

international musician

March, 1957



Henry Sopkin • see page 24

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

KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS





Fender

FINE
ELECTRIC INSTRUMENTS

Are the Choice of

Buddy Merrill

FEATURED GUITARIST



WITH
Lawrence Welk
AND HIS
CHAMPAGNE MUSIC

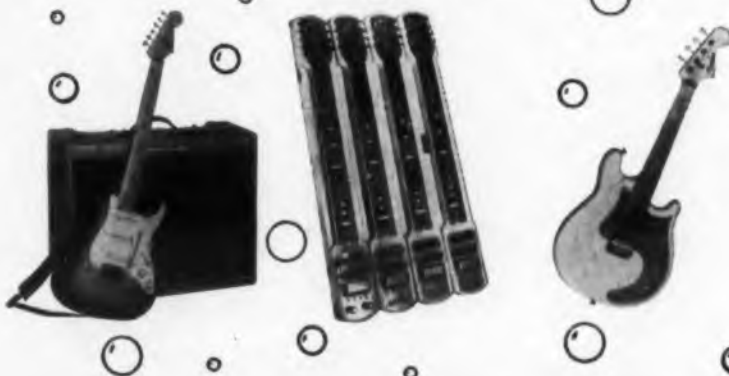
Playing with the nation's Favorite Dance Band calls for the finest instruments and amplifiers. That is why Buddy Merrill and other leading artists across the nation prefer Fender . . .

They know that Fender makes only the very finest guitars, amplifiers, cases and musical accessories.

Distributed Exclusively By

Fender
SALES INC

308 E. FIFTH STREET,
SANTA ANA, CALIF.



On television, the bandstand and for recording, Buddy Merrill plays the Fender Stratocaster and Four Neck Stringmaster Guitars using a Fender Twin Amp. Another regularly featured instrument is the outstanding new Fender Electric Mandolin.

See the complete Fender line of Fine Electric Instruments at your leading music dealer. Write for the latest catalog of Fender amplifiers, guitars, cases and musical accessories.

INTERNATIONAL MUSICIAN

MUSICIANS

961-LIBRARY OF 148 STANDARD HITS. Complete sheet music with words and chords. All good titles such as Body and Soul, Embraceable You, September in the Rain, Ain't Misbehavin', Stormy Weather, etc. Complete\$7.75

LOOK FOR OUR SECOND AD ON PAGE 33 FOR ALL INSTRUMENTS

523-SELF-INSTRUCTION IN HARMONY. A complete home-study course covering the popular approach to music theory. This is the necessary background for improvising harmonizing, arranging, etc. \$1.25

501-LESSONS IN AD-LIB PLAYING. correct choice of Ad-Lib notes, jazz syncopation, how to compose modern rhythm choruses.....\$1.00

498-PLAYING BY CHORDS. Ad-Lib figures applied to popular chord progressions\$0.50

902-PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys\$0.50

04-MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords....\$0.50

372-NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included).....\$1.25

506-STUART MUSICAL SLIDE-RULE. Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete\$0.75

365-AD-LIB JAZZ PHRASES. 1,728 modern two-measure jazz phrases to fit all chords\$1.00

67-MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments).....\$0.50

518-THE AUTOMATIC MUSIC COMPOSER. A mathematical jig-saw device that can make up an unlimited number of original songs, melodies and chords complete. Practical and educational. You must see this to believe it!\$1.25

959-SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading\$0.50

60-TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key\$0.50

491-HOW TO USE FOURTH INTERVAL PASSAGES. New ideas for the ad-lib instrumentalist\$0.50

502-HOW TO USE THE 12-TONE SYSTEM IN MODERN JAZZ\$0.50

907-HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony\$0.75

363-THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style\$0.50

913-100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales\$0.50

16-HOW TO PLAY BE-BOP. Full analysis, theory and many examples.\$1.50

87-HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music.....\$0.50

41-HOW TO TRANSCRIBE MUSIC, including special exercises to practice transposing at sight.....\$1.50

01-CHORD CHART. 132 popular sheet music chords\$0.50

47-IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations\$1.00

494-HOW TO USE WHOLE-TONE SCALES in modern jazz improvisation\$0.50

524-ENCYCLOPEDIA OF CHORDS. Every musician needs this reference book, which spells out the notes contained in 1,264 chords.\$1.25

52-HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody.....\$1.00

43-CHORD CONSTRUCTION AND ANALYSIS How to use chords as fill-ins, background for correct improvising, etc.\$1.50

05-TRANSPOSING CHART, changing music to all keys.....\$1.00

371-MODERN BLUES STYLES. New style blues examples for all treble clef instruments\$0.75

374-LESSONS IN MELODY WRITING. A new approach in developing the skill of melodic invention.....\$1.25

58-BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams\$0.50

499-HOW TO CREATE YOUR OWN JAZZ CHORUSES. Walter Stuart's famous jig-saw system of ad-lib improvising for all instruments. (39 pages) \$1.25

525-LEARN TO WRITE PROGRESSIVE SOUNDS. For arrangers, pianists, organists. Atonal techniques, new sounds through unique harmonies, rhythms, etc. The only book of its kind.\$1.25

903-HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs.....\$0.50

901-PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys\$0.50

980-MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds\$0.50

364-LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them\$0.75

915-DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords\$0.50

43-PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music.....\$0.50

912-CHORDS BUILT BY FOURTH INTERVALS. A chart of ultra-modern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords\$1.00

914-11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords.....\$0.50

64-NEW CHORD STRUCTURES. This chart shows the basis for 1132 unorthodox modern chord structures that can be used in place of conventional chords.....\$0.50

497-INTERESTING PIANO VOICING. Examples and studies for the modern pianist\$0.50

64-PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations\$0.50

377-PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles\$1.25

FREE CATALOG OF 500 PUBLICATIONS ORGAN PUBLICATIONS

526-ORGAN INTRODUCTIONS. For popular songs. Hammond registration.\$1.00

08-EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations\$0.50

89-CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams.....\$0.50

30-HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists\$0.75

33-COMplete DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds.....\$0.75

906-POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration\$0.50

GUITAR PUBLICATIONS

500-WALKING BASS FOR GUITAR\$0.50

503-CHORD ROUTINES. The most used chord sequences as found in all popular music. The "Formula" of all chord progressions\$0.50

362-GUITAR RUNS. Modern technique for improvisation on all chords\$0.75

353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions\$0.50

42-GUITAR CHORDS, in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions\$1.25

902-GUITAR INTRODUCTIONS. Professional material\$0.50

344-11th CHORDS FOR GUITAR and how to use them. 660 modern chords, diagrams, fingerings, notation\$0.50

355-NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects\$0.50

367-UNUSUAL CHORD POSITIONS FOR GUITAR. 744 chords in diagram and notation (by Norman Elliott)\$0.75

358-GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects\$0.50

246-OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it\$0.75

FOR THE MODERN PIANIST

00-THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart.....\$1.00

08-MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist\$0.50

508-THE GEORGE SHEARING PIANO STYLE. Illustrations of his typical chord progressions, copied from his recordings\$0.50

522-INNOVATIONS IN MODERN HARMONY—for pianists, arrangers, composers, organists. 33 pages of new concepts in music styling\$1.25

504-ANALYSIS OF CHORD SEQUENCES, as used on recordings by George Shearing and Billy Taylor\$1.00

09-MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00

68-PIANO ENDINGS. Two and one measure endings in all popular keys\$0.50

369-PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson—40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only\$1.25

48-11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords\$0.50

69-PIANO BASS PATTERNS. A variety of left-hand figures on all chords\$0.75

380-EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional showrun phrases, looking to the future (For piano)\$1.25

353-SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions\$0.50

370-SINGLE NOTE FIGURATIONS FOR STANDARD HITS. Typical modern piano ad-lib variations applied to songs\$0.75

10-MODERN PIANO RUNS, 180 professional runs on all chords.....\$1.00

MINIMUM ORDER \$1.50

MONEY BACK GUARANTEE ON EVERYTHING

WALTER STUART music studio, inc. BOX 514-A UNION, NEW JERSEY

Enclosed you will find \$ _____ Send C.O.D. (except Canada)

Please send (list by number) _____

_____ Free Catalog

PLEASE PRINT

NAME _____

STREET _____

CITY _____ STATE _____



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

Published Monthly at 39 Division
Street, Newark 2, New Jersey
New York Phone: WOrh 2-5264
Newark Phone: HUmboldt 2-8010



LEO CLUESMANN, Editor and Publisher
HOPE STODDARD, Associate Editor
FRED ASBORNSEN, Adv. Manager

Subscription Price
Member60 Cents a Year
Non-Member\$1.00 a Year

ADVERTISING RATES
Apply to LEO CLUESMANN, Publisher
39 Division Street, Newark 2, N. J.

OFFICERS OF THE FEDERATION

JAMES C. PETRILLOPresident
570 Lexington Avenue,
New York 22, N. Y.

175 West Washington Street,
Chicago 2, Illinois

C. L. BAGLEYVice-President
300 Continental Bldg., 406 So. Spring St.
Los Angeles 13, California

LEO CLUESMANNSecretary
220 Mt. Pleasant Ave., Newark 4, N. J.

GEORGE V. CLANCYTreasurer
220 Mt. Pleasant Ave., Newark 4, N. J.

Executive Committee

HERMAN D. KENIN8701 Wilshire Blvd.
Beverly Hills, California

STANLEY BALLARD32 Glenwood Ave.
Minneapolis 3, Minnesota

WILLIAM J. HARRIS.....418 1/2 N. St. Paul St.
Dallas 1, Texas

LEE REPP2200 E. 21st St.
Cleveland 15, Ohio

WALTER M. MURDOCH279 Yonge St.
Toronto 1, Ontario, Canada

CONTENTS

A Local Officer's Reply	6
Report on the Twenty Per Cent Tax	7
AFL-CIO Council Statement	8
Recording Companies Signed	11
Over Federation Field	12
Where They Are Playing	14
Speaking of Music	16
Chamber Music	17
Meet Your First-Dark Players	18
Technique of Percussion—Stones	20
Trumpet Talk—Tetsieff	22
Henry Sopkin	24
Symphony and Opera	26
Schilling System—Bairds	29
It's in the News	32
Closing Chord	33
Know Your Conductors	34
Official Business	36
Draftsmen List	40
Unfair List	44



In my opinion, the ELDORADO is the finest accordion an artist can buy.

"Custom-built by La Tosca, it's got everything you could want —beautiful, rich full tone . . . fast, clean, silent action . . . even-responding reeds. And, considering the size requirements of casotto construction, the ELDORADO is the lightest, best-balanced accordion I've ever played.

"I consider the ELDORADO a true 'pro'—it's my recommendation to the musician who wants a really superb, lifetime instrument."

"the ELDORADO ★
*CUSTOM-BUILT BY LA TOSCA
**is your best
accordion investment"**

— JOE BIVIANO

Joe Biviano is one of the country's top-ranking accordion artists and composers

The ELDORADO and other fine La Tosca accordions are imported exclusively by Gretsch. See and price them at your dealer's or in the new, complete La Tosca catalog. Write for your free copy.

GRETSCH

The FRED. GRETSCH Mfg. Co., Dept. IM357
60 Broadway, Brooklyn 11, New York



Manuel Vieira, Sr., the leader of the famous Bay State Band of New Bedford, Massachusetts, was recently honored at a testimonial dinner for his thirty-five years of service with the band. Four hundred attended and he was greeted on his arrival by the music of a seventy-five-piece band made up of members of Local 214, New Bedford. Louis M. Borges, chairman of the testimonial, cited Mr. Vieira's long tenure with the band, from 1920 to 1936, and from 1954 to the present time. During the years 1937 to 1954 his son Manuel Vieira, Jr., was the band's leader. Young Vieira has since joined the Long Beach Municipal Band as clarinetist. On January 3, 1957, the band played for the inaugural ceremonies of Foster Furcolo, Governor of Massachusetts. All of the members belong to Local 214.

WHY DO IT THE HARD WAY?



...it's easier with

Martin Freres Woodwinds

AT FIRST GLANCE, the music at the top might throw the average clarinetist. But it's really very simple. The solution is at the bottom of the page, where the same four bars are written the easy way.

Our point is that the obvious is often overlooked . . . and that some musicians make their work unnecessarily strenuous and fatiguing, while others seem to play their jobs the easy way.

Perhaps you're a reed man who doubles. Maybe you're a "legit" clarinetist or oboe soloist. Whatever your musical field, you'll find that Martin Freres woodwinds relieve you of tone and mechanical problems, let you concentrate on technique and interpretation. **They make your job easier.**

Ask your dealer to arrange trial of a Martin Freres soprano clarinet, alto clarinet, bass clarinet or oboe—soon. Literature and name of your nearest Martin Freres dealer on request.



NOW TRY IT THE EASY WAY!



The same music is written here the easy way. It's a simple Chromatic Scale! Try this one on your friends . . . and try a Martin Freres woodwind.



SOPRANO CLARINETS • ALTO AND BASS CLARINETS • OBOES MARTIN FRERES WOODWINDS

Buegeleisen & Jacobson, Inc.—5 Union Square, New York 3, N. Y.

In Canada: 720 Bathurst Street, Toronto 4, Ontario

(5765)

A LOCAL OFFICER'S REPLY to THE READER'S DIGEST

The following views of Ted Dreher, President of Local 34, Kansas City, Missouri, are printed for the information of the membership.

1 December, 1956

Kenneth W. Payne,
Executive Editor,
Reader's Digest,
Pleasantville, New York

Dear Mr. Payne:

Having read Mr. Velie's story in the December Digest, and, having received a great deal of outraged comment from our area members, I rise to a reply, which though long, is sincerely and earnestly offered. The matters discussed are my own opinions only; I am not speaking Federation policy, nor have I been prompted to reply, by anyone. Mr. Velie's assertions, I fear, are going to badly mislead the public. My letter may explain why.

Most sincerely yours,
KANSAS CITY MUSICIANS'
ASSOCIATION,
Ted Dreher,
President.

Kansas City, Missouri
November 30, 1956

Mr. Lester Velie, Roving Editor,
The Reader's Digest,
Pleasantville, New York

Dear Mr. Velie:

Your article about James C. Petrillo and the American Federation of Musicians is remarkable for its haphazard stabbing at facts, if not its inept crusade to whitewash a handful of 5-figure-income studio musicians catering their woes while their tailored pockets bulge with loaves.

