


February 1959

MUSICIAN

international



Warren Covington • Page 16

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Hope E. Stoddard
Associate Editor

Fred Atkinson
Advertising Manager

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President, HERMAN D. KENIN
425 Park Avenue, New York 22, New York

Vice-President, C. L. BAGLEY
300 Continental Building, 408 South Spring Street
Los Angeles 13, California

Secretary, LEO CLUESMANN
220 Mt. Pleasant Avenue, Newark 4, New Jersey

Treasurer, GEORGE V. CLANCY
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Al Carnevale, well known artist entertainer, now featured with his Midnight Suns group at Atlantic City's Denis Hotel.

Harriet Rose, sensational star of the Harriet Rose Combo, delighting audiences at Washington, D. C.'s nite clubs.

The Roman Twins, dynamic music-comedy duo at USO and Theatre Shows; winners of the Godfrey, Whiteman and Ted Mack Shows.



Where they are playing

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

EAST

The Meyer Davis Orchestra, which provided dance music at the Inaugural Ball of Governor Nelson Rockefeller in Albany, N. Y., January 1, has played for parties and debuts in the Rockefeller family for forty years. One of the first times was when the late John D. Rockefeller, Sr., gave a big party at the opening of his new summer home at Sea Harbour, Maine, and invited everyone who had helped with the house—carpenters, painters and plumbers, as well as family and friends.

The sixth annual Newport, R. I., Jazz Festival will be held the weekend of July 4 at Freebody Park just as in previous years. Another youth band has been organized for the festival by a member of its Board of Directors, Marshall Brown. This year's band is made up of teen-age musicians culled from the Greater New York area.

The Eddie Conrad Orchestra has returned to the Walpole Echo Inn, Walpole, Mass., for its third successive season of weekend entertainment. The personnel includes Eddie Conrad, bass; Dana Pierce, tenor sax and clarinet;

(Continued on page forty-two)

Left: **BOB BELLOWS** is spending his third winter season at the Patio Delray, Delray Beach, Fla. Right: **LENNY CHERRY** is doing club dates in and around New York.



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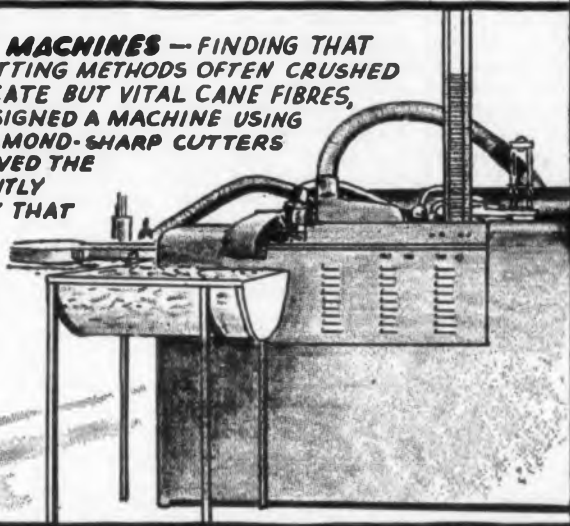
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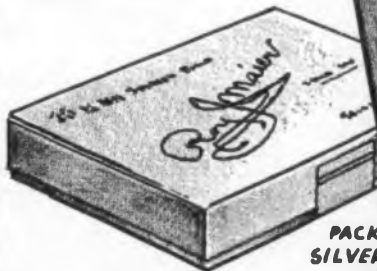
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The Twenty Per Cent Story Up to Date

With the 86th Congress scarcely into its legislative session, at least seven bills already have been introduced against the 20 Per Cent Tax, three of them repeal proposals coming significantly from members of the House Ways and Means Committee to which all such legislation is referred.

A grass roots appeal, sparked by a request to all locals by President Kenin in mid-January, is expected to swell the total of repeal bills within the next thirty days to the largest member-protest ever registered against this job-destroying excise.

Although legislative processes will eventually boil down to Ways and Means Committee action and report on only one such bill, a flood of protest legislation on any single subject works as a powerful stimulant for action. Thus the introduction of a flood of repeal bills is sought in order to document prior sentiment in the Congress for this tax reform.

Happily, the high-ranking majority member of Ways and Means, Representative Aime J. Forand, of Providence, Rhode Island, the champion and floor leader for the House-approved 50 per cent tax reduction in the 85th Congress, is represented at this session with another repeal bill, H. R. 2164. President Kenin and Tax Committee Director Hal Leyshon conferred at length with Congressman Forand in Washington early in January and received his assurance that he will again exert his powerful influence in the important Ways and Means Committee to obtain favorable House action. Mr. Forand is presently joined

by Representative Hale Boggs (D., La.) and John W. Byrnes (R., Wis.), two other veterans of this committee, as sponsors of repeal bills. In addition, repeal bills have been introduced by Thomas M. Pelly (R., Seattle); Herbert Zelenko (D., N. Y. City); and Walter S. Baring (D., Nevada-at-large).

Representative Frank Thompson, Jr. (D., N. J.), who is regarded as the long-time champion of the living arts on Capitol Hill, has introduced a double-barreled bill (H. R. 2441) which would reduce the cabaret tax by half and which calls for investigation by the Ways and Means Committee of the infringement of foreign sound track upon domestic employment. His proposal for such an investigation, made late in the 85th Congress at the request of President Kenin, could not receive House approval before adjournment and his new bill is a return to that demand.

Discussions with key legislators in the House and Senate since the opening of the 86th Congress have developed renewed promises of support for the A. F. of M.'s stand against the cabaret tax but thus far it has not been possible to chart a pattern of legislative procedure because the Congress has thus far been preoccupied with its new committee appointments and housekeeping routines. Meanwhile, the education of new members in the job-destroying uneconomic aspects of the cabaret tax have been pushed as a first order of business. A simple, easy-to-read pamphlet summarizing the Federation's case against this unjust tax is on the presses and will be ready



Representative Thomas M. Pelly, Congressman from the Seattle, Washington, District, a former Trustee and President of the Seattle Symphony Association, has introduced in the 86th Congress his third bill to repeal the 20 per cent Cabaret Tax in an effort to stimulate employment for musicians.

in a matter of days for sampling to all locals and for use in educational mailings.

Congressman Pelly's statement in behalf of his third introduction of a repeal bill was published in the January 19 issue of the Congressional Record. It is reproduced in full here because it contains most of the Federation's basic arguments against the cabaret tax.

(Continued on page forty-four)

Entry Date of Best New Dance Band Contest Postponed to March 15

At a meeting held recently in New York City by the Live Music Promotions Committee for the Best New Dance Band of 1959 it was decided to comply with the numerous requests from locals and extend the entry deadline from JANUARY 24 to MARCH 15. Plans for community contests include that they should be held sufficiently far in advance to assure the ten regional play-offs by MAY 1, with the target date for the finals set for MAY 15. In single jurisdictions where there are not enough entries to hold a contest, the committees are advised to combine with other locals to send a representative band to the regional contests.

It was agreed that to insure a truly representative Best Band competition it is necessary to obtain entrants in sufficient number, not only in the finals but in all of the ten regional contests. Location and date of regional play-offs will be announced as soon as all entries have been received.

With the concurrence of President Kenin, general chairman of the two live music competitions, members of the International Executive Board and others have volunteered to actively assist committees in setting up Best Band contests in each of the ten areas.

The hit tune, "I Could Have Danced All Night," by Lerner and Loewe, from the cele-

brated hit show *My Fair Lady*, was chosen as the required theme tune to be played as one of the three numbers in all competitions, the other two being a fox trot and an optional number.

The Live Music Promotions Committee reported much activity in answering questions and supplying requests for more contest material. It has been emphasized that community committees should make the best possible use of materials supplied in the information kits to gain attention in the newspapers and on the air, for this is one of the short cuts to obtaining the maximum number of entries.

All locals are being urged to obtain the cooperation of community music stores, ballroom operators, college and high school music organizations, civic groups and other interested citizens to put the Best Band contest across and do a big promotion for live music.

President Kenin reported widespread interest in the International String Congress. The minimum of fifty scholarships in amount of \$300 each is well in sight now. With several larger locals contributing as many as five scholarships each, it is estimated the full quota of string students will be on hand for the special summer school at Greenleaf Lake, Oklahoma, June 15 to August 8.

Dr. Roy Harris, who will direct the String Congress, reports enthusiastic support from the Greenleaf Lake Festival Committee in Tulsa, made up of prominent business, civic and educational groups who are contributing the site for the summer school.

Joining the distinguished roster of members already serving on the National Advisory Committee for the International String Congress are three outstanding members of Congress who have accepted posts at the invitation of A. F. of M. President Kenin. These include Senators Paul Douglas of Illinois, J. W. Fulbright of Arkansas and Congressman Frank Thompson, Jr., of New Jersey.

Senator Douglas has long been identified with constructive programs to aid the cultural development of our nation.

Senator Fulbright has distinguished himself through legislation which has culminated in the famous Fulbright fellowships, whereby talented people are afforded the opportunity of travel and study in foreign lands.

Congressman Thompson, whose efforts in support of legislation to aid the cultural arts has won him national prominence, is a long-time friend of the working musician. He has been especially active in behalf of the Federation's campaign against the job-killing 20 per cent cabaret tax.

PRICE SCALES AND CONDITIONS FOR RECORDING ARTISTS

A new five-year trade agreement has been made between the phonograph record industry and the Federation. It incorporates historic gains for musicians throughout the United States and Canada. For the first time, a pension plan has been set up for musicians casually employed.

In the case of instrumentalists, leaders and contractors other than those in organized symphonic orchestras, pension contributions by employers commenced on January 1, 1959, at the rate of 5½ per cent of scale. With respect to these musicians, as well as to those in organized symphonic orchestras and to all arrangers, orchestrators and copyists, effective July 1, 1961, phonograph record companies are required to make a pension contribution at the rate of 8 per cent of scale. The contributions are to be made to the American Federation of Musicians' and Employers' Pension Welfare Fund.

Substantial scale increases have also been secured. The increases applicable to non-symphonic recording sessions are greater than in the case of recording sessions held by organized symphonies. This differential has its basis in the economics of the industry. The size of an organized symphonic orchestra—and the accompanying cost of a recording session—is many times the size of an orchestra used to record a "pop" record. Unfortunately, the sales of classical records not only are not correspondingly large, but are, in fact, generally below those of "pop" numbers. This combination of smaller revenues and higher recording costs for symphonic recordings results in more modest increases applicable to organized symphonic orchestras. In addition, musicians want to encourage the organized symphonies which provide regular employment

for at least a concert season. Costs which enable the symphonies to secure recording contracts permit a real contribution to the large budgets of these organizations.

So that everyone will know the minimum pay he should receive for work in connection with phonograph records, I am setting forth here the detailed scales:

NON-SYMPHONIC RECORDINGS:

	One Session	Unit of Overtime
(i) Effective January 1, 1959	\$48.50	\$16.17
(ii) Effective April 1, 1960	51.50	17.17
(iii) Effective July 1, 1961	53.50	17.83
(iv) Effective October 1, 1962	56.00	18.67

PENSION: January 1, 1959 to June 30, 1961—5½%.
July 1, 1961, to December 31, 1963—8%.

SYMPHONIC RECORDINGS:

	Recording Session	Unit of Recording Overtime	First Hour of Rehearsal	Unit of Rehearsal Overtime
(i) Effective January 1, 1959	\$42.25	\$10.56	\$15.10	\$4.53
(ii) Effective July 1, 1961	44.25	11.06	15.85	4.76
(iii) Effective October 1, 1962	46.25	11.56	16.60	4.98

PENSION: July 1, 1961, to December 31, 1963—8%.

There are also new rates for arrangers, orchestrators and copyists. The rates for orchestrators, arrangers and copyists are the old New York rates and conditions increased by the same percentage increase, and effective on the same dates, as applicable to symphonic recordings.

Angeles rates will apply increased by the same money amount as the increase in the New York schedule for copyists.

All these classifications will come under the pension fund at the same time as the symphonic musicians.

In the case of copyists an exception exists for Los Angeles County. There, the old Los

(Signed) Herman D. Kunitz

Roy Harris's Works Played By New York Philharmonic

Roy Harris's *American Creed* was presented by the New York Philharmonic on February 5, 6, and 7, and his *American Overture, When Johnny Comes Marching Home*, on February 8.

American Creed was commissioned by Frederick Stock for the celebration of the Fiftieth Anniversary of the founding of the Chicago Symphony. It received its world premiere performance by that orchestra under the baton of Dr. Stock in the fall of 1940. It was accorded such cordial reception that it was repeated five times in Chicago and taken on the orchestra's eastern tour. Said Edward Barry in the *Chicago Press* at the time, "The new work has the strength, simplicity and nobility which we like to associate with our way of life. Its themes are bold, austere and rather exalted sounding. Its colors are pure."

(Continued on page forty-two)



A history-making event in the annals of the American Federation of Musicians is observed as members of the A. F. of M. International Executive Board view happily the first check received for the new pension fund established for recording musicians. The fund is the result of the recent contract signed by the recording industry and the A. F. of M. Under the new five-year pact, retroactive to January 1, 1959, the recording signatories agreed to contribute 5½ per cent to pensions over and above the earnings of each musician under the terms of the increased pay scales obtained through negotiations. Three A. F. of M. representatives and three from the recording industry will administer the fund.

Shown seated, left to right, are: International Secretary Leo Cluesmann, International President Herman D. Kunitz, International Treasurer George V. Clancy. Standing are: International Executive Board members, Leo Repp, Stanley Ballard, Walter M. Murdoch, William J. Harris, International Vice-President Charles L. Bagley and International Executive Board member E. E. Stokes.

over
FEDERATION
 field

COME APRIL 15

*Ten thousand bandsmen, brows asweat,
 Now burn the midnight tapers
 While figures counting gain and debt
 Add up on piles of papers.*

*Exemptions, payments, benefits,
 Swim by in hazy blur.
 Anticipated earnings? That's
 A teaser now for sure.*

*Tips to the band? A substitute?
 Is postage worth a line?
 The rent I paid on drum or flute?
 And what about that fine?*

*The truck I hired to cart my bass?
 Sick payments, agents' fees?
 The broken strings, the caved-in case—
 Do "repairs" cover these?*

*The rent for studio, the day
 I hailed a cab—the party?
 My aching head! I'll pay and pay,
 But give me good 10-40!*

Local 180, Ottawa, Ontario, donated the proceeds (over \$1,000) of a recent benefit, in the form of a Hula Hoop competition, to the Springhill Children's Christmas Fund. Springhill is the Nova Scotia coal mining town where disaster struck for the third time last

year. All told more than a million dollars have been donated by various organizations. The Nova Scotia government, which voted \$50,000 itself, hasn't decided yet how the money will be allocated. Many of the dead miners had families; those who survived are

out of jobs; and Springhill needs help acquiring industries to survive as a town.

As one of its 1958 gains, Local 689, Eugene, Oregon, has acquired a parking lot.

Local 655, Miami, Florida, expects to have its new building completed some time in April. Construction has been under way since November 25. Designed by Severud Savage and Associates, architects, the new structure, which will be completely air-conditioned and heated, will include a meeting hall, club room, rehearsal rooms and offices. A parking lot in the rear of the building, with an entrance from Twentieth Street, will provide off-street parking.

January 15 saw the launching of a five-week newspaper, radio and television advertising campaign by Local 802, New York. The first major step in an expanded program of public relations; its purpose is to create more employment for members of that local by stimulating patronage and use of live music. Three show business personalities, Judy Holliday, Jimmie Durante and Jackie Gleason, have contributed their services. Durante and Gleason films are being used on television approximately thirty-three times, to reach an estimated total of 20,500,000 television viewers in nine million homes. Radio stations carrying announcements by Miss Holliday have a total weekly circulation of 5,373,710 homes.

The tone and appearance of the ads and spot announcements is directed toward telling people to get out and live a little with "live music." They remind people of the things they are missing—at



Adam W. Stuebling

concerts, hotels, restaurants, theaters, night clubs, parties, benefits and dinners.

Adam W. Stuebling, for fifty-three years secretary of Local 11, Louisville, Kentucky, has resigned at the age of eighty-three. He was elected to this office December, 1905, and had been a member for fourteen years previous to this. His father, Andrew Stuebling, had served as secretary of the local in 1872, 1873 and 1874, without pay.

On January 4, the local gave a reception in honor of Mr. and Mrs. Stuebling at the Brown Hotel Roof Garden, and 350 members braved the below zero cold to attend. A fine string orchestra under the direction of Walter E. Toole provided the music. Louisville Orchestra director Robert Whitney presented Mr. Stuebling with a gold Honorary Life Membership Card. President Harry Currie of the local presented him with a large parchment Scroll of Honor with each guest's name signed thereon in multi-colored inks.

Messages were received from President Kenin, Vice-President Bagley, Secretary Cluesmann, Treasurer Clancy and International Board members. Past President James C. Petrillo sent his warm message from his vacation in the Caribbean. He was right down there in the neighborhood of rebel Castro and Cuban leader Batista's battle.

Mr. Stuebling was speechless with emotion and President Currie had to read Brother Stuebling's speech. Here it is, short, but sincere: "My wife and I are too deeply impressed with your appearance here this afternoon to express our thoughts. All of the years of my service which I have enjoyed so much are more than accounted for

(Continued on page thirty-three)

INTERNATIONAL MUSICIAN



Local 134, Jamestown, New York, at its annual installation of officers. Left to right: Howard Culver, Trustee; Russell Horn, Treasurer; Frank Smaraghiuolo, Vice-President; Dorothy Brooks, Trustee; Stanley Broadhead, Business Agent; William W. Boerst, President; Garfield Eggleston, Trustee; Joe Mallaire, Trustee; George Butler, Financial Secretary; Franklin Frits, Sergeant-at-Arms. (Gilbert A. Kling, Trustee, was absent when the picture was taken.)

