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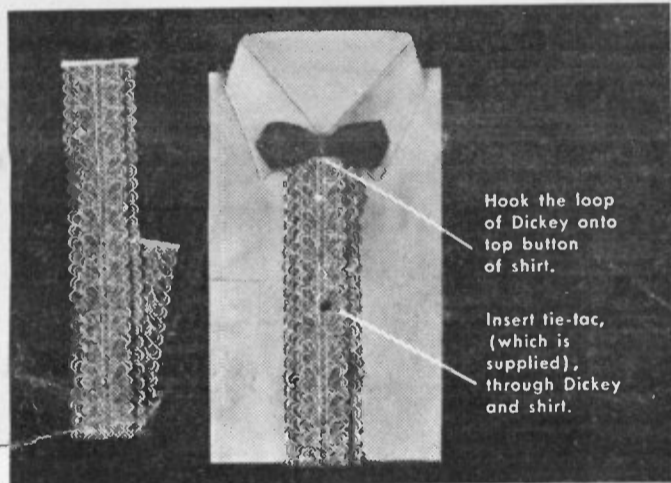
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Vol. LXVIII, No. 6



December, 1969

STANLEY BALLARD, Editor

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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 • Subscription Price: Member 60 cents a Year — Non-member, \$5.00 a Year • Advertising Rates: Apply to STANLEY BALLARD, Publisher, 220 Mt. Pleasant Avenue, Newark, N. J. 07104.

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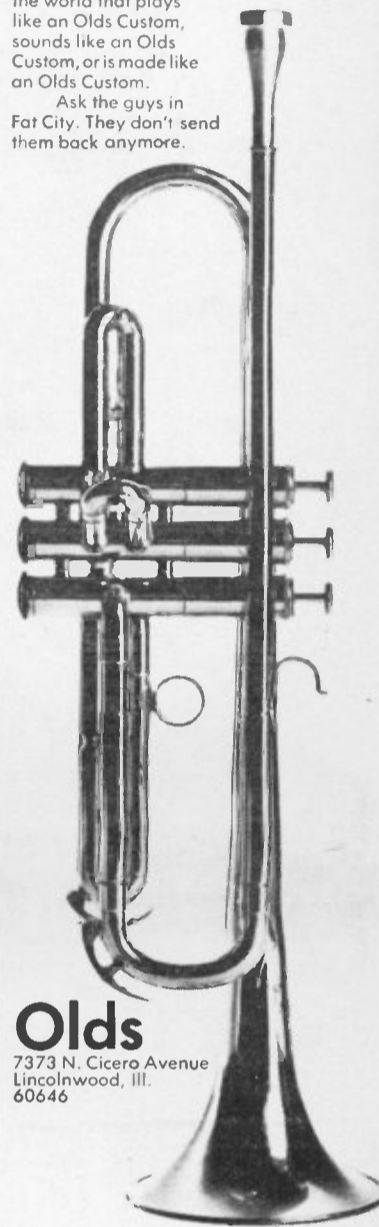
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If TEMPO Club receipt books or display signs are needed write to Secretary-Treasurer Stanley Ballard, 220 Mt. Pleasant Avenue, Newark, New Jersey 07104. International Representatives also carry a supply of all TEMPO Club material.

1970 TEMPO Club Cards Are Now Available



Skipper Young and the Quintessence have been performing at the Club Caravan in the Villa Capri Hotel in Austin, Texas, for the past four years. One evening during intermission Charlotte McDaniels, Secretary of Local 433 and the local's TEMPO Club Chairman, solicited and received a TEMPO contribution from the group's leader, Skipper Young. Local President William T. Peck smiles his approval of an official TEMPO Club being established in Austin.



A TEMPO Club was recently established by Local 10-208, Chicago, Illinois, and a drive is underway to solicit contributions from all its members. Here Treasurer E. H. Trisko, TEMPO Club Chairman for Local 10-208, receives a contribution from President Dan Garamoni. Left to right: Nick Bliss, Business Representative; Mr. Trisko; Ted Dreher, Assistant to President Kenin; Mr. Garamoni; W. E. Everett, Administrative Vice President; and Leo Nye, Secretary.



Colony Hall, the Central Building at The MacDowell Colony

THE MacDOWELL COLONY

Professionals' Retreat—A Paradise for Composers

By George M. Kendall
Director

Aaron Copland has called it a memorial that keeps on giving. Charles Wakefield Cadman left part of his ASCAP royalties to it in gratitude. Leonard Bernstein, hard pressed, sought it out when he was long overdue with a commission for a major orchestral work.

This is the MacDowell Colony at Peterborough, New Hampshire, a 500-acre working retreat for composers and other artists. The origins of this celebrated place go back to the Boston years of the first "serious" American composer to achieve a European reputation. Edward MacDowell had come to Boston after thirteen years in France and Germany "to teach for a living and to compose for pleasure." At twenty-seven he was famous, and Boston loved him too much. Only from mid-June to Sep-

tember could "the greatest musical genius America has produced" find freedom from pupils and recitals for his creative work.

During these cherished weeks MacDowell and his wife were accustomed to travel seventy-five miles west and north to the lovely New Hampshire village of Peterborough, where after a few years they bought a farm. New Hampshire touched MacDowell deeply. Having spent all his maturing years abroad, he now for the first time experienced a keen sense of identification with America and her past. About him in Peterborough the past crowded in from all sides. Abandoned roads recalled a village transplanted to the river valley with the coming of water power; stone walls spoke of the once important business of sheep raising in fields now overgrown with pine and birch; and cellar holes in deep woods bore wit-

ness to farmhouses long ago deserted as earlier generations moved out to fill up the more fertile West. It is no wonder that themes from the New Hampshire landscape saturated his music.

At first MacDowell chose for his composing the music room he had built in the new north wing of his house. It was a spacious and comfortable room, but it was too accessible to interruption, and it was soon succeeded by a cabin studio set in the seclusion of the woods half a mile away. The cabin, constructed Swiss style, of hemlock logs still stands. It has a floor area of 12'x15', a cot with a Hudsons Bay blanket, a plain table, a couple of chairs and a fireplace. The upright piano on which MacDowell worked is now gone and the spring nearby is half filled; but otherwise the studio and its environs remain essentially as he knew them. In his cabin MacDowell composed

almost all his later work: his *Log Cabin Suite* and most of his once esteemed *Norse* and *Keltic Sonatas*. The composer appears to have found emotional release in this workshop. In it, he said, he could accomplish three times as much as in any other workplace he had known. He described it in the romantic idiom of his day as "A House of Dreams Untold."

The composer's death in 1908 climaxed a series of catastrophes. He had long since moved from Boston to New York where, as the first chairman of the Department of Fine Arts at Columbia University, he added further to his great prestige. The year 1904, however, brought a dramatic reversal in his fortunes. His old friend, Seth Lowe, resigned that year as president of the University and the brilliant, aggressive Nicholas Murray Butler followed. MacDowell, the dreamer, and

Butler, the scholar-administrator of towering ability and overbearing self-confidence, collided. A private difference grew into a public quarrel which soon spilled over into the newspapers. In the end nothing was left for poor MacDowell but to resign; his health suffered. Soon it became known that he had sunk into a physical and mental decline from which there could be no turning back. The composer died in January of 1908 at the age of forty-seven.

Out of MacDowell's tragedy the genius of his widow created the MacDowell Colony. Within a few weeks of his death a fund raised for her husband's care was offered her. She refused the money for herself, but wished to accept it on condition that it be used to transform the Peterborough farm into a memorial where other composers (and also writers, painters, and sculptors) might work in the

(Continued on page twenty-seven)



Leonard Bernstein



Gail Kubik



Barbara Kolb

INTERNATIONAL MUSICIAN

American Federation of Musicians Sponsors Two-Day Symphony Orchestra Symposium

The plight of America's symphony orchestras was the subject of a symposium sponsored by the A. F. of M., October 24-25 at New York's Americana Hotel. President Herman Kenin presided.

Musicians from virtually all of America's major symphony orchestras participated along with representatives of A. F. of M. locals in whose jurisdiction the thirty principal symphonies perform. In addition, all International officers and members of the Federation's International Executive Board attended the entire two-day conference.

The symposium unanimously adopted a resolution supporting the Buffalo Symphony, which has been threatened with merger. Noting that "such mergers would, contrary to their stated purpose, create even greater financial problems than now exist," the delegates offered "unanimous support to the Buffalo Symphony Orchestra in . . . its struggle to prevent merger or reduction in salary, personnel or weeks of employment."

"Compounding an illness does not cure it," President Kenin noted. Methods of assisting musicians of the Metropolitan Opera Orchestra and musicians of the symphony orchestras in Kansas City and Washington, where these ensembles are now on strike, also were discussed. A principal speaker at the symposium, which President Kenin termed "the most productive of its kind," was W. McNeil Lowry, Vice President, Division of Humanities and

Arts, the Ford Foundation.

The symposium also addressed itself to problems of fund raising, broader service to communities, collective bargaining, pension funds, government support, public relations, and administration of symphony orchestra agreements and conditions.

Fight Muscular Dystrophy

The patient and community services program of Muscular Dystrophy Associations of America is designed to assist patients in meeting the many problems which chronic disease imposes upon them and their families. To aid labor groups and their community service committees in serving their members, MDAA has issued a pamphlet, PATIENT AND COMMUNITY SERVICES PROGRAM, which explains the authorized direct services available through some 325 MDAA chapters throughout the fifty states, the District of Columbia, Puerto Rico and Guam.

All services are free. No means test is required. Diagnostic workups—part of MDAA's community services program—are available to all those who may, in the opinion of their physicians, be suffering from muscular dystrophy or related neuromuscular disorders. In addition, the CPK serum enzyme test to detect unaffected female carriers of Duchenne dystrophy is available in most MDAA clinics.

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Stanley Ballard,
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Peter, Paul and Mary

By Edwin Black

The auditorium is capacity. Every one of 3,500 seats holds a pair of waiting eyes, a pair of anxious ears, keeping watch on the front, carefully listening for some sound backstage, some indication of when "they" would appear.

It is quiet. The minds in the audience are at rest, receptive, ready. Church-like in atmosphere, the Civic Opera House waits for Peter Yarrow, Paul Stookey, and Mary Travers to come upon the stage with their instruments, with their voices singing songs.