This motley contingent, headed by one of the highest-income trumpet players in the business, screams that they are being cheated and persecuted. They connive and contrive; they excoriate and orate; they sob and bleat; all this from a high-rung income tax bracket in the \$15,000 to \$25,000 area. I'm so sorry for them!

For the record, I am not speaking for Jim Petrillo or the American Federation of Musicians. As an elected official of my own local, and as a delegate to the convention you reported, I take strong personal issue with you, sir, mainly on the manner of your reporting. It is biased, baited and not wholly accurate: I say it is misleading to the public, because

it does not give both sides of the story, nor does it objectively background the problem. These are my opinions only and do not necessarily reflect the views of my local membership, the American Federation of Musicians or any of its elected officers.

When these boobs from the Los Angeles Local No. 47 could scarcely wipe their own noses and could just about manage a C-scale on their instrument, they were glad enough to take membership in the union, knowing that without union membership, they would have to scratch for whatever wages or tips they could garner from a host of penurious buyers of music. Any financial security they now enjoy; any musical respectability they have achieved before their rise to infamy—they owe directly to their union which tended to the host of factors insuring their security. Their late actions stand as the sum total of their gratitude.

Membership in a labor union is a serious matter—a precious right, guaranteed under democratic processes. A labor union cannot long be run justly and democratically for the especial benefit of a minority of the members or for a small high-income clique. One of the basic tenets understood by card-carrying men is simple and explicit: the member who advocates dual-unionism or subversion richly deserves the boot-in-the-pants he gets. This—Reed and his cohorts did; their cry was 'secession' . . . the setting up of their own bargaining unit. The tape-recording of Reed's secret meeting proved this. Reed's harangue, as he chaired his meeting was far different in tone to that he used as he addressed the convention delegates.

Enough for him—sorry spectacle of a high-salary bracket musician crying "robber," "thief"—as he contends for even greater riches. He'd better read some further passages in his Bible.

Jim Petrillo has long been used to castigation by the press. Any labor leader who really leads his membership becomes used to this. But castigation is one thing; irresponsible or "opinion" reporting is another. If you had polled the three delegates from Local No. 34, Kansas City, Missouri, for instance, you would have found three men who are still able to make a fair living FULL TIME at the profession of music—playing, teaching, writing. A

careful poll would reveal many more locals with the same condition.

Why don't you do some real, honest research and come up with a FACT article about why so many good musicians have been reduced to hobby playing? You would be doing a great many mothers and fathers of budding young instrumentalists a real favor if you present facts. Investigate the "free band" problem. Investigate the impact of the 20 per cent Federal 'Amusement' Tax. Investigate the provisions of the Lea Bill. Consider the impact of some of the more virulent provisions of the Taft-Hartley Act upon the livelihood of professional musicians. Get a breakdown on the effect of hundreds of thousands of juke boxes and "wired music" services all over the country. Do a piece on the influence of phony "Right-to-Work" bills in various state legislatures as such laws affect the musicians' unions. Don't miss the flourishing of so-called "disc-hops" presided over by radio record announcers, to the exclusion of live music.

If the Music Performance Trust Funds are toppled, as you hopefully assert, a large number of medically and mentally effective musical therapy programs in veterans' hospitals throughout the U. S. will be discontinued. Many free-to-the-public summer park band concerts will disappear, and along with them the last remaining haven of the seasoned band player. Hundreds of chamber music and ensemble programs in old peoples' homes, orphanages and children's hospitals will end.

In late years one of the real concrete deterrents to juvenile delinquency has been "teen-town" dances played by dance bands whose wages come from the funds. Teen-agers and their clubs with small or no financial structure have found a real friend in the Music Performance Trust Funds.

A group of about 35 aged, blind indigent ladies at the Nettleton Home at 5125 Swope Parkway in Kansas City, Missouri, eagerly looks forward each Christmas season to a serious musical concert played in their parlor by an eight-piece string ensemble. The musicians' wages come from the funds. These ladies' reception of this music and their gratitude for this event is beyond description. During holiday seasons the people at the Jewish Home for the Aged on Kansas City's south

(Continued on the following page)

KEEP MUSIC ALIVE . . . INSIST ON LIVE MUSICIANS

Report on the Twenty Percent Tax

The job-destroying 20 per cent tax on amusements — miscalled the "cabaret tax" — will not continue its thus far charmed life through this session of Congress without determined challenge from within the House Ways and Means Committee.

Indeed, notice already has been served in this all-powerful tax-writing Committee by several of its members that a demand for relief will be made at this session the first time appropriate excise tax legislation is considered.

With the Eighty-fifth Congress less than two months old and with the taxation policies of the majority leadership still to be spelled out, it still is too early to forecast with any accuracy the upcoming legislative calendar. Nevertheless, these developments are plainly indicated now:

Despite a Treasury plea to "leave taxes alone," there is little reason to believe that nearly two years of work on revisions of the complex excise tax laws by the Forand Subcommittee will be allowed to lie dormant.

The full Ways and Means Committee met with its Forand Subcommittee on February 19 to plan hearings looking toward adoption of the Subcommittee report. Two Forand bills are indicated. One would deal largely with administrative changes and not with tax rate changes. The other would deal with rate changes, particularly in the areas of inequalities and "discrimination" wherein lies the 20 per cent "cabaret" levy.

Present indications are that if the whole excise matter is not lumped in one lengthy piece of legislation that the

non-controversial "administrative corrections" legislation will get first hearing. If this is the decision and those in Committee who are pledged to repeal or reduce the "cabaret" tax are forced to hold their fire until the second, or "rate revision" bill is considered, some delay on the 20 per cent matter will be encountered.

Thus far in the Eighty-fifth Congress ten bills for repeal have been introduced in the House and three in the Senate. All tax legislation must originate in the House, and with the Ways and Means Committee. Locals of the Federation and our Tax Relief Committee have obtained solid promises of support from far more than a majority of the Committee's twenty-five members. This vote majority was, of course, present in the same Ways and Means Committee during the Eighty-fourth Congress, where, through a technicality, it was possible to block a vote to include our tax relief in the omnibus excise tax bill. The bill was considered too late in that session, anyway, and had our proposition been included it still would have failed of consideration by the House since the Forand legislation did not reach the floor of the Eighty-fourth Congress.

Our locals have done even more effective education with the lawmakers this time than last. Our pledges of aid have been renewed with old members and initiated with new members. We list solid promises from 336 of the 435 members of the House and from 70 of the 96 members of the Senate, all but a few of them over the signatures of members of Congress. Education is a tedious process, but the job has been thoroughly done and there are no members of the Congress known

to your Tax Relief Committee who have not been informed of the musicians' dire need for relief.

Locals within the Congressional Districts and States of introducers of repeal bills have been requested by the Tax Relief Committee to promptly thank their Representatives and Senators for the acts of good faith evidenced by their introduction of these repeal bills. The current list of introducers, together with their home town designations, is as follows: Aime J. Forand, Valley Falls, R. I.; John F. Baldwin, Martinez, Calif.; Thomas M. Pelly, Seattle, Wash.; Hale Boggs, New Orleans, La.; Charles M. Teague, Ojai, Calif.; John W. Byrnes, Green Bay, Wis.; Wayne L. Hays, Flushing, Ohio; Frank Thompson, Jr., Trenton, N. J.; Edwin H. May, Jr., Wethersfield, Conn.; John D. Dingell, Detroit, Mich.; Everett M. Dirksen, Pekin, Ill.; George W. Malone, Reno, Nev.; William Langer, Wheatland, N. D.

If your local is among the few that have not responded with an expression of thanks and the hope that their lawmakers will speak to their friends on the Ways and Means and Senate Finance Committees in behalf of our problem, we suggest that you will wish to do that without delay.

Your Tax Relief Committee recognizes the difficulties of obtaining consideration for a single excise tax when pressures are being exerted in scores of excise tax categories and in the face of determined Treasury opposition. It insists, however, that democratic processes demand that our friends in the Committees and on the floors of Congress not be again deprived through technicalities of casting their votes for repeal or substantial reduction of the 20 per cent tax.

(Continued from the preceding page)

side hear once again their folk songs and traditional music in a concert paid for out of the funds. These are only a few of the many projects providing comfort and inspiration to the listeners, AS WELL AS income to serious musicians struggling to make a living. These — Cecil Reed and his coterie seek assiduously to eliminate, to their own selfish profit.

You are incorrect in your assertion that the convention delegates jeered Reed and his hunch. They were quietly and courteously heard out. They got far more than they deserved. The delegates who listened to them are, for the most part, quiet, thoughtful, sensitive men—not easily swayed by oratory or by contrition. They listened aghast and ashamed for these men who, carried away by their own machinations, sought to wreck hard-wrought things to satisfy the howls of a small herd of malcontent insurgents. Every resolution brought to the floor of the Convention by this group had been carefully and impartially considered by the properly appointed committee, a committee comprised of a cross-section of delegates, all experienced men in musical circles and in union circles. The com-

mittee recognized these resolutions for what they were: wreck-writs.

All delegates had an opportunity to read these bits before they came to a floor vote. The results of the voting are a matter of record. This handful of musical pip-squeaks was not just about to overthrow the framework of orderly procedure in our Convention, as long as intelligent, thinking delegates continue to be elected by their locals to represent the rank and file.

You lead the public to believe that recording musicians are suffering from no raises since 1946. Consider that a three-hour recording session pays the musician \$41.25, and \$13.75 per half-hour for any time after three hours. A one-hour session to record a one-minute TV jingle pays a musician \$27.00 for his time. These wages are pretty good by any union's standards, and are hardly a matter for a raise argument.

Unless you are a labor-baiter; unless you have some special reason to extend the hand of sympathy to Reed and his fabulously misled mongers; unless you care not what the impact of your half-true story is upon the

(Continued on page thirty-five)

CONVENTION NOTICE

The 1957 Convention of the American Federation of Musicians will be held at the Denver Auditorium Arena, Denver, Colorado, during the week of June 10. The headquarters will be at the Brown Palace Hotel.

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

The following is printed for the information of the members of the American Federation of Musicians, and I would like to call this article to the special attention of all elected and appointed officers.

At the last meeting of the Executive Council of the AFL-CIO in Miami, Florida, the Council voted to approve and make effective immediately the following report. As one of the Vice-Presidents of the AFL-CIO I voted in favor of the entire report.

JAMES C. PETRELLO

TEXT OF COUNCIL STATEMENT ON INVESTIGATIONS

The American Federation of Labor and Congress of Industrial Organizations is pledged both by its constitution and by fundamental principles of trade union morality to keep the labor movement free from any taint of corruption.

While the AFL-CIO has its own responsibility for keeping its house in order and is attempting to meet this obligation to the best of its ability, this does not in any sense mean that appropriate agencies of government and the public do not have rights, obligations and responsibilities in eliminating racketeering and corruption from all segments of American life, including the labor movement.

No institution or agency, whether labor or business, public or private, enjoys special immunity from the equal application of the laws, from appropriate investigation by duly constituted legislative committees and from scrutiny of its operations by the members of the press or the general public.

Investigations by fair and objective legislative committees in the field of labor-management relations have been of tremendous help in eliminating abuses in this area.

The investigation conducted by the LaFollette Committee, exposing as it did, unsavory and illegal practices on the part of important business interests, contributed greatly to the enactment of the Wagner Act and to the elimination of employer practices which prevented union organization and caused strife and violence in labor-management relations.

The recent investigation by the Douglas subcommittee of the Senate Labor Committee, exposing as it did, instances of corruption and improper conduct by labor officials and others in the handling of health and welfare

funds, has provided for the public and for the labor movement invaluable information which has laid the foundation for proposed disclosure legislation in this field, endorsed by the AFL-CIO, and which in addition, has enabled the AFL-CIO and its affiliates to do a better job of keeping their house in order.

Both law enforcement agencies, in the interest of enforcing law, and legislative committees in the interest of enacting corrective legislation, by reason of their power and authority to subpoena witnesses and to place them under oath, as well as their superior investigatorial facilities, have means beyond those of the labor movement to expose and bring to light corrupt influences.

It goes almost without saying that law enforcement agencies, legislative committees, and the labor movement itself share the common responsibility of conducting investigations fairly and objectively, without fear or favor and in keeping with due process concepts firmly imbedded in the tradition and constitution of our great country.

It is a firm policy of the AFL-CIO that the highest ethical standards be observed and vigorously followed by all officials of the AFL-CIO and its affiliates in the conduct of their offices, in the handling of trade union and welfare funds, and in the administration of trade union affairs.

Trade union and welfare funds are the common property of the members of our unions and must, therefore, be administered as a high and sacred trust for their benefit.

The AFL-CIO is determined that any remaining vestiges of racketeering or corruption in unions shall be completely eradicated. We believe that Congress, in the interest of enact-

ing corrective legislation, if the same be deemed and found necessary, has the right, through proper committees, to investigate corruption wherever it exists, whether in labor, industry or anywhere else.

It is the firm policy of the AFL-CIO to cooperate fully with all proper legislative committees, law enforcement agencies and other public bodies seeking fairly and objectively to keep the labor movement or any other segment of our society free from any and all corrupt influences.

This means that all officials of the AFL-CIO and its affiliates should freely and without reservation answer all relevant questions asked by proper law enforcement agencies, legislative committees and other public bodies, seeking fairly and objectively to keep the labor movement free from corruption.

We recognize that any person is entitled, in the exercise of his individual conscience, to the protection afforded by the Fifth Amendment and we reaffirm our conviction that this historical right must not be abridged.

It is the policy of the AFL-CIO, however, that if a trade union official decides to invoke the Fifth Amendment for his personal protection and to avoid scrutiny by proper legislative committees, law enforcement agencies or other public bodies into alleged corruption on his part, he has no right to continue to hold office in his union.

Otherwise, it becomes possible for a union official who may be guilty of corruption to create the impression that the trade union movement sanctions the use of the Fifth Amendment, not as a matter of individual conscience, but as a shield against proper scrutiny into corrupt influences in the labor movement.

Report and Recommendations of the AFL-CIO Committee on Ethical Practices As To A Code of Ethical Practices Regarding Health and Welfare Plan Administration Code II - Health and Welfare Funds

At its June, 1956, meeting the Executive Council directed the Committee on Ethical Practices "to develop a set of principles and guides for adoption by the AFL-CIO in order to implement the constitutional determination that the AFL-CIO shall be and remain free from all corrupt influences" and directed that

such recommended guides and principles be submitted to the Council. In accordance with this direction, and its constitutional responsibilities, the Committee on Ethical Practices submitted to the Executive Council at its August, 1956, meeting the first of a proposed series of recommended codes. This code cover-

ing the issuance of local union charters was unanimously adopted by the Council.