The President Acts on Resolutions

RESOLUTION No. 2 GOOD AND WELFARE

WHEREAS, Certain locals of the American Federation of Musicians have been known to create ill feeling with regional labor councils and have not strived to maintain the best interests of the Federation, and

WHEREAS, The President of the American Federation of Musicians is authorized to delegate state representatives to visit jurisdictions to perform such duties as provided for by the laws of the Federation, and

WHEREAS, There is a definite need for state representatives to act in the capacity of a liaison between the American Federation of Musicians and labor in general, and

WHEREAS, Existing state representatives are not active in certain states, now, therefore,

BE IT RESOLVED, That present designated state representatives, or newly appointed ones, be activated to perform as per Article 1, Section 1-J of the Constitution of the American Federation of Musicians, and

BE IT FURTHER RESOLVED, That the President of the American Federation of Musicians, or any person or body within said organization vested with proper authority, direct existing state representatives and/or newly appointed State Representatives, to give special attention and effort toward securing more advantageous relations, all in accordance with Article 1, Section 1-J of the Federation By-Laws.

RESOLUTION No. 12 GOOD AND WELFARE

WHEREAS, Section 7, Article 1, is now dormant and not being utilized, and it is doubtful if a single state or province has an active representative, and

WHEREAS, Locals could find the services of these representatives invaluable at times in settling controversies with employers and other problems, and

WHEREAS, While the traveling representatives could at times assist in these matters, their route and schedule usually would find them too far distant, and

WHEREAS, The duties and per diem set-up for such service would not entail too great an expense, therefore,

BE IT RESOLVED, That inasmuch as this is a part of our Constitution and By-laws, that it be reactivated for those states or provinces who feel that this service is worthwhile.

These resolutions were considered together, as they refer to the same subject matter, and were referred to the President by the Convention.

The State Representatives existed as part of the structure of the Federation, and were actively engaged, when called upon by the Federation, in performing the function of assisting locals.

In 1936, when we added the Traveling Representatives, they more or less took over the tasks formerly performed by State Officers. It is for that reason that little use, since that date, has been made of the State Officers. On occasions when Traveling Representatives have not been available for a specific task in an emergency situation, State Officers have been assigned at the request of locals.

The Federation always stands ready to give such aid as is necessary to settle controversies with employers, and will, upon the request of any local, assign a representative of the Federation, whether he be a State Officer, Traveling Representative, or any other Officer, when needed.

Resolutions No. 15 and No. 27 are considered together due to referring to same subject matter.

RESOLUTION No. 15 ORGANIZATION AND LEGISLATION

WHEREAS, Employment opportunities for live musicians are quite limited, and in many instances the juke box is a competitor of live musicians, and

WHEREAS, The O'Mahoney (D., Wyo.) Copyright Subcommittee of Congress has been conducting hearings concerning proposed changes in the "Copyright Law," at which hearings the representatives of the juke box industry have expressed the desire to "legalize" the currently accepted juke box exemption from performance royalty payments, and

WHEREAS, In the past, employment opportunities have been lost to musicians because the place of employment has been sued in court by a copyright society, such as ASCAP, and the employer has been forced to pay heavy monetary damages for so-called "non-authorized" performance of copyrighted songs, while at the same time the employer could make use of the same copyrighted songs played on a juke box and not be liable for damage suits from the copyright society, a most unfavorable atmosphere for employment of live musicians, and

WHEREAS, It is of utmost importance that the live musician receive equitable consideration in any proposed revision of the Copyright Law, therefore,

BE IT RESOLVED, That the President of the A. F. of M. use the full influence of his office to safeguard the interest of the live musicians during any hearings of the O'Mahoney Subcommittee on Copyrights, to the end that any revision of the Copyright Law in the future will not allow performance royalty payments to be larger, in the case of live music, than in the case of mechanized rendition of the same music. Under the currently accepted situation, the juke box is exempt from performance royalty payments, but if live music is employed, exorbitant fees may be assessed against the employer.

CONVENTION NOTICE

The 62nd Annual Convention of the American Federation of Musicians will be held at the Seattle Civic Auditorium, Seattle, Washington, during the week of June 15, 1959. The headquarters will be at the Olympic Hotel.

Information regarding hotel arrangements will be transmitted to the Delegates upon the return of their credentials.

RESOLUTION No. 27 ORGANIZATION AND LEGISLATION

WHEREAS, Our employment is steadily decreasing, due mainly to the juke box and other forms of canned music, and

WHEREAS, Employers do not have to pay ASCAP a royalty on juke boxes or canned music but have to pay a royalty to ASCAP if they employ live musicians, which practice causes us a great loss in employment, especially in small places where one or two musicians are frequently employed. But along comes the ASCAP man and demands payment of royalty if the live musicians continue to play and usually the employer fires the musician since he can have his juke box royalty free, therefore,

BE IT RESOLVED, That the Executive Board investigate thoroughly the merits of S1870, known as the Juke Box Bill, and if it is found to be of
(Continued on the next page)

Appointments Made by President Kenin

The following members have been appointed Traveling Representatives by President Herman D. Kenin:

Chester W. "Chet" Ramage, Local 76, Seattle, Washington, was appointed August, 1958. His territory consists of the following states: Idaho, Oregon, Washington, Montana, and Wyoming.

Harry A. Suber, Local 802, New York, N. Y., was appointed November 10, 1958. His territory consists of New Jersey, Pennsylvania, Delaware, Local 44, Salisbury, Maryland, and the western part of New York State.

Andrew E. Thompson, Local 198, Providence, Rhode Island, was appointed Traveling Representative and assumed his duties January 5. His territory is as follows: the New England States and the eastern part of New York State.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

RESOLUTIONS

(Continued from the preceding page)

value to us in evening up the competition, as the employer would have to pay royalty on the juke box, thus not penalizing the live musician, that the Board make every effort to help in its passage, making every effort to have it amended to make it more favorable to us. Since this bill is before Senator Joseph C. O'Mahoney, Chairman, Subcommittee on Patents, Trademarks and Copyrights, there might be a good possibility of getting some other changes in copyright laws which we have wanted for years.

The committee recommends that these resolutions be referred to the President.

The report of the committee is adopted.

The O'Mahoney Committee hearings, which both resolutions mention, were completed on April 25, 1958. Thereafter, in August of that year, the Judiciary Committee, by a vote of 8 to 5, recommended enactment of a law removing the full exemption presently enjoyed by juke box operators from copyright payments to composers. However, this proposal was never acted upon by the Senate and hence died with the last session.

I am advised that the proposal will be re-introduced at the next session of Congress commencing in January, 1959. It represents a long-time effort, spearheaded by composer groups, to repeal an exemption granted in 1909 from the payment of copyright fees for the public performance of musical compositions on coin-operated machines in places where no admission fee is charged.

For the reasons set forth in the resolutions, I believe that the Federation has interest in the successful culmination of this legislative effort.

As the resolutions point out, this exemption "causes us great loss in employment." Moreover, changing circumstances since 1909 have, in my judgment, completely eliminated all justification for the exemption now enjoyed by juke box operators.

Accordingly, the Federation will, during the next session of Congress, actively interest itself in and support the legislative movement for relief from this form of unfair competition.

RESOLUTION No. 30 ORGANIZATION AND LEGISLATION

WHEREAS, Disc jockeys are taking over in many territories supplanting dance bands with their platter turners, and

WHEREAS, Their activities are assuming larger and larger proportions, and

WHEREAS, This means less work for active musicians engaged in live music, therefore,

BE IT RESOLVED, That the Executive Board of the American Federation of Musicians study this matter for the purpose of enacting proper legislation to successfully combat this part of the activities of the disc jockey all over the nation.

This resolution, adopted by our last Convention, was considered by the International Executive Board, and referred by the Board to the President.

We have given extensive consideration to this resolution calling for an Executive Board

study of the disc jockey problem for the purpose of enacting proper legislation.

In our view this situation does not lend itself to legislative treatment. We can conceive of no basis on which a realistic approach can be made to the law-making bodies of the state or national governments. It seems to us that the evil must continue to be met by propaganda, persuasion, and, where possible, by lawful economic pressure.

RESOLUTION No. 40 ORGANIZATION AND LEGISLATION

WHEREAS, The practice of supplying music for entire floor shows through recorded sound has gained a foothold in some of the locals of the Federation, and

WHEREAS, In these cases there is a serious loss of employment by our members, and

WHEREAS, The success of these floor shows will cause other employers to use recorded sounds to the detriment of our members, therefore,

BE IT RESOLVED, That the International Executive Board be instructed to use its good means to influence the American Guild of Variety Artists, and such other unions whose members may participate in such floor shows, to refrain from performance with recorded music.

This resolution, passed by the Convention, called for action by our International Executive Board.

The President, upon instruction of the International Executive Board which referred the subject matter to him, has been meeting with the American Guild of Variety Artists in connection with the problems set forth in this resolution.

Progress has been made in eliminating the use of recorded accompaniment, and steps have been taken which will redound to the interests of all members of the American Federation of Musicians, through cooperation with AGVA.

Further reports will be made upon the success of the cooperation between the two organizations.

RESOLUTION No. 29 ORGANIZATION AND LEGISLATION

WHEREAS, We believe the present method or system of handling charges and claims by members, employers, etc., is antiquated and a handed down system of many years ago when the Federation was much smaller and the number of cases much smaller in volume,

WHEREAS, The Board read and voted on 1,558 cases out of 2,012 and there are still 454 cases as of March 31, 1958, not completed, and

WHEREAS, This is a better percentage of cases finished than has been the custom of past years, we still feel that the system could be much improved because our local had two cases which took six or seven months until they were acted upon and final decision made, therefore,

BE IT RESOLVED, That this resolution be referred to the International President's Office for further thought and action.

This resolution, referred to the President by the Convention, has been gone into thoroughly with Secretary Cluesmann. The handling and processing of two thousand or more

cases each year are not simple matters, and involve many problems. Secretary Cluesmann informs me that he is constantly examining and re-examining the processing of cases, so they may be handled as expeditiously as possible.

In the second "Whereas" of Resolution 29, the introducers contend that the Board read and acted upon 1,558 cases out of 2,012, leaving 454 cases not completed as of March 31, 1958. This Whereas is misleading, though not intentionally so, I am certain. It would be impossible to complete all of the cases initiated before March 31st by that date, which is the end of our fiscal year. It takes sixty to ninety days to process a case under our laws, and even longer if extensions are granted. Therefore, very few cases begun after January 1st could be completed by March 31st. There are always several hundred cases yet to be settled by March 31st, but this does not indicate in any way that the processing of cases is being delayed.

The condition of rendering justice speedily is a goal which we seek. I should add that the courts of the land are confronted with the same problem. I am satisfied that Secretary Cluesmann is doing everything that can be done to speed up this processing.

RESOLUTION No. 41 ORGANIZATION AND LEGISLATION

BE IT RESOLVED, That the President appoint a permanent committee from this Convention to work for the repeal of the Lea Bill. This committee to be chosen from delegates who reside in six different sections of the United States. The committee to report directly to the President of the American Federation of Musicians.

This resolution, passed by the Convention, called for the appointment of a permanent committee from the Convention, to work for the repeal of the Lea Act.

The International Executive Board has discussed this resolution, and feels that the establishment of this committee and its work at this time, would do serious harm to our effort to obtain relief from the 20 per cent cabaret tax.

The President has discussed the matter with President DeVitt of Local 66, Rochester, New York, who introduced the resolution with his two co-delegates. He has expressed a willingness to have the matter deferred until the 20 per cent cabaret tax has been dealt with during the coming session of Congress.

RESOLUTION No. 36

The committee offers the following substitute: "That the Convention authorize the International Executive Board to take whatever steps it deems necessary, consistent with the interests of all members and locals of the Federation, in an effort to resolve the difficulties in Los Angeles and hereby solidify and unify the Federation."

The substitute as reported by the committee is adopted.

This substitute resolution was passed by the Convention, and discussed by the International Executive Board at a recent meeting.

The Board concurs in this resolution, as we have always done this, and will continue to make every effort to carry out the purpose of this resolution.



By Daniel B. Jettlaff

Member of the Minnesota Teachers' Association, Daniel B. Jettlaff is a music teacher in the Minneapolis Public Schools. He is also a member of the National Music Teachers' Association. Mr. Jettlaff has been a member of the Minnesota Music Teachers' Association since 1948. He has been a member of the National Music Teachers' Association since 1950. He has been a member of the Minnesota Music Teachers' Association since 1948. He has been a member of the National Music Teachers' Association since 1950. He has been a member of the Minnesota Music Teachers' Association since 1948. He has been a member of the National Music Teachers' Association since 1950.

A trip through the "grades"

Equipment: approximately fifteen school-owned instruments in each building.

Budget: time—one day (five hours classroom time) each week per building; students excused from their rooms for one forty-five-minute period; **money**—for miscellaneous supplies, reasonable; for instrument repair, reasonable; for new instruments, none; for new music, \$10.00 per year per building.

Assignment: give group instruction on all the instruments of the orchestra; emphasize string instrument playing; form small orchestras and bands to provide the student with ensemble performance experience, and the school and P.T.A. audiences with concert listening experiences.

Eligibility: students in grades 4, 5, and 6 (approximately two hundred in each school), of which about sixty to seventy enroll in orchestra classes.

And So to Work

With the foregoing as the layout, the idea at the start is to go in and do the job along the same lines as your predecessors, incorporating as much advice from them (and other friends doing similar work) as possible, while at the same time keeping an alert eye and ear for opportunities for improvements of and refinements in the program's future efficiency and growth. Plenty of ideas are soon jotted down in the mental notebook. Some prove possible, others not. Three years of study of my own particular situation led me to a program for this year as follows:

For the first stop on our tour, let us go into the third grade, in the late spring of the year. Just before students are released for summer vacation is an excellent time to get the teacher's recommendations about the student's work habits, academic achievements and music ability. The teacher has lived with the student for nine months, and in many cases has an even more accurate picture of the student's capabilities than has the parent. This picture takes on added depth and authenticity through a quick perusal of records kept in the office on the student's test achievements (plus teacher's comments) in reading, spelling, mathematics and "social adjustment."

To add my own personal first findings to the preliminary study of the student, I wait until the beginning of the fourth grade, in order to allow him the benefit of the added maturity and mental growth possible during the summer months. Then, as a second step, I administer a simple music test that takes about a half-hour to dictate. In this test the students check a form indicating their recognition of the very simplest differences in rhythm, pitch, harmony and melody.

The Precise Gauge

Although the correcting of these tests and the study of the markings take many hours, it is one of the most important steps toward acquiring accurate information upon which to base advice for efficient use of both the teacher's time and the student's efforts. To be seen on the test are many indications of the students' abilities to listen, to follow directions, to think, to coordinate. Experience shows an almost perfect correlation between recommendations, test scores, and subsequent proven achievement in orchestra classes.

A study of test scores reveals a natural division into three rather plainly demarcated groups: those with above average ability or previous musical training and experience; those of average ability; and those that find music something strange and intangible and unrecognizable—actually uninteresting. In my experience, members of this group seldom voluntarily join the instrumental classes, and, if they do, soon sense whether they are making it or not and act accordingly.

On our second stop, I should like to show you our "pre-instrument class." Here the students first play the *flutophone*. This instrument is related to the flute, the clarinet, and the ocarina. It is simple to blow and finger, and is inexpensive. With it I stress learning to read a fingering chart, the names of the notes and the subdivision of the measure.

In some schools the teaching of this instrument is assigned to the regular room teacher. I prefer to instruct it myself, so that the student may have the opportunity to learn what I expect of him the next year, and I in turn will get an idea of his attitudes and abilities, and whether he will contribute positively or

(Continued on page eighteen)

Recently a good friend of mine wrote me, "We have not heard much from you lately. Wondering why!"

My answer was something like this: "No one who has not been through it can ever imagine the amount of time and strength and thought that are necessary to conceive, guide and execute first-class work involving 313 youngsters in grades 4, 5 and 6: thirty-five classes in five schools. The initial drive necessary to get this mob going during the first months of fall, and then, up to and through their Christmas concert, is beyond your wildest imaginings."

Just in case you, too, are interested in what an elementary instrumental music teacher does, and how he does it, come with me on a little "guided tour," as you have so often done in a big factory or office building. See if this trip through the schools is anything like what you imagined from the outside.

As in geometry, let us start with "the given":

City: Minneapolis, 1959.

Schools: five elementary, grades 1 through 6, approximately five hundred pupils each, all in one general neighborhood.



Symphony and Opera

CONTESTS

The St. Louis Symphony is offering a first prize, namely a scholarship to the Summer Music School at Aspen, Colorado, and a season in the string section of the St. Louis Symphony, and a second prize, a position with the St. Louis Little Symphony for six weeks in the summer season, to persons between the ages of eighteen and twenty-five living in Missouri, Kansas, Illinois, Arkansas, Indiana, and Iowa. Time spent in the Armed Services is deductible. Auditions will be held April 19, at Washington University, Department of Music, St. Louis, Missouri. Applications must be sent by April 1, 1959, to Mrs. Stanley J. Goodman, 35 Briarcliff, St. Louis 24, Missouri. . . . For the fourth year, the National Symphony will present the Merriweather Post Contest to find and reward high school talent. Open to all young pianists, violinists and cellists who will not have graduated from high school by March 1 (deadline for the entry), the competition is a tribute to Mrs. Merriweather Post for her sponsorship for four seasons of "Music for Young America." For further information write The National Symphony, Hotel Roosevelt, Washington, D. C.

CURTAIN CALLS

Handel's last opera, *Deidamia*, will be produced for the first time in America by the Hartt Opera-Theater Guild in Hartford, Connecticut, this month, in observance of the Bi-Centennial Festival by Hartt College of Music of the University of Hartford. Dr. Moshe Paranov will be the musical director, and Dr. Elemer Nagy, the scenery and costume designer, will be in charge of stage direction. . . . Four operas will be presented by the San Antonio Grand Opera Festival this season, February 28, March 1, 7 and 8: *Tannhäuser*, *La Traviata*, *Boris Godunoff* and *Madame Butterfly*. This festival, integrated in the symphonic season, comes on the weekend following the last subscription concert of the latter, and the orchestra is used for the music. Victor Alessandro is the conductor of both enterprises. This is the city's ninth annual festival, and resident opera has been flourishing there for fifteen years. . . . *The Thief and the Hangman*, opera by Abraham Ellstein, libretto by Morton Wishengrad, received its premiere performance on January 17 at the Ohio University Opera Theatre at

Athens, Ohio. The production was designed and directed by Clifford Reims. The director of the Opera Theatre is Dr. John D. Bergsagel. The opera was conducted by Dr. Karl Ahrendt. . . . *The Rake's Progress* by Igor Stravinsky had its Washington, D. C., premiere on February 12, by the Opera Society of that city. . . . The Civic Symphony of Boston will stand host to the New England Civic Ballet at its concert of February 19, conducted by Paul Cherkassky.

