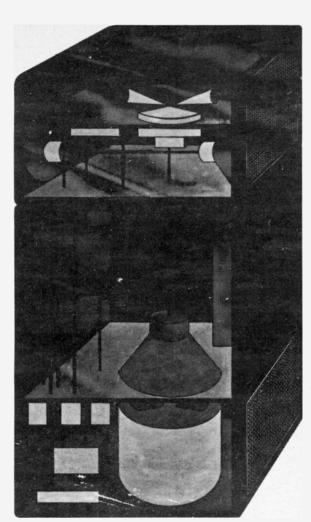
Concert violinist Fredell Lack and pianist Albert Hirsh are observing the Beethoven bicentenary by presenting the entire cycle of the Beethoven Sonatas for piano and violin at the University of Houston where they are professors and artists-in-residence at the School of Music. This will be the third time this duo will have performed the complete sonata cycle.

(Continued on page twenty-two)

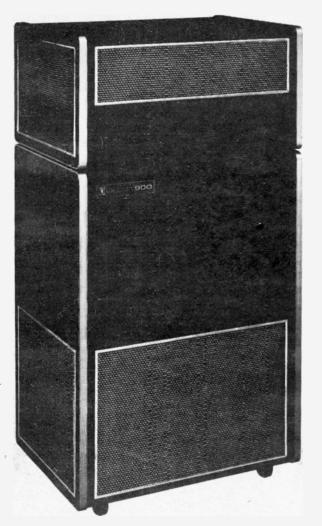
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Looks At His Problems

by Isai Belinsky

Isal Belinsky was for many years professor of Music at the Conservatory of Mexico City where he also performed with the Mexican National Symphony Orchestra.

In the United States, Mr. Belinsky has played under Arturo Toscanini and Leopold Stokowski and was solo oboist with the Chicago Opera Company. For several seasons he played oboe with the Adolph Busch Chamber Ensemble.

He is a member of Local 802, New York City, and Local 10-208,



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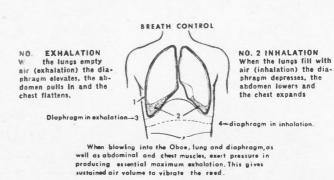
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(Continued on page twenty-nine)



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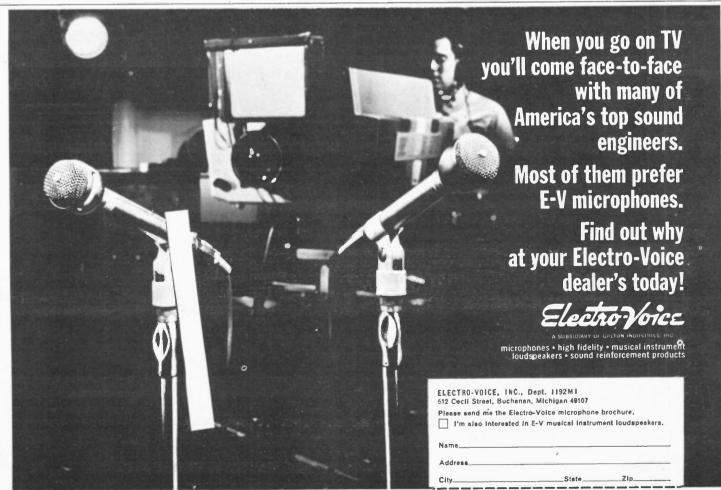
a monograph regarding the holding of the flute

by Walfrid Kujala

Some good material has been available regarding proper techniques for holding the flute but, as in any educational pursuit, there is always room for further study - further research further reference. In this work, "The Flute: Position and Balance", Mr. Kujala has selected specific aspects on this subject that he felt needed greater emphasis.



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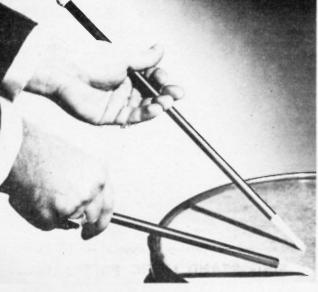
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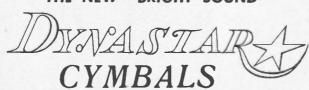
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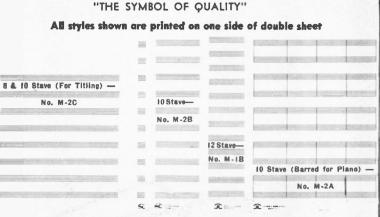
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(Continued from page nine)

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1961-62 season, Erich Leinsdorf was engaged to take over the conductorial duties. His seven seasons with the Boston Symphony Orchestra were also marked with great accomplishment. The orchestra continued its full schedule of Boston and Tanglewood performances, broadened the scope of its educational activities and pursued an intensive recording schedule. This past summer, at the end of the Tanglewood season, Mr. Leinsdorf relinquished his post to William Steinberg in order to concentrate on freelance concert and opera work.

When Mr. Steinberg assumed his place at the head of the Boston Symphony Orchestra for the opening of the eighty-ninth season on September 26, the complete response of the orchestra was at once apparent. The audience at Symphony Hall, the orchestra's permanent bome since 1900, rose with unmistakable enthusiasm at the close of the concert for the engrossing performance rendered by the 106-member ensemble under its new. music director. It is indeed evident that the Boston Symphony Orchestra is entering upon a new and even greater plateau.

Mr. Steinberg, who has been music director of the Pittsburgh Symphony Orchestra since 1952, will continue guiding that organization as well. He first conducted the Boston Symphony Orchestra in January, 1960, and has returned regularly since then. This season he will conduct about half of the Boston winter concerts and lead the orchestra in a number of its Tanglewood summer programs.