This report, and the recommended code contained in it, is the second in the series which the Committee, in accordance with the Council's direction, is developing to implement the constitutional mandate that the AFL-

CIO shall be and remain free from any and all corrupt influences and the determination of the first Constitutional Convention of the AFL-CIO that the reputations of the vast majority of labor union officials, who accept their responsibilities and trust, are "imperiled by the dishonest, corrupt, unethical practices of the few who betray their trust and who look upon the trade union movement not as a brotherhood to serve the general welfare, but as a means to advance their own selfish purposes . . ."

Both the American Federation of Labor and the Congress of Industrial Organizations prior to the merger of these two organizations into the AFL-CIO gave thorough consideration to the subject of Health and Welfare Funds. This subject was also considered by and dealt with by the First Constitutional Convention of the AFL-CIO and a resolution dealing with this subject matter was adopted by that convention.

As stated in the resolution adopted by the First Constitutional Convention of the AFL-CIO, the task of administering and operating health and welfare programs which have been developed through collective bargaining has placed heavy new responsibilities upon the shoulders of trade union officials. The funds involved are paid for through the labor of the workers covered by the plans. They must be administered, therefore, as a high trust for the benefit only of those workers.

Most trade union officials have been faithful to the high trust which has been imposed upon them because of the development of health and welfare funds. The malfeasances of a few, however, have served to bring into disrepute not only the officials of the particular unions involved, but also the good name of the entire American labor movement. For this reason, it is imperative that the AFL-CIO and each of the national and international unions affiliated with it rigorously adhere to the highest ethical standards in dealing with the subject of health and welfare funds.

For these reasons, the Ethical Practices Committee, under the authority vested in it by the Constitution of the AFL-CIO and pursuant to the mandate of the First Constitutional Convention of the AFL-CIO, recommends that the Executive Council of the AFL-CIO adopt the following policies to safeguard the good name of the AFL-CIO and its affiliated unions:

1. No union official who already receives full time pay from his union should receive fees or salaries of any kind from a fund established for the provision of a health, welfare or retirement program. Where a salaried union official serves as employee representative or trustee in the administration of such programs, such service should be regarded as one of the functions expected to be performed by him in the normal course of his duties and not as an extra function requiring further compensation from the welfare fund.

2. No union official, employee or other person acting as agent or representative of a union, who exercises responsibilities or influence in the administration of welfare programs or the placement of insurance contracts, should have any compromising personal ties, direct or indirect, with outside agencies such as insurance carriers, brokers, or consultants doing business with the welfare plan. Such ties cannot be reconciled with the duty

of a union official to be guided solely by the best interests of the membership in any transactions with such agencies. Any union official found to have such ties to his own personal advantage or to have accepted fees, inducements, benefits or favors of any kind from any such outside agency, should be removed. This principle, of course, does not prevent the existence of a relationship between a union officer or employee and an outside agency where

- (a) No substantial personal advantage is derived from the relationship, and
- (b) The outside agency is one in the management of which the union participates, as a union, for the benefit of its members.

3. Complete records of the financial operations of all welfare funds and programs should be maintained in accordance with the best accounting practice. Each such fund should be audited regularly by internal auditors. In addition each such fund should be audited at least once each year, and preferably semi-annually, by certified public or other independent accountants of unquestioned professional integrity, who should certify that the audits fully and comprehensively show the financial condition of the fund and the results of the operation of the fund.

4. All audit reports should be available to the membership of the union and the affected employees.

5. The trustees or administrators of welfare funds should make a full disclosure and report to the beneficiaries at least once each year. Such report should set forth, in detail, the receipts and expenses of the fund; all salaries and fees paid by the fund, with a statement of the persons to whom paid; the amount paid and the service or purpose for which paid; a breakdown of insurance premium paid, if a commercial insurance carrier is involved, showing, insofar as possible, the premiums paid, dividends, commissions, claims paid, retentions and service charges; a statement of the person to whom any commissions or fees of any kind were paid, a financial statement on the part of the insuring or service agency, if an agency other than a commercial insurance carrier is employed; and a detailed account of the manner in which the reserves held by the fund are invested.

6. Where health and welfare benefits are provided through the use of a commercial insurance carrier, the carrier should be selected through competitive bids solicited from a substantial number of reliable companies, on the basis of the lowest net cost for the given benefits submitted by a responsible carrier, taking into consideration such factors as comparative retention rates, financial responsibility, facilities for and promptness in servicing claims, and the past record of the carrier, including its record in dealing with trade unions representing its employees.

The trustees of the fund should be required to include in reporting to the membership the specific reasons for the selection of the carrier finally chosen. The carrier should be required to warrant that no fee or other remuneration of any kind has been paid directly or indirectly to any representative of the parties in connection with the business of the fund.

7. Where a union or union trustees participate in the administration of the investment of welfare fund reserves, the union or its trustees should make every effort to prohibit the investment of welfare fund reserves in the business of any contributing employer, insurance carrier or agency doing business with the fund, or in any enterprise in which any trustee, officer or employee of the fund has a personal financial interest of such a nature as to be affected by the fund's investment or disinvestment.

This is not to be construed as preventing investment in an enterprise in which a union official is engaged by virtue of his office, provided (i) no substantial personal advantage is derived from the relationship, and (ii) the concern or enterprise is one in the management of which the union participates for the benefit of its members.

8. Where any trustee, agent, fiduciary or employee of a health or welfare program is found to have received an unethical payment, the union should insist upon his removal and should take appropriate legal steps against both the party receiving and the party making the payment. Where health and welfare funds are negotiated or administered by local unions or by other organizations subordinate to or affiliated with a national or international union, provision should be made to give the national or international union the authority to audit such funds and to apply remedies where there is evidence of a violation of ethical standards.

9. Every welfare program should provide redress against the arbitrary or unjust denial of claims so as to afford the individual member prompt and effective relief where his claim for benefits has been improperly rejected. Every program should provide for the keeping of complete records of the claims experience so that a constant check can be maintained on the relationship between claims and premiums and dividends, and on the utilization of the various benefits.

10. The duty of policing and enforcing these standards is shared by every union member, as well as by local, national and international officials. The best safeguard against abuses lies in the hands of a vigilant, informed and active membership, jealous of their rights and interests in the operation of health and welfare programs, as well as any other trade union program. As a fundamental part of any approach to the problem of policing health and welfare funds, affiliated unions, through education, publicity and discussion programs, should seek to develop the widest possible degree of active and informed interest in all phases of these programs on the part of the membership at large. International unions should, wherever possible, have expert advice available for the negotiation, establishment and administration of health and welfare plans, and should provide training for union representatives in the techniques and standards of proper administration of welfare plans.

11. Where constitutional amendments or changes in internal administrative procedure are necessary to comply with the standards herein set forth, such amendments and changes should be undertaken at the earliest practicable time.

Report and Recommendations of the AFL-CIO Committee on Ethical Practices

As To

A Code of Ethical Practices With Respect To Racketeers, Crooks, Communists and Fascists

Code III - Racketeers, Crooks, Communists and Fascists

This is the third in a series of recommended codes which the Committee on Ethical Practices has developed in accordance with the direction of the Executive Council that it should "develop a set of principles and guides for adoption by the AFL-CIO in order to implement the constitutional determination that the AFL-CIO shall be and remain free from all corrupt influences."

Article VIII, Section 7, of the Constitution of the AFL-CIO establishes that "it is a basic principle of this Federation that it must be and remain free from any and all corrupt influences and from the undermining efforts of communist, fascist or other totalitarian agencies who are opposed to the basic principles of our democracy and of free and democratic trade unionism." Under this constitutional provision there is no room within the Federation or any of its affiliated unions for any person in a position of leadership or responsibility who is a crook, a racketeer, a communist or a fascist. And it is the obligation of every union affiliated with the AFL-CIO to take appropriate steps to ensure that this principle is complied with.

To be sure, neither the AFL-CIO nor its affiliated unions are law-enforcing agencies. It is not within the purview or authority of a trade union to convict its members of a violation of statutory law. But it is the duty and responsibility of each national and international union affiliated with the federation to see to it that it is free of all corrupt, communist or fascist influences. Consequently, a trade union need not wait upon a criminal conviction to bar from office corrupt, communist or fascist influences. The responsibility of each union to see to it that it is free of

such influences is not a responsibility placed upon our unions by law. It is a responsibility which rests upon our unions by the AFL-CIO Constitution and by the moral principles that govern the trade union movement. Eternal vigilance in this area is the price of an honest democratic trade union movement.

It is not possible, nor is it desirable, to set down rigid rules to determine whether a particular individual in a position of responsibility or leadership in the trade union movement is a crook, a racketeer, a communist, or a fascist. Obviously, if a person has been convicted of a crime involving moral turpitude offensive to trade union morality, he should be barred from office or responsible position in the labor movement. Obviously also, a person commonly known to be a crook or racketeer, should not enjoy immunity to prey upon the trade union movement because he has somehow managed to escape conviction. In the same manner, the fact that a person has refrained from formally becoming a member of the Communist Party or a fascist organization should not permit him to hold or retain a position of responsibility or leadership in the trade union movement if, regardless of formal membership, he consistently supports or actively participates in the activities of the Communist Party or any fascist or totalitarian organization.

In this area, as in all others, determinations must be made as a matter of common sense and with due regard to the rights of the labor unions and the individuals involved.

On the basis of these considerations, the Ethical Practices Committee, under the authority vested in it by the Constitution of the AFL-CIO, pursuant to the mandate of the first

constitutional convention of the AFL-CIO, recommends that the Executive Council of the AFL-CIO adopt the following policies to safeguard the good name of the AFL-CIO and its affiliated unions:

1. The AFL-CIO and each of its affiliated unions should undertake the obligation, through appropriate constitutional or administrative measures and orderly procedures, to insure that no persons who constitute corrupt influences or practices or who represent or support communist, fascist or totalitarian agencies should hold office of any kind in such trade unions or organizations.

2. No person should hold or retain office or appointed position in the AFL-CIO or any of its affiliated national or international unions or subordinate bodies thereof who has been convicted of any crime involving moral turpitude offensive to trade union morality.

3. No person should hold or retain office or appointed position in the AFL-CIO or any of its affiliated national or international unions or subordinate bodies thereof who is commonly known to be a crook or racketeer preying on the labor movement and its good name for corrupt purposes, whether or not previously convicted for such nefarious activities.

4. No person should hold or retain office or appointed position in the AFL-CIO or any of its affiliated national or international unions or subordinate bodies thereof who is a member, consistent supporter or who actively participates in the activities of the Communist Party or of any fascist or other totalitarian organization which opposes the democratic principles to which our country and the American trade union movement are dedicated.

Report and Recommendations of the AFL-CIO Committee on Ethical Practices

As To

A Code of Ethical Practices With Respect To Conflicts of Interest in the Investment and Business Interests of Union Officials

Code IV - Conflicts of Interest

This is the fourth in a series of recommended codes which the Committee on Ethical Practices has developed in accordance with the Direction of the Executive Council that it should "develop a set of principles and guides for adoption by the AFL-CIO in order to implement the constitutional determination that the AFL-CIO shall be and remain free from all corrupt influences." Prior codes have dealt with the issuance of local union charters, welfare funds, racketeers, crooks and communists. The code herein recommended deals with conflicts of interest in the investment and business interests of union officials.

It is too plain for extended discussion that a basic ethical principle in the conduct of trade union affairs is that no responsible trade union official should have a personal financial interest which conflicts with the full performance of his fiduciary duties as a workers' representative.

Obviously an irreconcilable conflict of interest would be present if a trade union official, clothed with responsibility and discretion in conducting the representation of workers, simultaneously maintains a substantial interest in the profits of the employer of the workers whom he is charged with represent-

ing. Even though, in a particular instance, there may be no actual malfeasance in the representation of the employees involved, the opportunity for personal gain at the expense of the welfare of the employees whom the union official represents obviously exists.

Such a simple case, however, does not fully present the problems which exist, or may exist, in this area. There may be cases in which the conflict of interests is not so clear, but nevertheless exists. There are, on the other hand, forms of private investment which seem wholly devoid of any possibility of corruption or dereliction in trade union responsibility. It

will be the purpose of this report to discuss some of the varying situations which may arise in this area and, on the basis of such discussion, to present a recommended code of minimum standards to which the Committee believes all trade union officials should adhere in their investment and business interests.

The problems in this area, of course, could all be eliminated by adoption of the simple principle that no trade union official should, under any circumstances, use his own personal funds or property in any form of business enterprise or investment. But the committee feels that it is both unnecessary and unwise to establish such a rigid standard for trade union officials; Union officers and agents should not be prohibited from investing their personal funds in their own way in the American free enterprise system so long as they are scrupulously careful to avoid any actual or potential conflict of interest. The American trade union movement does not accept the principle that either its members or its leaders should own no property. Both union leaders and members have the right to set aside their own personal reserves for themselves and their families, and to invest and use those reserves in legitimate ways.

But the trade union leader does have certain special responsibilities which he must assume and respect because he serves as a leader in the trade union movement. And those responsibilities, the Committee believes, necessarily imply certain restraints upon his right to engage in personal investment, even with his own funds and on his own time. In a sense, a trade union official holds a position comparable to that of a public servant. Like a public servant, he has a high fiduciary duty not only to serve the members of his union honestly and faithfully, but also to avoid personal economic interests which may conflict or appear to conflict with the full performance of his responsibility to those whom he serves.

Like public servants, trade union leaders ought to be paid compensation commensurate with their services. But, like public servants, trade union leaders must accept certain limitations upon their private activities which result from the nature of their services. Indeed, the nature of the trade union movement and the responsibilities which necessarily must be accepted by its leaders, make the strictest standards with respect to any possible conflict of interest properly applicable.

It is plain, as already stated, that a responsible trade union official should not be the owner in whole or in part of a business enterprise with which his union bargains col-

lectively on behalf of its employees. The conflict in such case is clear.

It is almost equally clear, the Committee believes, that a trade union official should not be the owner of a business enterprise which sells to, buys from, or in other ways deals, to any significant degree, with the enterprise with which he conducts collective bargaining. Again, the possibility that the trade union official may be given special favors or contracts by the employer in return for less than discharge of his obligations as a trade union leader, exists.

Somewhat different considerations, however, apply to the ownership, through purchase on the open market or other legitimate means, of publicly traded securities. Employee ownership of stock is certainly a fairly common practice in American life. Often, indeed, there are special stock purchase plans designed to stimulate such employee investments.