VIRTUOSI, INC.

The Cleveland Orchestra and Assistant Conductor Louis Lane on January 4 demonstrated that every one of the one hundred instrumentalists is a potential soloist. In a program called "The Virtuoso Orchestra," eleven soloists played five works that provided a challenge to the individual performer. Then, for the final number, Mr. Lane's own composition, "Scherzo for the Cleveland Orchestra," gave all the members a chance to display their abilities as virtuosi.

Ernest Kardos, James Barrett, Daniel Majeske and David Arben performed the Concerto for Four Violins and Orchestra in B minor by Vivaldi. Marc Lifschey, Robert Marcellus, George Goslee and Myron Bloom were soloists in Mozart's *Andantino con Variazioni* in E-flat major for Oboe, Clarinet, Bassoon, Horn and Orchestra. Ernst Silberstein was featured in the Adagio and Rondo from Haydn's Concerto in D Major for Cello and Orchestra. Richard Smith played in Kent Kennan's piece for trumpet and orchestra, *Il Campo dei Fiori*. Maurice Sharp was flutist in Griffes' Poem for Flute and Orchestra.

CONDUCTORS

Eugene Ormandy, Conductor of the Philadelphia Orchestra, was recently presented with an Award of Merit by the Civic Affairs Council of the Chamber of Commerce of Greater Philadelphia, in which he was cited for his "outstanding contribution to international understanding and amity." . . . Leonard Smith conducted the Scandinavian Symphony of Detroit on February 7. . . . The Musical Arts Association of Cleveland, Ohio, has entered into a new two-year contract with Robert Shaw to continue his services as Associate Conductor of the Cleveland Orchestra and Conductor of the Cleveland Orchestra Chorus. . . . Fredric Kurzweil was re-engaged for his fourth season as Musical Director and Conductor of the Mobile, Alabama, Opera Guild. After conducting *Don Pasquale*, the Guild's annual spring production, on March 17 and 18, he will resume his duties as Conductor of the Bell Symphony Orchestra in New York.

YOUTH

The National Symphony, Washington, D. C., will present its annual five-week series of free concerts for high school students from April 15 through May 19, with a concert scheduled for every evening, at 7:45. In the past three years through "Music for Young America," the National Symphony under Music Director Howard Mitchell has played to more than 150,000 young people from all over the United States. The series began when Conductor Mitchell noted the thousands of high school students flocking to Washington every spring for sight-seeing trips. . . . Thousands of northeastern Ohio school children heard the Cleveland Orchestra play twelve educational concerts in eight days, January 12-20. Assistant Conductor Louis Lane was on the podium. Last season the Cleveland Orchestra played to over 90,000 children in Cleveland, Akron, and on tour. The orchestra gives over fifty educational concerts a season. . . . Auditions for young musicians to appear as soloists with the Philadelphia Orchestra at its Student and Children's Concerts series during the 1959-60 season will begin in March. An applicant must be between the ages of fourteen and twenty-four, and must live within a fifty-mile radius of Philadelphia. For further information write Philadelphia Orchestra offices, 1405 Locust Street, Philadelphia, Pennsylvania.

TOURS

The Vancouver Symphony in March will make a flying tour of northern British Columbia centers. Its sixty-eight musicians and Conductor, Irwin Hoffman, as well as others connected with the orchestra, will visit, by plane, Prince Rupert, Prince George, Fort St. John, Dawson Creek and Quesnel. The tour was made possible through a recent Canada Council grant of \$20,000 to the orchestra, plus the enthusiastic cooperation of the towns visited. On the five-day tour the orchestra will play fifteen concerts, two for school students and one for adults in each center. . . . The New Orleans Philharmonic Symphony under Alexander Hilsberg began its recent tour in Greenwood, Mississippi, on January 21 and concluded it in Laurel, Mississippi, February 14 after playing in twenty-two cities, including eight in New England.

APPOINTMENTS

Anshel Brusilow will be the new concertmaster of the Philadelphia Orchestra, assuming the post at the beginning of the orchestra's sixtieth season next September. . . . Sidney Harth will be the new concertmaster of the Chicago Symphony, beginning with the 1959-60 season.

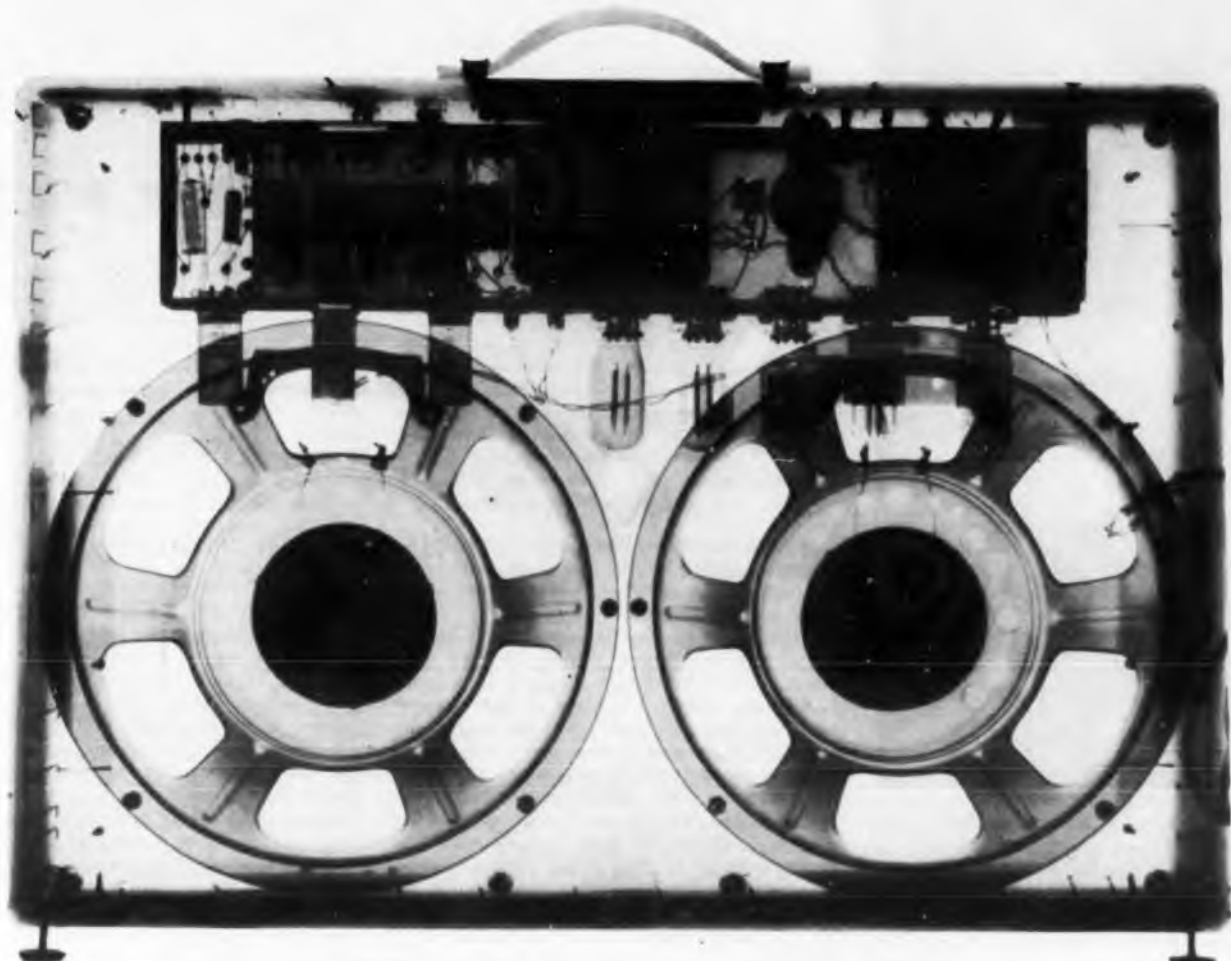
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THE ORCHESTRA STARRING WARREN COVINGTON KEEPS ALIVE THE MUSIC OF TOMMY DORSEY

● With the advent of the Tommy Dorsey Orchestra starring Warren Covington, currently on a tour of one-nighters in the Midwest, a new force has been developed for the continued and increased employment of live music.

Warren Covington was born in Philadelphia where he sang in a church choir. His earliest training was on the trumpet, but when he joined his high school band only trombones were available. He learned to play the trombone by standing in front of his radio or record player playing along with Tommy Dorsey. A true Tommy Dorsey fan, he knew the names of every member of Tommy's band and every arrangement in his book.

In veering from the trumpet to the trombone, Covington was but following in the footsteps of his idol, Tommy Dorsey, who had himself at first been set on becoming the world's foremost trumpeter. Tommy's shift to trombone had also taken place early. His father, who was an accomplished musician and an organizer of brass bands back in Mahanoy Plain, Pennsylvania, had asked him to fill in for an ailing trombonist in his band. This had led him to become the first band leader in the country to employ the trombone as a solo instrument. Prior to that, the trombone was just a brass musical instrument used for the sounding of *oom-pah-pahs* and keeping time.

Covington's high school graduation was followed by a series of band jobs. He settled in New York in 1940, joining Mitch Ayres as a

sideman and singer. When he was married in December, 1941, Ayres was best man. The Covingtons now live on Long Island, New York, with their three sons.

In 1942 Covington became a member of Horace Heidt's Band. While he was with Heidt he first developed the idea of a band of his own. But his plans had to be postponed for three years during which he toured the globe in "Tars and Spars," the Coast Guard Review, along with Victor Mature, Gower Champion and Sid Caesar. Shortly after the end of World War II and two hours after his discharge, Covington was playing with Les Brown's Band in New York. After several months each with Brown and Gene Krupa, he joined the staff at CBS through the help of his old friend Mitch Ayres, playing for such names as Arthur Godfrey, Jackie Gleason, Ed Sullivan, Perry Como and Robert Q. Lewis. At the same time, he was giving trombone and voice lessons. He established himself as one of New York's most respected musicians. While he was with CBS, he played in Tommy Dorsey's trombone section for a few recordings.

In 1956, when Covington decided to leave CBS to accept the leadership of The Commanders, Arthur Godfrey stopped his television show long enough to hail him and urge his viewers to go out and enjoy The Commanders in their tour cross-country.

When Tommy Dorsey died November 26, 1956, he left behind him a collection of fine music. Moreover, many of the greatest band leaders and vocalists, including Bunny Berigan, Glenn Miller, Ray McKinley, Bob Crosby, Buddy Rich, Gene Krupa, Frank Sinatra, Dick Haymes, Jo Stafford and the Pied Pipers got their start with the Tommy Dorsey Orchestra.

As a top-notch instrumentalist, a fine arranger and singer, Covington was a natural choice to head the Tommy Dorsey Orchestra. The band has all of Tommy's book, the property of his estate and that of his widow, Mrs. Jane Dorsey, and children. Covington's personality and talent combined with the Tommy Dorsey music gives promise of a fine career.

So the never-to-be-forgotten music of "The Sentimental Gentleman" lives on, and Tommy Dorsey's music is as much a part of our lives as it ever was.—A. F. W.

Wind section of the Tommy Dorsey Orchestra starring Warren Covington.



RADIO and TELEVISION...

Although Canada's broadcasting and television system has undergone a radical revision, the listening and viewing public is not likely to become aware of the difference for some time. The Canadian Broadcasting Corporation has to all intents become divorced from the privately owned stations in the country, and no longer has regulatory powers over them. The Canadian Parliament has created a Board of Broadcast Governors, which in the future will regulate all radio and television, whether publicly or privately owned. The new board can also decide on the general content of programs and impose a morals code. Heads of the board are Dr. Andrew Stewart, President of the University of Alberta; Roger Duhamel, former Editor of *Le Canada* and *La Patrie* and now a member of the school of arts at the University of Montreal; and Carlyle Allison, Editor of *The Winnipeg Tribune*.

On January 23, the Boston Symphony participated in the first regularly scheduled full concert broadcast to be transmitted to Europe via the transatlantic cable. The orchestra's entire Friday afternoon concert, conducted by Pierre Monteux, was heard in Great Britain and France direct from Symphony Hall, Boston, through the facilities of Station WGBH-FM, the home service of the British Broadcasting Corporation and the Radiodiffusion Francaise. The broadcast hearing covered a population area of approximately ninety mil-

lion people in France, England, Scotland, Wales and Northern Ireland.

A second transatlantic broadcast concert will be presented on February 13, with Charles Munch conducting the orchestra. For this event a world premiere will be featured, that of *Parables for Orchestra* by Bohuslav Martinu.

The Kansas City (Missouri) Philharmonic, conducted by Hans Schwieger, now has its own television program sponsored by the Kansas City Life Insurance Company, the same organization which has sponsored the orchestra's radio broadcasts for the past five years.

The present programs are simulcast and are given Sundays at 1:00 o'clock, the last one this season on March 1.

On February 10, the second Bell Telephone Hour on television will star a group of all-American artists in all-American music over NBC-TV, live and in color. This "American Festival" will present Duke Ellington and Ella Fitzgerald, concert pianist Grant Johannesen, Metropolitan Opera star Risè Stevens, musical comedy stars Martha Wright and Russell Nye, and the New York City Ballet in *Stars and Stripes*. Donald Voorhees and the Bell Telephone Orchestra will also be featured on the program.

Risë Stevens will present two excerpts from *Regina*, Marc Blitzstein's American opera about an Alabama belle.

AFL-CIO RADIO NEWS BROADCASTS

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

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

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

We urge all our members to listen to these programs.

Children in 272 classrooms in Maine have been learning about music via television this current season. The programs are conducted by Jan Kok, Associate Professor of Music, Aroostook State Teachers College. According to reports, the response is very good. An editorial in the *Portland Press Herald* states, "If television can sell ideas about cigarette filters, it can certainly sell ideas about music, art, literature, or a hundred other subjects of great personal value. That is why we welcome the advent in Maine of an educational television series aimed at teaching music."

The Cleveland Orchestra, George Szell, Conductor, is currently to be heard over CBS radio network Sundays from 2:05 to 3:00 P. M. (EST). The series extends from January 11 to May 20.

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KALAMAZOO, MICHIGAN

A trip through the "grades"

(Continued from page thirteen)

negatively to the whole group, the whole orchestral program.

At the end of this instruction period, which is from ten to sixteen weeks, I have lived with the students and have sufficient information to be able to answer the eternal parental question, "How is my child in music?"

The Honest Answer

A sincere, accurate and meaningful answer is not easy to give. It takes time and bother to ascertain the facts and then to convey them. But it is of great importance to all—the orchestra director, the students, the parent, the school. Many a disappointment can be prevented by answering this question considerately and accurately.

Toward this end, I schedule parent conferences, but only *after* I have at hand the results of recommendations, tests, and trials on the flutophone. I then openly and honestly tell the parent of the evidence at hand and my interpretation of it as a prediction of things to come. I offer my suggestions as to an instrument suitable to the student *and* to the orchestra as a whole.

I have found that about twenty questions sum up all the points on which the parents want information. Giving them the answers to these allows them to make the decision, which is only rightfully theirs: whether or not the student will continue in the program and, if he does continue, to what extent he will take part in it. Also, at the end of the flutophone instruction, the opportunity to use (for a very small rental fee) a school-owned instrument is offered first to those with the best record, and, second, to those financially unable to purchase such themselves.

It has been my experience that a successful and encouraging start on both the string instruments and the brass instruments requires not only an above average student but also above average instruction and guidance. Therefore, the starting opportunity is offered students on these instruments one year earlier than on woodwinds. Students whose records show above average potentialities are encouraged to study the more difficult instruments.

Most parents and students are grateful for advice based on years of training and experience, plus many weeks of personal observation in the classroom.

Dovetailing Classes

The next step is the scheduling of classes. The school day can be divided into seven or eight efficient class periods. Students are excused from their regular class work for either thirty or forty-five minutes. It is important that they do not get behind in their regular work in order to merit this excused time. To

this end most students are required to make up any missed classroom work later in the day after their return to the room. This is only fair to the entire classroom procedure. In so far as possible music lessons are scheduled by grade during one part of the day, so as to interrupt as little as possible the normal classroom routine.

Beginning instruction is offered in like families of instruments for one semester, then shifted to mixed instrumentation of like degree of difficulty. In selecting the music to be learned it is better to have songs with two different parts. The more advanced student is assigned the harder part, the average student plays the easier part. The choice of music therefore is usually determined by the degree of difficulty of the easier part, namely that it be within range of the average player, say, a melody of a simple folk song.

Once the classes are organized, the passing of week after week brings normal development. The teacher spends his greatest amount of strength, perhaps, in trying to maintain uniform progress in the class as a whole. It is the problem of home unity, involving perhaps four people, father, mother, two children, multiplied several times to include the complexities of different children from different homes, different musical backgrounds, different desires, different capabilities! Mix well with all the different instruments of the or-

chestra—and there you have the public school music class!

A study of the calendar in September shows that you can count on about ten lessons for sure to integrate the fast, the average, and the slower into a musically attractive group before the date scheduled for the Christmas concert. How do you do it?

Planning Department

In big factories and offices there are planning departments. Here engineers work on details of projects a year or more in advance. For the school orchestra, the director must be his own planner, looking ahead first one year, and then three years, the latter the maximum time in this city system during which a teacher sees a student.

The "planning department" is located on the patio of the teacher's back yard during the month of August. With pencil in one hand, tall lemonade in the other; with warm sunshine overhead, and peace and quiet all about, there is an ideal atmosphere for both reflection and planning.