As before, the Boston season consists of twentyfour Friday/Saturday pairs and five shorter series on Tuesday and Thursday evenings. There will be the customary seven open rehearsals, which this year will have a different conductor for each. The guest conductors include Claudio Abbado, Colin Davis, Carlo Maria Giulini, Seiji Ozawa and Gunther Schuller. Michael Tilson Thomas, newly appointed assistant conductor, will also conduct. Erich Leinsdorf will return as a guest conductor. On December 17, Arthur non-subscription concert voluntary for present Robert Barnes given in his honor. Among members, compulsory for Yizhak Schotten

featured soloists rate, benefit the orchestra's scheduled to appear this season are pianists Rudolf When Mr. Munch made Serkin, Robert Casadesus. known his intentions of Rudolf Firkusny, Alexis retiring at the close of the Weissenberg, Ingrid Haebler and Theodore Lettvin; violinists Isaac Stern, Edith Peinemann and Joseph Silverstein (the orchestra's concertmaster); cellists Zara Nelsova and Jules Eskin (the orchestra's principal cellist); singers Evelyn Lear, Evelyn Mandac, Stanley Kolk, Sherrill Milnes, Maureen Forrester, Jon Vickers, Arnold Voketaitis, Vern Shinnall, Philip Cho, Martina Arroya, Lili Chookasian, Richard Lewis and Thomas Paul.

All the concerts of the **Boston Symphony Orchestra** are generally sold out. Nevertheless, to maintain an orchestra of this size and calibre is an enormous undertaking. Last season the total cost for salaries, administration, music, transportation, maintenance, etc. was over \$5,000,000.

The major factor in the increased expenses of the orchestra was the three-year contract signed with Local 9 on August 21, 1968. According to Talcott M. Banks, president of the orchestra's board of trustees, "The agreement was generous, but also fair and justifiable.' He pointed out that until recently compensation for symphonic musicians had been "appallingly low." Through the years the local and the symphony management exerted every effort to improve the wage scales and conditions of the orchestra and much has been accomplished in this regard periodically.

In the first year covered by the new pact the total minimum base salary per player was \$13,000; this year it will be \$14,000 and next year, \$14,500. In addition each musician is guaranteed \$1,000 per year from recordings. The annual average salary is perhaps even more meaningful, however, since a large percentage of the members receive compensation above the annual minimum.

The symphony season consists of thirty-one weeks (of which one is a paid Michael Vitale vacation week); the pops Victor Manusevitch season is nine weeks (of which one is a paid vacation week); and the summer season runs eight weeks (four paid vacation weeks between seasons).

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Noteworthy of mention is the Boston Symphony Orchestra's Pension Fund which dates back to 1901. Each member of the orinitiation fee and contribute supplementary conadmissions charged at open

new ones. Sick pay continues rehearsals and from annual pension fund concerts. The player's contract or fifty-two fund has now reached a point where it can disburse minimum payments of 50 per cent of the basic minimum annual salary to retired musicians and to Indeed the Boston Sym-

Improvements have also phony Orchestra of today, with its superb allowances, rehearsal formances, its remarkable payments and overtime personnel and the vast public it addresses might seem at first glance very different from the sixty players whom Henry Lee Higginson assembled under the same name in 1881. chestra is required to pay an However, if he were alive today, he would recognize approximately \$175 a year in the orchestra as still fundues to this fund. The damentally his own, as the Trustees match the monies consistent outgrowth of his collected as well as make early imaginings and his long endeavors to make it tributions. Additional one of the leading musical revenue comes from special organizations of the world. -A. F. W.

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Unfair List of the American Federation of Musicians

The complete Unfair List is run in the INTERNATIONAL MUSICIAN every three months. Additions and deletions thereto are printed monthly in the Official Business section.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This list is alphabetically arranged in States, Can ada and Miscellaneous

ALABAMA

MOBILE, Locals 407, 613

ALASKA

ANCHORAGE, Local 650 Gibson, Danny
FAIRBANKS, Local 481
Caribou Country Club and
Peter Aiken

ARIZONA

TUCSON, Local 771

CALIFORNIA

ARCATEA, Local 333
Benham, Grady
Keg, The
BAKERSFIELD, Local 263 Allenthorp, Carl and/or The Starlite Ballroom and/or The Rollo-Dome Ballroom Radio Station K.A.F.Y. and BELLFLOWER, Local 353

Holiday, Jim BEVERLY HILLS, Local 47 BEVERLY HILLS, Local White, William R. CAMARILLI, Local 581 Hitching Post CAPITOLA, Local 346 Edgewater Club, 203 Esplanade CL/-YTON, Local 424 Sil's Club CONCORD, Local 424 Sil's Club

Sil's Club EL CAJON, Local 325 Valley Inn, The ENCINO, Local 47 Storm, Tempest EUREKA, Local 333

Giant Lounge and Bill GARDEN GROVE, Local 353 Alumni Club, The
HOLLYWOOD, Local 47
Berwin, Gary
Glatman, Bruce
Norris, Jorge
Vesclo, Pete
IONE, Local 12
Watts, Don, Orchestra
JACKBON, Local 12
Watts, Don, Orchestra
LAKE COUNTY, Local 392
Blue, Lake Lodge
LAKEWOOD, Local 353
Lakewood, The
Squire's Inn Alumni Club, The

Squire's Inn LONG BEACH, Local 353 Barnes, Mitchell R. Brown, Neal Caffe Antigua, and Miss

Cinderella Ballroom, John Cinderella Baliroom, John
A. Burley and Jack P.
Merrick, Proprjetors
Cowboy's Party House
Hollywood on the Pike, and
James G. Way
Mathis, Jess W.
Reynolds, Jack
Tabone. Sam Tabone, Sam 36-36 Club, and Carl Juhl Workman, Dale C. LOS ANGELES, Local 47 Johnson, J. C. NAPA, Local 541 Berryessa Bowl, A. B. Bis-sett, Bill Quarry and

Richard Romanello Cameron, Jack NEWPORT BEACH, Local 7 Bayside Inn and/or Anthony Cappas NORTH LONG BEACH,

Local 353 Local 353
Beau Tie, and Daie Hall
NORTH RICHMOND, Local 424 Savoy Club

OAKLAND, Local 6 Fraternal Order of Eagles No. 7 Hall, The OCEANSIDE, Local 325 Town House OJAI, Local 581

Firebird Oial Club OXNARD, Local 581 Casa Tropical Crow's Nest Red Garter PITTSBURG, Local 424 Lincoln Lounge PORT HUENEME.