Backstage there is no rush before curtain time. Always early for their concerts, they will be found in their dressing rooms talking, concentrating on their music, tuning, just thinking. Curtain time is no time. When Paul's fingers find union with the strings on his guitar, when the feeling inside is right, when Peter's desire is peaking, when Mary's explosive excitement just cannot wait, then they walk toward the

stage.

Peter, Paul and Mary, one of the most prominent of folk groups, enter the Civic Opera House stage. So simple a name — Peter, Paul and Mary — delivering so kinetic a feeling. A simple bow from them acknowledges the enthusiastic applause from unseen sources hidden by the glare of spotlights.

They had met fifteen years before. Al Grossman, now their manager, brought the three lonely and pessimistic people together. Peter was doing nightspots in Greenwich Village. Paul met Mary at the Commons, where both of them performed occasionally. Grossman knew all three. He knew them well. He asked Peter to meet with Mary and Paul and try to begin a group. All of them were reluctant, but tried.

Something clicked. A smooth naturalness emerged between the three of them. The feelings began to define themselves, with each member catalyst toward the others in the group. The singing became alive, and the voices fastened together to make one sound — the Peter, Paul and Mary sound that started everybody listening, and everybody buying. And Peter, Paul and Mary kept feeling and here they were on a Chicago stage playing.

They sing to the Civic Opera House audience. The guitars wave through the vibrating air and exhale the group's soulful sentiments. Peter transfuses personal energies with every strum. Paul's ears are tuned in exactitude, careful that every note, every fret is the same one he feels in his mind. And Mary's blended voice occasionally rises splendidly, crying out thoughts from within.

Soon Peter calls for the audience to join the song, and someone in the balcony begins a rhythmic clap, and then the entire auditorium is singing and clapping the joys sung by Peter, Paul, and Mary, who perform almost unofficially on the stage.

The concert continues: *The Times They Are A'Changin'*, 500

(Continued on page twenty-six)

INTERNATIONAL MUSICIAN

By Helen McNamara

Gordon Delamont

Teacher-Composer

"If you get one student of consequence out of thirty, that's all you can hope for."

Gordon Delamont paused and smiled. "I think I have done a little better than that."

His comment could be the understatement of the year. After twenty years of instruction in harmony, counterpoint, arranging and composition, the Toronto teacher can see the results of his efforts across Canada, in New York and Hollywood, England and Australia. His students are writers and arrangers of music in all fields of music: jazz, popular and classical.

His teaching techniques have aroused so much attention that it is not unusual to see visiting musicians drop in at his studio. One of them is Grover Mitchell,

reason. "They feel that the musician who understands harmony and orchestration is more aware of his role. He plays with more sensitivity."

Musicians are aware of Delamont's reputation as a sympathetic, understanding teacher. To the public he is better known as a composer,

whose latest works, *Collage No. 3* and *Song and Dance*, can be heard on the Decca album, "Duke Ellington North of the Border."

In 1967, he wrote a 20-minute work that has undoubtedly received more exposure than any other in the country. Throughout Expo '67 the composition, commissioned by the Ontario Government, was played continuously at the Ontario Pavilion all day long daily for six months.

The same year Gordon Delamont was given a Centennial commission to write *Centum*, which was performed in the Ten Centuries concert series. Since 1960, he had been

gaining attention for such varied works as *Five Miniatures*, *Portrait of Charles Mingus*, *Allegro in Blues* and a Saxophone Quartet called *Three Entertainments*.

Although he is noted as a composer, his first interest in life is teaching, which he feels can be as creative as composing. He has turned down offers to teach at Berklee School of Music, University of Toronto. He prefers to work on his own, unfettered and free to go his own way.

Delamont also prefers to stay in Toronto, which has been his home since 1939.

(Continued on page twenty-five)



Gordon Delamont

first trombonist with the Count Basie orchestra. Colleague Freddie Green also studies Delamont's music books.

For such roving pupils, Delamont's books, "Modern Harmonic Technique," Vols. I and II, "Modern Arranging Technique" (published in 1966) and "Modern Contrapuntal Technique," published in 1969, all by the Kendor Music Company in New York, are an aide to self-study. In the U.S.A. the books are in use in the universities of Wisconsin, Mississippi and Texas, and The Berklee School of Music in Boston.

Most of Delamont's students, however, study privately with him in his suburban Toronto studio.

Not all his students intend to be writers, he points out. Many Toronto musicians, such as Peter Appleyard, Moe Koffman, Rob McConnell, Trump Davidson, Bernie Pilch and Hagood Hardy, have studied his methods for one very good

DECEMBER, 1969



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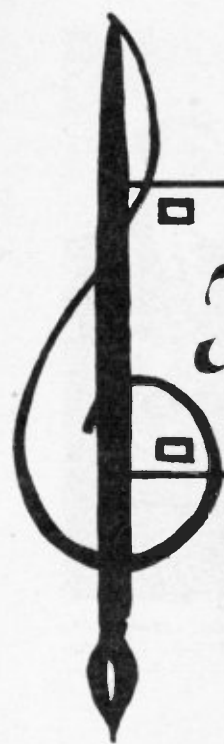
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From Pen to Screen... by Leonard Feather

One of the most challenging assignments in the history of motion picture music was that of musical supervisor for Columbia Pictures' adaptation of *Funny Girl*, starring Barbra Streisand.

The man selected for this awesome task was the noted composer-conductor-arranger Walter Scharf. His exceptional qualifications were reflected by the nine Oscar nominations he had received, by his ability to work with super-stars, and by the genius that has enabled him to take on such a far-ranging assortment of jobs as the scoring for *Hans Christian Andersen*; *If It's Tuesday, This Must Be Belgium*; a National Geographic special called *America's Wonderland: National Parks*; a documentary devoted to the famous French skier Killy; and three specials in ABC-TV's *Undersea World of Jacques Cousteau*

Oceanographic series.

Scharf's work on *Funny Girl* was stretched over a seventeen-month period, during which he personally supervised every note of the two hours and 20 minutes of music, worked daily with Miss Streisand for some thirty-eight weeks and did the majority of the arrangements.

Critics lauded the result as perhaps the finest Broadway-musical-to-motion-picture translation ever achieved.

Following is a conversation between the writer and Mr. Scharf, in which he reminisced on his experiences as a screen writer.

FEATHER: Let's first clarify what brought you to Hollywood in the first place.

SCHARF: I was with Rudy Vallee's orchestra when he was at the height of his fame, in 1935, and I was in a film with him. Warner Bros. liked what I did. This was during the time when all those great big musicals were being made; I fitted into that, they made me a wonderful offer and I stayed.

I have been involved in over two hundred films. I was head of the music department at one

time, but decided I didn't want to be an executive. I have run the gamut, but out of this has come an understanding of how to approach the business of theatre, motion pictures and television in which music is so vitally alive.

FEATHER: Would you say that *Funny Girl* was the most demanding all-around project of them all?

SCHARF: No. *Hans Christian Andersen* in 1953 was much more complex. We had well over two hours of music and four ballets, one of which was the most extensive ever seen in a motion picture, 17½ minutes long. At that time we didn't have the improvements that we can work with today. There have been so many advances during the last decade in putting sound on film that I wish we could do that film again now. Evidently we were rather successful, because it has become a standard.

I have done quite a few films that I like, but often the ones I prefer are those that never become hits—the sort of things that we enjoy privately by playing the tapes at home. For

instance, *Pendulum*. In that one, I found a way of underplaying the music rather than overplaying. I wanted the audience to feel an urgency, like butterflies in the stomach constantly, or being hit over the head. I thought I succeeded in this objective, but the film, or perhaps what I did with it, didn't appeal to the public very much.

The last film for Frank Capra, *Pocketful of Miracles*, was one that I particularly liked. We had a lot of big stars in it and had to recreate many types of music from Tchaikovsky to jazz. That was quite demanding.

Funny Girl, strangely enough, was not as difficult as I thought it would be. Of course, Barbra is a super-star, and we had our little moments of problems, but all in all it was a tremendous experience and it never became too trying. She only vaguely reads music, but she has an intuition that just knocks you out. The first time you play an orchestration through, she knows exactly where her voice has got to fit. I believe she is one of the great



Walter Scharf

talents of this century.

One of the most demanding aspects of *Funny Girl* was the necessity to capture every nuance of both dramatic and comedic value. I used to take home whole tapes of dialogue for the sound track, so that I could see exactly how the music would fit in. I took care not to use instruments whose ranges would get in the way of the register of the voices.

During the dressing room scene, I prepared the audience for the climax by reprising all the tunes that had been used earlier. In the finale, when she sang *My Man*, I used a seventy-five-piece orchestra.

FEATHER: It seems to me the sound quality was an unusually important factor in that film.

SCHARF: I fought for that constantly. We recorded on 6-track. Another unusual fact is that I personally went to all the major openings—London, New York, everywhere—to make sure the theatres we were playing had the right sound equipment.

Columbia was wonderful about cooperating in this effort. We composers have a more elevated rank now in the motion picture industry. At one time we were low men on the totem pole, but I feel we have climbed to the heights that I always hoped we would attain.

In television, too, more credit is given to us nowadays. For the Jacques Cousteau and National Geographic shows, they were contractually obligated to give me not just screen credit, but credit in the newspaper ads. We're also making albums of all these series as we go along. The Cousteau shows, in particular, have aroused a tremendous response from the public. This has enabled us to try and do something different, instead of

(Continued on page twenty-six)

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The Baltimore Saxophone Quartet

By Michael Mark

The members of the Baltimore Saxophone Quartet are saxophone buffs as well as professional saxophonists. They feel that the instrument is sadly misunderstood in the United States, and it is their wish to make it as respected here as it is in France. Being a fundamentally necessary instrument in the fields of jazz, pop, and rock, it is seldom recognized as a serious and artistic medium of concert performance.

The Baltimore Saxophone Quartet is composed of Sidney Jensen, soprano saxophone, Michael Mark, alto, Raymond Hardy, tenor, and Robert Spangler, baritone. All are members of Local 40-543, Baltimore, and Messrs. Jensen and Mark also belong to Local 161-710, Washington, D.C. The ensemble is two years old; it started when the members decided that they wished to do more with the saxophone than play theater jobs and club dates. The four men had for years admired the playing of Marcel Mule, Sigurd Rascher, and James Abato, and were especially interested in the work of the Paris Saxophone Quartet.

The feasibility of maintaining a saxophone quartet in Baltimore was a matter for contemplation and discussion, but it was finally decided that this type of ensemble could survive once the public had accepted the fact of saxophones playing on the concert stage, and could listen objectively. The saxophone is usually considered a low-class instrument by the concert-going public, and the anticipation of this problem helped the quartet to meet it head on. Many people have expressed their surprise at the musicality of the quartet, and their desire to hear future concerts.