A study of last year's enrollment reveals who will return to school next year and with what capabilities. A review of the happenings during the past three years gives a basis for predicting what the students will be capable of producing by Christmas time. Instrumental performance at Christmas is traditional in all these schools. What will it be this year? How about a concert, and one that would include every single student from the orchestra classes?

Why so ambitious a program? Well, first, one of your favorite principals asked if it would be possible. Then you have learned that the students work harder and with more incentive when they have a specific goal or target in front of them. Also, after a few months of study and practice, they are keen about displaying their accomplishments to their parents and their schoolmates. And, of course, you realize all the time that the experi-

Small flute-like instruments are used in pre-instrumental instruction in many elementary schools throughout the country. This happens to be three young musicians in the Milwaukee schools. However, they represent what is being done also in Minneapolis.



ence in self-control necessary for public performance is one of the strong points of music education.

What music is to be found, arranged for flutophones, beginning strings, advanced strings, beginning woodwinds and brasses, and advanced woodwinds and brasses? The answer is simple. None! At least none that is published. So—well, arrange your own!

What pieces will be used? Christmas carols, and those involving the least complexities. How combine the strings, who learn from one set of books, and through the "sharp keys" first, with the winds, who play from different books and use mostly the "flat keys"? The only answer is manuscript parts and mechanical reproduction of multiple copies. A comparable key for the entire ensemble? Try F concert, and also B-flat concert.

All the final plans must fit into the realistic limitations imposed by only three months in which to work. About three lesson days are lost in organization, holidays and absences. This leaves about ten lessons to count on for sure. How far can you take a student in ten lessons? How much can he absorb and master in ten weeks? And how will the concert music be integrated with the other music being studied? The timing is spoiled if Christmas music is practiced much before Thanksgiving. So, actually, you have only a few weeks in which to integrate all your work and plans. There is not a single minute you can afford to let go unused or unorganized.

Cooperation

In a large business organization after the plans are made, their execution is assigned and delegated to others. This is true also in

an orchestra—up to a point. The students must take the music home and practice and learn it. Their parents must be interested enough to help encourage and motivate them on the six days in each week when the orchestra director does not see them. Other parental cooperation includes providing the child with his own instrument and private instruction from a specialist teacher outside the school. Other teachers and administrative officials help by encouraging students to participate in the orchestra program and by adjusting their scheduling of school activities to allow for unhindered lessons and rehearsals.

They Look to the Director

However, by the very nature of the situation, most of the responsibility falls upon the orchestra director's shoulders. Because the student is just a beginner, and because he is only age 9, 10 or 11, he leans heavily upon the teacher, not only for the actual details of music instruction but also for such matters as purchase and care of his instrument, extra music, teachers, and how and when to practice. Also, a majority of parents possess such a small amount of musical knowledge that they logically do not trust their own judgment, but prefer that of the experienced orchestra director who has usually spent the majority of his years in some branch of the profession.

The public can come to a school concert, sit down and relax, enjoy listening to the children, observe the beautiful picture created by a group of youthful faces. Behind this affecting scene is the final touch that the director gives the group, through his seating arrangement. This seating arrangement must not

only be such as to enhance the sound of the strongest players but also to project the sound of the orchestra as a unit to the audience.

Hearing the balanced ensemble, the audience may even realize how much effort and concentration has gone into the work. But I doubt if any audience can have any conception of all the "extras." I certainly know I could not before I went inside the school. Just for the record I have made a tabulation of my work:

Hours per Semester	In School	Out of School
Study of recommendations and records	10	10
Planning the concert and lesson outlines leading up to it	20	40
Study of test papers and scores	5	20
Consultations with faculty	20	20
Consultations with parents	5	20
Consultations with students	20	20
Purchasing for school or individuals:		
music	0	15
instruments	0	10
Care of school instruments and their records	10	10
Writing letters for parents or school	0	10
Writing manuscript music	0	20
Writing manuscript reproduction	0	5

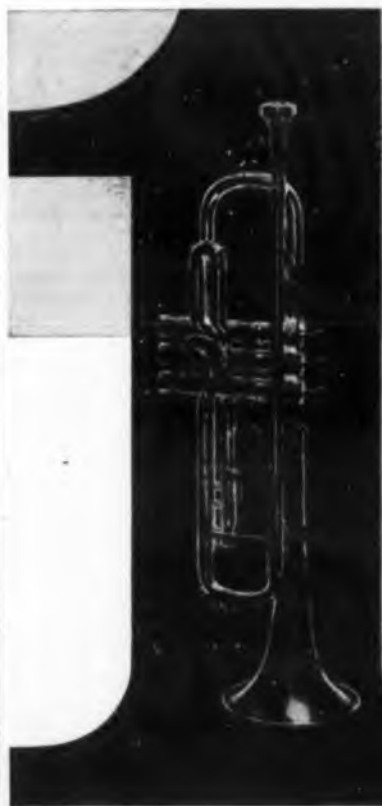
If you have a friend who is teaching school, he is probably doing much the same thing—with *variations of his own*. You haven't heard from him lately? He is probably in the throes of planning his next concert!



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Modern Harmony

... for pianists, organists, arrangers and composers

This month's column will illustrate extreme harmonic changes applied to a simple nursery tune. The examples shown here are extreme only in order to illustrate the vast variety of possible chord changes. In practical application no arranger would use as many harmonic changes as are shown here. Only one's ear and personal taste can develop a technique for proper balance in modern harmony. Nevertheless for some "adventures" in modern harmony we may as well go all the way disregarding just the practical aspects.

Many modern sounds may be created through the exclusive use of major, minor and seventh chords, just by using these chords in unexpected progressions rather than the usual order. The following four harmonizations of "London Bridge Is Falling Down" will serve as an example of these possibilities of novel chord use.

1. Eb7 Eb7 C6 A7 Ab7 D6 D7 C7 C F7 Bb7 Eb7 Ab7 Eb7 Eb7 Dm C

2. Em F G Ab G Fm Em Eb Dm D6 C Bb Eb Dm7 Em7 Dm7

3. Am Abm Gm F#m Fm E A7 Ebm Dm D6m Cm Bbm Bbm Am

4. G7 F7 Bb7 Eb7 Ab7 D6 Gb Ab G7 C7 F Bb Eb Ab D6 C

Aside from deciding on the chords to be used, it is also very important to "voice" the notes contained in each chord in an attractive way. The very first chord (Eb7), for example, contains the notes Eb - G - Bb - Db. Any of these four notes may be used in the left hand bass and the harmony will still remain Eb7 as far as the chord symbol is concerned. The following examples of effective piano voicing utilize the harmonies of the first two examples shown before. This time the chord notes are divided between the two hands in four part harmony.

1.

2.

It is not necessary to change harmony twice in each measure as shown here, but as stated before, these examples go "way out" in showing harmonic extremes.

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Dayniter Formal effect with tux trousers, casual with slacks.

Keep up with the Top Tunes — See **TUNE TRENDS** on page 46.

The next three illustrations use the melody of the nursery tune "Mary Had a Little Lamb." This time the music is already voiced and arranged for piano. The left hand is written in the best tonal range of the piano. Chords in the closed position should never be written lower than shown here.

All triads, seventh, ninth, eleventh and thirteenth chords are built on third intervals (C E G B D F A). Chords built on fourth intervals have a harsher more cacophonous sound. C F Bb Eb Ab Dh played together would be typical of such a "fourth interval" chord.

The next example harmonizes the same melody with fourth interval chords. Some of the chords are inverted. In other words the first chord in the left hand (C-sharp, F-sharp, G-sharp) would be a root position fourth chord when inverted to "G-sharp, C-sharp, F-sharp."

The musical illustrations shown here are from Walter Stuart's book, "Learn to Write Progressive Sounds," copyright 1956 by New Sounds in Modern Music, 1225 Sixth Avenue, New York, New York.

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Meyer Davis and his Society Orchestra from New York about to give the down beat to start the dancing.

LIVE MUSIC IS FEATURED AT THE INAUGURATION OF GOVERNOR ROCKEFELLER *in Albany, New York*



● Live music had its innings in the City of Albany on January 1, when Governor Nelson Rockefeller was sworn in as forty-ninth governor of New York State. Throughout the day and evening and interspersed amid the formal and traditional ceremonies, music—by professional musicians of various New York locals—gave color and dignity to the occasion. A reception, a parade of bands, an inaugural ball—all of these went forward to music.

Over two hundred musicians were employed for the event. Besides members of Local 14, Albany, the adjacent cities of Troy (Local 13) and Schenectady (Local 85) took part as well as many members of Local 802, New York City.

The Francis Murphy Salon Orchestra played classical selections before and after the administering of the oath of office. At the afternoon reception at the Governor's Mansion, the Francis Murphy Dance Orchestra played. Three bands were in the procession and parade at the Ball held at the Washington Avenue Armory. After a show by the Radio City Ballet and music by the Radio City Ballet Orchestra (New York City), the Meyer Davis Orchestra played dance music for the guests. Entertainment between dances was provided by the Cab Calloway Orchestra.

Joe Cosco, President of Local 14, Albany, was quoted in the press as saying, "We are pleased and delighted to see musicians and live music in their rightful places in government, civic and public programs and events. Live music adds so much to these occasions. It is something you can see, hear, feel! Yes, sir, it was a great day musically—this first day of 1959!"



ABOVE, LEFT: Troy Community Band, all members of Local 13, Troy, New York, are led by Patsy Zucaro.
ABOVE, RIGHT: Francis Murphy and his Salon Orchestra, members of Local 14, Albany, who played in Assembly Chamber of the State Capitol before and after Governor Rockefeller took the oath of office.



Fort Crails "Yankee Doodle Band," all members of Local 14, Albany (leader Jimmy Leyden), follow Major Domo Dan Hannon into the ballroom.

Schenectady City Band, all members of Local 85 of that city, are led by Al Korkasz.





Mankato (Minnesota) State Teachers College has a beginning class for adult string players. At McCook, Nebraska, Professor Louis Trzcinski teaches strings to an adult class of men only.

Norman J. Selness is the new president of the Iowa Unit of the American String Teachers Association.

Robert H. Rimer, Supervisor of Instrumental Music, Cleveland, Ohio, describes in *The Instrumentalist* for January, 1959, the case of a community of 35,000, about which he received information while attending a convention. In that city an artist series flourishes, and a visiting symphony orchestra of major calibre gives concerts both for adults and for children. However, the string situation in the schools presents a far less promising picture. Here is an excerpt from his article:

"There are thirteen special music teachers in the school system. In fact, all the grade school music, as well as the junior and senior high school music, is taught by a specialist. The job of the supervisor consists entirely of non-teaching duties, except as he gives demonstration lessons and takes over classes so that the teachers may observe other music teachers in and out of the system. The high school instrumental teacher has an eighty-piece 'A' band, with pupils in a much larger 'B' band fighting to earn one of the

coveted positions in the top group. The balance of the director's time is devoted to private instruction given in the school on school time. Each of the two junior high schools has a band instructor who does a similar job and also teaches in the elementary schools. There is practically an unlimited budget for materials and equipment. There is plenty of community interest in the marching band, as well as great interest in the fine concert band.

"Gathering dust in the basement of the high school reposes a large collection of string instruments. Recently an attractive centerpiece for a banquet table was needed. One of the violins from the basement was dusted off, decked with ribbons, and placed on the table. This is the only use made of string instruments in the schools of this community since before World War II."

"String Stuff," a news bulletin of the Minnesota unit of the American String Teachers Association, brought up the idea, in one of its recent issues, of the "marching string quartet." Readers have been taking the suggestions seriously, it seems. "Sound Post," published by the Milwaukee unit of the American String Teachers Association, has contributed some interesting ideas on the subject. "In lieu of the 'marching strings,'" it states, "a high-class performance by the string group for the entire student body or for home and school meeting would be an equally good means of creating enthusiasm."

Editor of the American String Teachers Magazine, Paul Rolland, writes that he once

had twenty-four children in a Christmas program at church, marching in a processional while playing "Hark, the Herald Angels Sing," all coordinated with stepping and bowing.

A new organization for the promotion of orchestras in schools came into being during the year 1958. This is the National School Orchestra Association. Among the Board of Directors are Ralph E. Rush, Imogene Boyle and Gene D. Maybee. Mr. Rush is head of the Music Education Department of the University of Southern California. Before joining the U. S. C. faculty he was Supervisor and Director of Instrumental Music of the Cleveland Heights (Ohio) Public Schools for eleven years, and a director of hands and orchestras in the Cleveland schools.

Miss Boyle organized and is Director of the Music Department of the Hempstead, Long Island (New York) Public Schools. She teaches conducting to music education majors at Adelphi College in New York City and is a member of the editorial board of the *Music Educators Journal*.

Mr. Maybee is First Vice-President of the Michigan Secondary School Association and Chairman of the Michigan Council on Secondary Education. He represents school administrators on the Board of Directors of NSOA and has had school administration experiences for more than ten years.

These and the other members of the board, whom we shall speak of in another issue, can be expected to further orchestral plans among the schools of the nation.

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by
Charles
Perry

ANALYSIS: MODERN JAZZ DRUMMING

To fully understand this form of drumming, one must study it and analyze it. One must look for the "rhythmic structure," phrasing, dynamics, tonal effects and other components that stylize this form of drumming. And finally, one must understand the drummer's relation to the rhythm section, to the soloist, to the group.

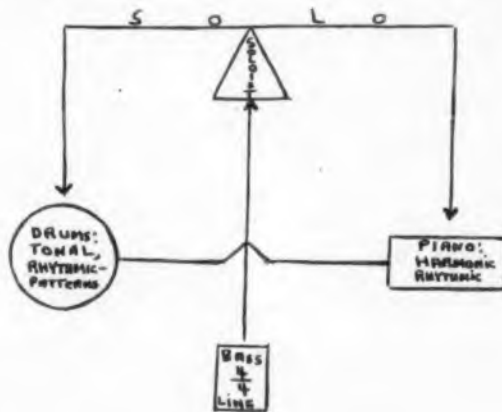
Rhythm Section

In modern jazz, the rhythm section employs "rhythmic counterpoint." Or, one might say the "rhythm line" is "polyrhythmic" or "contrapuntal," where the overall rhythmic structure is composed of two or more different rhythm patterns going on simultaneously and harmoniously. In jazz improvisation the different rhythm lines take place spontaneously as well as simultaneously.

Spontaneity is one of the basic elements of jazz improvisation. This is particularly true in small groups and, on a more limited scale, in big bands. This freedom of thought affords the individual musician a greater opportunity for exploration of new ideas and impromptu creativeness not to be found in most other forms of music.

Graph: Rhythm Section

The rhythm section "feeds" the soloist a series of harmonic and rhythmic patterns (sequences-phrases) in the form of a "rhythm line." The soloist builds his solo upon this harmonic and rhythmic structure.



The soloist "listens" and "plays" to members of the rhythm section both individually and collectively.

The members of the rhythm section "listen" and "play" to each other both individually and collectively.

The rhythm section "listens" and "plays" to the soloist both individually and collectively.

Interrelationship of Drummer and Piano Player

At various points throughout a piece, the drummer's figures will coincide with those of the piano. Other times they will "echo" or "answer" the piano. However, there are times when the drummer will play "relatively independent" figures:

(Continued on the next page)

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(Continued from the preceding page)



The following are examples of "rhythmic figures" (patterns) played by the drummer, which, rhythmically speaking, are similar to the "feeding" of chords (comping) of the piano player.



The following examples consist of left-hand figures being played against the cymbal ride rhythm on the right hand.



A further analysis of modern jazz drumming, with examples and exercises, will appear in forthcoming articles.

Educational Notes



★★ Wichita, Kansas, will be host February 22-25 to music educators of the Southwestern Division of the Music Educators National Conference (MENC). The convention, to be held at Wichita in cooperation with the Kansas Music Educators Association, will feature the KMEA Festival Band, the Kansas University Chorale and the Wichita Youth Symphony. Convention-goers will also be treated to a concert by the Wichita Symphony Orchestra, conducted by James Robertson. There will be six elementary workshops, piano workshops, and string sessions.

★★ At the annual Illinois All-State Music Activity, held at the University of Illinois January 29-31, the Senior High School Chorus of 821 members, the High School Band of 208 members, the High School Orchestra of 173 members, the Junior Band of 175 members, and the Junior Orchestra of 135 members took part.

★★ De Paul University, Chicago, commemorated the two hundredth anniversary of the death of George Frideric Handel with a concert of the composer's works on January 20. The performance was presented with the cooperation of Local 10, Chicago, through a grant from the Music Performance Trust Funds of the Recording Industries.

★★ On March 2 through 6 western New York college bandmen from the State University Teachers College at Fredonia, New York, will tour central Long Island high schools. They will be under the direction of Herbert W. Harp.

★★ The Department of Instrumental Music of Mississippi Southern College is offering scholarships open to qualified players of band and orchestral instruments. Applicants who are accepted will play in the "Pride of Mississippi" marching and concert band and will be eligible for the College-Civic Symphony Orchestra. Those students who qualify for scholarships will have their room, board, tuition and fees taken care of at a cost to them of only \$1.50 a day. For further information address Dr. R. M. Longyear, Associate Director of Bands, Mississippi Southern College, Hattiesburg, Mississippi.

★★ Two works by Robert A. Wykes, assistant professor of music at Washington University, were performed at a concert on Columbia University campus, New York, January 17.

★★ Halsey Stevens, chairman of the composition department in the University of Southern California School of Music, has been commissioned by Stetson University, DeLand, Florida, to write a large work for chorus and orchestra in memory of Claude Almand, composer, and late Dean of the Stetson School of Music. The work, tentatively titled "A Song of Life," will have its first performance in DeLand in April.

★★ In an age when 25,000 people have volunteered to travel to the moon, a Boston University professor, Dr. Max Kaplan, has instigated a new research program of more immediately practical import: namely, to study the role of the arts in this age of automation.

★★ Finn Videro, Danish organist, has been appointed acting Yale University Organist for the year 1959-60. Professor Videro will also be on the faculty of the Yale School of Music. He holds degrees from the University of Copenhagen where he is at present a member of the music faculty. He also serves as organist at Copenhagen's Trinity Church.