Local 581 erry's Place RICHMOND, Local 424 New 400 Club Office, The Sante Fe Club SAN CLEMENTE, Local 7 Omar's and/or Tom Broadbent SAN DIEGO, Local 325

Enlisted Men's Club Ivanhoe, The, and Gene & Richard Taylor Red Coach Inn, The, Gene & Richard Taylor SAN FRANCISCO, Local 6 Camelot Club

Ceballos, Manuel Freitas, Carl (a/k/a Anthony Carle)

SAN JOSE, Local 153 Chava Flores Orchestr. SAN PABLO, Local 424 Mickey's 13 Club

SAN LUIS OBISPO. SAN LUIS OBISPO,
Local 305
Seaton, Don
SANTA BARBARA,
Local 308
Collins, Larry
Ruffino, Val
SANTA PAULA, Local 581
Buck & Sunny's
Glen Tavern
SEBASTOPOL, Local 292
Sebastopol Optimists Club,

Sebastopol Optimists Club, and R. Richard Grant SIMI, Local 581 Simi Bowl SUNNYVALE, Local 153

Gambino Enterprises Gigi's THOUSAND OAKS, Local 581 Conejo Lodge and Ken Chrisman

Ken Chrisman
VALLFJO, Local 367
Navy City Elks Club
IBPOEW
VENTURA, Local 581
Aristocrat, The
Eagles Hall
Jack's Round-Up and
Jack Powers
Moose Hall
Mertill Shapiro Merrill Shapiro O'Fice, The WALNUT CREEK, Local 424 Emmett's Pixxa Palace

COLORADO ASPEN, Local 28
Abbey Cellar and Thomas Fleck Crystal Palace, The, and Mead Metcalf Mead Metcalf
Little Bavaria and
Albert Flossman
COLORADO SPRINGS,
Local 154
Dublin House (Collette Divine, Mng.) DENVER, Local 20 Good American Organiza-tion, The Gregory, Ray, Theatrical Latin Village, The

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DANBURY, Local 87
Danbury Fair, and
John W. Leahy
EAST LYME, Local 285
Ferry Tavern and Joseph
Viverios
MYSTIC, Local 285
B. F. Hoxie Fire Co., the
NAUGATUCK, Local 445
Zembruski, Victor—Polish
Polka Band
NEW HAVEN,
Local 234-486
Silver, Norman
Theatrical Agency
OLD LYME, Local 285
100 Acres Restaurant DANBURY, Local 87 100 Acres Restaurant POQUONOCK BRIDGE, Local 285 Sully's Restaurant and Mr. Sullivan SOUND VIEW, Local 285 Doyles Restaurant and Raymond J. White

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FORT LAUDERDALE, Local 655 Aloha Club JACKSONVILLE, Local 80 Atlantic Coast Productions and Don Dana MIAMI, Local 655 Heller, Joseph ORLANDO, Local 389 Larson, Deliaire and Delia TAMPA, Local 721 W.F.L.A.—TV Station

HAWAII

HONOLULU, Local 677

IDAHG

NAMPA, Local 423 Globe Tavern and Harold Brown POCATELLO, Local 295 Adams, Wayne Kalavis, Bill and RDK Club TWIN FALLS, Local 474
Radio Rendezvous

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Whitey's, Jim Lentini and
Dom LaFave Dom LaFave
CARMI, Local 410
Eagles Lodge
Moose Lodge
CHICAGO, Local 10-208
Allen, Ricky
Ambassador Halls
Anthony's Banquet R
Atomic Hall and
Catering Service Catering Service Austin Caterers Cardinal House Catering by Hech Citywide Catering Hall Columbia Hall Cypress Hall Dimitris Restaurant Diplomat Ed's Cozee Inn Faith-Hope-Charity Talent Productions, Inc., and Stan Paull Hagerty Catering Company Hagerty's Restaurant Harper, Lucius C., Jr. Johnny Hysny's Catering Hall and Lounge

Johnny Krok's Cardinel Kryl, Bohumir, and his

Kryl, Bohumir, and his
Symphony Orchestra
New Walnut Room
Polonia Grove Catering
Hail and Lounge
Slowik Hails
Station WEFM
Universal Association of
Artists and Musicians,
Inc., and J. Delano
Banks
Zenith Radio Corporation
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Craftsman's Hail, Allen

Craftsman's Hall, Allen Marshall and Robbie Nell FOREST PARK, Local 10-208 Chez Paree NORRIDGE, Local 10-208 Restaurant, Inc. OAK PARK, Local 10-208

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Club 37, and Lester PALOS PARK, Local 10-208 PALOS PARK, Local 10-208
Walnut Hills Country Club
PEORIA, Local 26
Belmont Lounge (a/k/a
Collin's Corner and
Hank Thomas)
Elks Club
Neal's Lounge and Neal
Monroe

Monroe
Palace Theatre
Radio Station WPEO, and
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Manager
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ROSEMONT, Local 10-208
Heuer's Tavern and
Restaurant Restaurant SCHELLER, Local 465 Andy's Place, and Andy

Kryger
STEGER, Local 386
Reno, Sam, and Reno's
Tavern and Tap
WALNUT, Local 329 Stivers, Neil, Jr. WAYNE CITY, Local 465 Wayne City American Legion

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Kubiak's State Line
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Starkes Tarzian Television
Station WPTA and Bill
Thomas
GARY, Local 203
George Barton d/b/a
Dante's Lounge
Lee, Laurie
Neptune Lounge, The
and Mike Witecki
HAMMOND, Local 203
Gen. John Pershing Post
No. 428
HOBART, Local 203
Jimmy's Hobart Tap

Jimmy's Hobart Tap HUNTINGTON, Local 58 Moose Lodge INDIANAPOLIS, Local 3 Burkett's Restaurant and

Lounge and Charles Burkett MISHAWAKA, Local 278 Club Normandy MUNCIE, Local 245 NEW CHICAGO, Local 203

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Dragon VALI'ARAISO, Local 732