On the other hand, ownership, even of publicly traded securities, in sufficient amounts to influence the course of management decision seems to the Committee incompatible with the proper representation of the employees by a trade union official.

The Committee believes, therefore, that the minimum standards of ethical conduct in this area should not forbid all investment by a trade union official in the corporate securities of companies employing the workers he represents. Such investment by a trade union official, however, should always be subject to the restriction that it is not acquired in an illegitimate or unethical manner, that it is limited to securities which are publicly traded, that his interest should never be large enough so as to permit him to exercise any individual influence on the course of corporate decision.

There is nothing in the essential ethical principles of the trade union movement which should prevent a trade union official, at any level, from investing personal funds in the publicly traded securities of corporate enterprises unrelated to the industry or area in which the official has a particular trade union responsibility. Such securities offer a wide choice of investment and are, generally speaking, so far removed from individual stockholder control or influence that with the exceptions above noted, there is no reason to bar investment by trade union officials.

The same principles apply with respect to privately owned or closely held businesses which are completely unrelated to the industrial area in which the trade union leader serves.

On the basis of these considerations, the Ethical Practices Committee, under the authority vested in it by the Constitution of the AFL-CIO and pursuant to the mandate of the First Constitutional Convention of the AFL-CIO, recommends that the Executive Council of the AFL-CIO adopt the following policies to safeguard the good name of the AFL-CIO and its affiliated unions:

1. No responsible trade union official should have a personal financial interest which conflicts with the full performance of his fiduciary duties as a workers' representative.

2. No responsible trade union official should own or have a substantial business interest in any business enterprise with which his union bargains collectively, or in any business enterprise which is in competition with any other business enterprise with which his union bargains collectively.

3. No responsible trade union official should own or have a substantial business interest in a business enterprise a substantial part of which consists of buying from, selling to, or otherwise dealing with the business enterprise with which his union bargains collectively.

4. The provisions of paragraphs 2 and 3 above do not apply in the case of an investment in the publicly traded securities of widely-held corporations which investment does not constitute a substantial enough holding to affect or influence the course of corporate decision.

5. No responsible trade union official should accept "kickbacks" under-the-table payments, gifts of other than nominal value, or any personal payment of any kind other than regular pay and benefits for work performed as an employee from an employer or business enterprise with which his union bargains collectively.

6. The policies herein set forth apply to: (a) all officers of the AFL-CIO and all officers of national and international unions affiliated with the AFL-CIO, (b) to all elected or appointed staff representatives and business agents of such organizations, and (c) to all officers of subordinate bodies of such organizations who have any degree of discretion or responsibility in the negotiation of collective bargaining agreements or their administration.

7. The principles herein set forth apply not only where investments are made by union officials, but also where third persons are used as blinds or covers to conceal the financial interests of union officials.

Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies, up to and including February 15, 1957. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 1—Cincinnati, Ohio

Crystal Records
Echo Records

Local 4—Cleveland, Ohio

Top Productions, Inc.

Local 6—San Francisco, Calif.

Hi-Class Records
(Formerly Mecca Records)

Local 10—Chicago, Illinois

Four Winds Recording Co.
Stephany Records

Local 16—Newark, N. J.

"D" Records

Local 35—Evansville, Ind.

Falcon Records Co., Inc.

Local 47—Los Angeles, Calif.

Jay-Tone Record Co.
Keltan Music Corp.
Music Releasing Corp.
Owl Records

Local 66—Rochester, N. Y.

Ken Charles Productions

Local 72—Fort Worth, Texas

Music Records
Centennial Records

Local 75—Des Moines, Iowa

Stereophony, Inc.

Local 77—Philadelphia, Pa.

Skyline Record Co.

Local 116—Shreveport, La.

Rev, Inc.

Local 149—Toronto, Ont., Canada

Phonodisc Limited

Local 208—Chicago, Illinois

Gig Records, Inc.

Local 655—Miami, Fla.

Congress Record Co.

Local 802—New York, N. Y.

H. I. L. Record Distributing Corp.
Ruth Harris
Kenilworth Radio TV Company
Medfield Music Corp.
C. I. Miller Co., Inc.
Roulette Records, Inc.
Satellite Records

over
FEDERATION
 field

MUSIC AS FELLOWSHIP

*Music is a curious Art—
 Builds its format part by part.
 First there are the hieroglyphics
 Jotted down as the specifics
 By a Wagner, Brahms or Bach—
 Copland, Creston, Harris, Bloch—
 Notes that rest unheard, unknown,
 Still as heartbeat, quiet as stone,
 Apt to live, yet, when all's said,
 Unalive as any dead.*

*Next there comes the playing brood:
 Tools of string and brass and wood
 Murmur, sing, reverberate,
 Call and cry and palpitate;
 Signs become an Art complete
 Through the players' special feat
 Of coupling ideas in his head
 With composers' long since dead.*

*The poem comes direct from poet;
 The one who paints—he paints to
 show it.*

*Music takes this double way
 Of saying what there is to say,
 Is sociable while it's creative—
 In short, an Art cooperative.*

*It follows as the night the day
 Musicians live no other way
 Except by taking to their heart
 Steadfast from the very start:
 "We hang together—or our Art
 And each of us will hang apart!"*

A whole bevy of locals—thirty-six, to be precise—are celebrating their sixtieth anniversaries this year.

In April, 1897, Local 24, Akron, Ohio, gave its first dance (it was chartered March 25, 1897) in the old Albert Hall opposite the Palace Theatre on South Main Street. On April 28, 1957, it will give another dance, this at the German-American Hall. On this date the local will also honor all members who have belonged for thirty-five or more consecutive years. According to the records there are thirty-one who qualify.

The sixtieth birthday of Local 50, St. Joseph, Missouri, falls on March 30, but the whole year has been designated "Diamond Jubilee Year." The formal celebration will take place in the Fall. With the exception of one year, Lloyd Harris has been president of Local 50 continuously for seventeen years. His father, the late Paul Harris, was president for about ten years in the 20's and 30's. Dan Cook, secretary-treasurer, has served in his office since 1943.

March 24 is the sixtieth anniversary of Local 31, Hamilton, Ohio. In spite of many difficulties, this local has grown from an eight-member group in March, 1897, to its present membership of 241. Three years ago it started a concert band of thirty-one members which helps to furnish an outlet for high school students who wish to continue

their musical endeavors after graduation and also gives older members a chance to continue playing. Two of the five life members of the local are William Elzer, aged eighty-three, and Lee Inman, aged seventy-six. Brother Inman was concert band conductor until his recent retirement and is now honorary president of the local. Glen Wortendyke, Dudley Mecum and Johnny Black are some of the members of the local who have attained national prominence.

Local 16, Newark, New Jersey, chartered January 7, 1897, will hold a dance in June to celebrate its sixtieth year.

Local 45, Marion, Indiana, sixty years old March 16, plans a party that evening for two of its oldest members, Sherman Felton, sixty, and Fred Campbell, fifty.

Local 59, Kenosha, Wisconsin, tied in its sixtieth anniversary, February 4, with the presentation of a life honorary membership to Harry Thompson. Brother Thompson will have been a member of Local 59 for fifty years on May 7, but since even before 1907 he was a member of Local 240, Rockford, Illinois, his membership in the Federation actually predates his membership in Local 59. He has served Local 59 as president, secretary, treasurer and delegate to twenty-five International Conventions. In the photograph on this page he is shown receiving his honorary card from President Anthony Ritacca while Frank Zabukovec, financial secretary-business agent, looks on. The flowers were sent by the American Federation of Musicians. The local also received a congratulatory telegram from President Petrillo.

Of the seven charter members of the local, Fred Stemm, now an honorary member, is probably the sole survivor.

Local 11, Louisville, Kentucky, is deep in plans for its sixtieth birthday celebration. Though its actual birthday was February 11, it plans a celebration this summer, perhaps at a resort park. It may have the Louisville Orchestra or a fine concert brass band, besides dance bands and country groups to enliven the proceedings. It also plans to have speakers on subjects close to the hearts of musicians.

Lloyd E. Wilson, secretary of Local 3, Indianapolis, writes us: "Local 3 is very proud of the fact that on March 19 of this year we shall celebrate our sixtieth anniversary as a member of the American Federation of Musicians and on August 17 our sixty-seventh anniversary of our local's founding."

Brother Wilson continues: "On August 17, 1890, a small group of musicians met at 113½ East Washington Street, Indianapolis, and formed what was then called the Indianapolis Musicians Protective Association.

"Local 3, Indianapolis, was host to the first International Convention held Oc-



Harry Thompson is presented with a life honorary membership card in Local 59, Kenosha, Wisconsin, from President Anthony Ritacca, with Frank Zabukovec, financial secretary-business agent, looking on.

tober 19, 1896, also the eighth Convention on May 19, 1903. We are extremely proud of the fact that at the International Convention held in Indianapolis on June 10, 1940, our Honorable President, James C. Petrillo, was elected President of the A. F. of M."

Local 3 boasts three musicians who have held continuous membership for sixty-seven years: James Curley, Guy Montani and Frank Panden. The local's vice-president, Brother Harry O'Leary, has been a member of Local 3 for fifty-seven years.

The sixtieth anniversary of Local 13, Troy, New York, was recently celebrated at the local's headquarters. The three honored members of that organization were George A. Severance, eighty-nine; John G. Rommel, eighty-five; and William Noller, eighty-four, who represent more than 200 years of combined musical experience in the local. All three have been in the music profession since their 'teens. Mr. Severance has been financial secretary of the local since December 10, 1899. Mr. Rommel still plays the flute and piccolo for pleasure.

A basket of flowers was received from the American Federation of Musicians and a telegram from President Petrillo was read by Walter B. Connor, president of Local 13. (See photograph, page 13.)

Other sixty-year-old locals, though they to date have planned no special celebrations, do cite proud points in their histories. Local 34, Kansas City, Missouri, writes that "our local was founded on April 3, 1889; chartered May 3, 1889; and received its charter from the A. F. of M. on February 1, 1897. We have occupied our three-story building since approximately 1914. It is owned by us, clear, and we don't even carry it on our books as an asset. Several other unions rent office space and meeting space from us, among them the local IATSE group, two IBEW Power and Light Company unions, the Local Radio Engineers IBEW local, the Hat and Cap Makers and the Bill Posters. We have a large bar room which is used only for private parties given by the tenant unions. We have a large upstairs

hall with a stage, which we furnish to the Kansas City Philharmonic Orchestra for rehearsals, free.

"We are currently in the process of remodeling our own four offices to modern dimensions and decor. Future plans include a rebuilt facade and expanded office revenue space, but those are far ahead. We perhaps will stage some sort of seventy-five-year anniversary celebration, provided any of us are still around or able to celebrate."

Edward P. Ringius, secretary-treasurer of Local 30, St. Paul, sends word that that local was founded in 1840 under the name of the St. Paul Musical Society. It later became affiliated with the National League of Musicians and received charter 34 and finally charter 30 in the A. F. of M. Brother Ringius adds that he has been a member for approximately forty-five years and to the best of his knowledge has never missed a meeting, unless he was out of town on business for the local or the Federation. He cannot remember one meeting when a quorum was not present. He is now serving his thirty-second year as secretary of Local 30.

Besides the sixty-year-old locals cited, a dozen or so others date their births from the early part of 1897. Racine, Wisconsin's, Local 42 was born January 20 of that year; Local 46, Oshkosh, January 30; Local 6, San Francisco, February 2; Local 37, Joliet, Illinois, February 12; Local 47, Los Angeles, March 15; Local 19, Springfield, Illinois, March 18; Local 9, Boston, Massachusetts, March 20; Local 29, Belleville, Illinois, March 24; Local 20, Denver, Colorado, March 25; Local 22, Sedalia, Missouri, March 25; Local 23, San Antonio, Texas, March 25; and Local 25, Terre Haute, Indiana, March 25.

Fiftieth anniversaries are also occasions for special observances. In early February some sixty members of Local 390, Edmonton, Alberta, Canada, convened to celebrate their half-century jubilee. (Their charter was granted February 2, 1907.) Attending the celebration was the local's only surviving charter member and its first president, Vernon W. Barford, retired organist

and choirmaster at All Saints' Anglican Cathedral. Also present were many of the early members of the association, including Herbert G. Turner, who joined shortly after it was formed, and has served as its secretary since 1914.

The fiftieth anniversaries of Locals 136, Charleston, West Virginia; 367, Vallejo, California; and 424, Richmond, California, fall respectively on March 18, April 8 and April 20.

Anniversaries in and out of the Federation seem to be particularly in order this month. On Sunday, March 10, the Ringgold Band gave a concert at the Rajah Theater in Reading, Pennsylvania, to commemorate its 105th anniversary. We repeat: its 105th anniversary. Can any other band top this?

On February 24, 1957, at the gala opening of the Rudolph Ganz Recital Hall in Chicago, Rudolph Ganz himself was guest of honor. It was his eightieth birthday and the occasion brought to mind the more than a half-century he has influenced the music scene in America as pianist, composer, conductor and teacher.

Andy J. Bentley started his thirty-seventh year as secretary-treasurer of Local 485, Grand Forks, North Dakota, on January 8, 1957. He enjoys playing the bass drum in the Shrine Band of his home town.

Eighty-eight new members and eighty-two transfer members joined Local 40, Baltimore, in 1956. This was a large increase over the preceding year.

In Local 8, Milwaukee, alone, 314 jobs were played through a grant from the Music Performance Trust Funds of the Recording Industry obtained with the cooperation of Local 8. These ranged anywhere from a single accordionist to sixty-one-man symphony orchestras. Members filled in 2,194 playing positions and earned \$30,337.41.

With the recent death of Harry Sinclair of the Richfield Oil Company of Independence, Kansas, his friends have recalled his many generous deeds in the cause of music. In 1910 Mr. Sinclair made a present to his home town of a complete set of band instruments, including three sets of uniforms and a fine library, and employed a bandmaster, Dr. Walter McCray, to develop the band into a first-class organization. Besides this Mr. Sinclair promised McCray that every good man found to play in the band would also be employed in the Sinclair Company.

Larry Fisher, member of Local 30, St. Paul, in a recent issue of that local's magazine, "The St. Paul Musician," gives his recipe for being a good leader: "Make sure the men you hire will play a job, come to the job sober, stay sober, know how long a break is and be back on the stand when they are supposed to be and make the last group played as lively as the first. In your closing group thank the committee, the management of the place you are playing, express your thanks on behalf of the bartenders, waitresses, chef, etc. Make sure the men you hire know it is a 'book' or 'fake,' or both, and also whether they are expected to play 'Latin' or in some other category. Make sure the men know what they are supposed to wear; set them at ease before the job starts; give them any help you can as to the type of job to be played; let them know about any specialties, distinguished guests or anything that can help you do a good job. Pay them after the engagement. If you book over scale, pay over scale." And as parting advice, "Business won't come across your television screen or playing cards in the local club room. Go get it. At least let the local know you're available in plenty of time. Give your wife a list of your dates you have booked."