★★ Michel Saint-Denis, French drama director, actor and educator, has been named Chief Consultant to the Juilliard School of Music, New York, in the formation of that school's proposed Drama Division. In addition to planning for the new division, Mr. Saint-Denis will cooperate with other members of the school's staff in working with Pietro Belluschi, architect for the new Juilliard building at Lincoln Center for the Performing Arts.

★★ Organist Richard Ellsasser will appear with the San Angelo (Texas) Symphony on February 9 and with the Iowa State College Orchestra in Ames, Iowa, on February 15. On February 19 he will appear in two concerts at Southern Illinois University, Carbondale, Illinois.

★★ The University Extension Conservatory of Chicago, a music correspondence institution since 1903, has recently added a new course to its curriculum on "How to Compose and Arrange a March for a Marching Band." Written by Dr. Ervin H. Kleffman, the course will instruct the student step by step in the short cuts of composing and arranging.

(Continued on page twenty-nine)

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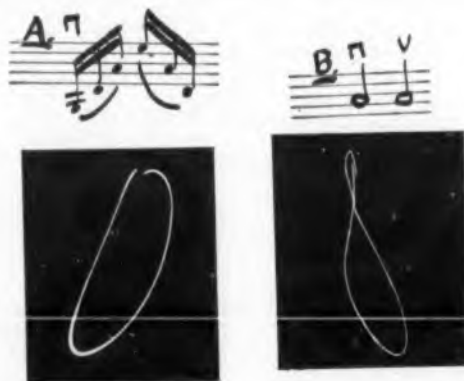
VIIEWS AND REVIEWS

By SOL BABITZ



About twenty-five years ago the "Strad" magazine in London published Percival Hodgson's "Motion Study and Violin Bowing." This book makes several important points which deserve a wide audience but unfortunately it received little distribution in this country. American violinists owe a debt of gratitude to the American String Teachers Association for now reprinting it.

"Motion Study and Violin Bowing" contains many "cyclegraphs"—photographs of a small light bulb attached to the frog of a moving bow; these graphs demonstrate certain characteristics of the bow stroke which are not clearly understood today. In the following two pictures we can compare the "line of light" in playing Ex. A over four strings with Ex. B, two legato strokes of almost a full bow.



It comes as something of a shock to see that Ex. A which looks technically complex has a very simple elliptical stroke whereas Ex. B which looks easy has a complex "figure 8" line. Without going into the reasons for this it seems that it would be easier for a beginner to start with a simple ellipse than with a figure 8 and experience shows that such is the case. It is easier to play A than B, and beginners who start with this bowing in preference to the "simple straight" stroke learn to move freely more quickly than with the traditional way. Many other important points are brought out in this book which is only one of many which the American String Teachers Association (ASTA) is publishing each year. All of the books brought out by ASTA aim at improving teaching methods through use of the latest findings in instrumental technique and the psychology of teaching.

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"String Teaching and Some Related Topics," by Clifford A. Cook, contains many original and practical ideas, particularly in Instrumental Music Method classes in music education.

Another interesting book is that containing reprints of this column "The Violin Views and Reviews." The second edition, considerably enlarged, is now available.

"Success With School Orchestras," by Dr. Robert Klotman, is a recent addition to the ASTA list.

"Films on Strings and Orchestra" is a list of 16mm sound films, annotated and evaluated by Wolfgang Kuhn.

There are also several books listing various types of music for strings, including chamber music.

For members of ASTA there are available informative periodicals and bulletins: The American String Teacher, issued nationally; String Stuff, issued by the Minnesota Unit; The Soundpost, issued in California, etc.

Fingering Problem

Measures 316-318 of "Kontrapunkte" for ten instruments by Karlheinz Stockhausen.



Best fingerings sent in by readers will be published in this column. It is not necessary to copy the music. The finger numbers and strings for each of the fifteen notes on a postcard are adequate.

Educational Notes

(Continued from page twenty-seven)

★★ Montana State University faculty members often serve as commentators for the civic orchestra's programs and in other ways contribute to the development of community music. Professor J. George Hummel, for instance, directs a local television series consisting of four music appreciation programs preceding each of the orchestra's concerts. During the series, members of the orchestra are introduced to the TV audience. The last of the four thirty-minute programs before each concert features an open rehearsal of the orchestra.

Conversely, the civic orchestra cooperates with the MSU School of Music in various musical ventures; and the women's committee sponsors a scholarship program for deserving students who play in the university orchestra. The whole community benefits from this interaction of the civic orchestra and the university.

(Continued on page thirty-seven)



J. George Hummel, member of the faculty of the School of Music at Montana State University, Missoula, goes over a score in the repertoire of the Missoula Civic Symphony Orchestra with the women's committee of the organization. Committee members shown, from left to right, are: Mrs. R. H. Jesse, Secretary; Mrs. Gilbert Porter, Treasurer; Mrs. H. H. Kessler, Vice-President; and Mrs. Leonard Brower, President.

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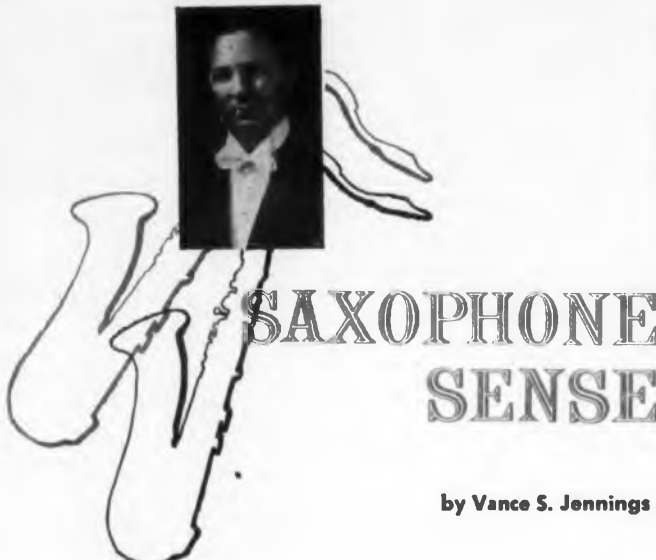
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**SAXOPHONE
SENSE**

by Vance S. Jennings

There are several fingerings available on the saxophone which I find are not used to the extent to which they might be for a more satisfactory and balanced saxophone technique. None of these fingerings are so-called "professional secrets," but are simply fingerings that are available on most instruments. Usually failure to use these fingerings is due to a lack of knowledge of the proper use of these fingerings, or in some cases, a lack of knowledge of their very existence.

The first of these fingerings is that of the right hand F-sharp key which is played with the third or ring finger. I have had several young students who have told me that they knew the key was there, but did not know what it was for. The use of this key avoids the use of the "cross" fingerings when going from F-natural to F-sharp, or any enharmonic equivalent. It is properly used for F-sharp by opening the key with the third finger, right hand, while maintaining the fingering for F-natural. This way the second finger is free to go into place if needed on the note following. The correct time to use this fingering is when the chromatic passage from F-natural to F-sharp is called for, provided the third note does not result in an awkward change. Thus the fingering can be used very nicely in a chromatic scale passage in either direction, but not when the note following the use of the key calls for the use of the third finger to cover the third finger, right hand, pad:

Figure 1:

Proper Use of the F-sharp key: Improper Use:



In order to show the proper use of the various B-flat fingerings available to the saxophonist, I feel that it is necessary to discuss them all. There are basically three fingerings for B-flat, not counting the low B-flat fingering. These are the "side key" fingering, the forked fingering which is sometimes called the "one and one" fingering, and the BIS key fingering. The "side key" fingering is played by covering the first two regular pearls of the left hand while opening the "side key" with the index finger of the right hand.* This is usually the first fingering taught for this note and often the only one known to some of our young players. I encourage the use of this fingering in the chromatic scale.

The forked or "one and one" fingering is played by closing the first regular pearl in each hand. It is especially useful in arpeggio-type passages involving B-flats which are either preceded or followed by the next F below. It should be noted that this fingering can also be used in connection with a G-flat either preceding or following the

* Explanatory note: There are five "keys" to be played with the first three fingers of the left hand. These are usually covered with mother-of-pearl, thus the use of the name "pearl." Except for the uppermost key, which is the auxiliary high F key, and the very small pearl of the BIS key, these pearls cover the regular or normal keys for the first three left hand fingers.

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INTERNATIONAL MUSICIAN

B-flat. This fingering might be called a "one and two" since it uses the first finger of the left hand, but the second finger of the right hand. See Figure 2. Caution should be used with this fingering. Players often use it when either of the other fingerings available would have been better.

Possibly the most neglected B-flat fingering is that of the BIS key. This is the small pearl found between the first and second regular pearls of the left hand keys. It should be so placed on the instrument so that it may be covered with the left hand index finger simultaneously along with the first regular pearl. This is one of the proper ways to use this key. The other use is to cover the key with the second finger of the left hand.

Both of these fingerings give us a B-flat. By being covered simultaneously along with the first finger pearl, the BIS key gives the saxophonist a "one finger" fingering for B-flat. This fingering can then be used in most flat keys, greatly simplifying them. Try the F and B-flat major scales with this fingering and you will see what I mean.

When the BIS key is used with the second finger, a good trill fingering from A-sharp to B is readily available.

Figure 2.



The side C key is an important key to be used to avoid the "cross" fingering from B to C in the middle and upper registers. This key is the middle one of the three side keys found along the right side of the saxophone, to be played with the index finger of the right hand. Good use can be made of this key in passages similar to those shown in Figure 3. Interestingly enough, this fingering is not recommended for use in the chromatic scale.

Figure 3.



Another key which should be considered here is the auxiliary high F key. This is the pearl key which is located above the first regular pearl on the left hand set of keys. Some older model saxophones do not have this key. It is played with the index finger while the second finger remains upon its regular pearl. By using the above described fingering plus the octave key a high F can be obtained. By also covering the third finger pearl, a high E is obtained. These fingerings are good passages similar to the ones shown in Figure 4.

Figure 4.



Another fingering available on the later model saxophones is that of the articulated G-sharp key. A modification of this key makes it possible for any of the left hand little finger keys to activate the G-sharp key. This way it is possible to play a consecutive G-sharp to a low C-sharp, B-natural, or B-flat without rolling from one left hand key to another. See Figure 4.

Addenda on Tone Quality

I have received letters from two of our readers indicating that they feel that my references in the article on Saxophone Tone Quality to the French School of saxophone playing was a slight to some of our American saxophone artists. I should like to correct this impression by saying that it is certainly no intention of mine to slight any of our American artists. May I call attention to the following statement in that article (quoted directly): "Also there are some fine American players who should be included in our listening."

I am well aware of the presence in this country of a number of fine "legitimate" saxophone artists and I have the greatest admiration for them. Without going into personalities at this time, I hope to be able to write about these gentlemen in future editions of this column and perhaps to have some of them as guest columnists.

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The St. Louis String Ensemble in its second concert of the season, January 12, presented works of Tartini, Suk, Rogers, Pergolesi and Haufrecht. James Pellerite was the guest flute soloist. Russell Gerhart, director of the ensemble, gave especial thought to the interplay of string voices.

"Three Evenings of Great Composers," presented by Westwood Musical Artists, Beverly Hills, California, included, for the first program, February 8, Beethoven's Archduke Trio, the Sonata for Cello and Piano in A major and the Septet Opus 20 for Strings, Horn, Bassoon and Clarinet. The performing artists were Louis Kaufman, violin; Cecil Figelski, viola; George Neikrug, cello; Murray Shapinsky, contrabass; Vincent de Rosa, horn; Jack Marsh, bassoon; Mitchell Lurie, clarinet; and Yaltah Menuhin, pianist.

What was described as "an unpretentious, expertly played and thoroughly absorbing program" was presented by the American Chamber Orchestra at the Metropolitan Museum of Art in New York City on January 14. Robert Scholz conducted his group in unfamiliar works by Haydn (Symphony No. 35), Handel ("Preis der Tonkunst") and Mozart (Divertimento No. 15 in B flat). In the Divertimento, Mr. Scholz had his five first violins stand throughout the work, according to tradition.

The Winterbourne Quartet gave a program in Baltimore in December, under the auspices of l'Amicale de Baltimore. The performance was made possible by a grant from the Music Performance Trust Funds of the Recording Industries, in cooperation with Local 40, Baltimore. Members of the quartet are Estelle Golton, pianist; Rafaele Faraco, violinist; Betty Shoop Parker, violinist; and Ennio Orazi, cellist.

On February 3, 4, and 5, approximately eighty harpists gathered on the campus of Ball State Teachers College, Muncie, Indiana, to take part in the Midwestern Harp Festival. The harp virtuoso, Carlos Salzedo,

was soloist and guest conductor. This was the largest gathering of harpists in the United States since the 1920's when the National Harp Association had its conclaves. During these three days, harpists rehearsed as a major festival ensemble and in a smaller select advanced ensemble. Demonstrations and lectures on maintenance and repair of harps and harp displays, and a final concert rounded out the festival.

The Frey Quartet of Buffalo, New York, believes in encouraging the composer in their midst. In November, 1958, they presented a whole evening of works by John Ingram, a contemporary Buffalo composer. Willy Frey, first violinist of the quartet, is a member of Local 802, New York, and assistant concertmaster of the Buffalo Philharmonic.

Burrill Phillips' "Music for This Time of Year," for woodwind quintet, received first performance at Contemporary Concerts, Inc., at Fullerton Hall, Chicago, December 3, 1958.

The first performance of Joseph Goodman's Trio for Flute, Violin and Piano with the composer serving as pianist was one of the highlights of the first concert in the Sixth Annual College Chamber Music Series at Sarah Lawrence College January 23. The concert, presented by the Saidenberg Chamber Players on the college campus, featured also Jean Gehot's String Quartet No. 6 in D major, Benjamin Britton's Phantasy for Oboe, Violin, Viola and Cello, and Cesar Franck's Quintet in F minor for Piano and Strings.

For the second concert, February 6, the New York Woodwind Quintet joined the Saidenberg Chamber Players to present Serenade for Strings, Op. 46, by Ben Weber. On March 6, the final concert of the season will include the premiere of Meyer Kupferman's Woodwind Quintet.

Members of the Saidenberg Chamber Players are Daniel Saidenberg (cello), Theodore Saidenberg (piano), Isidore Cohen (violin), Julius Levine (contrabass), David Sackson

(viola), and Fred Manzella (violin). The members of the Woodwind Quintet are David Glazer (clarinet), Arthur Reisberg (bassoon), and John Barrows (French horn).

Through the generosity of the Hill Foundation six Minnesota colleges are hearing chamber music this season via the Berkshire String Quartet. The arrangements are in the hands of Dr. Paul Allwardt, Head of the Music Department of Gustavus Adolphus College at St. Peter, Minnesota.

Two Icelandic musicians and two members of the Boston Symphony have formed a string quartet and will present programs on a tour of the United States. This cultural exchange project is the result of many sources of good will: The Republic of Iceland, the United States State Department, the A. F. of M., the Fairfield Foundation and the Boston Symphony.

How the venture began is a striking story. On a previous inter-governmental exchange, an ensemble of Boston Symphony musicians gave concerts in Iceland. When a scheduled flight to the Westmann Islands was halted by foul weather, two of the Americans, marooned for three days in Reyjavik, the capital of the Republic, devoted their time to playing quartets with two Icelanders. This music-making made a hit both with the participants and impromptu audiences. As a result, the two Boston Symphony men—violinist George Humphrey and cellist Karl Zeise—were invited back last summer to combine again with their previous two Icelandic colleagues to tour the northern Republic. Their mission was to present quartet concerts under the auspices of the two governments. From that venture there blossomed the idea of an American tour of the international quartet. The brilliant Icelandic musicians are Bjorn Olafsson and Jon Sen, first violinists of the National Orchestra of their country—the former, its concertmaster.



The Frey Quartet

Seated, left to right: Willy Frey, first violin; Alfred Ozolina, cello. Standing, left to right: James Neasy, second violin; Harold Nissenen, viola.

Over Federation Field

(Continued from page ten)

by your presence at this lovely reception. We wish you all a life of health, happiness and prosperity."

Many officers of other locals wrote Stuebling on this occasion. L. O. Teagle, President of the Ohio, Kentucky, and West Virginia Musicians Conference had this to say: "I know that many secretaries in the Federation look upon you as a symbol, and when they become discouraged, think of you as an officer of Local 11 for over fifty years. If you could take it on the chin for more than half a century, they feel they can stay in harness, too."

The year 1958 lined up another local with the Federation. A charter was granted musicians living in the Fort Meyers, Florida, area. The jurisdiction of Local 730 includes all of De Soto, Charlotte, Lee and Collier counties.

Local 510, San Leandro, California, plans a banquet during the week of March 15 to celebrate its having reached its half-century milestone. It was chartered March 15, 1909.

The meeting of the New England Conference, New Providence, Rhode Island, in October, presided over by its president, Frank B. Field, held events of importance.

Governor Roberts of Rhode Island was introduced by President Cappalli of Local 198, Providence, as "a friend of musicians." The record bears out the truth of this statement. Rhode Island has the highest per capita state aid for free music concerts in the nation.

Senator John O. Pastore, who was next introduced by President Cappalli, stated that he has always made consistent efforts to promote the betterment of the musicians' welfare. He pledged his support toward helping in the repeal of the 20 per cent amusement tax.

The next speaker, Congressman Forand of Rhode Island, was escorted into the meeting room by International Treasurer Clancy while a procession of delegates led the Rhode Island Military Band to the strains of the "Rhode Island March." Representative Forand was introduced as a champion of the American musician and as sponsor of the bill to repeal the 20 per cent amusement tax. In his speech he told of the bills that were brought before his committee relative to the reduction of excise taxes and promised to continue his fight to eliminate the unjust tax. Treasurer Clancy then told

of the progress of the fight, and stated that Representative Forand was the first to come to the front to help the live musicians' cause. He then presented a plaque to the Congressman on behalf of the A. F. of M. and its members, in appreciation of his efforts. In expressing his thanks Congressman Forand said he would have the plaque hung in his office in Washington.