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American Legion
HUNTER, Local 207 American Legion KANOPOLIS, Local 207 Kanopolis American Legion KANSAS CITY, Locals 34 and 627 El Charro Club and Lupe Quintana Hideaway Club and Anita Douglas OLATHE, Locals 34, 627 Loft, The, and Robert D. Werner

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Hagemeyer, Elmer
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Dan and Katy Wilson
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Downs, Med. Orphototre

Downs, Red, Orchestra Vinewood Dance Pavilion

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Wade, Golden G.
LOUISVILLE, Local 11-637
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James McKenzie and
Raiph Roseman
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Harris
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MUSKEGON, Local 252
Polish Falcon Lodge
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Muskegon Heights Eagles
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NEW YORK

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COHOES, Local 13
Sports Arena, and Charles
Guptill GURLIII
CONESUS-LAKE, Local 66
Lake Shore Inn, The, and
Doc Hayes
Moulin Rouge Inn, The,
and Mrs. Le Fay
CORNING, Local 314
Corning Lodge No. 274 Corning Lodge No. 274
L.O.O.M.
CRESCENT, Local 13 Ranch Bar and Horace Valentine CUBA, Local 115

Johnson, Don ELMIRA, Local 314 Snyder, Elwin "Ozark" FLUVANNA, Local 134 War Veterans Recreation. GLOVERSVILLE, Local 163

GLOVERSVILLE, Local 163
George's and George Myzel
HARRISVILLE, Local 734
Cheesman, Virgil
HAVERSTRAW, Local 291
Frank's, Steve, Blue Devils
HOPEWELL JCT., Local 559
Brusko, John
LONG BEACH, L. I., Local
802

seven Pines Restaurant
MASSENA, Local 734
Capp's Inn and
Stanley Capplello
NEW CITY, Local 291
Davies Lake Restaurant
NEW YORK CITY,
Local 802
Resoyan, Richard
Big Band Sound, Inc.
Erin Room, and John
McGinty
Globe Artists, Inc., and
Sid Howard
Jingle Mill, The
King, Norman, Enterprises,
and Norman King
Manor Record Co. and
Irving N. Berman
Morales, Cruz
Producing Manasers Producing Managers Guild, Inc., and Stofford Beadle. James McKenzie and Ralph Roseman Richman William L.

Goldbaum, Sonya Schiraldi, Paul Winkler, Stanley MANNSVILLE, Local 734

Mrs. Ruth Phinney MAMARONECK, Local 38

Stork Club Trefferson, Art Urasia Restaurant Trefferson, Art
Urasia Restaurant
NORFOLK, Local 734
Joe's Bar and Grill and
Joseph Briggs, Proprietor
RIVERDALE, BRONX,
Local 802
Jackson's Supper Club
RIVERHEAD, L. I.
Local 802
Reggula's Corners and
Michael Demchurk
ROCHESTER, Local 66
Dean, Joseph
Fitzgerald, James
Pollack, Lester
Roller Rink, The
Thrail, Raymond
Doc Hayes
SCHENECTADY, Local 85
Collegiate Entertainment
Agency and Richard S.
Green
Top Hats Orchestra
SYRACUSE, Local 78
Big Band Sound, Inc.
Miller, Gene
TROY, Local 13

Miller, Gene TROY, Local 13 Interstatesmen, Bugle & Drum Corps and Lionel Deschamps, Mgr. WATERTOWN, Local 734

Urban's John, Orchestra, John F. Urban, and Robin Curtis WEST HEMPSTEAD, L. I., Local 802 Island Gardens and Island Gardens and Arnold Whitey Carlson WILLIAMSVILLE, Local 43 Little White House Rest, and Mrs. A. Hanny WOODSTOCK, Local 215

NORTH CAROLINA

ASHEVILLE, Local 556

Woodstock Playle

OHIO AKRON, Local 24

AKRON, Local 24
Mr. Harrison
Simon's Lounge Bar and
Restaurant and
Ruth Simon
ALLIANCE, Local 68
Lexington Grange Hall
BARBERTON, Local 24
Sodl. Tony BELLEFONTAINE, Local 160

Carroll, Gene BELLEVUE, Local 121
Fraternal Order of Ea
Club
V.F.W. Club

BRIDGEPORT, Local 142 Dick's Nite Club and/or Peppermint Lounge and Richard (Dick) Anescavich

CANFIELD, Locals 86 & 242 Canfield Fair and Canfield Fair Grounds CINCINNATI, Locals 1, 814 Brown, Charles Cabana Lounge, Mrs. Helen Malowitz and Mr. G.

Malowitz Gayety Theatre (Gayco, Inc.) and Joe Vadginia and William Berger Golden Lounge, The COLUMBUS, Local 103 Northern Restaurant Scioto Inn, Charles Morelock and John Delyi

Weiner
Thomas, D. R.
CUYAHOGA FALLS, Local 24
J. Darby Crawfis
DAYTON, Local 101
Forest Park Caverns
Holiday. Bob Tip Top Club and James Weiner

Holiday, Bob Johnny K's Reef and John Kokenakis Kettering Skating Arena Mains, Bob MEGA Sound Recording Studio and Floyd Whited

Miller, Fred G. EAST LIVERPOOL, Local 172 Penneva Radio Band Club and Floyd Saltsman Twilighters Orchestra, The,

and Tommy Rawlings Young, Slim EAST PALESTINE, Local 172 Howard's Bar and Frank

Howard's Bar and Frank
Howard
ELYRIA, Local 146
Americana Motel and Dennis
Thomas
Heck, Charles "Chuck"
and his Band
Palladeum Ballroom and
James Solet, Owner
FRANKLIN, Local 160
Lake, Wilburn
HARRISBURG, Local 68

(Continued on the opposite page)

LABOR PRESENTS CASE FOR TAX JUSTICE

(Continued from page three)

providing an interest subsidy to | be allowed unless the tax | through the low income ensure that the fiscal powers of benefits flow through to the the state and local governments are not damaged.