A particularly commendable project given under the Music Performance Trust Funds of the Recording Industry in 1956 was a performance of the



Local 45, Marion, Indiana, for its sixtieth anniversary celebration will hold a supper honoring its older members. Left to right: Donald Jenkins, president of Local 45; Fred O. Campbell, Sheridan Felton and Wayne Streup, secretary of Local 45. Mr. Campbell, a life member, joined Local 45 in 1903 and Mr. Felton, an honorary life member, joined in March, 1897. The picture which they hold in their hands was one taken in Minneapolis, Minnesota, at the fourteenth Convention of the Federation in 1909.

Messiah at the Minneapolis Auditorium December 2. Over 12,000 people witnessed it and co-sponsors paid almost two thousand dollars toward the music costs.

John Wilfahrt (Whoopie John), for twenty-seven years a member of Local 30, St. Paul, Minnesota, was made a life member in 1953. He has developed a fine orchestra voted by the National Ballroom Operators Association as the "No. 1 Polka Orchestra." The recipe for his success? He always insists on precision in playing and strict discipline at all times.

Local 76, Seattle, Washington, reports 318 more contracts filed in 1956 than in 1955. Good going, boys!

Edward Laskie is not only a professional musician, a member in good standing of Local 52, Norwalk, but he is also a darkroom technician in the X-ray Department at Danbury Hospital in Danbury, Connecticut. He is very happily active in both these capacities, and when it is considered that he has been totally blind from the age of five, it can be seen why President Frank B. Field of Local 52 calls him "a shining example of courage."

Blinded by an accident at the age of five, twenty-two-year-old Edward plays piano and trumpet on various engagements. He obtained his Danbury position through the Connecticut State Board of Rehabilitation. At the hospital his work is concerned with the developing of X-ray films, a process which requires work in a completely dark room. At present Laskie makes his home in Danbury and walks the four-tenths mile to and from the hospital each day.

Local 248, Paterson, New Jersey, proudly reports that, through the special efforts of Harold Kane, City Commissioner, Paterson, as well as a member of Local 248, that the Paterson Board of Recreation will hire the services of that local's dance bands, commencing this month (March) and continuing for the rest of 1957, and in all probability,

through the following years. These teenage dances, to be run twice a month in the gymnasium of Eastside High School of Paterson, are a doubling of the previous one such dance per month (the orchestras paid for from the Music Performance Trust Funds of the Recording Industry) to two dances per month, with the Paterson Board of Recreation paying for the orchestras each second dance.

Having succeeded in Paterson, the Music Performance Trust Funds committee of the local is now progressing toward persuading many cities in its jurisdiction to engage its dance bands for annual series of teen-age dances, for this has been proven a most effective weapon in combating juvenile delinquency.

Local 37, Joliet, Illinois, held its sixtieth anniversary ball last month and this present write-up should by rights have been included on page twelve among the other locals deep in their sixtieth year celebrations. The Joliet affair, held at the American Legion Hall, saw three hundred members and their friends assembled for an evening of music, dining and dancing to the music of Buddy Morrow and his Band.

And so, in honor of this local and all the others celebrating their sixtieth anniversaries this year, we pen a little verse:

*They say the sixties are a sign
One's lost one's grip, is out of line,
Well, here it works out in reverse:
We've not cashed in! Don't call a
hearse.*

*In fact, we're lined up to resist
Abuses all along the list.
We're ready to apply our axes
To all discriminating taxes.
We'll not let anyone play hobs
With other players' hard-won jobs;
We'll see that members get their due—
We mean them ALL, not just the few!
At sixty, in a word, we're fit
And ready to go on with it.
The fight is ours; the fight is yours!
Now for the problems and their cures!*
—Ad Libitum.



The photograph shows Walter B. Connor, president of Local 13, Troy, New York, congratulating the three charter members honored at the headquarters of Local 13 on the occasion of that local's sixtieth anniversary. Left to right: William Noller, Mr. Connor, John G. Rimmel, and George A. Severance.

Where they are playing



DIAHM GRAHAM



MARILYN MORSE



RONNY ANDREWS



CHARLIE SPIVAK



RONNIE SHAW

DIAHM GRAHAM, banjo and guitar man, is featured with Curley Gold and his Texas Teno Twisters on tour throughout Northern California . . . MARILYN MORSE is playing in the "Stable Room" of the Thomas Jefferson Hotel in Tampa, Fla. . . . RONNY ANDREWS completes his five-week stay at the Danette Ballroom in Oaklyn, N. J., the end of this month . . . CHARLIE SPIVAK remains at the Saxony Hotel in Miami, Fla., until March 28 . . . RONNIE SHAW, now doing club dates in Florida, will return to New York for ten weeks of work in June.

Send advance information for this Column to the International Musician, 39 Division St., Newark 2, N. J.

EAST

Nat Anthony and his Orchestra are currently at the Fleetwood Plaza Restaurant and Cocktail Lounge in Fleetwood, N. Y. The assemblage includes Al Mann, accordion and piano; Mike Reynolds, drums and vocals; Pat Castille, trombone; Herc Faranda, tenor and flute; Nat Anthony, bass, leader and arranger.

The Johnny Dee Trio is based at the Blue Diamond in Newark, N. J., for a limited date . . . Together since 1945, Breezy Smith's Jazz Band is playing weekends at the Hawaiian Palms in Lyndhurst, N. J. With Smith at the piano as lead man, he combines with Gus Williams on sax and clarinet.

Jerry Ceraso on drums, and Joe Mازie on bass and trumpet . . . Ozzie Walen and his Continental Orchestra have begun their ninth consecutive year at the Schwaebisches Alb, Warrenville, N. J. . . . Pianist and song stylist Johnny Lack entertains at George Pucci's Cocktail Lounge in the Hotel Parker's Grill in Perth Amboy, N. J.

After completing an extended engagement at the Kentucky Hotel in Louisville, Ky., the Buddy Rocco Three (Buddy Rocco, Hammond organ and celeste; Norman Elliott, guitar; Ronny Scholl, drums) are currently appearing at the Forest Park Club in Johnstown, Pa. . . . The Larry Faith Orchestra has had its option picked up at the Greater Pittsburgh Airport's Horizon Room . . . Organist Stan Conrad is featured nightly at the Jacktown Hotel in Irwin, Pa.

The Shirley Peterson Trio (Shirley Peterson on piano, her husband, Nate Peterson, on flute, clarinet, sax and cocktail drums, and Ted LeBrasseur on bass) opened early last month at the Sands in Boston, Mass.

Rose Knight is in her eighth month playing the organ on weekends at Rocco's Colorama Gardens, Smithfield, R. I.

The Nite Owls (Johnny Luzi, Frankie Burke and Tony Marsh)

are performing throughout New England on club dates.

NEW YORK CITY

The George Shearing Quintet opens a four-week stand at the Embers on April 5. The combo is scheduled for the Twin Coaches in Pittsburgh, Pa., June 7.

MIDWEST

Buddy Laine and his Whispering Music of Tomorrow appeared at the Chevy Chase Country Club in Wheeling, Ill., from March 1 to 9 . . . Ray Cappella on drums, Bob McClure on guitar and bass, Henry DeCroix on piano and accordion, and Kay Wilson on vocals have begun their seventeenth year at the Mill Tavern in Springfield, Ill. . . . The King's Men have been performing at dances for high schools, colleges, clubs and resorts throughout Central Illinois for the past three years. The personnel includes Roger Huber, tenor and clarinet; Bob Brown, drums; Len King, trombone; Tom Grahn, electric bass; Larry Cullison, piano . . . After an absence of almost two years organist Henri Keates returned to the Glenview (Ill.) Country House in mid-February.

Bobby Helms and his Band are playing on WTTV radio and WTTV television in Bloomington, Ind. . . . The Rhythmaires, oper-

ating for over four years at various clubs in Indiana, are currently engaged at the Towne Club of the Spaulding Hotel, Michigan City, Ind. The unit comprises Bob Schilling, guitar and leader; Ed Wattsjer, bass; Dick Duszynski, accordion; Rog Bowers, saxophone.

The John Kolbl Trio (John Cox, organ; John Kolbl, accordion and vibes; Jim McAllister, bass and vocals) is providing the musical entertainment at the Brookside Country Club in Canton, Ohio.

CHICAGO

Russ Carlyle and his Orchestra opened a month-long stand at the Oh Henry on February 20. On March 25 they move to the Hotel Peabody's Skyway in Memphis, Tenn., for three weeks.

SOUTH

The Three Jacks (Bill Abrenathy, piano; Jim Calomeris, sax; and Joe Burch, drums) are celebrating their second anniversary at the Wheel Bar in Colmar Manor, Md. They've just signed another year's contract.

Don Baker and his Orchestra pencilled into Jimmy Fazio's Theater Restaurant in Ft. Lauderdale, Fla., the beginning of February . . . Smiling Jack Collins is being held over at the Holiday Hotel in

INTERNATIONAL MUSICIAN

Ft. Lauderdale . . . The Stardusters Trio (Ruth Jameson, piano and solovox; Prent Jameson, sax and clarinet; Joyce Lynne, cocktail drums and vocals) is located at the Palms in Eau Gallie, Fla.

Hammond organist Stuart Russell is doing an extended engagement at the Hotel Heidelberg, Baton Rouge, La.

John Roddie and his Hi-Five Orchestra are playing at the Army and Navy General Hospital in Hot Springs, Ark.

WEST

Bob Wills and his Playboys are currently working out of Amarillo, Texas . . . Jimmy Heap and the Melody Masters continue as the staff band on radio station KTAE in Taylor, Texas, as well as play for western dances throughout this state.

The Three Sparks remain at the Hotel El Cortez in Las Vegas, Nev., indefinitely.

Bill Ring stars on television station KOVR in Stockton, Calif., every Monday night . . . Dusty Dale is featured on television station KGO in San Francisco, Calif. . . . In Sacramento, Calif., Allan King and his Orchestra have begun their second year in the Caribbean Room of the Capitol Inn with "Cap" Jones in the Pacifica Room. The El Rancho presents Ken Harris and his Orchestra in the Roundup Room with Forrest Catlett in the Cantina Room. The piano stylings of "Ty" Brunet are featured at the Mel-O-Dee Club with Frank Diaz and his Latin group in the Zebra Room. Gene Morris and his jumping bunch appear at the "Y" Motel on Auburn Road. Gene is a Lionel Hampton alumni . . . The San Francisco Symphony sponsored the first Dixieland-Ragtime Jamboree at the San Francisco Civic

Auditorium on March 3. The concert, which was held for the benefit of the Pension Fund of the San Francisco Symphony, featured an all-star cast.

CANADA

Hammond organist Lloyd Burry has begun his second year in the Tropical Room of the Ford Hotel in Toronto, Ontario . . . The jazz artists who are scheduled to appear during the Stratford (Ontario) Shakespearean Music Festival, July 31 to September 6, are Count Basie and his Orchestra, August 2 and 3; Billie Holiday and Toronto's Ron Collier Quintet, joined by Toronto pianist Norm Amadio, August 9 and 10; the Gerry Mulligan Quartet and Teddy Wilson, August 16 and 17 . . . After a tour of the United States the Flames are now playing a three-month engagement at the Jasper Hotel, St. Donat, Quebec.

ALL OVER

Owen Engel's World Jazz Festival will leave for Europe on March 11 to do special concerts in European capitals. The concerts, although private functions attended by the Ambassadors, will be broadcast in each country. The tour is sponsored by the European Travel Commission which represents twenty-one member countries engaged in a cooperative effort to further international good will and economic prosperity through travel . . . Wilbur de Paris and his "New Orleans Jazz" began a one-month tour of the West African coast on March 6. The group will perform in Accra, Gold Coast, Leone, Liberia, Nigeria, Sierra, and French West Africa. The tour is under the auspices of the International Exchange Program of the American National Theatre and Academy.



Henry "Red" Allen Jazz Group (Claude Hopkins, piano; Eddie "Mole" Bourne, drums; Henry "Red" Allen, trumpet and leader; Buster Bailey, clarinet; Herb Flemming, trombone and vocals), engaged for a three-week stay, April 27, 1954, at New York City's Metropole Cafe, is still going strong. The combo appears nightly except Monday. The relief band is led by Sol Yaged and Cozy Cole.

MARCH, 1957



"Feels like part of me"

AL CAIOLA ON GUITARS

Likes slimmed-down Gretsch body and neck . . . handles easier, plays faster . . . guitar feels like part of him. Counts on terrific Gretsch sound for unique styling—hear sensational RCA album "Guitar Sketches"—owns Gretsch "Country Club" model . . . plays it for heavy radio and TV schedules as CBS staffer.

Other top Jazz and Country stars play Gretsch . . . you can too. Try a Gretsch guitar at your dealer's . . . write for Gretsch Guitar catalog . . . free . . . over 30 different models.

GRETSCH

The FRED GRETSCH Mfg. Co., Dept. IM-357
60 Broadway, Brooklyn 11, N. Y.

GUITARISTS!

"MODERN CHORD PROGRESSIONS"

by Johnny Rector

At last . . . here is a study invaluable to every guitarist—student, amateur, teacher, and professional. It's New—Terrific—Incomparable. Creates new interest . . . ideas, style, technique. All chords are in diagram form . . . knowledge of music reading not necessary. Ask your favorite dealer to supply you or order direct. Satisfaction or Refund. Sorry—No C.O.D's.

Vol. 1—\$2.00 Vol. 2—\$2.50
Both volumes for \$4.00.

PLAY-RITE MUSIC
BOX 267 CHICAGO 90, ILL.

PIANO TUNING PAYS

Learn this Independent Profession
AT HOME



Our patented TONOMETER simplifies learning and assures accuracy, with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UNCROWDED field—5th year. G. I. APPROVED. Write for free booklet. NILES BRYANT SCHOOL, 3731 Stockton Blvd., Dept. B., Sacramento 20, California.

DRUMMERS

Read

Drummer Scope

Instructional news about drums, drummers and drum study. The most exclusive material for the drummer who wants to be up to date.

Written by Sam Ulano and many top drummers . . . Recommended by many top drummers and teachers.