International Treasurer Clancy then addressed the conference members on various problems of the Federation and told of several plans, initiated since the last Convention, for improving the musical situation.

The Musicians' Ball was presented by Local 30, St. Paul, Minnesota, on January 19. The general chairman, "Whoopie" John, utilized his many years of experience in the dance business to make it a great success. For one thing he sent complimentary tickets to all ballroom operators within a radius of one hundred miles of St. Paul and asked the local's guests to come listen to the fine bands. Presidents and Secretaries of surrounding locals also attended.

In making his farewell as President of Local 12, Sacramento, California, after "thirty-five years in the music business," Rollie Barton said gratefully, "For any success which I may have enjoyed as President of the local, I feel that it has been made possible largely because of the fact that I had good people serving with me on the Executive Committee and in the other offices of the union, and that I had the support and cooperation, if not of the entire membership, of at least the great majority."

Victor de Veritch, a member of Local 47, Los Angeles, California, and Local 16, Newark, New Jer-

sey, wrote in to tell us of a happy incident as a result of a television program. In his capacity as concertmaster of the Burbank Symphony Orchestra, de Veritch appeared recently with that orchestra on the Bob Hope show over NBC-TV in its annual salute to Boy Scouts. In Lynn, Massachusetts, Mrs. Lotti Kluger, who had watched the show, wrote a letter to Burbank, California, stating she was sure she had known the violinist in her European days. Upon receipt of the letter de Veritch immediately telephoned Mrs. Kluger and learned that she was a former student of his in Bromberg, Poland. Mrs. Kluger had lost her parents in the Nazi invasion of Poland, but she managed to escape to the United States. "Out of 100,000 people in Bromberg," de Veritch said, "Mrs. Kluger was the first one known to me to have survived." de Veritch's own mother died in a Nazi concentration camp.

At the regular monthly meeting of Local 134, Jamestown, New York, held last month, former Financial Secretary Max Davis installed the following officers: William W. Boerst, President; Frank Smeragliuolo, Vice - President; George Butler, Financial Secretary; Franklin Peterson, Recording Secretary; Russell Horn, Treasurer; Stanley Broadhead, Business Agent; Franklin Fritz, Sergeant - at - Arms; Gilbert A. Kling, Howard Culver, Joseph Mallaire, Garfield Eggleston, and Dorothy Brooks, Trustees. The names of Darryl Jones and George Willard were accepted for membership.

Local 90, Danville, Illinois, will complete sixty years as a part of the Federation in March. More about their celebration of this event in next month's issue.

—Ad Libitum.

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It's in the news!

★ On February 12, 1909, one hundred years after Abraham Lincoln was born, a tiny group of citizens, Negro and white, moved to "do something" by the tragic Springfield Riots of the year before in Mr. Lincoln's home town, sent forth a call from which grew the National Association for the Advancement of Colored People. Since that beginning NAACP has become a mighty force in this nation's life. Now it is dedicated to winning by 1963 the full promise of Mr. Lincoln's Emancipation Proclamation of 1863, and of Thaddeus Stevens' Civil Rights Amendments.

Walking together down the Freedom Road, AFL-CIO and NAACP seek full citizenship for all; freedom to belong to unions, to vote, to work, to play, to worship, to travel, to be treated like citizens in the courts, to dwell as good neighbors in peace and without exclusion. Organized labor has long since learned that no man is an island: a bell tolling for one tolls for all.

All across this land local unions and local chapters of NAACP work together to make Main Street a Freedom Road where all may walk together every day.

For a free pamphlet telling of NAACP's program and objectives write: NAACP, 20 West Fortieth Street, New York 18, N. Y.

This salute to NAACP on its fiftieth anniversary is published by Department of Civil Rights, AFL-CIO, 815 Sixteenth Street, N. W., Washington 6, D. C.

★ As part of the adult activities program at the Newark (New Jersey) YW-YMHA, the music committee, under the chairmanship of Dr. William Weiss, is sponsoring a series of Sunday musical pro-

grams. The January 18 program featured the Apollo Chamber Players, its members, Frieda K. Schwartz, violin; Robert Kelber, cello; Shulamith Charney, soprano; Frances Marantz, pianist; and George Schwartz, viola. The February 15 concert will feature the Reisman Trio.

★ More than one thousand music campaigners are carrying the message, "Let There Be Music," to greater Rochester (New York) and surrounding communities this month during the 1959 music campaign to raise the \$220,000 needed to help carry on the Civic Music Association's program for another year.

★ February 1, which marked the one hundredth anniversary of the birth of Victor Herbert, was celebrated by ASCAP (American Society of Composers and Publishers), of which he was one of the founders, by concert, television and radio programs featuring his works.

★ The University of Detroit student union snack bar has reached a settlement which it would be wise for other eating places to ponder. Many students objected to the constant playing of the juke box, and thought they should have a say, as part of the student democracy. Therefore three silent records were placed in the coin-operated phonograph for those who wanted quiet. Now peace reigns, with all contingents having equal rights in the matter.

★ On January 3, Walter Hautzig, pianist, began his world tour which will carry him across five continents for a total of seventy-two concerts.



The Apollo Chamber Players

INTERNATIONAL MUSICIAN

Keep up with the Top Tunes — See TUNE TRENDS on page 46.

★ The North Shore Festival of Arts, presented in Winnetka and Wilmette, Illinois, will run from April 28 to May 11, with programs of soloists, ballet, drama, chorus, orchestra and chamber music. The Chicago Arts String Quartet and the Chicago Symphony Woodwind Quintet will assist in the program.

★ A month-long (January 24-February 24) Jewish Music Festival is in progress, its theme, "Commission a Jewish Musical Work."

★ The Percussion Ensemble of the Manhattan School of Music presented its first workshop recital on January 16 in the school's Hubbard Auditorium in New York. The director was Paul Price. The program featured the first performance of "Tentet for Percussion Instruments" by Robert De Castillio, New York composer.

★ Sponsor of the eighteen performers, playing for the Polio Talent Show at South Western Central School, in Jamestown, New York, January 26, was the Music Performance Trust Funds of the Recording Industries, with the cooperation of Local 134 of

that city. Those taking part were Dorothy Brooks, Louise Kinney; Stew Snyder and His Orchestra; Singers Martha Sweet and Rita Williamson; Betty and Barbara Boerst; Rube Strickland's Old Timers Band; Jack and Gertrude Dunigan; Bob Hitchcock's Barber-shop Quartette; the Dorothy Williams Dancers; and Joe Vario's Country Style Music Jambouree Units.

★ The New York Philharmonic Young People's Concerts, televised live from Carnegie Hall in New York, was voted the Thomas Alva Edison Foundation Mass Media Award as the year's "Best Children's Television Program."

★ In Seattle the Music Performance Trust Funds of the Recording Industries through the cooperation of Local 76 of that city is sponsoring five string quartets, formed from among public school students. Since the middle of January four string players from each of five high schools have been meeting once weekly for an hour-and-a-half session, in either a studio or private home, for coaching with a prominent Seattle musician.

AWARDS AND SCHOLARSHIPS

★ The Lancaster Symphony has established a Composers' Award, to be presented annually at a regular concert of the orchestra. The seventy-five-piece Lancaster Symphony Orchestra now is in its twelfth season. It is directed by Louis Vyrer.

★ The audition dates for the Junior Bach Festival, in Berkeley, California, are February 28 for organ, March 1 for strings and voice, and March 8 and 9 for piano. The auditions are open to piano and instrumental students whose nineteenth birthday occurs after May 1, 1959, and voice and organ students whose twenty-first birthday occurs after May 1, 1959. The sixth annual Junior Bach Festival will take place the week of April 13-19. A reception for the successful candidates will be given by the board of directors on March 22. The Music Director of the festival for the third successive season is William Duncan Allen, a member of Local 802, New York.

★ Six special awards are available through the Toledo Orchestra Association for instrumentalists who become regular members of

the Toledo Orchestra. Recipients will be granted stipends (ranging from \$100 to \$400) over and above their regular orchestral salary. This stipend will be applied toward University expenses. For further information, write Professor James Paul Kennedy, Department of Music, Bowling Green State University, Bowling Green, Ohio.

★ A competition for University of Michigan songs or marches has been announced by Dean Earl V. Moore of the School of Music. Two awards in the amount of \$150 and \$100 will be made. The deadline for submitting manuscripts is May 1, 1959.

★ Walter Piston and Douglas Moore have won the 1958 awards of the Music Critics Circle of New York, Mr. Piston for his Viola Concerto and Mr. Moore for his *The Ballad of Baby Doe*.

★ N. El-Michelle (Herb Fleming) was presented the Veterans Administration Volunteer Service Award by that organization for giving so much of his spare time to entertain patients confined in veterans hospitals.

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SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

October 15, 1958 to October 24, 1958

425 Park Avenue
New York 22, N. Y.
October 15, 1958

The meeting is called to order by President Kenin at 2:00 P. M. Present: Secretary Cluesmann, Treasurer Clancy, Executive Officers Bagley, Ballard, Harris, Repp, Stokes and Murdoch.

There is a general discussion of the affairs of the Federation, particularly the right-to-work law proposal which is on the ballot for the coming elections in California. A strenuous campaign is being waged by the State Federation of Labor in California and also by our locals, and a contribution to help the cause is requested.

On motion made and passed, it is decided to make a contribution for this purpose and the amount to be contributed is left within the discretion of the President.

An invitation is received from Local 802, New York, N. Y., to attend a special meeting of that organization on Monday, October 20, 1958, at 11:00 P. M., at which several members who are also members of Local 47, Los Angeles, Calif., will address the meeting and explain the situation in connection with the controversy existing in California involving the Federation and the so-called American Guild of Musicians. President Kenin has agreed to address the meeting at that time to explain certain policies of the Federation and particularly its policy in relation to the California situation.

Secretary Cluesmann explains that there is nothing in the Federation law which specifically provides that a member of the Federation who runs an establishment which employs musicians must engage members of the Federation, and for that reason he suggests the following amendment to the By-laws:

"A member of the Federation who engages musicians, either as a leader or in any other capacity, must engage members of the Federation only, unless otherwise provided."

After discussion, it is on motion made and passed, decided to adopt the amendment.

Letter written by the Internal Revenue Department is read to the Board, wherein they state they are holding up their ruling concerning locals' death benefit and welfare funds.

The Board discusses the procedures by which clearances are given to touring foreign artists; the role of members of the Federation in ANTA engagements is discussed.

Other affairs of the Federation are discussed.

The session adjourned at 6:15 P. M.

425 Park Avenue
New York 22, N. Y.
October 16, 1958

The session is called to order by President Kenin at 1:00 P. M. All present.

There is further discussion of matters in the Los Angeles area.

The question of locals affiliating with State Federations of Labor is discussed. Especially in view of the concerted drive by industry for passage of right-to-work laws this is considered particularly desirable and locals are to be encouraged to do so.

The question of service men joining the Federation is brought to the attention of the Board, and in view of the resolution adopted by the Convention regarding the subject, the Board takes no action.

The question of joining the National Music Council, which had been discussed at various times, is now considered, and on motion made and passed it is decided to join the National Music Council.

There is a general discussion of the "Congress of Strings," which is sponsored by the Federation. This will be considered later in the meeting when Dr. Roy Harris, the eminent American composer, will appear before the Board.

Resolution No. 41, which was adopted by the last Convention, is now discussed. This is in reference to a campaign for the repeal of the Lea Bill. It is decided to lay the matter over.

Several instances are reported where applicants have joined a local and then taken up residence in the jurisdiction of another local and for the purpose of evading the six months provision in the Transfer Law, resigned from the original local and applied for membership in the local where they now reside. The Board lays the matter over for further consideration. Before the next meeting Treasurer Clancy is to draft a proposed amendment to the law for the Board's consideration.

The matter of distributing the motion picture which was made at the last Convention is discussed and laid over to the mid-winter meeting.

Case 453, 1958-59 Docket: Re-opening of Case 1342, 1957-58: Claim of Allied Talent Agency, Portland, Oregon, Booker's License No. 3571, against member Wallace Estudillo (Wally White) of Local 4, San Francisco, Calif., for \$272.60 alleged commissions due.

After considering the matter it is on motion made and passed decided

to allow the claim in the amount of \$100.00.

Case 171, 1958-59 Docket: Claim of Eli Weinberg of "Danceland Attractions," Bluefield, W. Va., against member Chuck Berry of Local 197, St. Louis, Mo., for \$1,500.00 alleged expenses sustained through breach of contract.

After discussion it is, on motion made and passed, decided to deny the claim.

There are several requests presented for donations.

It is on motion made and passed decided to refer them to the President for the purpose of fixing the amounts.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

425 Park Avenue
New York 22, N. Y.
October 17, 1958

President Kenin calls the session to order at 1:00 P. M. All present.

The procedure in connection with the ratification of votes by the International Executive Board in the interim between meetings is discussed and it is decided that such ratification is unnecessary.

Case 817, 1958-59 Docket: Appeal of Edward J. Durso of Local 77, Philadelphia, Pa., from an action of that local in rendering judgment against him in the sum of \$1,472.52 and expelling him from membership.

Member Durso of Local 77, Philadelphia, Pa., and President Musmeel and Secretary Perri of that local appear. The entire case is thoroughly discussed and it is decided to remand the case back to the local. Member Durso is to appear before the local Executive Board and the Board is to set the terms for his reinstatement, and member Durso retains his right to appeal to the International Executive Board if he desires. Member Durso and the representatives of Local 77 retire.

WHEREAS, Various charges have been filed against members of Local 47, A. F. of M., and

WHEREAS, The International President had appointed George Bodle to hear and report with respect to various of these charges, and

WHEREAS, George Bodle has resigned as referee in the hearing and reporting with respect to said charges, and

WHEREAS, The International Executive Board has heretofore resolved that a committee of this Board be appointed to hear other charges against members of Local 47, A. F. of M., and

WHEREAS, Said committee of this Board had not yet held any hearings with respect to said charges, now, therefore,

BE IT RESOLVED, That the resolution heretofore adopted with respect to the trial of charges against members of Local 47, A. F. of M., before a committee of this Board be, and it hereby is, rescinded, and it is

FURTHER RESOLVED, That the International President be, and he hereby is, authorized to appoint a referee or referees to hear any and all charges now pending against members of Local 47, A. F. of M., and, in the discretion of said International President, to direct that some or all of said charges be heard before the same referee, and, in the further discretion of said International President, to direct that some or all of the charges to be heard before any referee shall be consolidated in the same hearings, and

BE IT FURTHER RESOLVED, That participation in all of said hearings shall be limited to the parties involved and to any member of the Federation chosen by each party to act as his counsel in said hearings, but no non-member of the Federation shall be permitted to act as counsel, and

BE IT FURTHER RESOLVED, That said referee or referees appointed by the International President shall be authorized to file one or more reports containing findings and recommendations as to the disposition of the charges.

The question of issuing conditional cards for foreign visiting musicians is discussed. It is brought to the attention of the Board that these foreign artists appear here for a restricted period of time and in order that the Federation may keep track of them, it is felt that the issuance of such cards may answer that purpose.

The matter is laid over.

Other matters of interest to the Federation are discussed.

The session adjourned at 6:30 P. M.

425 Park Avenue
New York 22, N. Y.
October 20, 1958

President Kenin calls the session to order at 10:00 A. M. All present.

Messrs. Tom Archer, Des Moines, Iowa, Milt Magel, Cincinnati, Ohio, Otto Weber, Des Moines, Iowa, Carl M. Braun, Jr., Lowell, Mass., Representatives of the Ballroom Operators Association and Don Jacoby, President of Local 284, Waukegan, Illinois, appear.

They discuss with the Board the method of procedure in regard to the Best Band of the Year Contest as proposed by the Federation. Vari-

(Continued on page forty-one)

Educational Notes

(Continued from page twenty-nine)

★★ William Schuman, President of Juilliard School of Music, has been commissioned by St. Lawrence University of Canton, New York, to compose three works for presentation during the University's second annual David B. Steinman Festival of the Arts March 18-22.

★★ During the National Music Teachers Convention, which will take place in Kansas City from February 24 to 28, Hans Schwieger will conduct a concert which features two outstanding American composers, Howard Hanson and William Schuman.

★★ The newly-formed Greater Boston Youth Symphony Orchestra, created as the result of a cooperative effort by many Greater Boston public and parochial high school music directors and coordinated by the Boston University Arts Center at the University's School of Fine and Applied Arts, will have its formal Boston debut during a free concert on May 10. The program will be sponsored by the Massachusetts Council for the United Nations International Childrens Emergency Fund.

★★ The Sarah Lawrence College (Bronxville, New York) Chamber Music Series includes a work by a contemporary composer in each program, with the composer present to hear his work performed. During the current season the premiere performances are Joseph Goodman's Trio for flute, violin and piano, Meyer Kupferman's Woodwind Quintet and Ben Weber's Serenade for Strings Op. 46.

★★ The Oberlin Wind Ensemble for forty woodwind, brass and percussion players completed a concert tour of four southern states between January 24 and 31. Organized last fall to present the finest examples of wind literature to concert audiences, the ensemble is conducted by Kenneth Moore, Assistant Professor of Music Education in the Oberlin Conservatory of Music.

★★ In the recent high school band contest sponsored by Cleveland's Junior Chamber of Commerce, the "Musical Kounts" who represented the Brush High School, came out ahead. Judges were Louis Lane, assistant conductor of the Cleveland Orchestra, and Hal Lynn and Sammy Watkins, Cleveland dance band leaders. The Musical Kounts are led by Tom Inck, drummer. The other members of the band are Ken Johnson, accordion; Ralph Bertomaschi, bass; and Tom Dorony, trumpet.

The prize, a King trumpet, was presented before an audience of more than three thousand.



The "Musical Kounts" from left to right: Tom Inck, drums; Ken Johnson, accordion and leader; Ralph Bertomaschi, bass; Kay White, Vice-President of the M. N. White Company; and Tom Dorony, trumpet.