- Instead of the hobby farm loophole-closing proposals suggested by the House and the Administration, the loss-limit approach contained in S. 500 should be adopted. This procedure was recommended by Sen. Lee Metcalf and endorsed by a bipartisan group of twenty-six senators. This approach is specifically tailored to the tax-loss farmer and ensures that legitimate farm operators will not be penalized.
- The income-averaging formula should not be liberalized to include capital gains unless the preferential treatment accorded such gains is eliminated.
- Interest deductions on bonds used to finance corporate mergers and acquisitions should be completely disallowed.
- All rapid depreciation on should real estate be disallowed, except for low-and moderate-income housing.
- Accelerated depreciation on regulated utilities should not

consumer.

Finally, the Senate should provide more substantive relief to those whose incomes are moderate and whose tax burdens are unnecessarily severe.

Tax relief and justice do not necessarily go hand-in-hand. The equity in the tax structure can be as badly damaged by tax cuts as it can by tax increases or the addition of new loopholes and gimmicks.

Under the House-passed bill this concept was partially recognized. Though all groups would receive relief. significant proportion of the relief would flow to low-and middle-income taxpayers.

Under the changes proposed by the Administration needed relief for those just above the government-defined poverty threshold and those in the middle-income brackets would be cut back, the state-gasolinetax deduction would be disallowed, and a tax cut would be given to corporations.

Other Changes Recommended

Under the House proposals, \$4

allowance and standard deduction increases. These primarily benefit low and middle income taxpayers. Another \$4.5 billion is granted through across-the-board rate cuts. Over half of this relief goes to taxpayers with incomes of \$15,000 or over.

The Administration agrees with the House on cutting the taxes of the wealthy, but says it goes too far when it would cut taxes for those of low and modest incomes. In addition, claims the Treasury, corporate taxes should be cut \$1.6 billion.

endorse the House proposals to increase the lowincome allowance to a flat \$1,100. In addition, we endorse the House proposals to increase the standard deduction to 15 per cent and \$2,000.

We do not agree with the general rate reductions recommended by the House and the Administration; and certainly there is no justification for a reduction in corporate

Instead we recommend a reduction in the tax rates that

first \$4,000 for single individuals.

Our relief proposals would result in the same revenue loss as that proposed by the House. They would cost roughly \$600 million more than proposed by the Administration — an amount that could easily be made up by, for example, eliminating the maximum-tax

everyone's taxable income for provision, effectively closing married individuals and the the hobby-farm gimmick, and adopting a meaningful minimum tax.

Mr. Chairman, we urge that this committee bring the federal income tax into line with what it's supposed to do - tax income in accordance with ability-to-pay. That's tax justice.

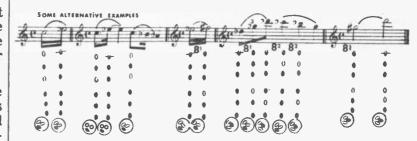
> (Reprinted from the "AFL-CIO News," September 27, 1969)

THE OBOIST LOOKS AT HIS PROBLEMS

(Continued from page sixteen)

uses of auxiliary fingering, not only as passing notes, or positions.) (Example)

The oboist, cultivating his | shakes and trills, but as technique, may even be regular alternatives in solo unaware of certain extreme work, or orchestral solos. (Violinist uses all his



Wilbee, Ken, and Orchestra

Robineau, Rene J.

La Lanterne

Boltz

Salina

Canada

Tavern Mynah Bird

Naval Club

Passionella.

Rapanos

month

G. Barrett

Club

Palace Tavern

Haralambous

and B. Miller

Lorenzo's Restaurant &

Pizza House and Mr.

Lorenzo
McIntyre, Don, Instructor

Western Technical School Trumpet Band Minc Club, The Mona Lisa Restaurant and

Panama Tavern and Gus

Pickfair Restaurant and

Pickfair Restaurant and Mr. Makris Polish Business Men's Association Regency Towers Hotel, Mr. Stalberg, Tom Dejourno, Miguei Marras and Morley Shelman Royal Fountainebleau

Restaurant and Angelo

Scarborough Public House and

H. A. Dunbar Tam O'Shanter Country Club

and Mr. A. H. H. Lear-

Toronto Argonaut Football

Toronto Ladies' Pipe Band

White Shield Plaza Banquet

Hall and Stan Pogson Williams, J. Spider's Web Discotheque

Spider's Web Discotheque and Le Cabaret, Sam Berger, T. LeJourno, Jr. and E. J. Ames Yeo, Leslie, Manazer WELLAND, Local 299 Croatian Hall

Walsingham Hotel and

Three Hundred Club

Chez Monique Club Tropics

TIMMINS, Local 817 CFCL-TV & Radio and Conrad Lavigne

Robineau, Rene J.
TORONTO, Local 149
Andore Hotel
Besoyan, Richard
Broiler Room
John D. Bradley Co. Advertising, and John D.
Bradley
Cadillae Hotel and Mr.

Cadillac Hotel and Mr.

Canadian Theatre Tours

Cousin Don's Roadhouse

and Tavern Eastwood Park Hotel and

Eastwood Park Hotel and Bob Laurent Edwin Hotel and Martin Peters Famous Door Tavern and Mr. "B" (Blumenthol) Hungarian Village Kiki Rouge La Discotheque and Irene Peeples La Grotta Restaurant, Her-bert Markoff and Walter Salina

Lambert, Laurence A., and

National Opera Co. of

Le Maison Dore Restaurant

and Tavern and Mr. Tate Little Donmark Tavern

Co., Ltd., and Terence Fisher

Above are some examples of auxiliary fingering which can be utilized along with regular fingering. In some cases, auxiliary fingering billion in tax relief is provided apply to the first \$8,000 of will be more stable in pitch

than the regular. To have the advantage of alternatives is an ability which will greatly extend and enhance the oboist's technique and the listening pleasure.