12 Full Issues for the year.
\$3.00 for one-year subscription.

Send Check or Money Order to

Lane Publishing Co.
254 West 52nd St., New York 19, N. Y.

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!

SPEAKING OF MUSIC

Farewell Through Music

The memorial concert to Arturo Toscanini, presented at Carnegie Hall February 3 by the Symphony of the Air, which formerly was



Arturo Toscanini

Toscanini's own NBC Orchestra, turned out as he would have liked it to turn out—an evening of triumph for music and for the art of interpretation. Each of the evening's three conductors, Bruno Walter, Charles Munch and Pierre Monteux, and the orchestra itself, gave as their tribute to the memory of Toscanini superb playing and the sense, also as Toscanini would have liked it, that the heart was involved. Bruno Walter conducted the *Eroica* with the elements so fused and the focus so intense as to make hearing it a moving experience. Mr. Munch gave Debussy's *La Mer* the richness and fullness usually associated only with natural phenomena. Pierre Monteux made of the *Enigma Variations* by Elgar an experience in life and death. The members of the orchestra under the urgency of three great conductors and even more under the urgency of the great spirit which had led them for over a decade, surpassed themselves. As a great instrument they proved they had lived under the spiritual as well as the bodily leadership of Toscanini. Perfection and nothing short of perfection was the goal both for conductors and players. Thus did Toscanini's spirit again prevail through an evening of great music.

Many Splendored

The Minneapolis Symphony at Carnegie Hall February 17 playing for the benefit of the American Hungarian Studies Foundation, acquitted itself proudly in an all-Bartók program. After a parade of tone-colors in *The Miraculous Mandarin* came the Concerto for Violin and Orchestra written in 1938 when Bartók was steeped in his findings of folk

music. The soloist, Yehudi Menuhin, is no longer the well-filled-out, slightly shy young man of the 1940 posters, but a slender, suave, audience-adjusted individual negotiating with grace and dispatch his work at the fingerboard and with the bow. The Concerto and his particular approach to playing seem made for one another. For the work led through unbelievable complexities, rhythmically and thematically: double-stops with intricate string crossing; halts in between the rungs of the scale ladder; strange trills and twists. It has episodal gayety, many-splendored tints. It shimmers and swishes, has breathless wispiness and fine sonorities, plays delicately with tag-ends of musical ideas, coils great coils. Menuhin is capable of all this, and, judging from the ease with which he played, much more.



Yehudi Menuhin

The Concerto for Orchestra, played after the intermission, showed off the Minneapolis Orchestra to fine advantage. This luminous work has the groups of instruments acting like soloists in virtuoso passages—creating effects that have to be heard to be believed. The Minneapolis Symphony, conducted now for eight years by the Bartók protégé, Antal Dorati, has learned how to express the playfulness and innocence as well as the opulence which is Bartók at his best.

Direct Control

It is always an extra treat when one gets tickets down at the side-front for a symphony orchestra concert, for the visual stimulus is augmented greatly by one's being able to watch the conductor in profile, and even, as he addresses himself to the strings, in full face. We didn't miss the chance when George Szell conducted the Cleveland Symphony at Carnegie Hall on February 12. For Szell's motions, in leading an orchestra, are not at all in the nature of remote control. There seems nothing at all of human differences, technical awkwardness or so much as space



George Szell

between him and the instruments. The process is as direct—a phrase flicked out of the finger tips, an armsweep scooping up a barrel of bass—as a hand turning a faucet.

The New York premiere of Martinu's *The Frescoes of Piero Della Francesca* which opened the program showed Martinu in his typical manner of having one musical idea unfold to produce another, and that unfold to produce still another.

In Schumann's Symphony No. 2 which followed the Martinu work, Szell both hurled thunderbolts and sewed a fine seam. The delicacy of the violins' phrasing and the clarion shout of the trumpets were noteworthy.

The violin soloist of the evening, Henryk

Szeryng, is a rhythmic expert. In masterly fashion he brought out the gypsy inherent in Brahms' Violin Concerto in D Major.

Opera Pool

When the Hartt Opera Theater Guild of Hartt College of Music, Hartford, Connecticut, presented on February 9 the American premiere in English of Gluck's *Armide*, the music critics had a field day. The *Hartford Times* wrote jubilantly, "One of the brightest pages was added to the history of the Hartt Opera Theater Saturday night," and elaborated on the "imaginative staging and the sheerly dramatic elements," and on the "skillful and unerring color sense of stage-director Dr. Elemer Nagy" and added, "a special accolade should go to director Moshe Paranov for fusing the musical elements with such firm authority." Another critic, T. H. P., underlined the excellence of singing and staging. "The voices," he pointed out, were good, and the singers had been prepared astutely down to the last detail. . . . The total effect of the staging was sumptuous and crowded with device." The *Hartford Courant* praised Pauline Hartt Paranov, wife of the director and member of the piano staff at the Julius Hartt Musical Foundation, "who for fifteen years has been creating exceptionally beautiful costumes for the Hartt Opera Theater Guild's operas." The quota for *Armide* was 150 costumes.

This production of February 7 in Hartford, Connecticut, will be repeated at the Central Opera Service Conference, which will be held at Hotel Roosevelt, New York, March 29-30, as an illustration of the opera renaissance now occurring in the United States and Canada.

No fewer than 428 opera groups at present giving opera in this country were listed in "Opera Manual," recently published by the Central Opera Service. This organization, sponsored by the National Council of the Metropolitan Opera Association, gives information to opera groups on repertory, scores, casting, scenery, personnel and promotion.

Fair to Stormy

Benno Moiseiwitsch at Carnegie Hall on February 5 created atmospheric conditions from extreme calm to hurricane. It was the Emperor Concerto he played and the Philadelphia Orchestra he played it with. But it was his impeccable touch which did the work. Only a finely coordinated mind and perfectly adjusted reflexes could have accomplished those gradations, the hard-as-hail, soft-as-cloud effects—that and a saving of movement which amounted almost to parsimony. His dealings with hammers and strings on terms of man to man—that and the responsive work of the orchestra—brought the audience down the aisles applauding at the finale.



Benno Moiseiwitsch



Above, members of the Pro Musica Trio, left to right: Herman Clebanoff, violinist; Nina Mesirov-Minchin, pianist; Leopold Teraspulsky, cellist.

Of interest in the World of Chamber Music

★★ Twenty-one years of sponsorship by the Chicago Chamber Music Society was the occasion for a special dinner concert by the Pro Musica Trio on December 12, 1956, at the Arts Club in that City. Since 1935, with the beginning of this sponsorship, the Trio has been presenting a series of six monthly concerts each season. It has besides done much country-wide concertizing.

Though there have been several changes in its membership, the founder-pianist, Nina Mesirov-Minchin, has remained with it through the years. Violinist Herman Clebanoff and cellist Leopold Teraspulsky complete the trio as it appears today.

★★ The New York Chamber Ensemble, a group composed of members of the New York Philharmonic under the baton of its honorary president, Dimitri Mitropoulos, gave the third of this season's three concerts March 10. Guest artists were Vittorio Rieti, composer-conductor, and Dorothy Markienko, mezzo-soprano.

The policy of the Ensemble is based on a "rotating" system. That is, every member of the group is soloist at some performance during the season. These are Leon Temerson, violin; David Kates, viola; Heinrich Joachim, cello; Fred Zimmermann, bass; John Wummer, flute; Engelbert Brenner, oboe; Stanley Drucker, clarinet; Leonard Schaller, bass

clarinet; Manuel Zegler, bassoon; John Ware, trumpet; Joseph Singer, horn; and Edward Herman, trombone. Guest artists this season have been pianist Leonid Hambro and accordionist Joseph Biviano.

★★ At its January 15 concert the American University Chamber Music Society, in Washington, D. C., Wallace Mann, solo flutist of the National Symphony Orchestra was featured artist, as well as the American University Quartet: George Steiner and Donald Radding, violins; Richard Parnas, viola; and Morris Kirshbaum, cello.

★★ The Feldman Chamber Music Society inaugurated its tenth anniversary season on January 9, with a concert at the Little Theatre in Virginia Beach, Virginia. Clifford Herzer was the guest pianist.

The quartet consists of Dora Marshall Short and Lawrence Mednick, violins; Ronald Marshall, viola; and Margaret Probat, cello.

★★ The New York Sinfonia, made up of fourteen strings, harpsichord and other instruments as needed, gave the second concert of its present season in Town Hall, on January 23. Clayton Westermann is its director.

★★ Composed of eighteen string players of the Philadelphia Orchestra conducted by Norman Black, the Arco-Arte Sinfonietta recently

presented a concert at Logan Square Central Library. Carlton Cooley, viola soloist of the Philadelphia Orchestra, was heard in his own setting of Five Old French Dances.

★★ The Sixth Annual Competition for a new American Chamber Opera, sponsored by the Ohio University and open to all citizens of the United States, has as its closing date May 1, 1957. Operas should be about forty-five minutes in performing time and should be submitted in piano score in order to facilitate trial readings by the Committee. Simplicity of staging is a desirable feature.

The opera which wins the competition will be produced by the Ohio University Opera Workshop during the Summer of 1957.

For further information write to John Bergsagel, Director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio.

★★ The Chamber Music Associates, directed by Joseph Wolman, and conducted by Beatrice Brown, holds workshop sessions at the Brooklyn (New York) Academy of Music weekly during the Winter and Spring. Guest artists this season are Lionel Tertis, violinist; Carleton Sprague Smith, Chief of the Music Division of the New York Public Library, and a flutist; David Sackson, violinist; and Leon Hambro, pianist.

★★ The Chicago Chamber Orchestra, Dieter Kober, conductor, has recently initiated free public gallery concerts. These are sponsored jointly by the Art Institute and the Music Performance Trust Funds of the Recording Industries, the latter obtained with the cooperation of Local 10, Chicago.

★★ "Quartet in Residence" at Wilmington College in Ohio, the Alard Quartet made their debut recital in Town Hall, New York, on December 13, 1956. Winners of the National Federation of Music Clubs Young Artists Award, the members combine a busy concert schedule with their teaching activities.

The Quartet was founded in 1953, while the members were attending Juilliard School of Music. In addition to specializing in their respective instruments there, they studied chamber music with Hans Lets for several years.

The members are Seymour Wakschal, first violin; Donald Hopkins, second violin; Arnold Magnes, viola; and George Sicre, cello.

★★ March 19 will be the date of the first performance of the Kabalewsky Piano Concerto No. 3, New York the city, and the soloist Walter Hautzig, with the American Chamber Orchestra.

★★ The San Antonio Chamber Music Society presented the Albeneri Trio at its February 4 concert. On March 27 the Quartetto Italiano will be the featured group.

★★ In the December issue it was stated that a recent concert of the Flor Quartet took place at the Union Building of Macalester College in Minneapolis. This, as any resident of the Twin Cities knows, was an error. Macalester College is the particular pride of St. Paul, and its Union Building is at Grand and Snelling in that latter city.

Specify the Genuine
AMPERITE
"KONTAK
MIKE"
for a
BEAUTIFUL
BIG TONE

Proven by thousands of musicians to be

MOST VERSATILE
MOST "NATURAL" in effect
EASIEST TO ATTACH
LOWEST IN COST

Ideal for all Stringed or Fretted Instruments
 —also Pianos, Accordions, Harmonicas, etc.
 The acute sensitivity and extended dynamic
 range of the "Kontak Mike" reproduces with
 high fidelity the full resonance of musical
 tones. It is the only "Kontak Mike" that does
 not introduce peaks or distortion.



Easily attached: No tools—no changes
 in instruments or strings. Used with most
 amplifiers including most electric guitar
 amplifiers.

LOW IN PRICE!

Model SKH, hi-imp. List \$12.00
 Model KKH, List \$16.00
 (with hand volume control)

Ask your Musical Instrument or P.A. Dealer;
 or for further information write to:

AMPERITE CO., Inc.
 561 Broadway • New York 12, N. Y.
 Telephone: CAnc 6-1446

In Canada: Atlas Radio Corp., Ltd.
 50 Wingold Ave., Toronto 10, Ont.



● **JOSEPH J. NOVOTNY**, solo tuba of the Metropolitan Opera Orchestra, has held positions in five leading orchestras and bands. He was tuba of the Kansas City Philharmonic from 1947 to 1948; of the Houston Symphony from 1948 to 1949; of the NBC Symphony Orchestra from 1949 to 1954; of the Symphony of the Air from 1954 to 1955; and in the Goldman Band from 1953 to 1954. Chicago is his home town and February 6, 1922, the date of his birth. He began the study of the tuba in 1933 with Jaroslav Cibera of Oak Park, Illinois, and later studied under William Bell, solo tuba of the New York Philharmonic-Symphony.

Mr. Novotny was appointed to the Juilliard School of Music Faculty in 1953 and to the Metropolitan Opera Orchestra in 1956.



● **MILTON PREVES** has been a member of the Chicago Symphony Orchestra since 1934 and in 1939 became its principal viola. Born in Cleveland, he began studying the violin in Birmingham, Alabama. He continued his study in Chicago and later began specializing on the viola. In 1930 he became a member of the Little Symphony of Chicago and in 1932 joined the Mischakoff String Quartet. He has also been a member of the Chautauqua Symphony and of the Chicago Symphony Quartet.

Mr. Preves has appeared as guest artist with the Budapest String Quartet, the Gordon String Quartet, the Fine Arts String Quartet and as assisting artist to Marion Anderson. He has concertized extensively as recitalist and soloist with orchestras throughout the country. The summer of 1949, as a member of the String Quartet at Utah State Agricultural College in Logan, Utah, he played in concerts which were broadcast from coast to coast and relayed to Europe and South America. He has appeared numerous times as soloist with the Chicago Symphony at Orchestra Hall, Ravinia Park, and Grant Park.

Mr. Preves has been conductor of the North Side Symphony of Chicago since 1948 and of the Oak Park-River Forest Symphony since 1955.

The viola used by Mr. Preves is a rare Montagana bequeathed to the Chicago Symphony by the late Ralph H. Norton.



● **WILLIAM POLISI**, solo bassoonist of the New York Philharmonic-Symphony since 1943, was born in 1908 in Philadelphia where his father was a tuba player. He took up the bassoon because he "wanted to play in a symphony orchestra and knew I couldn't, just playing the piano," and because his father thought it would be nice to have another bass player in the family. William's brother, Mario, also chose a deep-voiced instrument. The latter has been a member of the double bass section of the

Philharmonic-Symphony since 1944. At sixteen years of age, young William Polisi won a scholarship to the Curtis Institute of Music and studied there six years with J. Walter Guetter, playing first bassoon in the Curtis Orchestra. During the depression years immediately following his graduation, he was out of

INTERNATIONAL MUSICIAN

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!

a job and took up farming. It remains his hobby today. He has been nicknamed the "Burbank of the Philharmonic" for his experiments carried on on an acre of ground which he and his wife have—together with a large house—in Flushing, New York. He has raised a successful new variety of tomato which weighs up to three pounds and has also had success with Sicilian figs and muscatel grapes.