Another problem, which was of more immediate concern, was that of repertoire. Although publishers' catalogues list much music for saxophone quartet, most of it is "educational" music, written as training pieces for young musicians. Also, it is usually written for two altos, tenor, and baritone saxophones, rather than for the classical instrumentation of soprano, alto, tenor, and baritone. There is a small, but established body of high quality literature written in France, and the Baltimore Quartet acquired as much of this music as is still in print. This provided a good foundation for the quartet's repertoire, but all of the music was in the style of French Impressionism; the only variety offered was in mood and tempo, and there was not sufficient material for a balanced concert program.

The lack of non-French music

appeared to be a formidable problem. The members decided to experiment with transcriptions, and turned first to string quartets. Only a few quartets from the huge body of string literature really transcribed well, but those that did work seemed to be enhanced by saxophone performance. Keyboard transcriptions were also undertaken, and the repertoire now includes several very effective piano, organ, and

virginal pieces by such composers as Morley, Mendelssohn, and Brahms. The sonority of organ music is conveyed beautifully by saxophone performance, and the sparkle of piano literature can often be reproduced by saxophones. The music of the Renaissance period has proven to be a rich source of transcriptions. The characteristic polyphonic lines of this music seem almost to be

(Continued on page twenty-four)



The Baltimore Saxophone Quartet: Sidney Jensen, soprano saxophone; Michael Mark, alto; Raymond Hardy, tenor; and Robert Spangler, baritone.

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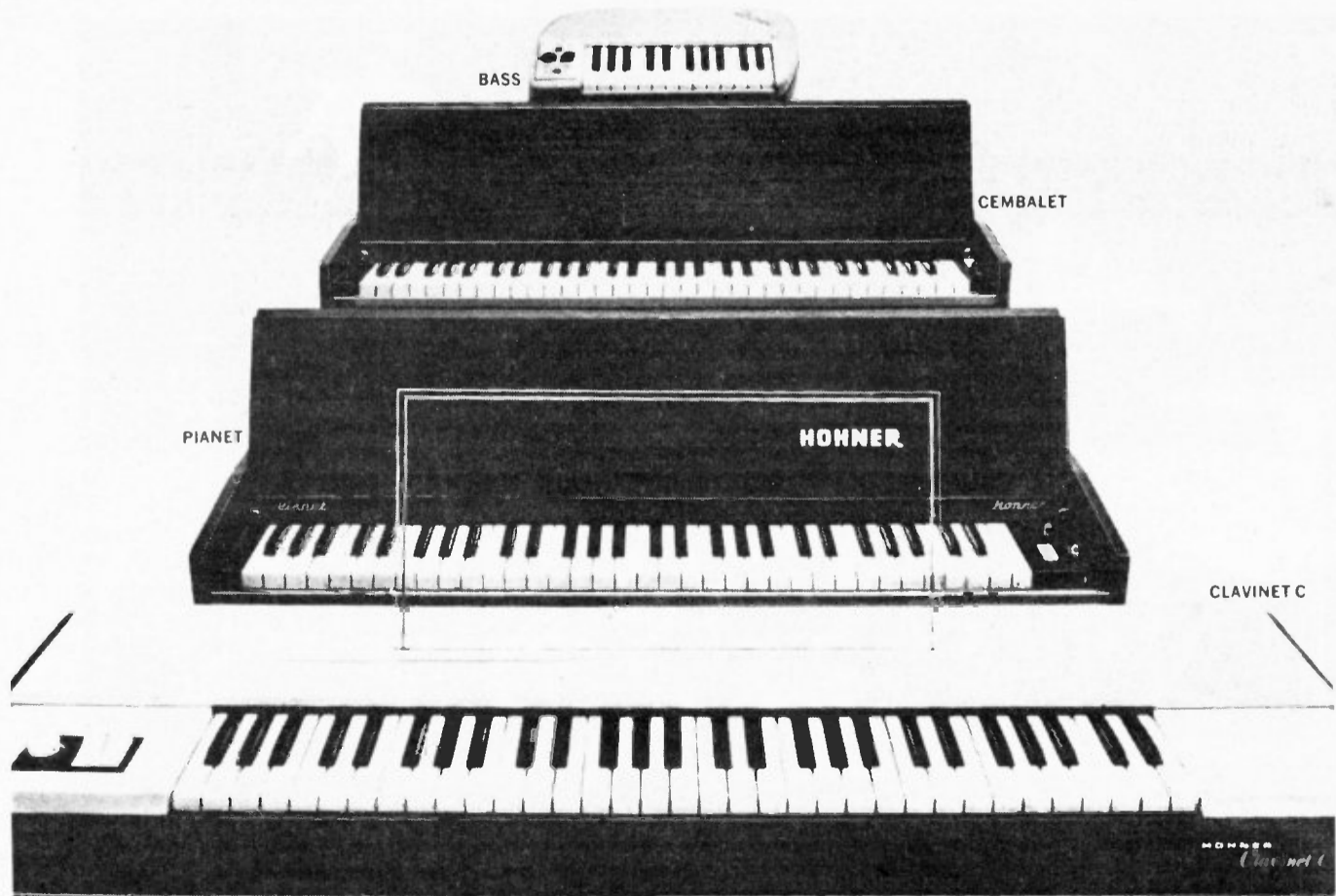
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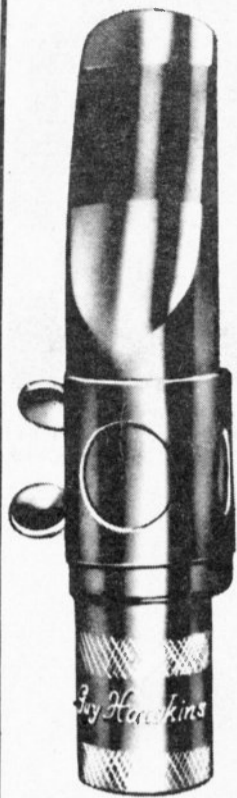


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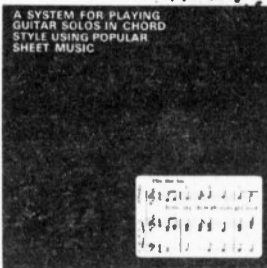
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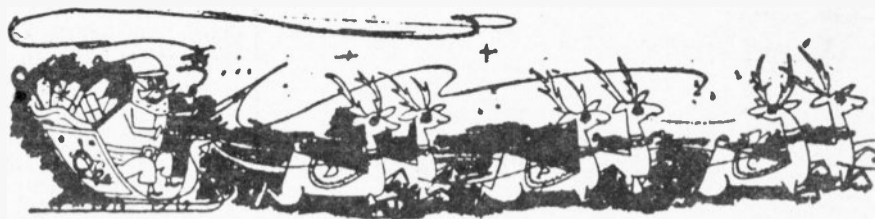


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THE POP and JAZZ SCENE

by BURT KORALL

BG TO BRITAIN

A Benny Goodman spring tour of England has been confirmed. The clarinetist will perform with a big band, composed of a nucleus of six key American musicians, plus top-level British instrumentalists. The King of Swing never before has worked in the island country with a large group.

"Benny and I have been discussing this project for two years," impresario Robert Paterson told the London Melody Maker. "Back trouble prevented Benny's coming before, but now he is definitely going to do it."

What musicians will make the trip with BG is not clear. The British players also have not been set. As for the itinerary: Goodman will make one, possibly two concert appearances in London. Dates in the provinces also are being discussed. A TV show, featuring the Goodman band, is in the planning stage.

OTHER HAPPENINGS ABROAD

The Actual Festival — 60 hours of music — was held in Tornai, Belgium, near the French frontier, October 24-28. Both pop and avant-garde jazz artists were presented. Included in the talent line-up: Captain Beefheart, Soft Machine, Fat Mattress, Art Ensemble of Chicago, Sunny Murray, Burton Greene, 360 Degree Music Experience, Don Cherry, Steve Lacy, Robin Kenyatta, Archie Shepp, Pharoah Sanders, Sonny Sharrock, Grachan Moncur III, Colosseum and numerous others . . . Rhythm and blues' Wilson Pickett and Carla Thomas gave a series of concerts in West Germany in September . . . Jazz tenor saxophonist-composer Jimmy Heath returned from Europe at the end of October. During his six-week stay he performed in Paris at the Chat Qui Peche and in Stockholm with bassist Red Mitchell and local players. Among the highlights of his European swing: the shows he did with the Austrian Radio and Danish Radio orchestras. He also visited Norway to conduct and instruct the University of Norway Band in the performance of several of his original compositions . . . Chicago, the seven-piece unit, which combines jazz and pop elements in its work, embarked on a European tour December 1. It will play dates in

England, France, Germany, Belgium, and the Scandinavian countries, leaving for home on December 16 . . . West Coast vibraphonist Emil Richards is in the midst of a four-month, self-financed trip through the Mid and Far East and the South Pacific area. He is taping authentic music in the countries he visits and intends to bring home as many rare instruments as possible . . . The Count Basie band and singer Tony Bennett return for a nationwide tour of Great Britain in May . . . Other spring visitors to Britain: Sergio Mendes and Brasil '66, Jose Feliciano and Glen Campbell.

MOTHERS SPLIT

Frank Zappa's Mothers of Invention have disbanded. The primary reason for this move: "Inaccurate press reviews and unpleasant audience response."

"I don't like to say that we're breaking up — we're just not performing anymore," Zappa told British music journalist Richard Williams. The unit did not seem to be getting its point across to those who came to listen. "We're heading towards concert music — electronic chamber music," he added. "The reviews we got were so simplistic . . . I don't want to go on having to put up with all that."

"I don't want to make it sound as if we quit just because we got a bad press . . . It looked as though we weren't going to be able to achieve the goals we'd set for the group. There was too much resistance from all quarters, so we decided to cool it."

"Maybe in two or three years people will be able to look back and assess what the Mothers have accomplished," Zappa continued. "Maybe they'll be able to catch up with the music."

Zappa plans to continue to produce other artists for his record labels, Straight and

Bizarre, and to work on film and TV projects. He also intends to write arrangements for a forthcoming album by French jazz violinist Jean Luc Ponty.

Twelve unissued Mothers albums are being readied for release. Zappa is negotiating with Playboy Magazine to form a Mothers' Record Club, which will send to members an album a month or all of them in a package. An upcoming event of importance on the Zappa calendar is a concert in London, April 25. It will feature a large orchestra performing his compositions.