Unfair List

(Continued from the preceding page)

Hubba-Hubba Night Club HOLGATE, Local 320 Swiss Gardens, George K. Bronson HURON, Local 573 Knotty Pine Bar KENT, Local 24 Robin Hood, The, and Trev Elliot LORAIN, Local 146 Restaurant Highland Grill and Henry

Journey Bar, The (Hill-billy Bar), and Joseph S. Downie Sahara Lounge, and Michael Koury Sands Lounge, The MARYSVILLE, Local 103

Carroll, Gene Milan, Local 573 Wonder Bar, The OREGON, Locals 15 & 286 El Rancho Baliroom and George K. Seferian PARKVIEW, Local 172 PORT CLINTON, Local 573

Fraternal Order of Eagler SANDUSKY, Local 573 Brown Derby Restaurant Ramada Inn SPRINGFIELD, Local 160

SPRINGFIELD, Local 160
Holiday Inn
Moose Lodge
Navy Club Ship No. 13
STEUBENVILLE, Local 223
Boulevard Cafe, The
Sportsmen's Club and
Henrietta Simmons
TOLEDO, Locals 15 & 286
Bamboo Club and George
Morris
VAN WERT, Local 320
Terrace Gardens, Jack
and Robert Ruhlman
WARREN, Local 118
Coleman's Inn
Hide-A-Way Lounge
Rudin, Tony and

Rudin, Tony and The Sunset Rhythm Boys Sunset Inn

Waldorf, The XENIA, Local 160 Ohio Junior Miss Inc., and Ohio Junior Miss Pageant WELLSVILLE, Local 172 Pop's Tavern and Cadiz Betz

Crystal Lounge a/k/a Ninth Street Grill and Peter and WEST MASSILLON, Local 111 The Towne House

WINTERVILLE, Local 223 Woodvue Park and Woodvue Corporation

OKLAHOMA

LAWTON, Local 688
Devon Gables Club,
Johnny Flynn and
Bobby Manisel
Love Bug Club, Belle
Wayne Cargill and
Curtis Wayne Cargi
Mary Smith Wayne Cargill

OREGON

EUGENE, Local 689 Bimbo's Supper Club and Merie Short

NOVEMBER, 1969

ROSEBURG, Local 539 Bamboo House and Arthur Joelson SALEM, Local 315 Chateau Club and Harley R. McKibben

PENNSYLVANIA

ANNVILLE, Local 750
Washington Band
BADEN, Local 82
Baden American Legion Post
No. 641
BEAVER FALLS, Local 83
Fraternal Order of Eagles
CHAMBERBEURG, Local 770
Chambersburg Community
Theatre and Mrs. Peter
(Patricia) Gross
CLAIRTON, Local 60-471
Schmidt Hotel or Egyptian
Room, Mr. Kilgore and
Mrs. Waters
DANVILLE, Local 605
Palace Cafe
ELLWOOD CITY, Local 545
Moose Club Royal Order
No. 93
ERIE, Local 17
Wasner Opphastrs ANNVILLE, Local 750

ERIE, Local 17 Haener Orchestra GREENSBURG, Local 339 Beatty Inn Hotel, and Stephen Zanishie, Bernard Noel and George Sabota Somers, Robert E. Sproch, George

HANOVER, Local 49 Fraternal Order of Eagles No. 1406 KITTANNING, Local 603 KITTANNING, Local 603
Blanket Hill Inn and
Lawrence Blair
LARGE, Local 60-471
Ross the Caterer, and Sam
Ross, Proprietor
LEHIGHTON, Local 659
Zimmerman, Wm., Prop.
LEWISBURG, Local 605
Theta Chi Fraternity,
Bucknell University
LOCK HAVEN, Local 761
American Folk Musicians
Association and P. A.

Association and P. A.

Stover MEADVILLE, Local 344 Vernon Central Hose Co Vernon Volunteer Fire Co. Mainliner Bar, The MIDDLEBURG, Local 605 Middleburg VFW 40 and 8 Club

40 and 8 Club
MONACA, Local 82
Monaca American Legion
Post No. 580
MORTON, Local 484
Morton Republican Club
MOUNTAIN HOME,

MOUNTAIN HOME,

Local 577
Coustanzo, Vince, Orchestra
NEW ALEXANDRIA, Local 339
Oasis, The, and Helen
Wasco and Samuel
Buscaglio
NEW KENSINGTON, Local 630
American Folk Musicians American Folk Musicians

Association
ORELAND, Local 341
Sandy Run Golf Club
PHILADELPHIA, Locals 77, 274 Allen, James, Orchestra Dartmouth Record Company and Mort Robbins PITTSBURGH, Local 60-471

READING, Local 135 Baer, Stephen S., Orchestra

ROBINSON, INDIANA COUNTY, Local 41 Fork's Tavera SHAMOKIN, Local 456 Maine Fire Company SHAMOKIN DAM, Local 605 Tedd's Landing SPANGLER, Local 41 American Legion SUNBURY, Local 605 Sunbury YMCA Sunbury VFW TYRONE, Local 660

Grill Fire Company

Blazing Arrow Hook and Ladder Fire Co., The (The Hookies) WASHINGTON, Local 277 Sutton, Danny WISCONISCO, Local 401

YORK, Local 472 14 Karat Room, Gene Spangler, Proprietor

RHODE ISLAND LINCOLN, Local 198 C. & G. Inc. (Tom Con-nors and John Grundy) Johnny Shadow Lounge

NORTH SMITHFIELD, Local 262 Smith, Kerry TIVERTON, Local 216 Billy's Cafe (The Cross-roads), and Joseph Pereira WOONSOCKET, Local 262

Jacob, Valmore

TENNESSEE

KNOXVILLE, Local 546 Concept 90 and John Pirkle MEMPHIS, Local 71 Bond, Eddie, and His Millionaire Music Corp. and Doug Stone

TEXAS

AUSTIN, Local 433 Big Gil's and Gil Stromouist Hilltop, The and Don Vickers Skyline, The and Warren and Margaret Stock
CORPUS CHRISTI, Local 644
Brown, Bobby, and his Band
Frontier Club, The La Terraza Club, and Florencio Gonzales Luna, Leopoldo Santikos, Jimmie Tamez, Genaro Tinan, T., and his Band EDINBURG, Local 644 Smith Harold T. Smith, Harold L EL PASO, Local 466 Club Society and Melvin Garrett, Owner-manager ROUND ROCK, Local 433