From 1935 to 1942 Polisi played solo bassoon with the Cleveland Orchestra three seasons, and from 1935 to 1942 was soloist in the NBC Symphony under Toscanini. He has been with the New York Philharmonic-Symphony now for fourteen years.

Polisi teaches at Juilliard School of Music, at Mannes College of Music, and at the Montreal Conservatory of Music and Art. He flies up to the latter school eighteen times during the season, teaches through a day and flies back again at night. He enjoys teaching and he enjoys playing his instrument. He even enjoys chiselling his own bassoon reeds. Out of the one hundred or so reeds he makes a year, only about two dozen are good enough for Philharmonic use. The others are used by his son Joseph, now a student of the bassoon.

● **EMIL SCHMACHTENBERG**, principal clarinetist of the Cincinnati Symphony Orchestra, received his musical training in Philadelphia at the Curtis Institute of Music of which he is a graduate. At Curtis his clarinet instructor was Daniel Bonade and he received his orchestral training in the Curtis Symphony Orchestra under Fritz Reiner. He also played for several seasons in the Philadelphia Grand Opera Company. In 1936 after a tour of the United States as solo clarinetist with the Bohemian band master, Bohumir Kryl, he joined the Cincinnati Symphony Orchestra. The following two years he played, at different times, third clarinet, second clarinet and bass clarinet. In 1939, upon the death of his predecessor and teacher of his youth, Joseph Elliott, he was appointed by Eugene Goossens, then conductor of the Cincinnati Symphony, to play solo clarinet, a position he has since held.



In 1940 he was selected by Leopold Stokowski to tour South America in the All-American Youth Orchestra.

Schmachtenberg has one passionate hobby: citrus! He and his wife have a wonderful young forty-acre orange grove in the heart of Florida's fabulous citrus belt.

● **GINESIO LECCE**, first horn with the Buffalo Philharmonic Orchestra, started to study horn at the age of fourteen under his uncle, Pellegrino Lecce, former solo horn of the Chicago Symphony and the Metropolitan Opera Orchestra. At the age of nineteen he became a member of the Pittsburgh Symphony and played horn for three years in this orchestra under Fritz Reiner. In 1941 he was solo horn with the All-Youth Orchestra under Leopold Stokowski. He served in the United States Army from 1941 to 1945. After his release from service he came to Buffalo to play solo horn under William Steinberg.

Mr. Lecce is on the faculty of the University of Buffalo School of Music.



● **RALPH GOMBERG**, principal oboe of the Boston Symphony is a native of Boston and was trained at Philadelphia's Curtis Institute of Music under the tutelage of the famous oboist, Marcel Tabuteau. His progress was so notable that at the age of seventeen he won the post of principal oboe in Stokowski's All-American Youth Orchestra that made history on its 1940-41 tours of North and South America. Armed with this professional experience, he captured the same position in turn with the Baltimore Symphony, the New York City Center Symphony and the Mutual Broadcasting Orchestra. He also engaged in concert tours and recording with the New York Woodwind Quintet. This is his seventh season with the Boston Symphony.

In 1953 Mr. Gomberg banded together the fellow principals of his orchestra section to play under the title of The Boston Woodwind Quintet.

One of Ralph's brothers, Harold, is principal oboe of the New York Philharmonic.

Gibson STRINGS

What are the finest strings?

Why, Gibson, naturally!

Try them and hear the answer.

GIBSON, INC., KALAMAZOO, MICH.

TOP ACCORDIONISTS prefer

Sano

HIGH FIDELITY Electric ACCORDIONS, AMPLIFIERS and PICK-UPS



Al Monti




Harry Lombardo

- **SANO ACCORDIONS**
All Sano Electric Accordions are made with the famous Patented custom Sano High Fidelity Pickup. Convenient "OFF-ON-TREMOLO" 3-way switch.
- **SANO AMPLIFIERS**
A 30 watt completely portable amplifier, designed to provide the utmost in the reproduction of sound.

See Your Nearest Dealer or Write Today for Complete Details
SANO CORP. • 1281 Springfield Ave., Irvington, N. J.

LOUIS BELLSON'S Celebrated DRUM METHOD

PART 1—(98 pages) Rudiments, Fundamentals, Stick Control, etc. \$2.50
 PART 2—(98 pages) Double Drums, Traps, Advanced Studies, etc. \$2.50
Bellson's 6 DRUM SOLOS and DUETS (Complete) \$1.00

Henry Levine's RCA-VICTOR recorded Arr. (\$1 ea.)

1. ROCKIN' CHAIR 2. INDIAN UPRISING 3. PADDY DAY'S PARADE
 Trumpet - Clarinet - Trombone - Rhythm - Opt. Toner (All solos as recorded)

Henry Levine's Greatest DIXIELAND FAVORITES

4 Numbers — (\$1.25 complete) Sun Shines Nellie — Narcisus — Baby Smiles At Me — Hot Time In Old Town — Trumpet, Clarinet, Trombone and Rhythm — Opt. Toner or Baritone for Trombone—Guitar or Accordion lead—absence of Trumpet.

Order Now DAVID GORNSTON, 117 W. 48th St., N. Y. C.

By **GEORGE LAWRENCE STONE**

STICK CONTROL

For the practicing drummer\$2.50

MALLET CONTROL

For the practicing vibe player.....\$2.50

MILITARY DRUM BEATS

For Schools and Drum Corps.....\$1.00

DODGE DRUM SCHOOL

Elementary and Advanced
 Instructor\$2.00

DODGE DRUM CHART

400 Measures Analyzed and
 Fingered 75
 Postpaid — Cash with Order

GEORGE B. STONE & SON, INC.
 47-61 Hanover St., Boston 13, Massachusetts




The Haynes Flute

Wm. S. Haynes Co.
 SOLID BRASS FLUTES — RECORDS
 117 Broadway Street, Boston 10, Mass.

TECHNIQUE

OF PERCUSSION



by **George Lawrence Stone**



Conductor W. R. Wiant, St. Albans, West Virginia, who also is a percussionist of no mean ability, writes: "... I not only enjoy reading your column, that of Babitz, Tetzlaff, and others, but I get valuable pointers from the exposition of the various instruments which I can use in my conducting.

"Many drummers have made fine conductors, both in the long-hair and modern fields. Everyone knows of the excellent bands of Krupa, Ray McKinley and Spike Jones in the modern field. None but a drummer could ever be a Spike Jones; only a drummer could ever dream up those utterly devastating musical caricatures he conceives. And in the serious field too few musicians know of Henry Denecke, an equally fine drummer and symphony conductor, or Jean Morel, the French percussionist who handled the New York City Center Opera conductorship so effectively for so many years."

Glad you enjoy the columns. Maestro, and I feel safe in saying that all concerned appreciate your interest in our respective efforts. By the way, if a conductor's potential expands in ratio to his knowledge of the instruments in his band, wouldn't a player—any player—become a better performer in ratio to his first-hand knowledge of baton technique?

Just in Time

Now, to segue from Hearts and Flowers to a less effusive mood, here is a quote from a letter from a Canadian reader who prefers anonymity:

"Dear Mr. Stone: I read and enjoy your column for three reasons, namely: (1) I am a drummer. (2) Once in a while you print an exercise that I can execute. (3) I get the *International Musician* free."

Thanks, brother, thanks for everything. Your reason number three arrived just in time to enable me to ward off an incipient attack of swelled-head-itis.

Speed on the Pedal

A western reader inquires about ways and means of developing a more speedy bass drum pedal foot.

Number One method is through concentrated practice on the action of the foot itself—by operating your pedal at various tempos for an extended period each day. In case a daily diet of several thousand dull thuds from your bass drum disturbs your neighbors, tap your foot similarly on the floor.

The muscles employed in pedaling are neither accustomed to nor prepared for the terrific bursts of speed called for in modern up tempos. Consequently special practice routines are called for.

Yes, cramps in the involved muscles are quite common in the beginning, but an occasional gentle massage when the going gets tough will aid in "rubbing the cramps out."

Some of the current two-bass drum experts have found they can attain a fabulous two-foot speed on their pedals by the foot tapping of speed exercises primarily intended for the hands (drumsticks). Try "footing" instead of "sticking" some of the exercises in *stick control* and see what I mean.

INTERNATIONAL MUSICIAN

Do Unto Others

Believe it or not, there are more than a few devoted members of the clergy who, in addition to their ecclesiastical duties, turn for diversion to lighter things in life; even, for instance, to drumming.

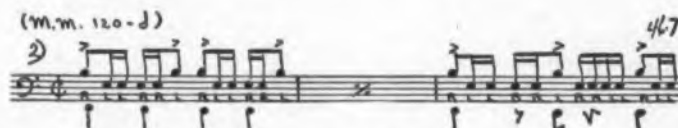
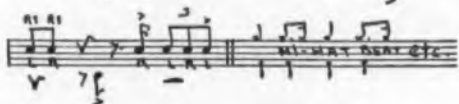
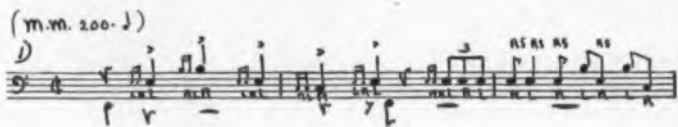
A clergyman, to whom I recently was demonstrating coordination between left and right hands in drumming, gave me a lesson in turn by reciting a thought culled from one of his sermons.

Said he: "The Lord gave us two hands, one that we should use to receive with, the other, to give with."

A lesson in coordinated hand action which we all could do well to follow.

Breaks by Ted Reed

Last time New York ace drum instructor Ted Reed visited the Stone Studio he got off some snappy four-measure drum breaks on the studio drum set—some that he uses in his teaching. I suggested that he copy off a couple of them and send them to me for reprinting here. He did. Here they are. Many thanks, Ted.



Making Mallets Mind

Yes, D. O. D., Miami, you have found it. You have discovered the fact that the average marimba solo or vibe accompaniment almost invariably contains a difficult passage here and there that slows you down—a "tough spot" (note-group measure or phrase) that often requires more practice than the rest of the number put together.

This is so right, and brings out the fact that your rendition of a most brilliant number, executed precisely and impressively *except for a tough spot here and there which, perforce, is glossed over*, reveals a technical immaturity to the musical ear as apparent and devastating as would be the appearance of a few big black inkspots on the white shirt-front of an otherwise immaculately tuxedoed individual.

To repeat, the mastery of the difficult figures in a solo may take more practice than the entire solo in question but, to the perfectionist, the results are worth it. And this reverts to the fact that an adequate control of the mallet keyboard is impossible without the constant application of those hated *scales and exercises*.

MARCH, 1957

ANOTHER POPULAR GUITARIST IN THE...

Gibson GALLERY OF STARS

JUST AS UP AND COMING GUITARISTS THROUGHOUT THE COUNTRY CHOOSE GIBSON FOR THEIR GUITAR SO DOES POPULAR BILL MALEY WHO RECOMMENDS THAT YOU SEE THE MAGNIFICENT GIBSON LINE AT YOUR LOCAL DEALER.

BILL MALEY and his Comets

Gibson INC., KALAMAZOO, MICH.

AUTHENTIC MUSICIANS' JACKETS

In year 'round quality gabardine at a low, low price only

\$17.50 SHAWL COLLAR STYLE

Sizes 34-48 shorts, regulars, longs. Wide selection of the popular colors. Send for free sample materials. Immediate attention given to all orders.

ALSO PLAIDS AND BLAZERS—\$18.50

FOR THOSE WHO WON'T COMPROMISE WITH QUALITY

Watkins 9-7575-76

Bradleigh

79 FIFTH AVE. NEW YORK 14, N. Y.

THE MOST UNUSUAL MUSIC IN THE WORLD . . . AT YOUR FINGERTIPS!

You wave your hand in the air . . . and the room echoes with spellbinding, fascinating tones. This is the exciting music of the THEREMIN, the amazing instrument that creates the newest sound in the world . . . electronically. Now, after 25 years of absence from the commercial market, the new, completely perfected THEREMIN is once again available to the musician. Several hours of practice is all it takes to master the THEREMIN and achieve the most extraordinary mood music and unusual effects. Send for FREE, fascinating brochure packed with information.

A. MOOG

R. A. MOOG CO. 51-09 PARSONS BOULEVARD DEPT. M. FLUSHING 33, N. Y.

he plays
Selmer



COLEMAN HAWKINS
Selmer (PARIS) Saxophone

Play a Selmer—and
you'll play better, too.
Find out why—see your
Selmer dealer



KEATON MUSIC TYPEWRITER

Music writers and printers—to speed and ease your tasks—a machine designed solely to type precise music notation swiftly and cheaply. The KEATON saves time, gives superior results.

Portable—weighs only 25 pounds
With carrying case, \$255.00.



(Notes 1/2 actual size)



KEATON MUSIC TYPEWRITER CO.
461 Market St., San Francisco 5, Calif.

NEW! Car Emblem



Musicians' insignia — attached to the top of your license plate or trunk — wins traffic courtesies. It's your introduction on the road wherever you go. Attractive colors — rust-proof. 4" diam. \$1.98 postpaid. Money back guarantee.

STA-DRI CO.
Sixth Ave., Dept IM-10
Whitestone, L. I., N. Y.

viola
for
violinists

A Comprehensive and rapid approach by Jay Spalding \$1.50 postpaid
VARTONE, INC.
345 5th Ave., N. Y. 17



A GUIDE FOR INTERMEDIATE PLAYERS—Part II

Building Breathing

There have been instances when playing on the mouthpiece alone did not include an attention to combining this practice with good breathing, thus allowing a hissy, skinny, sputtery tone to pass as being acceptable. This obvious error will be prevented by following this proposed program:

1. Inhale to the utmost. Expand all around. Breathe in "until it hurts." Inflate the air bag ever fuller and fuller—until it learns to stretch out to its absolute capacity. And keep working on this week after week, at home, and "on the job." Don't worry about getting in "too much." Think about it first, and then notice the greater comfort to mind, and to tone, that comes from having some air left over—in reserve. Remember that most young players do not breathe in sufficiently. Another good slogan is: "Work harder to take the air in, rather than work so hard to get it out."