POPS RETURNS TO ACTION

Louis Armstrong, who has not played in public for a year because of ill health, recently taped a guest shot for the Andy Williams TV show. "Pops" plans to take it slow, progressively working himself into a full-time schedule. His current plans call for a short stand in Las Vegas during the Christmas season.

ITEMS

Jazz pianist Roger Kellaway, whose base of operations is Los Angeles, soon will introduce an improvisational quartet, featuring cello, bass and percussion . . . Country music's Marty Robbins returned to action in November at Las Vegas' Fremont Hotel. The two-week engagement in the Nevada entertainment center marked his first professional activity since early August when he suffered a heart attack . . . The Club Afro-Disiac in Jamaica, New York, was the site, October 25, of a 12-hour — 6 P. M. to 6 A. M. — "Saxophone Marathon." Twelve top jazz tenor saxophonists were featured: Tina Brooks, Junior Cook, Frank Foster, Jimmy Heath, Sam Rivers, Harold Vick, George Coleman, Booker Ervin, Billy Harper, Billy Mitchell, Charlie Rouse, and Frank

(Continued on page twenty-five)

NOTICE TO MEMBERS

The AFL-CIO Convention on October 6 unanimously pledged support to the Amalgamated Meat Cutters and Butcher Workmen, engaged in a strike against the Iowa Meat Packers, Inc. In addition, the Convention unanimously urged all members of AFL-CIO to refuse to purchase the company's products, and AFL-CIO President George Meany has written President Kenin asking support of all A. F. of M. members.

President Thomas E. Boyle of the International Chemical Workers Union also has asked the Federation to inform members of his union's strike against American Cyanamid, and he urges musicians to boycott all consumer products made by Cyanamid in the United States and Canada.



News Nuggets

A few years ago Mal Dunn, playing a gig at the Nebraska Bankers Association Convention banquet, discovered there was still strong sentiment for the big band sounds of the 1930s and 40s. Other performances composed of tunes of the Big Band Era and were all received by enthusiastic audiences.

The Omaha Symphony Board also approached Dunn and asked him to work up a show as part of the Starlight Pops Concert Series of the Omaha Symphony Orchestra. On July 30 of this past summer, the concert conceived and arranged by Dunn, offered members of the orchestra's string section along with the best local dance musicians to produce a fifty-piece extravaganza of selections made famous by the bands of Paul Whiteman, Wayne King, Glenn Miller, Les Brown, Tommy and Jimmy Dorsey, Harry James, Duke Ellington, Russ Morgan, Woody Herman, Glen Gray, among others.

All the work Dunn put into the evening's performance was well



Mal Dunn

worth the effort. The Symphony Association's presentation of "Hits of the Big Band Era," attended by the largest crowd ever to gather in the ballroom in Peony's history — 3,525 persons with an estimated 300 to 400 turnaways at the door — was so successful that the show was repeated by popular demand on August 20.

Will there be a resurgence of the Big Band Era? As far as Dunn is concerned, he's got quite an attachment for tunes of the 1930s and 40s.

The Atlanta Symphony Orchestra claims to have the youngest tuba player performing with a major orchestra. He is nineteen-year-old Michael D. Moore, who is in his second season with that organization.

Michael began playing the tuba at the age of ten, learning that instrument from his father, E. W. Moore, who was a member of the Atlanta Symphony Orchestra for six years. Michael is also proficient on piano, string bass, guitar and electric bass. A music major at Georgia State, he premiered at least twenty new works with the Georgia State Brass Ensemble and two major works with the Atlanta Symphony Orchestra.

The Chamber Opera Society of Baltimore, now in its fourth season, presented Benjamin Britten's *The Rape of Lucretia* on October 24 and 26. Mozart's *Così fan Tutte* will be given on April 9 and 11. The orchestra is made up of members of

the Baltimore Symphony Orchestra. Thomas Conlin is the artistic director.

Don Avlon and his Delano School Band have won a number of awards for outstanding performances in the state of California. Since 1923, Mr. Avlon has performed and directed many famous orchestras, shows, dancing groups and radio programs, including NBC Hellenic Independence Celebrations.

Now that the New Jersey Symphony Orchestra has received recognition as an outstanding symphonic organization, Danny Hope, President of Local 16, Newark, New Jersey, is cooperating with Alfredo Silipigni, Artistic Director and Conductor of the Opera Theater of New Jersey, in an endeavor to also make this company a permanent institution, employing professional musicians.

The Opera Theater is presenting a series of three operas at Newark's Symphony Hall this season. *The Barber of Seville*, featuring Linda Heimall, soprano, opened the series on November 3. *Aida*, featuring Eugenio Fernandi, tenor, will be given on January 25 and *La Traviata*, featuring Lucia Evangelista (Mrs. Jerome Hines in real life), soprano, and Mr. Fernandi, is scheduled for April 26.

(Continued on page twenty-four)



Looking over the season's program of the Opera Theatre of New Jersey are, left to right: Alfredo Silipigni, Artistic Director and Conductor; Danny Hope, President of Local 16, Newark, New Jersey; Linda Heimall, soprano; and Eugenio Fernandi, tenor.

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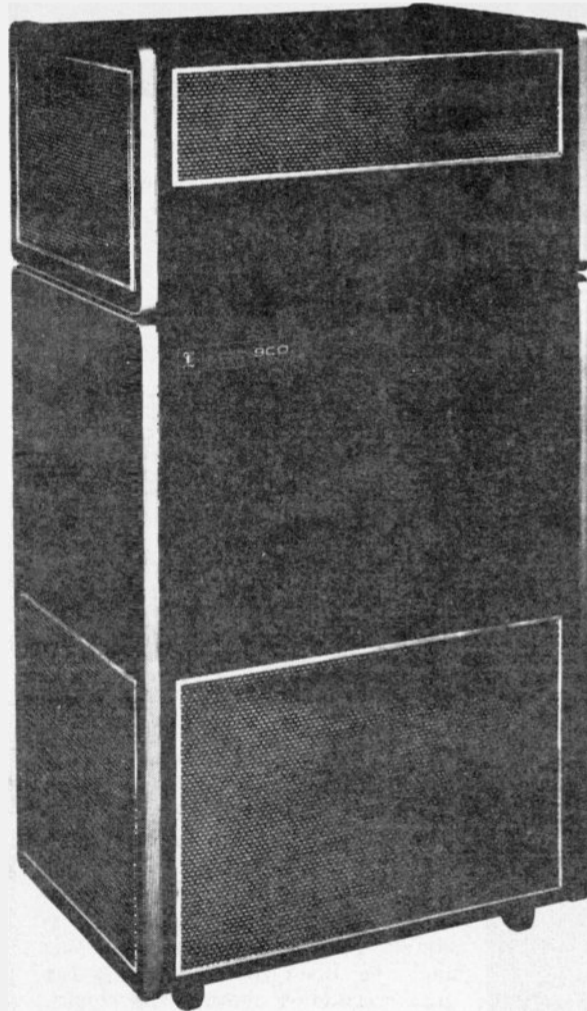
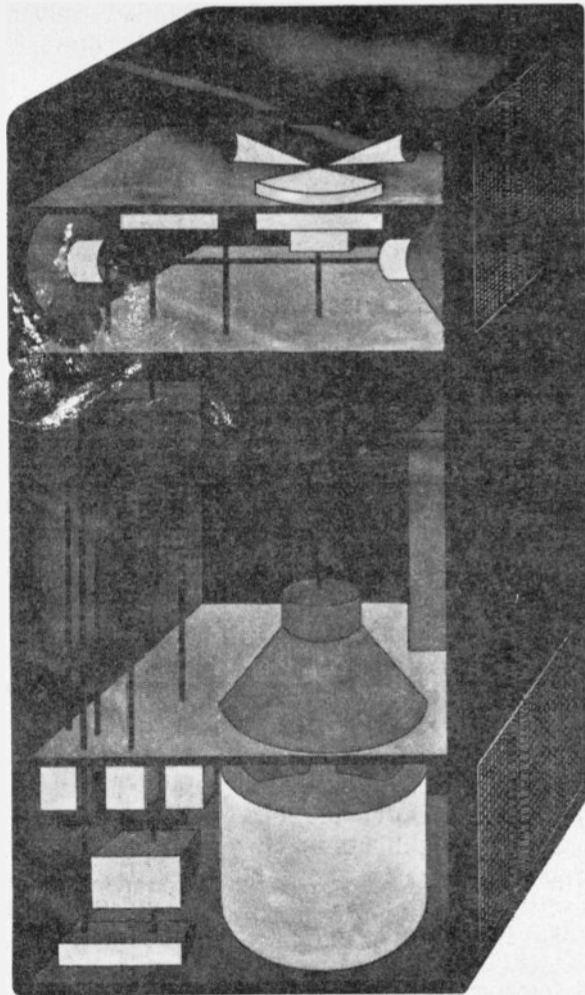
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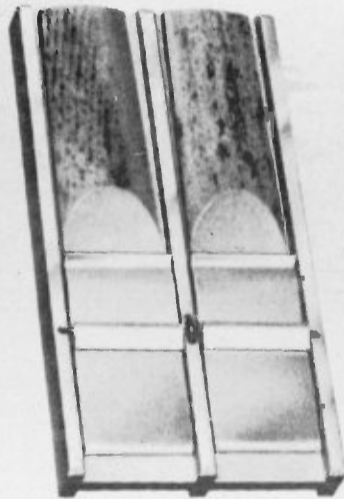
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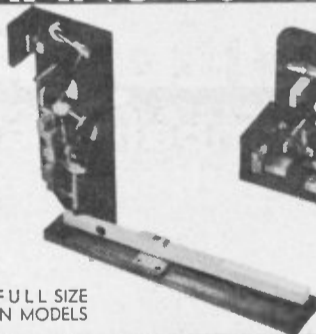
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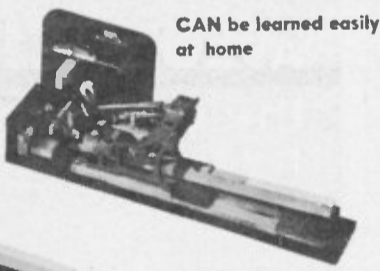
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Teddy Phillips Comments on . . . The Band Situation

By Jack Gorny

Teddy Phillips, well known leader of the Mexicali Brass, thinks the big band sound is making a comeback.