Rossow, Gene SAN ANTONIO, Local 23 Club Bel-Air, and John W. Moreland Hancock, Buddy, and his Orchestra Rodriguez, Oscar WICHITA FALLS, Local 688

Ball Hai Club and Jim Blackeney Carson, J. M. Jack Frost Ranch House and Jack Frost J-Bar Corral, The and Jay Coleman Matador Club and Mike Justice

Bali Hai Club and

UTAH

SALT LAKE CITY, Local 104 Larry Mitchell Reiske, Bill, Enterprises, and/or Beehive Agency

VIRGINIA

ALEXANDRIA, Local 161-710
Metropolitan Talent Agency,
and Forde Thompson

WASHINGTON

OMAK. Local 397 Moran, Rita Moran, Rita SEATTLE, Local 76 Cavaller Tavern New Paris Theater Moletor, Gerald F., and George Stewart SPOKANE, Local 105 Midway Tavern Midway Tavern Mill Tavern Sandy's (Mr. Ed's) TACOMA, Local 117 Gaslight, Ralph L. Hamlin, Jr., and Ralph L. Hamlin, Sr. Torch and Frank Russell

WEST VIRGINIA

WALLA WALLA, Local 501 Golden Age Club

BECKLEY, Local 136 BECKLEY, Local 136
Rathskeller, The
CHARLESTON, Local 136
Fraternity House and
Phillip Nassef
MARTINSBURG, Local 770
Fraternal Order of Eagles
Red Men's Club
MOUNDSVILLE, Local 492
Dague, George NEW CUMBERLAND, Local 223 Hawkins, John PARKERSBURG, Local 259 Moore, Wayne WEIRTON, Local 223 Pennzy Club and Julio W. Mastrantoni WHEELING, Local 142 Laney, Myron W.

WISCONSIN

AVOCA, Local 166 Melody Kings Or John Marshall, Kings Orchestra, Marshall, Leader MARSHFIELD, Local 270
Cameron Club, and
Linus Lord
SOLDIER'S GROVE, Local 201 Gorman, Ken, Band

DISTRICT OF COLUMBIA

WASHINGTON, Local 161-710 Wells, Jack
Gayety Theatre (Burlesque)
and Leroy Griffith
and Abe Attenson

CANADA **ALBERTA**

CALGARY, Local 547
Calgary Stampeder Football
Club

BRITISH COLUMBIA

VANCOUVER, Local 145 Cullen, Jack

International Musicians Booking Agency, Virgil Lane

WINNIPEG, Local 190

NOVA SCOTIA

El Rancho and Steve Trifos

ONTARIO

AURORA, Local 149 Graystone's Inn and
Mr. Chevelle
LaColony and Ken Stiff AYR, Local 226 Ayr Community Centre BRAMPTON, Local 149 Purple Candle Club and Ray Brown BRANTFORD, Local 467 Switzer, John BRUSSELS, Local 418 Wilbee, Ian, and Orchestra Wilbee, Ken, and Orchestra CORNWALL, Local 800 Lloyd George Hotel and Steve Kovinich CRYSTAL BEACH, Local 298 Ontario Hotel, and Louis Malta

FORT FRANCIS, Local 156 FORT FRANCIS, Local 156
Prince Albert Hotel
GANANOQUE, Local 518
Bilinkbonnie Hotel
GRAND BEND, Local 279
Hotel Imperial
INGERSOLL, Local 226
Beacham, Wm., and his
Melody Ramblers
KINGSTON, Local 518
Parr, Gary
KIRKLAND LAKE, Local 817
Prince George Hotel Prince George Hotel LISTOWEL, Local 418 Canadian Legion Memorial Home, Branch 259, f/k/a Parkview Gardens LONDON, Local 279 Oddfellows Temple, and E. B. Hale

Bedford, Howard McGregor, Mrs. Helen Winters, Tex (Hector

Annandale Country Club PORT COLHORNE, Local 299 Belmont Hotel PORT STANLEY, Local 633

Local 299 Allen, George STRATFORD, Local 418 Lindner, Andy, and Orchestra

MANITOBA

Patterson's Ranch House, and Andy Patterson

NAPANEE, Local 518 Paisley House and Mr. Clarke NIAGARA FALLS, Local 298

Winters, Tex (Hector Fangeat)
OTTAWA, Local 180
Capitol City Jazz Band
Gem Stores, The, and
George Veach
LaFortune, Luclen (Pee
Wee), and his Orchestra
Motel de Villa and
Raoul Landriault
Riverside Hotel, and Mrs.
Irenee Gagnee
PFTERBOROUGH, Local 191
Cobourg Legion
Lindsay Legion Hall
PICKERING, Local 149
Annandale Country Club

Clifton House ROCKWAY, Local 299 Rockway Community Centre ST. CATHARINES,

QUEBEC

AYLMER, Local 180
British Hotel, and Anton J.
Lazarowich and Joseph

Tchorewski, Proprietors EAST TEMPLETON Local 180 The R-100 GATINEAU, Local 180 Manoir Papineau and owners George Beinvenue and Russell Williams GRANBY, Local 406

GRAND-MERE, Local 406 Windsor Hotel, and Mr. Genais HULL, Local 180

Interprovincial Hotel and Marc Cayer St. Louis Hotel, and Rod Bernabe

LA PRAIRIE, Local 406
Boulevard Hotel, and
Henri Dancose LOUISEVILLE, Local 406 Hotel Windsor Hotel
MONTREAL, Local 406
Arlequin Club

40NTREAL, Local 406
Arlequin Club
Brosso, Al
Continental Club
Desjardine, Marcel
Flannagan Ice Show
Gagnon, L.
Gaucher, O.
Grimaldi Booking Agency
Havana Club Havana Club Lantern Cafe Lapierre, Adrien Leger, Maurice Monte Carlo Club, and Eugene Sovenko Myro, Al Orleans Agency, and