FEBRUARY, 1959

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The "Naturals," members of Local 524, Pasco, Washington, have played at some of the finest night clubs in the Pacific Northwest since organizing in 1952. Members include Marc Martin, piano, accordion and vocals; Kenny Tucker, bass and vocals; and Sandy Brandt, trumpet, trombone, cocktail drums, vocals and leader.

TRAVELERS' GUIDE TO LIVE MUSIC



Frankie Chermak's Orchestra, members of Local 30, St. Paul, Minnesota, and Local 73, Minneapolis, Minnesota, plays at the Marigold Ballroom in Minneapolis every Saturday night and for special parties held there. Members include left to right: Curley Kerola, Larry Goodrick, Duane Solem, John Reynolds, Leon Benito, Walter Fetsch, Gordy Nelson, Frankie Chermak, Stuart Johnson and Mel Saunders. Dick Davis is the regular featured vocalist.



The Buddy Pressner Orchestra, members of Local 203, Hammond, Indiana, play engagements in Indiana, Illinois, Northern Ohio and Southern Wisconsin. Members include George Wahman, piano; Walter Murray, bass; Nick Vassallo, drums; John Trimmall, trombone; Harold Marshall, trombone; Joseph Pressner, trumpet; Bob Thompson, trumpet; George Taylor, vocals; Buddy Pressner, sax and leader; Gil Ellman, sax; and Art Falkenhan, sax.

Russ Bowman and his Finger Lake Five, members of Local 802, New York City, and Local 38, Larchmont, New York, play dates throughout the East. Left to right: Russ Bowman, piano; Bill Spilka, trombone; Jack Duffy, cornet; Bill Boyea, clarinet; Dave Martindell, drums; and Les Bardack, bass.



Tops Cardone and his Crew have been appearing at Tassi's Skyway Restaurant and Lounge in Cleveland, Ohio, for the past three years. The members include front row, left to right: Roy Hamile, Carl Paliaffo and Paul Janc. Back row: Tops Cardone. The men are members of Local 4, Cleveland.

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



The Jerry Martin Quartet, all members of local 472, York, Pennsylvania, entertains for its second year at the Twelfth Ward Republican Club in York. The personnel includes left to right: Joe Lemme, bass; Phil Botorbosh, alto sax; Mac Horest, piano and maracas; and Jerry Martin, drums.



The Minestrone Four, comedy instrumentalists of Local 6, San Francisco, California, are doing hotel and club dates throughout the San Francisco Bay area. Members include, left to right: John Moratto, accordion; Roy Bolla, guitar; Jim Pravotoni, guitar; and Angelo Carmassi, bass.



Buddy Reis and his Orchestra, members of Local 216, Fall River, Massachusetts, have been featured at the Lincoln Park Ballroom in North Dartmouth, Massachusetts, for five years. Members include Larry Knivaton, Raymond Crompton, Henry Rossi, John Kinnane, Edmund Vieira, Anthony Amarel, Joseph Ribeiro, Louis Gonsalves, Raymond Ainsworth, Denis Lemaire, Manuel Rosendez, James Harrison, Lynne Millette and Buddy Reis.



Blake Wadsworth and his Orchestra, all members of Local 579, Jackson, Mississippi, play engagements in and around the Natchez, Mississippi, area. Front row, left to right: Ferrill Lunceford, sax; Bill Lamond, sax, clarinet and flute; Les Reed, sax; Marvin McDonald, piano; "Sonny" Wiley, vocals. Back row, left to right: Charles Borom, trombone; Bernie Driskill, trumpet; Blake Wadsworth, drums and leader; and Bob Lincoln, bass.

Bob Teptich and his University of Detroit Collegians, members of Local 5, Detroit, Michigan, play numerous dates in this area. Members include Laurie Allen, Steve Turansky, Don Wirwille, Joe Messina, Pete Richards, Roy Parkins, Bob Teptich, Ted Griffith, Harry Shuman, Lee Harrison, Stu Sanders, David Marsh, Frank Harrison, Edwin Yager, Carl Scoss, Kenny Dombrowski (not seen), Milt Cumbo, Jim Steizenfeld, Danny Receovich, Gil Pendolino, Alvin Newroski, David Kelten, Bill Adams, Dick Dale, Ernest Skuta.



Official Business COMPILED TO DATE

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Grand Rapids, Mich., Local 56—John Kruizenga.

Jersey City, N. J., Local 526, and New York, N. Y., Local 802—John J. Firenze.

Kenosha, Wis., Local 59—Dominic A. Galasero, Nels J. Morrison, Eskil Lindstrand.

Milwaukee, Wis., Local 8—Warren Bathke, Charles Rogers.

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MUSIC EXPLOITATION ENTERPRISES

237 North Mulberry St., Lancaster, Pennsylvania

FEBRUARY, 1959

SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

(Continued from page thirty-six)

ous proposals and suggestions are brought forth. Also, various obstacles, which may arise.

The matter is laid over and the Representatives withdraw.

General Counsel for the Federation, Henry Kaiser, appears and discusses various legal matters with the Board.

Dr. Roy Harris appears and discusses with the Board the proposed "Congress of Strings," being sponsored by the Federation. The matter is gone into thoroughly and it is reported that numerous locals have already pledged scholarships, some of them more than one.

It is decided that, as soon as possible, the locals will be furnished more information on the subject.

The subject of the Best New Bands is discussed and it is decided that a Committee of the International Executive Board consisting of Executive Officers Ballard, Harris and Repp meet with a committee of the Ballroom Operators to make further arrangements for the contest.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:00 P. M.

425 Park Avenue
New York 22, N. Y.
October 21, 1958

The session is called to order by President Kenin at 1:00 P. M. All present.

Member Tiny Walters of Local 802, New York, N. Y., requests a ruling that his petition for nomination as a candidate for local office is not disqualified by virtue of not containing an affidavit as to non-membership in the Communist Party in the past as required by Section 8 of Article 6 of the local by-laws.

After discussion, it is on motion duly made, seconded and adopted, resolved that the Board adheres to its ruling in Case 667, of 1950-51, holding invalid that portion of Section 8, Article 6 of Local 802's By-laws requiring a candidate to depose that he has not in the past been a member of the Communist Party and that a petition for nomination as a candidate for office in Local 802 need not contain an affidavit as to past membership in the Communist Party.

President Daniel of Local 47, Los Angeles, Calif., appears and discusses certain matters in connection with the affairs of the local.

Leonard Shane of Los Angeles, Calif., and Hal Leyshon of New York, N. Y., discuss with the Board various matters in connection with the public relations of the Federation.

President Kenin announces the appointment as referee (to take the place of George Bodle), Benjamin Aaron, Assistant Director of Labor Relations of the University of California at Los Angeles.

Other affairs of the Federation are discussed.

The session adjourns at 6:30 P. M.

425 Park Avenue
New York 22, N. Y.
October 22, 1958

The President calls the session to order at 1:30 P. M. All present.

Executive Officer Murdoch reports on his visit to the Kennedy Center at the request of President Kenin. He states that this appears to be a worthwhile project and that anything the Federation may do in respect to the request received will be greatly appreciated.

Hal Leyshon reports on the 20 per cent tax repeal matter and goes over the entire situation and the reasons for the failure of the reduction to pass the Senate. He discusses the prospects for next year. The matter is discussed and laid over.

Executive Officer Ballard makes a report on his attendance at a Convention with the officials of F.I.M. in Europe. He reports on the agreement which was made with that organization covering recording for motion pictures.

After discussing the matter it is on motion made and passed, decided to ratify the agreement and a copy of same is to be furnished to each Board member.

Case 1369, 1957-58; Claim of member Marie Locke of Local 10, Chicago, Ill., against Essles' Bar, Joliet, Ill., and Max Zaklin, employer, for \$150.00 alleged salary due her covering breach of contract is discussed and referred to the President.

The following recommendations for amendments to the By-laws are discussed: On motion made and passed, it was decided to recommend that there shall be added to Article 9 of the By-laws, the following new Section 9:

"Section 9. Where the Board has rendered its initial award in an arbitration proceeding, whether or not upon the default of any party, any party to the proceeding may request a reopening of that initial award upon the ground of error or to submit new evidence. An application for a reopening must be submitted in writing to the International Secretary not later than 30 days after the date of the Board's award, and shall set forth the evidence relied upon. The Board, in its discretion, may grant or deny the application after reviewing the evidence submitted."

On motion made and passed the By-laws are amended by the following:

"Article 13, Section 37. In the event that a claim for wages is filed against a leader and the International Executive Board finds that the leader has improperly withheld wages, such Board may, in addition to rendering an award for the amount of the wages withheld,

(Continued on page forty-three)



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ROY HARRIS

(Continued from page nine)

American Creed is conceived in two parts, "Free to Dream" and "Free to Build." It is particularly appropriate that these themes should be stressed at this time, considering Dr. Harris's fine work as Founder-Director of the International String Congress.

When *Johnny Comes Marching Home* was the first work to be commissioned by a recording company (Victor). It was written to be eight minutes in length, to fit two sides of the 78 record, and was recorded by the Minneapolis Symphony under Eugene Ormandy. It was first performed and broadcast by Otto Klemperer and the New York Philharmonic. In 1936 it received the highest vote in the

C. B. S. polls for American music. It has been played by all the major symphony orchestras in the United States and by most of the major orchestras of Europe, South America and the Orient. Dean of American critics, Lawrence Gilman, wrote of it in the Sunday Review of the *New York Herald Tribune* in 1935, after its first performance, "Roy Harris is typically and unmistakably American. He could not have happened in any other part of the globe. He speaks our imaginative and spiritual language, springs from our soil, breathes our air, walks our plains and woods and hills. He belongs here. He is one of us."

Dr. Harris, as all our readers know, is contributing a series of articles on cultural developments in the Soviet Union. The fourth in this series will appear in the March issue of the *International Musician*.

Where they are playing

(Continued from page six)

Charles Constas, piano and vocals; Dick Plummer, drums; and Curt Boyden, trumpet . . . The Blue Rock Quartet (Steve Nicklos, melody guitar; Roland Mendonsa, drums and leader; Romeo Doval, bass; and Tessie Sims, rhythm guitar) is booked at Kitty's, North Reading, Mass., every Thursday, Friday and Saturday on a long-term engagement . . . The Cavaliers Orchestra is now in its sixth year of entertaining every Saturday night at the Arcadia Ballroom in Worcester, Mass. The band also plays over radio station WESO. Members include Stan Jajko, string bass; Ray Druzwicki, drums; Dick Szymczak, clarinet and sax; and Chet Mackowiak, piano, accordion and arranger.

NEW YORK CITY

Charles Mingus and his Jazz Workshop have been held over indefinitely at the Five Spot . . . Bart Haigh has just finished a two-month engagement as square dance caller at the Village Barn. Haigh, who has been "calling" for eight years, estimates that he has presided over more than five thousand hoedowns.

MIDWEST

Mel Sparks and his Orchestra are at Paul Russell's in Terre Haute, Ind. . . Lionel Hampton and his Orchestra and Franz Jackson and his Original Jazz All Stars were featured in a jazz concert at the Riverside - Brookfield High School, Riverside, Ill., on February 3.

Drummer Len Westfall is back in northern Michigan after a year

in central Illinois with small combos . . . The Townsman (Jack Monierieff, bass and guitar; Maurice Little, sax, clarinet, violin and leader; and Eddy DeCiantis, accordion and piano) are currently working at the new Gold Cup Lounge of the Whittier Hotel in Detroit, Mich. . . Pee Wee Hunt is set for a week at Detroit's Rooster Tail starting March 9.

The Johnny Jay Trio (Roy Rubert, drums; Johnny Jay, trumpet, bass and leader; and Alice Bednarz, piano and organo) has just signed a contract for another year at Schuller's in Golden Valley, Minn.

CHICAGO

The Ed Higgins Trio (Ed Higgins on keys, Bob Cranshaw on bass, and Walter Perkins on drums) continues on a Monday-Tuesday basis at the London House. The group takes over the Cloister on Wednesday and Thursday nights with the Ramsey Lewis Trio in for the rest of the week. . . Ted Buttermen's Dixie Group is featured Friday and Saturday nights at the 12 West Maple Club.

SOUTH

The Note-Smiths (William Bitter, guitar; Carl Gurtler, tenor sax; Norwood Edmondson, bass; and Gary Downz, drums and leader) are employed at the Veterans of Foreign Wars Club in Fort Ashby, W. Va.

Charlie Carroll (piano and songs) is doing a third return engagement at the Continental Lounge of the Miami (Fla.) Colonial Hotel.

WEST

Bill Robbins' Continental Orchestra is booked for country clubs, society dances and private affairs in Dallas, Texas . . . The Bob Victor Combo (Carlo Angelo, drums; Tom Donahue, piano; Bill Ballee, bass and vocals; Charlie Gordon, sax and clarinet; Bob Victor, trumpet, vocals and leader) is in its second year at Dallas' Chez Maurice Club . . . The Cullen Offer Quartet (Greg Nanus, piano; Bob Lynn, drums; Bob Wright, bass; and Cullen Offer, tenor sax) is in its fifth month of an indefinite engagement at Felix's in San Antonio, Texas. The club features a jazz session every Sunday afternoon in which Cullen Offer, tenor sax; Heron Smith, trumpet; Danny Esparza, piano; Warren Lewis, bass; and Joe Cortez, drums, take part.

The La Plata Sextet is at the Stardust in Las Vegas, Nev. The members include Max Rivera, trumpet; F. Otero, guitar and

vocals; Rudy Gusman, bass; Pepe Roman, drums and vocals; Frankie Sanchez, guitar and leader; and Riela Reese, vocals and maracas . . . Charlie Ventura and his Orchestra are heading the lineup at the new Thunderbird Hotel in Las Vegas, Nev. The Sparks (Buck Monari, trumpet and valve trombone; Dick Sparks, modern organ and piano; Hank Adams, drums; Bud Dashiell and Travis Edmondson, vocals and flamenco guitar arrangements) were also in at the opening of the club and are still going strong. The house band has such names as Herbie Stewart on lead alto, Jimmie Cook on tenor sax, and Carlton MacBeth on lead trumpet.

The Larry Ward Quartet (Larry Ward, trumpet, trombone and bass; Kay Canfield, cocktail drums and vocals; Frank Green, piano; and Harold Nelson, tenor sax and clarinet) is currently at the Holland Hotel in Medford, Ore., after seven weeks at the Riverside Club in Casper, Wyo.



The Buckskins, members of local 161, Washington, D. C., have their own show over WTTG-TV (Channel 5) called "Buckskin Jamboree." Members include Joe Reagan, drums; Jelly Johnson, accordion; Jim Groves, lead guitar; Frank Robinson, guitar; and Slim Vick, bass.

SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

(Continued from page forty-one)

include in the award to the individual whose wages were withheld, an additional sum not exceeding the amount of said withheld wages as liquidated damages."

On motion made and passed, it is decided to amend the Form B2 and B3 Contracts by adding to the third paragraph from the end:

"If the employer breaches this agreement, he shall pay the employees, in addition to damages, 6 per cent interest thereon plus a reasonable attorney's fee."

The question of filing phonograph recording contracts in the office of the President is discussed. The President informs the Board that he is writing a letter to all locals requesting co-operation in filing of Recording Contracts with the President's office.

Other affairs of the Federation are discussed.

The session adjourns at 8:00 P. M.

425 Park Avenue
New York 22, N. Y.
October 23, 1958

The session is called to order by President Kenin at 12:00 o'clock noon. All present.

Canadian Representative Murdoch reads the second draft of the proposed agreement with the Canadian Broadcasting Corp. The various sections of the draft are discussed by the members of the Board. The proposals are agreed to by the Board.

It is reported that in numerous instances, the number of the local to which the leader belongs does not appear on a Form B Contract. It is decided that on all such contracts, the number of the local must appear whether the contract is signed by the leader or his agent.

The question of issuing conditional cards to foreign conductors and musicians was left in the hands of the President.

A letter is read from President Rhodomoy of Local 727, Bloomsburg, Pa., objecting to a reprimand administered by the International Executive Board in accordance with instructions of the last Convention. This resulted from the fact that he had refused to sign the credentials of a properly elected delegate to the last Convention of the Federation, as required by Federation By-laws.

On motion made and passed, it is decided that the Board was justified in its action and that a similar violation in the future may result in a more drastic penalty.

A communication is received on behalf of member Elbert Beaupre of Local 144, Holyoke, Mass., who desires to use the Federation emblem in the business of manufacturing metal emblems to be attached to automobile license plates or trunks.

The Board decides that it has no objection to such use, as same

would serve to publicize the Federation.

A request is received from the Institute of Management and Labor Relations of Rutgers University for a contribution toward the erection of a labor unit building in connection with the Labor-Management Center on the University grounds. It was mentioned that a gift from the Federation would carry with it a testimonial in the building to a member of our Federation and as Secretary Cluesmann is a resident of New Jersey and a graduate of Rutgers University, it is on motion made and passed, decided to make a contribution, the amount to be left in the discretion of the President, as a testimonial to Leo Cluesmann.

Request of Peter Warn for reinstatement in Local 204, New Brunswick, N. J.

This former member was erased from the Federation for crossing the picket line and performing at the Stork Club, New York City, while it was on the Unfair List of the Federation. The matter is discussed and on motion made and passed, it is decided not to entertain the application at this time.

A request of Jane Goodpaster Tombach for permission to reinstate in Local 1, Cincinnati, Ohio.

She was erased from Local 1, Cincinnati, Ohio, in July, 1951, for non-payment of dues and three years later went to work as regular pianist at WCPO, a station on the Unfair List of Local 1, Cincinnati, Ohio. She worked there until about July, 1958, playing two shows daily. She now wishes to go to Chicago and wishes to reinstate before doing so.

After discussing the matter, it is on motion made and passed, decided not to entertain the application at this time.

Case 107, 1958-59: Claim of James G. Way, owner, The Royale Room, Compton, Calif., against member Danny Flores (Chuck Rios) of Local 353, Long Beach, Calif., for \$7,439.60 alleged damages sustained through breach of contract.

After discussing the matter, it is on motion made and passed, decided to allow the claim in the amount of \$2,500.00.