Sitting backstage at the Steel Pier in Atlantic City recently, Phillips, a renowned trumpeter, stated:

"The bands died because the band leaders lost communication with their audience. They just didn't give the people what they wanted.

"Right after World War II and Korea people wanted a romantic sound. They'd had their fill of noise ringing in their ears," he said.

It was ironic that a band leader should talk of the demise of the big band sound at Steel Pier, which is one of the last bastions of the big sound. "Thank God for this place; there aren't too many left that still have a steady diet of good big bands," Phillips said.

The band leaders that responded to the will of the people prospered and are still around. Phillips pointed to Guy Lombardo as a prime example of one band leader who was willing to adapt his playing to meet the times.

The gray haired trumpeter also credited the birth of rock and roll to the stubborn attitude of the band leaders.

"After the band leaders forced the people to look elsewhere for something to

dance to, rock and roll developed," according to Phillips.

"When the public deserted the bands they had nothing to dance to. When their kids got a little older they wanted to dance, so when some kids started fooling around musically, they discovered rock. And kids discovered they could dance to it," Phillips said.

Phillips' staunch belief that the big bands are coming back is based on a number of factors.

"The jazz rock sound of Blood Sweat and Tears is an indication that people, the teens included, want better, bigger and fuller music. Even in recording sessions they're adding lots of strings and brass as backup," he says.

What specifically will it take for the revival to get into high gear? "Just the talent won't be enough; it's going to take some big recording company with money to spend on a big promotional effort to really bring it across to the public," Phillips stated.

He pointed out too, that the public is very aware of music and that some of today's young musicians are exceptionally gifted. "Besides, the youth of today will identify with someone they consider their own."

He added, "When the kids discover the new sound, their parents will laugh and tell them it was the same kind of music

they danced to fifteen or twenty years ago."

Phillips has been in the business since the end of World War II and been successful in various areas of the music industry. In 1948 his band soared to national prominence with its smash recording of "Charlie My Boy." After nearly a decade, Phillips landed a national television show which followed the Lawrence Welk format. It appeared in many cities immediately after the Welk show.

He left the band scene for a while after the show ended and specialized in coordinating and writing musical backgrounds and scores for both movies and television.

But he couldn't keep away from his horn and the public. A few years ago he formed the Mexicali Brass with his lovely wife, Colleen Lovett. The group which capitalizes on the brass sound, obviously, has done a lot of recording of Herb Alpert numbers.

The group has a new single out penned by Phillips. One side entitled "Freakout" is an up-tempo number aimed at the teen pop market. The flip side, "Wailing Wall," is a number with a Hebraic Hora like sound to it and features Miss Lovett singing just above the saxophone.

For Teddy Phillips the revival has begun. For other bands it may be soon if he is as good a prophet as he is a horn player.

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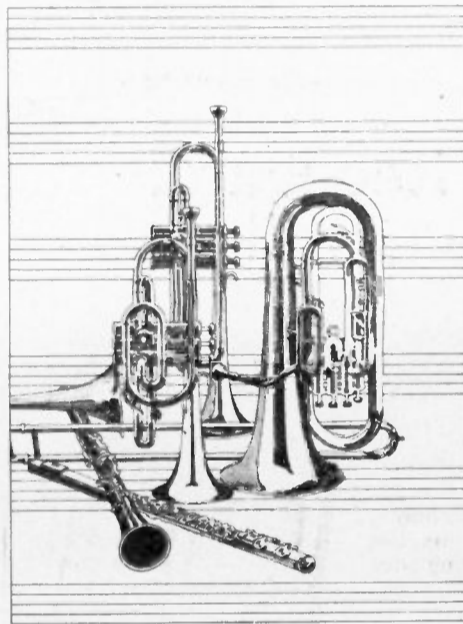
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Vol. LXXI, No. 10



April, 1973

STANLEY BALLARD, Editor

Annamarie 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. 07104, by the American Federation of Musicians of the United States and Canada • Newark Phone: 484-6600 • Subscription Price: Member, 60 cents a Year—Non-member, \$5.00 a Year • Advertising Rates: Apply to STANLEY BALLARD, Publisher, 220 Mt. Pleasant Avenue, Newark, N. J. 07104.

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Teddy Wilson (Design by Vincent J. Pelosi/Advertising Design Studio)

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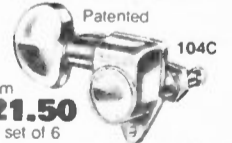
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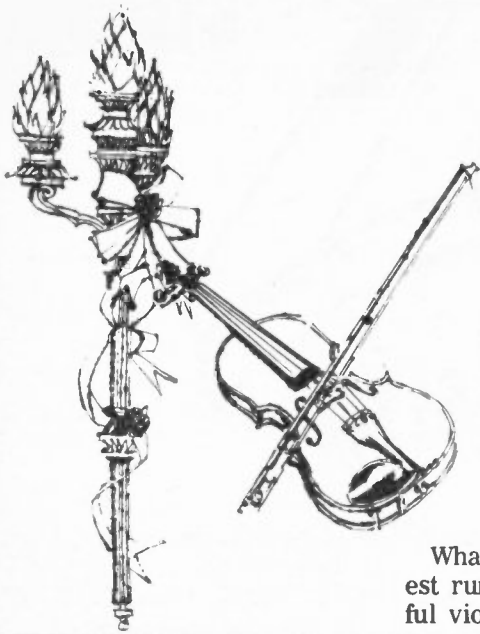
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Tenth Anniversary of the Golden Strings

What may be one of the longest running and most successful violin shows in the history of show business, marked its tenth anniversary during February at the Radisson Hotel's

Flame Room in downtown Minneapolis.

The Golden Strings, eleven musicians — eight strolling violins, two pianos and one bass viol—all garbed in tails or tuxedos with white dinner jackets in summer, are nearing their 10,000th performance. This figure does not include listeners to their eleven albums which have been distributed worldwide by Decca, Re-car, and Sound-80 Records.

Since their inception on February 14, 1963, the Golden Strings have played to nearly three quarters of a million people — a significant attendance record, considering it was set during a period which has seen

the decline of the night club.

Minneapolis is one of the few places in the world where a full violin show can be heard on a regular nightly basis. Only such cities as Paris, Las Vegas, Chicago and Mexico City can claim anything similar to the nightly presentation by the Golden Strings in Minneapolis.

The Radisson Hotel's Flame Room, named for its magnificent, brilliant red decor and its flaming, multi-color gas jet flames, has been a nationally-known and popular Minneapolis night club landmark for more than fifty years.

A Minneapolis coffee maker even named his coffee after it —McGarvey's "Flame Room" Coffee. Bob McGarvey, who still operates his coffee business here, made the sale to the Radisson chef back in 1923 when the Flame Room first opened.

During its span of fifty years, the nation's top night club performers, motion picture, recording and television stars, as well as the country's top name bands and orchestras, have appeared in the famous "flaming" red room.

Such names as Hildegard, Rowan and Martin, Carl Brisson, Gary Moore, Phyllis Diller, George Gobel, Debbie Reynolds, Milton Berle, Tito Guizar, Nick Lucas, Mary Pickford, Dorothy Dandridge, Arthur Godfrey, Bob Hope, Helen Hayes, Will Rogers, Al Jolson, Eddie Cantor, Carmel Quinn, Gordon McCrea, all were regular performers at the Flame Room. Top bands, such as Cab Calloway, Fred Waring, Phil Spitalny and His All-Girl Orchestra and Guy Lombardo, made frequent appearances at the famous night spot.

Many U.S. Presidents have visited the Flame Room. They include Presidents Eisenhower, Taft and Wilson, as well as Nixon, who was Vice President during his visit. Democratic leader James Farley, as well as The Vanderbilts, were guests over the room's long and colorful history.

The Flame Room has had three lives and locations in the Radisson Hotel. It initially opened in 1923 on the hotel's mezzanine and then moved to the main floor in the late 1930s. It closed for remodeling and relocation in 1959 and opened at its present site in 1961.

But in 1962, with the growing popularity of television in the home, producing a steady decline in night club attendance, plus the ever-increasing cost of night club acts and show biz personalities, the Flame Room had to drastically change its entertainment format if it was to stay in existence and show any profit.

The Golden Strings concept grew out of an idea by Curt Carlson, prominent Minneapolis businessman, who had bought the Radisson Hotel in 1962 from the late Tom Moore.

Carlson and some friends had seen a violin show at the Villa Fontana Restaurant in Mexico

(Continued on page eighteen)

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Teddy Wilson

Teddy Wilson is a pianist who gets restless. Given the opportunity to settle down and stay in one place for a long period of time, something that does not often happen to a jazz musician, Teddy eventually starts looking longingly at the horizon.

For one remarkable six-year period from 1949 until 1955, he was on staff at radio station WNEW in New York and, later, with the Columbia Broadcasting System, teaching on the side and going out only for an occasional college weekend gig.

"But I felt a definite need to get out of the studio and back into the jazz environment," Teddy recalled recently during an engagement at the Cookery in New York.

So he went back on the road, traveling constantly until this year when what some traveling musicians might consider a dream situation arose. For eleven months out of the current year, he will be working at only two places, both within easy driving distance of his home in Hillsdale, New Jersey. First he did a three-month stint at the Cookery from December, 1972, through February, 1973. Then, after one month of engagements here and in Europe, he settled into the Playboy Club in McAfee, New Jersey, for a run that extends from April to Labor Day when he returns to the Cookery until the beginning of December, 1973.

But, instead of relishing the opportunity to be close to the comforts of home now that he has turned sixty, the indefatigable Teddy can hardly wait for December to come when he will be free to take off again for Japan, England, Sweden, Denmark, Germany and other countries that have become almost as familiar to him as his homeland.

The Teddy Wilson style, which is now universally known and welcomed, began to form when he was going to Talladega College in Alabama. He had started his musical grounding in high school in Tuskegee, playing piano in the dance band, violin in the chapel orchestra and oboe in the marching band, an instrument he took up primarily so he could take trips with the football team. When he moved on to college, he added viola to his list of instruments. But the most important thing that happened to him in college, he feels, is that he became a music theory major.

"Music theory is something that transfers into jazz," he

explained. "It's very helpful whether you go into classical music or jazz. I always recommend music theory for young

piano players."