Orleans Agency, and
Paul Paquin
Romeo Cafe
Ross Entertainment
Trempe, Andre
Vieux Moulin
Walkiki Club
QUEBEC CITY, Local 119
Blanchet, Paul E.
Konstantinides, Nick
RAWDON, Local 406
Rawdon Inn
STE. JULIENNE, Local 406
Central Hotel

SASKATCHEWAN

SASKATOON, Local 553 Ross, Gordon

Central Hotel Royal Hotel, The

MEXICO

MEXICO CITY: and his

PUERTO RICO

AGUADILLA, Local 468 Montemar Hotel AGUADILLA, Local 468
Montemar Hotel
SAN JUAN, Local 468
La Barrachina
Mejico in P.R.
Quiet Village Night Club
and Al Herriman
Rudes, George

MISCELLANEOUS

American Folk Musicians
Association, Bud Moore
and P. A. Stover
Canadian Theatre Tours Co., Ltd., and Terence Fisher Capell Brothers Circus Symphony Orchestra Sanford, J. Warren Weiterman Orchestra, Fred Wells, Jack

Local 148-462, Atlan-HONORED ta, Georgia, recognizing the twenty-fifth anniversary of the Atlanta Pops, presented a plaque to Albert Coleman, founder and conductor, in appreciation of his dedicated service to the promotion of live music. Honorary local member, Mayor Emeritus William B. Hatsfield, who has been a great Atlanta Pops booster and helper, made the presentation at the July 4 concert. In addition Beat magazine awarded Mr. Coleman the title of Music Man of Distinction. Through the years these summer concerts, sponsored by the City of Atlanta and the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 148-462, have brought free music to thousands of Atlantans.

The New York Philharmonic TELEVISION Young People's Concerts have been renewed for the 1969-70 season on the CBS Television Network. This will mark the thirteenth consecutive year on the network for this acclaimed series, which has been the recipient of four Emmys among many other notable awards. Polaroid Corporation, represented by Doyle Dane Bernbach, Inc., will again be the sponsor for this season's four broadcasts. Two of the concerts will be narrated and conducted by Leonard Bernstein, who as music director of the New York Philharmonic served in these capacities during the series' twelve previous seasons on CBS. Because of Mr. Bernstein's commitments in his new post as laureate conductor of the Philharmonic, the two remaining programs will have different narrator-conductors.

The inauguration of the Reno Philharmonic NEW Symphony Orchestra under the direction of Gregory Stone took place at the Pioneer Theater Auditorium on August 3.

The S y m-phonic Metamorphosis, a group of eight Detroit Symphony

Orchestra men, first broke on the rock scene in the spring with an appearance on the Detroit Symphony Orchestra's State Fair Concert Series. Other concert dates are scheduled in Flint, Michigan, on November 7 and in Jackson, Michigan, on November 20. The group is comprised of Thomas Bacon, organ, trumpet and French horn; Robert Cowart, arranger, bass guitar, English horn and saxophone; Donald Haas, trumpet; Arthur David Krehbiel, French horn; Ervin Monroe, composer, lead guitar, bass and flute; Robert Pangborn, percussion; Dennis Smith, trombone; and Sam Tundo,

Sinfonia Filofonica PREMIERES by Robert Middleton was recently given its first performance by the Hudson Valley Philharmonic, Claude Monteux conducting. The work was commissioned by the orchestra with the aid of a grant from the National Endowment for the Arts . . . On October 9 Seiji Ozawa conducted the New York Philharmonic in the first New York performance of William Russo's Three Pieces for Blues Band and Symphony Orchestra, Opus 50. The Corky Siegel Blues Band, a four-member Chicagobased group, were the soloists

first United The performance of four Arnold Schoenberg songs composed in 1913 and 1914 were featured on the October 18 program of the Pro-Arte Symphony Orchestra, under the direction of Eleazar de Carvalho, in the Hofstra University Playhouse in Hempstead, Long Island

Epimetheus USA, Opus 46, by Gene Gutche, commissioned at the invitation of Sixten Ehrling for the Detroit Symphony Orchestra, will be given its European premiere on December 11 with the Stockholm Philharmonic under Maestro

work takes place in Detroit this | cooperation of Local 398, Ossining. . Eugene Ormandy and the Philadelphia Orchestra, as a part of their seventieth anniversary season celebration, will give the first performances in the Western world of Shostakovich's Thirteenth Symphony. The subscription concert performances will take place at Academy of Music in Philadelphia on January 16, 17, 19 and 22 and in New York's Philharmonic Hall on January 20.

The Northern Westches-YOUTH ter Symphony Orchestra of Shrub Oak, New York, presented the season's first free Children's Concert for elementary students on October 5 under the direction of Earl Groner. The concert was made possible by a grant from the Music Performance

A second Children's Concert has been scheduled for March 22 . . The Queens Symphony Orchestra of Forest Hills, New York, has announced three programs for young people to be presented in Golden Center, Queens College. These concerts will be conducted by David Katz . . . Through a Federal grant (Title III of the Elementary and Secondary Education Act of 1965) to the Eric Pennsylvania) Philharmonic, conducted by John Gosling, one hundred in-school performances will be given by string and brass quartets, woodwind quintets and percussion ensembles from the orchestra's personnel in three counties this season . . . Young People's Concerts have been presented for four years by the Wichita (Kansas) Symphony Or-Trust Funds of the Recording In- chestra with the assistance of the Trojan Chorale.

Ehrling. The world premiere of this | dustries obtained with the | music department of the Wichita Public Schools and the Women's Association of the Wichita Symphony Orchestra. Three such programs will be presented this season under the direction of James Robertson . . . Four Young People's Concerts are being offered this season by the Detroit Symphony Orchestra. Valter Poole has conducted this series since it was inaugurated in 1952.

> The Santa Monica SPECIAL (California) Symphony Orchestra, Victor Bay, conductor, opened its season on October 26 with the performance of Beethoven's Ninth Symphony in commemoration of the two hundredth anniversary of the composer's birth. The University of Southern California provided the combined USC Concert Choir and

In the studio, at the jazz festival, in the club

A Bach Trumpet Can Help Make Your Sound The Highlight Of Any Performance!