Case 1449, 1957-58 Docket: Claim of member Gigi Gryce of Local 802, New York, N. Y., against Verve Records, Inc., Beverly Hills, Calif., and Norman Grenz, President, for \$1,252.35 alleged to be due him covering musical arrangements.

After considering the matter, it is on motion made and passed decided to deny the claim.

Case 53, 1958-59 Docket: Claim of member Hal McIntyre of Local 55, Meriden, Conn., against Kruegel Hall, Pullman, Washington, and Jack Clifford May, Junior Class Vice-President, and Don Breitenfeldt, Junior Class President, for \$1,750.00 alleged due him through breach of contract.

(Continued on the next page)

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After considering the matter it is, on motion made and passed, decided to allow the claim in the amount of \$1,750.00.

Case 142, 1958-59 Docket: Claim of members Donnie Elbert of Local 533, Buffalo, N. Y., for \$625.00, and Doc Bagby of Local 274, Philadelphia, Pa., for \$2,435.00 against George Yulick and/or Len Graham, Schuylkill Haven, Pa., covering balance salary due them.

After discussing the matter it is, on motion made and passed, decided to allow the claim against both defendants.

Case 1343, 1957-58 Docket: Claim of Mutual Entertainment Agency, Chicago, Ill., Booker's License No. 929, against member Joe King (Grupstein) of Local 149, Toronto, Ont., Canada, for \$1,548.30 alleged commissions, loan and expenses due them.

After considering the matter, it is on motion made and passed, decided to allow the claim in the amount of \$1,548.30.

Treasurer Clancy reports to the Board.

On motion made and passed, it is decided that the Finance Committee make the proper adjustment to transfer monies from the Theater Defense Fund to the General Fund.

He makes a general report on the financial condition of the Federation.

The Board now discusses the result of the campaign for the repeal of the 20 Per Cent Amusement Tax and also discusses the advisability of continuing through the next Congress.

On motion made and passed, it is decided to authorize President Kenin to arrange to continue the campaign for repeal.

Payment of bills of the President's office is, on motion made and passed, ratified.

Other affairs of the Federation are discussed.

The session adjourns at 9:45 P. M.

425 Park Avenue
New York 22, N. Y.
October 24, 1958

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

President Marcus of Local 9, Boston, Mass., and Rosario Mazzeo, Representative of the Boston Symphony Orchestra, appear in reference to the request of the local for reconsideration of Case 161, 1958-59 Docket, in which the International Executive Board had sustained the appeal of the Boston Symphony Orchestra from an action of the local in allowing claims on behalf of ten members of the local. Both representatives explain the case thoroughly and then retire.

The Board discusses the matter, and upon reconsideration and on motion made and passed, decides to reaffirm its previous decision and sustain the appeal by the symphony orchestra.

Attorney Gordon discusses with the Board various matters in con-

nection with the By-laws of the Federation. Among the suggestions is an indemnity clause to be inserted in the Form B Contracts.

A recess is declared at 1:30 P. M. to give the members of the Board the opportunity of attending a concert by the Boston Symphony Orchestra at the U. N. Building commemorating the thirteenth anniversary of the formation of the U. N. At this concert, 82-year-old Pablo Casals appeared as soloist. The Federation had a special interest in this concert, as it received special mention of appreciation in the program for having made possible the broadcast.

The session resumed at 6:15 P. M.

Many matters having to do with the policy of the Federation were discussed.

The meeting adjourned at 9:45 P. M.

Twenty Per Cent Tax

(Continued from page eight)

A Discriminatory Excise Tax

Extension of remarks of Hon. Thomas M. Pelly of Washington in the House of Representatives Friday, January 9, 1959:

MR. PELLY. Mr. Speaker, I have long subscribed to the merits of the "try, try again" principle as applied to meritorious causes. Therefore, in introducing H. R. 2418, I am urging for a third time the repeal of the so-called, but misnamed, cabaret tax—the most discriminatory, ancient, and unrewarding of all the wartime emergency excises. I believe I was the first member of Congress to initiate legislation to eliminate this discriminatory tax. This was in the 84th Congress, when on January 5, 1956, I introduced H. R. 8153, and I believe my renewed proposal to the 85th Congress was the first of some seventeen such repeal bills presented at the last session.

Recent legislative history records, Mr. Speaker, that the House of Representatives, as a whole, conforms to my "try, try again" principle with respect to this sorely needed legislation. Three times has this distinguished body voted relief from this onerous excise and sent its recommendations to the Senate. Unhappily, that body has not seen fit as yet to concur. I trust that in this 86th Congress perseverance will have its reward.

I suspect, Mr. Speaker, that this so-called cabaret tax would have long since been repealed had it not suffered from an unfortunate christening some two-score years ago, at the time of World War I. That, Mr. Speaker, is the hoary vintage of this unjust and still uncorrected Federal taxing policy. Realistically, the cabaret has passed from the public scene; only our seniors in this body will remember it, and not too nostalgically; only a smattering of our more youthful colleagues would now know how to search out a lingering vestige of this unmourning symbol of the gay nineties or the roaring twenties. Yet the prohibitive 20 per cent excise that was written for and named for the cabaret applies to the hotel dining room and the well-lighted, carefully

operated supper club where dine-and-dance entertainment still survives this 20 per cent impost. If, perchance, some of my distinguished colleagues are contemplating a social night out to celebrate the wife's birthday, they would have but meager choice in this Capital City of an appropriate venue affording opportunity to dine and dance. And if they are lucky enough to find a surviving establishment where they might enjoy an anniversary waltz with their ladies fair, they must face up to a 20 per cent charge on top of the dinner check.

But the problem of this discriminatory tax is not to be considered lightly, because, in principal effect, it is a tax on employment. Over the last decade it has been an excise of declining return for the Treasury; it has become, in fact, a tax of no return. The paltry \$40-odd million per annum this tax now returns to the Treasury likely does not pay for its policing, and certainly does not compensate for the personal and business income tax revenues lost because of the almost complete blackout this uneconomic tax imposes upon what once was and again would become a substantial segment of the entertainment business. I am impressed by the comprehensiveness and conservativeness of an independent economic survey made by a reputable national fact-finding organization at the instance of the American Federation of Musicians.

The Research Company of America reported that of the 83,000 playing musicians who earned their principal livelihood from music in 1954, 40,912 were employed in places subjected to the 20 per cent tax and an additional 13,429 had part-time employment in this area—the dine-and-dance business representing more than half of the gainful employment for all instrumentalists. The average earnings for musicians thus employed was \$3,042, making the musician one of the most economically distressed of all American workmen.

The survey revealed that repeal of the 20 per cent tax, which I seek in H. R. 2418, would immediately result in a gain of 63 per cent in employed hours for 41,000 musicians working in dine-and-dance establishments and thus increase their annual earnings by some \$2,000 each. Up to 35 per cent more musicians would

be employed—a total employment gain of more than 100 per cent for this sorely distressed category. Surely, in point of employment alone, this tax must be repealed without further damage to our national job potential.

In the event of repeal, the survey found, establishments now struggling under the 20 per cent impost declared their intent to expand their business and employ more musicians to the extent that \$36 million more in Federal income taxes would flow to the National Treasury. This factor, together with the resultant gain of 65 per cent in the working hours of musicians already employed in 20 per cent establishments thus adding some \$16 million in income tax revenues, more than compensates the Treasury for the \$40 million per annum now derived from an excise that stultifies business and denies employment.

These economic findings, Mr. Speaker, do not take into account other substantial gains to the Treasury that would flow from the repeal of the 20 per cent cabaret tax. The survey from which I quote found that for every additional musician thus returned to work by reason of the repeal of this tax, there would be employed between five and six additional people such as other entertainers, waiters, cooks and other service help.

It happens that my personal interest and sympathy lies in great measure with the American musician upon whom we must depend for the propagation, even the survival, of a fundamental living art. In my home city of Seattle I served as a trustee and as president of our Symphony Orchestra Association. Thus I know intimately how severely the music art is beset by a chilling climate compounded of technological displacement and an indefensible Federal taxing policy.

I yield to no member of this Congress, Mr. Speaker, in my desire for a balanced national budget. I trust that my colleagues in the House will join me in the unique privilege and opportunity of disposing of at least one of our many excises while at the same time making possible the flow of more sorely needed tax revenues to our National Treasury through the creation of employment and the stimulation of legitimate business.

Johns, Claude M., Jr., Las Vegas, Nev., \$5,375.00.
Buza, William (Billy), Elizabeth, N. J., \$200.00.

Club Ja-Da, The, and Jerry and Mario DiMeola, Newark, N. J., \$150.00.
Ponz, John, New York, N. Y., \$50.63.
Weissman, Harry, and Talent Corp. of America and Times Square Artists Bureau, New York, N. Y., \$400.00.

New Olympia Hotel, The, and Markos Fitros, Windham, N. Y., \$425.00.

Club Clare and Nancy Clare Smith, Lake Ronkonkoma, L. I., N. Y., \$310.00.

Jolly Rogers Room, Rog-Mon Associates, and Monas Fetterman and Roger Tambella, Canadensis, Pa., \$650.00.

Rowell, J. E., Greensboro, N. C., \$174.23.

Club 18, The, and Cy Miller, Toledo, Ohio, \$235.00.

Big Ten Ballroom and Richard Thompson, Tulsa, Okla., \$104.00.

Emerson, Lee, Nashville, Tenn., \$200.61.

Plaza Hotel, Buckroe Beach, Va., \$50.00.

Jazz Limited, Inc., Washington, D. C., \$400.00.

Spotlight Club, Washington, D. C., \$400.00.

Fontainebleau Hotel and Mr. Rene Hudon, St. Jean, P. Q., Canada, \$9,500.00.

WARNING TO LOCALS

James Dole, pianist, carrying a card from Local 43, Buffalo, New York, was on transfer in Local 147, Dallas, Texas, and left town having cashed several bad checks. Locals and members are warned regarding this and anyone knowing his whereabouts please notify Secretary Cluesmann.

NOTICE TO SECRETARIES

Because of a lack of understanding of many new secretaries we are again calling attention to Article 11, Section 2, and Article 11, Section 4, Constitution and By-laws.

This means any changes concerning the mailing list of the INTERNATIONAL MUSICIAN must be furnished by the local secretaries on forms provided for that purpose.

These forms are IBM 1, IBM 2, and IBM 3. IBM 1, is for new members, IBM 2 is for changes of address, IBM 3 is for cancellations.

DO NOT send as a LOCAL REPORT any changes that you wish to make on the International Musician mail list.

You can appreciate it is quite a problem keeping a mailing list as large as the International Musician corrected, especially if correspondence must be transferred from one department to another.

Fraternally yours,
LEO CLUESMANN,
Secretary.



FEBRUARY, 1959

CLOSING CHORD

EUGENE B. BROWNE

Eugene B. Browne, Secretary of Local 541, Napa, California, for over twelve years, died December 20 at the age of sixty-five. He was also a member of Local 367, Vallejo, California.

During his younger years Mr. Browne led his own dance band. For many years he played in the old Hippodrome Theater (now the Fox) during vaudeville days.

Although he had been in failing health for several years he continued to take an active part in community affairs until his death. He aided in sponsoring the Napa County Band through securing public contributions.

CLYDE CONROW

Clyde Conrow, a member of the Board of Directors of Local 443, Oneonta, New York, died on August 5 as a result of a tractor accident on his farm. He was sixty-three years old.

He was active as a drummer and square dance caller and for many years led his own orchestra.

Mr. Conrow had served Local 443 for many years as President and Vice-President. In 1957 he was a delegate to the Convention of the Federation.

MAURICE E. KNEISSEL

Maurice E. Kneissel, a member of Local 30, St. Paul, Minnesota, since 1903, passed away on October 3, 1958, at the age of seventy-one. For ten years he had been a member of that local's board of directors. He spent over twenty-five years playing drums in the theater and was also a member of the St. Paul Symphony Orchestra many years ago.

Mr. Kneissel was a delegate to the Mid-West Conference of Musicians and to the Minnesota State Federation of Labor.

ALO B. CLAPP

Alo B. Clapp, a member of Local 771, Tucson, Arizona, and Local 586, Phoenix, Arizona, passed away on November 10 at the age of sixty-six.

As a drummer and marimbist, Mr. Clapp had played professionally since the age of thirteen. He was musical director with the West Coast theaters and percussionist with Kolb and Dill and Paul Ashe companies on the road a number of years ago.

In the past twenty years Mr. Clapp and his wife, Adelyn, traveled throughout Arizona and California as a team, featuring organ, marimba, vibes and drums.

FOR SALE or EXCHANGE

FOR SALE—Deagan xylophone, 3 1/2 octaves, F-C. Excellent condition and pitch; includes 2 1/2 octave practice frame. Bob Reiff, 54 Murton St., New York 14, N. Y. PL 3-9121 (Days) — CH 3-3158 (Evenings).

FOR SALE—Conn BBb recording bass; three short action, top action valves, gold lacquer, cases overhauled 1957. \$375.00 plus shipping. L. G. Creel, 2858 Claudette, Dallas 11, Texas.

FOR SALE—Tekniklavier piano (silent, for practice), full 88 keys, collapsible. Art Hodas, 54 Ash St., Park Forest, Ill. Pilgrim 5-7562.

FOR SALE—Tuba BBb recording Buescher, three piston; excellent buy. \$195.00. Musician, 1307 Maple Drive, Whitestone 57, N. Y.

FOR SALE—New German double French horn—gold brass, string action, with case; made by Sanger of tuba fame. \$250.00. F. Leitsinger, 22 Grew Ave., Roslindale 31, Mass.

FOR SALE—Bundy C flute by Selmer. Excellent tone, used three months, new condition. Cost \$148.00. Sell for \$110.00 or trade for quality trumpet. R. L. Tegen, 15 Clara Road, Hurlbrook, Mass. WO 3-6442.

FOR SALE—Frank Holton silver plated bass trumpet (old, but in good condition). \$190.00. Also Conn two-piece silver flute, \$60.00. John W. Ruchler, 154 Pearsall Drive, Mt. Vernon, N. Y. MO 4-3957.

FOR SALE—Fender "Bassman" amp. Practically brand new, insured for quick sale, \$175.00. Gene, AXtel 1-8797.

FOR SALE—Electric steel guitar, "Harmony Con-electric," like new, used once. Includes stand, amplifier, portable case, bar picks (six string), 260.00. Val Martin, 211-30 99th Ave., Bellerose 29, N. Y. Phone: HO 8-2223.

FOR SALE—Selmer (Paris) Bb tenor sax, gold lacquered with tri-puck case. Used for three months very slightly; perfect, like new. Postpaid, insured for \$350.00. Norman T. Baltazar, 2150 Mukanan Drive, Honolulu 17, T. H.

FOR SALE—Thirty-tune library of three-sax organs for backgrounds against lead instruments or vocals. Excellent for arrangers, or play as is. Send 4 stamp for list. V. Bolton, 815 Smith, Manhattan, Kansas.

FOR SALE—Martin Frenes symphonic Bb clarinet, only 1 1/2 years old, used very little, guaranteed perfect. Excellent intonation, rich tone; beautiful alligator hide case. Cost \$300.00, will sacrifice for \$200.00 or best offer. Tom Stone, 83 Duchester Ave., Waterbury 14, Conn.

FOR SALE—Hammond organ cable, various lengths, plugs included, 25¢ per foot; 110 volt junction box, \$5.00. Reverberation unit for three speakers, \$100.00, remote control switch and cable included. Two Hammond A-20 speakers, clean, perfect playing condition; \$60.00 each or two for \$110.00. Stanley J. Wheeler, 1443 North Alvarado St., Apt. 109, Los Angeles 26, Calif.

FOR SALE—CC tuba, Holton Del Negro model, upright, four valves, side action piston; rental at factory, silver plate, \$375.00. Also Belgian CC tuba, recording bell, five piston valves, small bore, gold lacquer; excellent condition, \$350.00. Walter Sear, 225 West 106th St., New York 25, N. Y. UN 4-0660.

FOR SALE—Loree oboes, one AY (new), and one AQ. Both with side F-keys. Write Schuman, 333 East 75th St., New York 21, N. Y.

FOR SALE—King baritone horn; fixed bell front with front action valves; silver finish, case included; \$100.00 plus freight. George Louis Yngst, 3109 West Alice Ave., Peoria, Ill.

FOR SALE—Bb trumpet, Martin "Committee-man," like new, reasonable. Call: Ed May, HUlward 9-8624 (N. J.) or write 8 Fifth St., Ridgefield Park, N. J.

FOR SALE—Ludwig & Ludwig pedal tympani (25" x 28"); fitted trunka, fine condition, \$400.00. Also Slingerland 16 x 18 tom tom, black pearl, chrome, \$50.00. Phil Brown, 108-26 64th Road, Forest Hills 75, L. I., N. Y. TW 7-1592.

FOR SALE—Rare old bass violin, derovalled, swelled back. In family for eighty years, possessing qualities of grace and tone, perfect condition. Taylor trunk, two bows, \$1,500.00. Marge Rivers, 67 Thompson St., New York 12, N. Y. Walker 5-4533.

FOR SALE—Magnificent old Italian bass, 3/4, very fine tone, \$850.00. Also English violin, Pete Wamsley, 1750, very fine tone, papers, \$275.00. A. Mack, 86-11 30th Ave., Jackson Heights 69, N. Y. NE 9-5013.

FOR SALE—Selmer Paris Bb trumpet, medium large bore, gold lacquer finish, deluxe Gladstone case, \$175.00. Olds super trombone (SP-GB.), new case, \$90.00. Also Bb soprano sax, curved, \$85.00. Wayne Mountjoy, Sedalia, Mo.

FOR SALE—BBb tuba, English Besson, upright, four compensating valves, silver plated, intonation, tone unsurpassed, beautiful instrument, new 1957; with case, \$500.00. Robert Eliason, 519 East 78th St., Apt. 5-13, New York 21, N. Y.

FOR SALE—35 danceable special arrangements. Paris 1er trumpet, tenor sax, piano, bass and drums. Sell as a package or singly; \$1.00 each, postpaid. T. Farrand, 115 South Brown, Jackson, Mich.

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