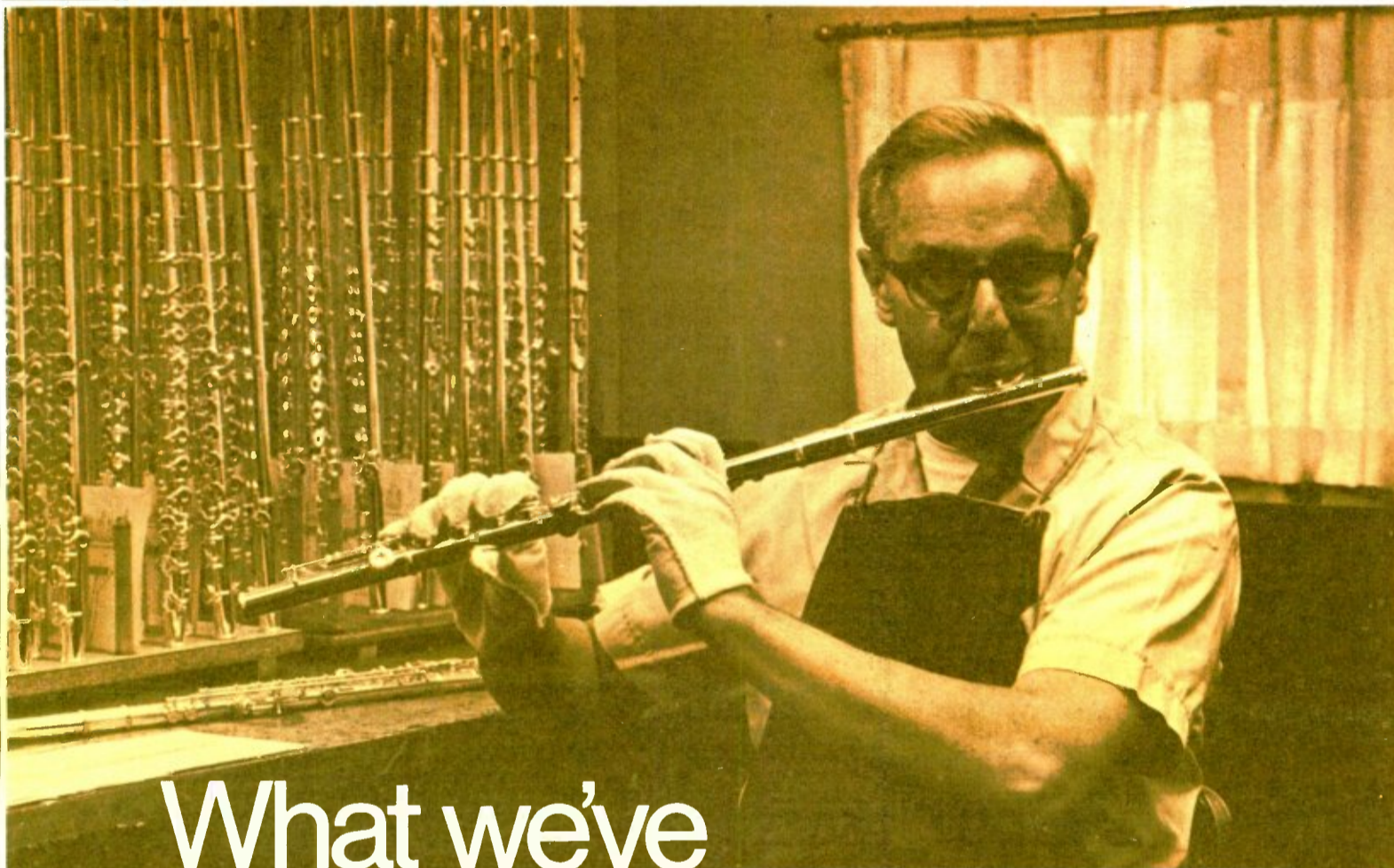
After a year of college, he moved north to Detroit in 1929 where he began to acquire a

groundwork of practical experience as a jazz pianist.

"I left the other instruments in Alabama," he chuckled. "I

never got into improvisation on anything except piano. When I was in school, I was listening

(Continued on page twenty)



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Nashville News

By Bill Littleton



Back in 1966, my first full year in Nashville, I heard someone lament in a dressing room at the Grand Ole Opry that fiddle playing had become

a "lost art" in country music. Even at that time there could have been a certain degree of argument on that point, but I don't think anyone could voice

such a complaint now. Fiddle playing is very much a part of the music today, both from the standpoint of helping establish new directions (as we dis-

cussed last month) and in helping us stay in touch with the traditions out of which all of this evolved.

Radio personality **Bill Bailey**, of KIKK in Houston, recently added an extra feature to a package show spotlighting, among others, **Bill Anderson**, **Dottie West**, and **Red Stegall**. Billed as a "Tribute to Bob Wills," the special 30-minute segment of the concert was emceed by **Biff Collie** and the music was centered around singer **Laura Lee McBride** and five fiddles — **Chubby Wise**, **Clyde Brewer**, **Bob White**, **Buddy Spicher**, and **Johnny Gimble**. The first three of those gentlemen live in the Houston area, but **Buddy** and **Johnny**

went down for the event from Nashville. Response was overwhelming and I wouldn't be surprised to see more of that sort of thing done elsewhere.

Just a short weeks after that show, **Gimble** was back in Houston with the **Merle Haggard** entourage; after work was done at the auditorium quite a few of the performers went over to the Esquire Club where **Clyde Brewer** and **Bob White** are regulars. A lively session inevitably ensued, including fiddle players **Gimble** and **Haggard** in with **Clyde** and **Bob**. Later that same week, back in Nashville, **T. Tommy Cutrer** was subbing for **Ralph Emery** on WSM-TV's morning show and invited **Laura Lee McBride** as a guest. As soon as leader **Jimmy "Spider" Wilson** learned that **Laura Lee** was going to be on, he booked **Gimble** and **Spicher** for twin fiddles and the program immediately took on a heavy western swing flavor. Just adding the fiddles wasn't all that did it, though — the show's bassist, **Billy Linneman**, once told me in an interview that if he gets to go to **Hillbilly Heaven** when he dies, he plans to spend all his time off in a corner somewhere playing western swing. And **Jerry Whitehurst** (piano), **Jerry Arnold** (drums), **Sonny Burnette** (steel), and **Norm Ray** (sax) have all heard their share of "Aa-ha's," not to mention **Spider** himself, who has gotten as deep into as many different things as anyone I know.

Still in that same week, **Local 257 President George Cooper** told this writer that satisfactory agreements have been reached and ratified between the local and **WSM, Inc.**, covering the aforementioned **Morning Show**, the staff orchestra, and **Opryland, USA**. Tenure of the **Morning Show** contract is one-year (in contrast to six months for the previous term, which indicates live TV has not succumbed completely) and benefits include two weeks vacation and fifteen days sick leave. The musicians on the **Waking Crew** show (radio — the only such organization left that anyone seems to know about) have substantial income increases along with the other benefits in a two-year agreement. The **Opryland** pact (covering more than seventy musicians) is also for two years and all three elements of the contract include cost of living clauses.

At this writing, negotiations were under way with the **Nashville Symphony** on contract renewal and **President Cooper**, **Secretary Johnny DeGeorge**, and **Board Member Barry McDonald** were preparing to go to **New York** to participate in the national radio and television commercial agreement negotiations. Amidst all this activity, **Local 257 Business Agent Dutch Gorten** got his first taste of contract negotiations. Without even having to ask for a comment, he told me: "I have gotten a liberal education, my friend; a real educa-

(Continued on page seventeen)

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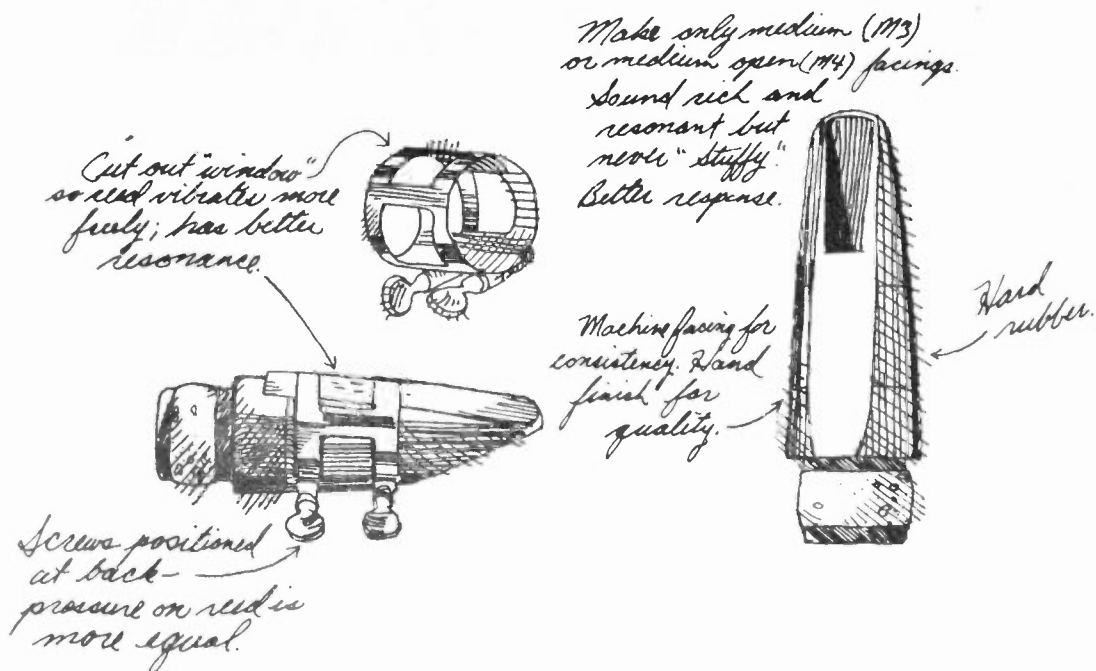
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Over Federation Field

Local 680, Elkhorn, Wisconsin, encourages purchasers of live music to post in a prominent place in their establishments a sign provided by the local which states, "We Employ Only A. F. of M. Musicians — Courtesy Elkhorn Federation of Musicians." Both local and traveling musicians have commented favorably on this action.

At a dinner on February 25, the officers and executive board members of Local 148-462, Atlanta, Georgia, and their wives, paid tribute to P. S. Cooke for his many years of devoted service to Local 462 and Local 148-462.

J. Martin Emerson, International Executive Board Member and Secretary of Local 161-710, Washington, D.C., represented the A. F. of M. at this affair.

Brother Cooke, who has now retired, was Secretary of former Local 462 from 1937 to 1968 when it merged with Local 148. Since that time he served as Assistant Secretary-Treasurer and Business Representative of Local 148-462. In addition he was a delegate to numerous conventions of the Federation.

A one-year contract was signed on December 26 between Local 126 (Lynn, Massachusetts), Local 138 (Brockton, Massachusetts), and Local 393 (Framingham-Marlboro, Massachusetts) with Chateau de Ville Productions, Inc., a division of



A plaque was presented to P. S. Cooke, retired Assistant Secretary-Treasurer and Business Representative of Local 148-462, Atlanta, Georgia, for his many years of devoted service to Local 462 and Local 148-462. Left to right: C. L. Sneed, Secretary of Local 148-462; Mr. Cooke; J. Martin Emerson, International Executive Board Member and Secretary of Local 161-710, Washington, D. C.; and Karl A. Bevins, President of Local 148-462.

Recreama, Inc. This firm is one of the largest employers of actors in the country for live musical productions in a dinner theater complex. In Massachusetts it has dinner theaters in Saugus, Framingham and Randolph, with two others planned — one in Hartford, Connecticut, and one in Warwick, Rhode Island. Chateau de Ville Productions, Inc. handles show business operations and assembles the Broadway casts. Such musicals as "My Fair Lady," "I Do, I Do," "Gypsy" and "Funny Girl" are presented.

The negotiations leading up to the signing of the contract were actively carried out by all three involved locals. Each local now has the same agreement but separate contracts, guaranteeing the use of union musicians for all functions and lounge employment connected with Chateau de Ville Productions, Inc.

Local 625, Ann Arbor, Michigan, held its tenth annual Jam-bo-ree on February 25 at a local motel with live music presented from 2:00 P.M. until midnight. Among the guests at this affair were the officers and wives of locals from Detroit, Pontiac, Flint, Bay City and Lansing.

The February 25 edition of the Ann Arbor News carried an interesting full page spread on what is happening musically in the area. In the past ten years Local 625's growth has nearly tripled. The number of establishments in the

area which offer live entertainment has climbed from less than ten to more than fifty. According to Reade S. Pierce, Secretary-Treasurer of Local 625, the boom in the music business developed with city-approval of liquor-by-the-glass ordinances and age of majority legislation. With increased numbers of patrons in the various establishments came requests for listening and dancing to live music. He noted particularly the desire among the young for live entertainment. And it's good business and competition demands it, so say the managers of those spots which offer it from one to seven nights a week.

On February 13 Local 4, Cleveland, Ohio, held a groundbreaking ceremony to dedicate the site on which it will build Musicians Towers, a housing complex for the elderly.

It was a festive occasion, since Local 4 is the first musicians union in the country to sponsor this type of facility. Music filled the air while a crowd of prominent guests gathered at the vacant lot at 2706 Hampshire Road. "Providing housing for elderly members is one of the greatest benefits a union can offer," stated Local 4 President Anthony A. Granata, as he turned the earth with a golden shovel.

Noting one of the advantages Musicians Towers would bring to the city, Cleveland Heights Mayor Oliver C. Schroeder, Jr., said, "The

(Continued on page thirty-two)

ATTENTION MEMBERS

THERE NO LONGER ARE ANY LOCAL UNIONS OF THE AMERICAN FEDERATION OF MUSICIANS SEGREGATED BECAUSE OF RACE.

RESOLUTION NO. 10 WHICH CONTAINED SEVERAL AS YET UNPROVEN ALLEGATIONS AND INSINUATIONS WAS THOROUGHLY DISCUSSED DURING THE 1971 CONVENTION AND REFERRED BY THE CONVENTION TO MY OFFICE.

IN COMPLIANCE WITH THE INTENT OF RESOLUTION NO. 10, PRESIDENT EMERITUS JAMES C. PETRILLO, DIRECTOR OF OUR CIVIL RIGHTS DEPARTMENT, AND MY ASSISTANT, E. V. LEWIS, WILL BE CALLING ON ALL MERGED LOCALS TO ASSIST IN ANY PROBLEMS THAT MIGHT EXIST AND TO ASSURE ENFORCEMENT OF OUR BASIC POLICY OF FAIR AND EQUAL TREATMENT FOR ALL.

ANY MEMBER OF A MERGED UNION WHO FEELS HE IS BEING TREATED UNFAIRLY OR DISCRIMINATED AGAINST BECAUSE OF RACE IS URGED TO CONTACT MY OFFICE STATING THE FACTS OF THE CASE.

ALL LEGITIMATE COMPLAINTS WILL BE THOROUGHLY INVESTIGATED.

HAL C. DAVIS, PRESIDENT

Closing Chord

RUSS ROLAND WUSSOW

Russ Roland Wussow, President and Business Manager of Local 8, Milwaukee, Wisconsin, for the past eight years, died of a heart attack on March 6 at the age of sixty-three. He attended every convention of the Federation since 1965 as well as the one held in 1954 in Milwaukee.

One of Milwaukee's best known band leaders, Mr. Wussow began his musical career playing the trumpet, but in more recent years became a string bass player. Known professionally as Russ Roland, he led his own orchestra for twenty-seven years before succeeding Volmar Dahlstrand as President and Business Manager of the local following Mr. Dahlstrand's death. For fourteen years he directed the house band at Devine's Million Dollar Ballroom; for twenty-six years he played at the Milwaukee Elks Club; and for eight years he worked at the Antlers Ballroom.

Mr. Wussow joined the Milwaukee

member of Local 149, Toronto, Local 180, Ottawa, and Local 406, Montreal.

Born in Smith's Falls, Ontario, in 1914, Mr. Brinkman was a featured performer with many of the great orchestras in Canada. During his career he also performed in London, England. A member of the Federation for more than thirty years, he was forced to retire some time ago because of failing health.

GORDON "SPEED" ROBERTS

Gordon "Speed" Roberts, President of Local 330, Macomb, Illinois, for the last thirteen years, passed away on October 8 at the age of sixty-two. During his years in office, Mr. Roberts attended many of the Federation's conventions.

Born in Bushnell, Illinois, Mr. Roberts began his professional career in 1928 playing drums in

western Illinois. During the 1930s and 1940s he worked with several popular bands in that area and in 1950 formed his own group, The Esquires. The band performed throughout Illinois for twelve years, with Mr. Roberts serving as its leader, pianist and arranger. For the past ten years he was pianist with the Bob Boyd band.

JOSEPH SZIGETI

Internationally known violin virtuoso, Joseph Szigeti, died on February 19 in Switzerland where he resided since his retirement in 1960. He was eighty years of age.

Born in Budapest, Hungary, he began playing the violin at the age of six. His paternal grandfather and an uncle were his first teachers; his father was also a violinist. By the time he was eleven he was recognized as a prodigy and shortly afterwards was admitted to the Budapest Academy where he was tutored by the noted Hungarian violinist, Jenő Hubay. Mr. Szigeti made his debut at the age of thirteen and his first recording a year later. His talent reaped him huge success throughout Europe. Moving to London he performed at concerts of

the National Sunday League and for private musicals. He then began concertizing extensively, touring with Nellie Melba, Ferruccio Busoni, Blanche Marchesi and in a joint recital with Myra Hess.

Mr. Szigeti was stricken with tuberculosis at the age of twenty and spent several years recuperating in Switzerland. During that period he came to know Bela Bartok and later the two gave concerts together. Meanwhile Mr. Szigeti had been appointed to the faculty of the Geneva Conservatory, a professorship he held until 1924. At the same time, he appeared as soloist in all the capitals of Europe, playing under the great conductors of the day.

In 1925 at the invitation of Leopold Stokowski, then conductor of the Philadelphia Orchestra, Mr. Szigeti made his American solo debut. Following that appearance he performed with every major orchestra in this country and gave solo appearances in every major city. He toured and performed constantly after that, both here and abroad, until his retirement. One of his final appearances was in 1957 at



Joseph Szigeti

the Casals Festival in Puerto Rico.

His artistry was widely recognized. During his career he received the French Legion of Merit, the Hungarian Order of Merit and the Belgian Order of Leopold, among others. He was the author of "With Strings Attached," and several thoughtful books and articles on violin playing and music.

(Continued on page thirty)



Russ Wussow

Musicians Association in 1935, becoming a member of the executive board in 1949. In 1958 he was chosen a Trustee and the following year became Vice President, serving in that capacity until becoming President in 1965. The Milwaukee Labor Council selected him as an AFL-CIO Business Representative Trustee in 1967. He also served a term as President of the Wisconsin State Conference.

HAROLD "GUS" SHEARARD

Harold "Gus" Shearard, a member of Local 554-635, Lexington, Kentucky, for the past twenty-four years, succumbed to a heart attack on October 28 at the age of sixty.

Mr. Shearard began his musical career around 1925 playing for silent movies in Eastern Kentucky. He was a member of the Roy McDowell Orchestra from 1934 to 1940, performing mostly in the southeastern part of the United States, including a one-year engagement at Sea Island, Georgia. In 1941 he moved to the New York area, forming his own group, the Quin-Tones. While in New York he played a short engagement with the Fred Waring Orchestra.

He served with the Army Air Corps from 1943 until 1946, and again from 1950 until 1955, returning to Lexington after his discharge to lead his own orchestra until 1968. He then joined the Courtney Bonner Orchestra, remaining with that group until his death. In addition, he performed with the Oleika Temple Shrine Band and with the Oleika Eight-Balls, a Dixieland outfit well known throughout the country for appearances at Shriner functions.

VICTOR BRINKMAN

Victor Brinkman, trumpet player, died suddenly on January 26 at the age of fifty-nine. He was a former



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"There are untold hours of personal practice at home and, of course, years of study and experience before a musician could possibly qualify to perform with the Strings," said Brunzell.

Most of the String members, like Brunzell, have played for the Minneapolis Symphony and have an average of over forty years of musical experience and study. Including the musical arranger, the Strings' musicians have a combined total of 510 years of violin and musical experience.

Brunzell, remembering the earlier, tougher days for the Strings when they first began, says much of their patronage is repeat and word-of-mouth business.

"We've played for royalty, top business people, the man of the street, show business

personalities and for many visitors from throughout the world," he said.

Birthdays and anniversaries are given appropriate attention in the Flame Room. A special card provided by and addressed to the Radisson Hotel, will get you the appropriate tune by Brunzell and his group as well as a small cake containing a burning candle.

Brunzell estimates the Strings play about five anniversaries and five birthdays per night. That is about 3,100 per year or over 31,000 since 1963.

Brunzell credits the initial support and financial backing to Radisson Hotel owner Curt Carlson which lead to the phenomenal success of the Strings during their first year. "The group would not have succeeded then or been able to build its audience and reputation without Carlson's continued support," he said.

Brunzell feels the Strings have helped identify Minneapolis because "we are one of the few spots in the world where such a show is presented. People make it a point to see us if they are in town," he said.

Prices in the Flame Room are lower than any comparable spot in the world which offers such a violin show, Brunzell points out.

The Flame Room seats approximately 175 people for a dinner show and offers a full menu and beverage service.

Brunzell estimates the eight violins in use during a show are valued close to \$50,000, although the instruments are considered "priceless."

His own personal instrument is a Cappa violin made by an Italian bearing the same name. It was made in Saluzzio, Italy, in 1642. Its worth today, according to Brunzell, is \$8,300.

Curt Carlson, President and Chairman of the Board, Carlson Companies, said, "Our attendance and income figures at the Flame Room are holding up and we don't, for the moment, plan any significant changes in the Golden Strings format.

"It is a unique show, one the whole family can enjoy. And Minneapolis and the Radisson Hotel are two places in the world where such a spectacular musical presentation can be found.

"I hope the Strings will play another ten years and break their current, unprecedented first, ten-year attendance record," he said.

The original String members who are still playing with the group are Cliff Brunzell, Allen Pravitz, Raymond Sorensen, Ishaq Arazi, Edward Horak, Walter Targ, and James "Red" McLeod.

Other violinists in the group include Michael Antonello, Paul Askegaard, Douglas Overland, and David Preves.

Piano players are Peter Warren and Gary Sipes (who also doubles on the accordion for an occasional number).

The bass viol player is John Fisker.

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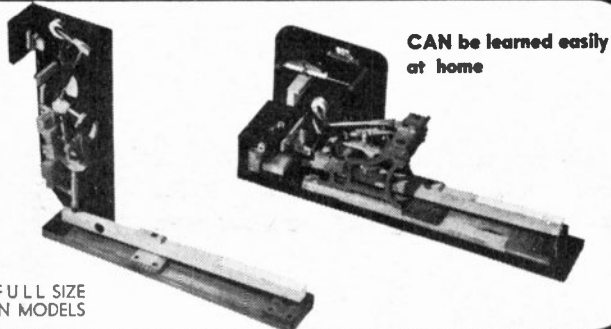
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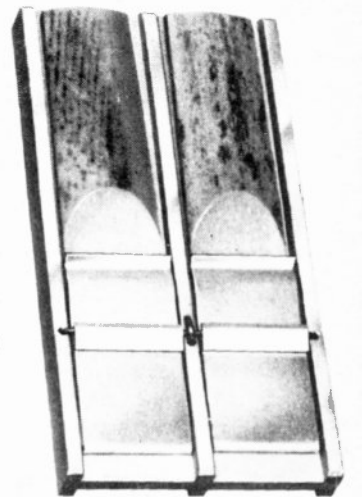
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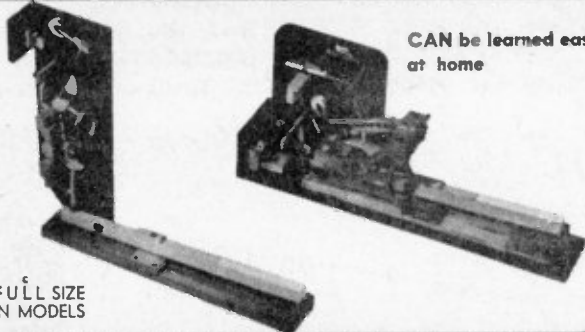
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Vol. LXXI, No. 11



May, 1973

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Robert C. Carver
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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. 07104, by the American Federation of Musicians of the United States and Canada • Newark Phone: 484-6600 • Subscription Price: Member, 60 cents a Year—Non-member, \$5.00 a Year • Advertising Rates: Apply to STANLEY BALLARD, Publisher, 220 Mt. Pleasant Avenue, Newark, N. J. 07104.

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Musicians Approve New Contract for Commercials

Affected members of the American Federation of Musicians have approved the agreement covering their services for commercial announcements reached in March between union negotiators and the Joint Policy Committee of the Association of National Advertisers/American Association of Advertising Agencies.

Announcement of the musicians' approval was made by A.F. of M. President Hal C. Davis. The agreement is for two years and will govern production of television and

radio jingles and spots from May 1, 1973, through April 30, 1975. It features scale increases of from 9.1 per cent to 10 per cent for instrumentalists, music preparation and sideline musicians. New scales range from \$96.00 for a session employing a single musician to \$48.00 for five or more players. Employer pension contributions of 7¾ per cent will be continued, Mr. Davis said.

Increases of 10 per cent were achieved for local announcements (spots produced within a local jurisdiction for use only

within the same area); these rates went from \$20.00 to \$22.00.

Rates for foreign use have been increased by 10 per cent, going from \$25.00 to \$27.50 for use in either English-speaking or non-English-speaking countries, and from \$40.00 to \$44.00 for world-wide use.

Health and welfare contributions have been increased from \$1.00 to \$2.00.

Fees for use in cities of under 1 million population have been increased by 10 per cent, as

Replacements for AFM Orientation Program Kits

When the A. F. of M. Orientation Program was introduced, every local of the Federation received a complete Orientation Kit at no cost. Since that time many local unions have requested replacement of cassettes, slides or entire kits. Whenever possible, these replacements have in the past been furnished at no charge. In the future it will be necessary for locals to assume the cost of replacement units. The price of a complete Orientation Kit (including booklet, slides and cassette tape) is \$60.00. Portions of kits will also be billed at cost.

have overtime payments.

President Davis said that in addition to increased scales, the union had "successfully negotiated language changes in the new agreement which will aid our local unions in policing

this industry with respect to re-use, dubbing and use of tracks in a new medium. These include timely reports on all dubbing sessions, reports at the time payroll companies are

(Continued on page thirty-two)

AFM Announces Symphony Audition Guidelines

The American Federation of Musicians has established suggested guidelines for symphony orchestra auditions. President Hal Davis emphasized that while the suggestions are "discretionary" for the Federation's locals and societies negotiating contracts, they are intended to establish uniform and equitable audition procedures affording job-seekers ample opportunity to be heard when applying for positions with an orchestra. The plan was adopted at a recent meeting in New York with Federation officials, symphony players and orchestra personnel managers.

The following considerations were agreed upon:

1. There must be a bona fide opening. Applications should be accepted only if a job is still open; the job must be kept open if people are being considered.

2. Applicants must be advised of a hiring decision as quickly as possible; the local union should insure this.

3. A time interval of not less than sixty days will be observed between the time that a player reads the ad in the *International Musician* and the announced dates of audition.

(Copy for an ad must be received not later than the 20th of the month. The issue including the ad will be mailed the first week of the next month.)

4. The players will be advised of the repertoire expected of them; an environment will be provided for relaxation, warm-up; the player will be accorded courtesy, quiet and a minimum of 10 to 12 minutes playing time for both solo and repertoire. A local union representative will be present at all auditions.

5. If a musician is held over for finals on a second day, the costs of hotel and meals should be shared; if the musician must remain over for a third or subsequent days, the orchestra society will pay for all meals and lodging. If a player is asked to return for a second trip, the society will pay all costs including round trip transportation. Otherwise, it is expected that the player seeking the audition will pay his own transportation costs.

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The importance of performing musical services in the electronic field only under nationally negotiated contracts is

best illustrated by noting the economic gains experienced by musicians who enjoy the benefits that Federation contracts offer, and the tremendous loss suffered by those who don't.

Aside from avoiding the disciplinary action that can result from working without A. F. of M. contracts, the advantages

that you get from the agreements your union has negotiated in the electronic field include:

1. Work in phonograph recording automatically insures a contribution in your behalf to the pension fund by the employer. This money is in addition to your session fee.

2. You participate in payments to the Special Payments Fund for five years after you cut a record. This Fund is supported by contributions made by phonograph recording companies who have signed agreements with the Federation. The amount of the total contribution to the Fund is based on all record sales, and

last year it exceeded \$7 million. Members who have done recordings under Federation auspice share in this money whether you play for one or 100 recording sessions. Naturally, the more you play, the greater your share.

3. Members performing for commercial announcements (jingles and spots) also participate in the pension fund. In addition they receive re-use payments each time their commercial announcement is aired in thirteen-week cycles, after the initial cycle.

4. If you participate in a TV videotape session, there are re-run payments made each time a program is played, beginning

with the second showing in a given market area. Foreign use payments are also due you, plus pension and welfare, of course.

5. Special payments are made to members for TV films and motion pictures produced after May, 1972, whenever the film is used in any medium other than that for which it was originally intended.

So remember: If you don't record for a company that has signed agreements with the A. F. of M., you stand to lose all of these benefits which have been negotiated for you by the union, and very often these fringe benefits amount to considerably more money than your initial session fee.

Some Candidates Seeking Election to the I.E.B.

The following candidates seeking election to the I.E.B. have submitted brief resumes of themselves according to Article 29, Section 1-A, of the Federation's By-Laws.

ANTHONY A. GRANATA

I have served thirty-two wonderful years as Executive Board Member, Business Agent, Assistant Secretary and now as President of Local 4, Cleveland, Ohio.

My latest achievement is a Senior Citizens Home to house 240 musicians. I believe that today an officer of any union must be community minded to get ahead; so with this in mind, the Mayor of Cleveland appointed me Director of Music. I am connected with the Convention Bureau, PAL, Lions, Greater Cleveland Safety Council, and Health League and am Tri-State Board Member, Ohio Legislative Director and Executive Member of World Trade. Music is my full-time business.

BERT R. (DICK) RYAN


Bert R. (Dick) Ryan is President of Local 325, San Diego, California, and Chairman of the Good and Welfare Committee of the A. F. of M.

ISETU MEETING

A. F. of M. President Hal Davis and Secretary-Treasurer Stanley Ballard were in Brussels for the eleventh meeting of the Executive Board of the International Secretariat of Entertainment Trade Unions on April 2 and 3. Representatives of entertainment unions from the free countries of the world gathered for the two-day confab. The agenda included discussion on copyright and performers' rights, restrictions on the free movement of performers, inter-union agreements on mutual assistance and preparations for a second conference on technical advance to be held at a later date.

Both Mr. Davis and Mr. Ballard serve on the Executive Board of the ISETU.

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