2. After assuring yourself that "the tank is absolutely full," blow your long tones with *full and steady* breath. Open up everything from the teeth to the "tummy" to let the air out, to let the air through. Especially watch to keep the teeth open, the lower jaw down, and the tip of the tongue down. You must let huge amounts of air get through to the lips, not by force—but by "openness."

3. Make these three tests: (a) *Feel*—with the back of the hand (held about one inch from the end of the mouthpiece shank) a constant and ample stream of air rushing out the end of the mouthpiece. (b) *See*—this stream of air bend back a piece of paper about the size of a postcard when you hold the paper so that the bottom edge dangles close to the end of the mouthpiece. Keep the paper bent away from the mouthpiece end with a steady stream of air. Do not allow it to slowly fall back. Keep blowing! This same feeling—this same work—is necessary to keep the tone from falling down and the pitch from falling down when you play on the instrument. (c) *Hear*—how, if you do as requested above, your tone will have no *diminuendo*. Tapering off will be another study—later. The above exercise is to learn to "hold on" and "keep going," which is far more important—and quite a bit more difficult.

Above are some things that will insure you a big, open, rich, free sounding sonority—yes, even while playing on the mouthpiece alone, but even much more so when you play the instrument. The most important thing to remember—and here is where so many students slip up at first—you must recapture the same feelings you have just developed when transferring your practice to the instrument, and not slip back to previous and original habits of *under breathing* and *underblowing*.

Review Reminder

As another aid to *minimum pressure*, try holding the mouthpiece with *two fingers only*, and use those of the *left hand* (the hand that normally holds the instrument, too). This gets this hand and arm used to "taking it easy," without the famous "death grip." Keep demonstrating to yourself that the *wind* being blown across the lip is what does the work and makes the sonority—not that left arm. This conception, and this habit can be taught to anyone and acquired by anyone from age five and on up.

To use a mirror is to give yourself another "free lesson." Watch carefully. Where do you change the pitch when making slurs? With

New Brilliance



Zottola
Jewel Mouthpieces

• Used by such musical greats as:

- Eddy Bert
- Los Elgart
- Carl Erca
- Ruby Braff
- Bobby Hackett
- Billy Butterfield

The precision built ZOTTOLA mouthpieces, with exclusive "Stepped Back-Bore"

promotes comfort • reduces fatigue • assures the most exciting brilliant tones

ZOTTOLA mouthpieces . . .
The World's Finest
For trumpet, cornet and trombone

Zottola
products

Port Chester, N. Y. WE 9-1130

S-P-R-E-A-D-S FARTHER

LASTS LONGER
HOLTON
OIL



Superior spreading power, slower evaporation, uniform consistency—HOLTON OIL tests best for easier, speedier instrument action.

- No. 1—Trombone Slides
- No. 2—Valve Instruments
- No. 3—Fine Mechanisms
- 30c With Swab Applicator.
- 35c With Dropper.

BUY IT AT
MUSIC DEALERS EVERYWHERE

MUSICIANS' HANDBOOK
STANDARD
DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Show-Tunes, Rumbas, etc., with Original Keys & Starting Notes. Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

★ A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers".

★ "Song Hits through the Years" . . . the outstanding songs of each year, from the Gay-Nineties to the present day.

SEND FOR YOUR \$1.00 COPY TODAY

50c Edition Also Available

A RAY DE VITA

26 Cornelia Street, Brooklyn 21, New York
Or See Your Local Music Dealer

INTERNATIONAL MUSICIAN

lip muscles, or with arm muscles? The "two finger hold" helps you rely more upon the face muscles and will also keep your other fingers from blocking your view while you study your embouchure in the mirror.

1. *When developing lip muscles through mouthpiece practice remember:*
 - (a) long, steady, clear tones—on each and every note of the scale;
 - (b) smooth, unbroken connection between all slurred notes;—no belly bumps, belly pushes that make audible accents (especially on the higher notes);—no "squeezed top notes" that come from tongue lifting or belly cramping;—no inward jabs with the left arm in order to go higher.
2. *When developing breathing, remember:*
 - (a) Play with full tone—moderately loud—expel huge amounts of air—but moderately gently. Test: to play louder, make an effort to blow more air *faster*—faster; then, to play softly, blow just as much air and that means lots, but "blow it slow motion."
 - (b) Produce equal results on *each* tone of the scale, on both the *low* and the *high* notes of all slurred intervals.
3. *When developing the ear through mouthpiece practice listen for:*
 - (a) accurate intonation of *each* note made during mouthpiece practice;
 - (b) a clear tone, free from hiss and sputter—open the teeth, adjust the lip—;
 - (c) a full tone—open up the throat and chest, let the air get through—;
 - (d) steady tone—hold the corners of the mouth firm, also your front abdominal wall (don't overexert *either* place; it can cause the same "trembling" that underexertion usually causes);
 - (e) no diminuendo in volume—save this practice for later.

These, then, are "the shortcuts." This is warmup. This is build-up. This is the investment from which you can expect later rewards and dividends. When practicing these things, do not use written music. Freeing the mind of this distraction allows more alerting of your sense of hearing, and the senses of sight and feeling—all which will help effect more efficient muscular coordination. And for how long? Start out with thirty minutes a day at this type of practice. Later, when greater accuracy becomes a habit, fifteen or ten minutes will put you into good shape. During warmup, think that the mouthpiece is the instrument.

Today few things are left for individual endeavor. Almost everything is now reduced to the "sure-fire formula"—cooking, child raising, education, sales technique, social behavior, etc., etc. How about trumpet playing? Yes, we have many formulas here too, but—it is the opinion of all the top teachers with whom I have talked that here, in the field of musical instrument performance, is one place at least where the attempt to hurry and "to package" and to formularize has not exactly met with success.

My first year of advanced study with an artist teacher still comes very vividly to mind. This man was the solo trumpeter of our city's symphony orchestra. His conductor expected a lot from him. He, in turn, expected a lot from himself, and he expected the same from his students. His standards and ideals were high. And he made no separation between music and "life."

I tried to follow his advice and instruction implicitly, with confidence and acceptance. Each week's assignment was a full challenge. As we progressed from page to page, and then from book to book, I sometimes would be encouraged at the progress (if the glance was backward), but more often as I looked ahead I would get concerned with (1) "how far there is yet to go," and how (2) my sights were getting higher and higher. Slowly it dawned. Almost without my knowing it I was acquiring two of the genuine values of an education.

In my eagerness to progress more rapidly and achieve goals more quickly I often wondered (logically, humanly, impatiently and even sometimes irritably), "Isn't there a short cut to all this? Must this all take so much time?" My respect for the teacher, however, prevented my ever blurting this out. And, as he never mentioned the word "shortcut," neither did I. So if fifteen years ago anyone ever asked me if there was a shortcut, I would have said "No." There is only one way. "Practice."

(Continued on page thirty-one)

THE SWING TO HOLTON
don ellis
 and his new
HOLTON Model 45 Trumpet
 featured with
the glen miller orchestra



The perennially popular Glen Miller Orchestra and its leader Ray McKinley came in for a lion's share of acclaim in 1957 polls . . . Rated first as "Most promising swing band," second as the "Best Dance Band"—and called "the hottest thing in the band business today." In addition, leader Ray McKinley took number three honors both in the "Instrumental" and "Singing" leader-of-the-year categories.

DON ELLIS, featured trumpeter with the Glen Miller Orchestra, is a graduate of the Boston University, and one of many artist-students of John Coffey, well-known instrumentalist and teacher, of Boston.

Today's leading instrumentalists in every phase of music—dance, radio, TV, concert, school band—depend on HOLTON for instruments that best enhance talent and artistry. Visit your HOLTON Dealer. You'll find superb Holton Instruments to challenge your best efforts, satisfy your most exacting demands for tone, range and ease of playing.



Frank HOLTON & Co.
 330 NORTH CHURCH STREET • ELKHORN, WISCONSIN

PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

SHAWL COLLAR JACKETS



ORIGINAL
 DIRECT FROM THE MANUFACTURER
\$18.75

Fine, full-bodied, all-year-round rayon gabardines, with black shawl collars, fully lined. Sizes 34 - 46 and up, longs and regulars. Smart—cool—good looking. **IN STOCK.**

Guaranteed against more than 1% shrinkage.
 Colors: Royal Blue, Powder Blue, Grey, Gold, Rust, Lime, Beige, etc.

We have outfitted fine bands all over the U.S.A.

also PLAIDS \$18.75
TUX PANTS \$10.00

Free sample materials sent upon request.

TOWNCRAFT CLOTHES

752 Broadway, New York 3, N. Y.
 Telephone: GRamercy 7-7652

Into position or off position in less than a second
 Balanced muted sound on all 4 strings
 Remains on instrument—never misplaced
ROTH-SIHON MUTE
 For VIOLIN • VIOLA • CELLO
 Does not pinch bridge like old-fashioned mutes



SCHERL & ROTH, Inc.
 1728 Superior Ave., Cleveland 14, Ohio

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!

Sopkin

— EDUCATOR AND PIONEER



● Henry Sopkin, conductor of the Atlanta Symphony, deals in facts. He speaks quietly and impressively when he says, "We are the youngest major symphony in the United States, and we are never in the red. We figure how much we are going to spend for the next season and collect it at the beginning of the year. Last year we auctioned off a Cadillac; in 1956 Cinerama gave us the proceeds of its opening night in Atlanta. We average 4,200 at a concert. (The capacity of Carnegie Hall is about 2,700.) Every seat goes for a low price. No, it's not a beautiful hall. It's a barn, and the acoustics are awful.

"That's the next thing I'm going to do—have them build a new hall," he says. "Oh, we'll do it! Think—this orchestra has had a remarkable rise. The budget was \$5,000 in the 1945-46 season. In the 1956-57 season it was \$225,000." He pauses, then adds, "Let me tell you, I've had the most exciting years of my life down there in Atlanta!"

From Youth to Maturity

Formed in 1945, the Atlanta Symphony sprang from a juvenile orchestra that had its source in the public school system. A youth orchestra that just grew up! Sopkin was chosen as its conductor because of his success in the educational field. Since music in America more and more revolves around the educational system, the emergence of this orchestra under Sopkin is a pattern well worth examining.

Mr. Sopkin is Chicago bred. Born in Brooklyn on October 20, 1903, he was three years old when his family moved to that bustling Midwestern city. In their white frame house in West Chicago's suburbs he and his two younger sisters took music lessons. (His cellist brother, George, now of the Fine Arts Quartet, had not yet been born. Like other boys, he skated and played ball and fought

imaginary Indians in vacant lots. He made weekly trips to Hull House for violin lessons with Wilfred Woollett, a member of the Chicago Symphony. He sometimes got free tickets to the concerts and sometimes went to the home of his cousin, Stephan Sopkin, also a violinist, to listen to quartet practice.

Hull House and Beyond

It was not until Henry was fourteen and had entered high school that he began to think that music might be something more than a pleasant interlude between school and the baseball field. Before long he was playing the violin in the high school orchestra and in a quartet at Hull House. The same year he entered the American Conservatory and became a member of its orchestra. He studied violin under Leon Samatini and composition and orchestration under Arthur Olaf Andersen. Paul Held and Albert Noelte, his teachers in harmony and counterpoint, helped him launch a side line career as arranger, particularly for high school and college orchestras.

Henry began to teach a few neighborhood youngsters violin. He and his pianist sister got occasional dates playing at dances, and he was sometimes lucky enough to land jobs in restaurants and pit orchestras. From the age of sixteen, he earned through music enough to support himself.

He was determined to be a great violinist. His father, Isidor Sopkin, a manufacturer of dresses, put no obstacles in his path. He told his son quietly, "I want you to do what you want to do most. The manufacturing business is ready if you want to step into it. If it's music you want, I'll back you all I can."

From this time on, Henry took his career in dead earnest. At sixteen he formed and directed the American Conservatory Junior Orchestra of forty-five members. When he was seventeen he won the commencement con-

test at the Conservatory. The reward was an appearance as soloist with the Chicago Symphony in the commencement concert. At twenty-one he received his bachelor's degree from the Conservatory and was immediately engaged as a member of the faculty. When he was twenty-seven he became head of the instrumental department, teaching orchestration and conducting. By this time he had studied and could teach all the instruments.

But his responsibilities were expanding faster than his salary. Two years before, he had married Sylvia Millman of Louisville, and they now had a young son, Charles. With the introduction of synchronized music in the movie theaters, pit orchestras were disappearing. Dance dates were not dependable. He had toured one season with a string quartet throughout the West and Canada, but had gained only a bare living and no security for the future. Besides, it allowed him little time at home. There seemed but one outlet for a musician head of a family in the Chicago of his day: to affiliate with the public school system.

School's Horizon

Sopkin's subsequent record shows that his choice was sound. From 1931 to 1937 he taught in the high schools of Chicago. Then he was appointed director of music at the Woodrow Wilson College in that city. He taught in summers at the Universities of Wisconsin and Michigan. He conducted campus festivals where he made use of his ability as an arranger. He was a speaker at musical educators' conventions.

The twenty-year span, 1925 to 1945, saw a phenomenal rise in school music. In the teens of our century, music in public schools could be summed up as group singing periods, one or two a month, led by a visiting "superintendent of music." Today many schools have

INTERNATIONAL MUSICIAN

their own high-quality orchestras and bands. In western Colorado alone, some thousand young people gather yearly to participate in band tournaments. In Wrangell, Alaska, about 46 per cent of all public school pupils play an instrument under school instruction.

At an Oklahoma City Southwestern Music Educators' Conference in 1954, 165 boys and girls were welded into a first-rate ensemble culled from 3,500 students picked from 1,100 high school orchestras. In April, 1956, at the celebration of the Music Educators' fiftieth anniversary in St. Louis, one item on the program was Wagner's *Parsifal*, presented by the Indiana University School of Music with an orchestra of 63. At least 75,000 bands and orchestras—full-sized, trained, coordinated—exist in our schools and colleges today.

In 1943 Sopkin was asked to speak and conduct at a Music Educators' convention, held in Atlanta, Georgia. That year a youth orchestra had been formed in Atlanta, and in his speech before the convention Mr. Sopkin stressed the importance of forming not only orchestras integrated with the schools but general youth orchestras in which all qualified young people, in and out of schools, could take part.

Town's Youth

This advice simmered in the minds of the people of Atlanta. Then in 1944 Sopkin was again invited to Atlanta, especially to conduct the Youth Symphony. The young people did so well that his services were sought the next year, too—this time to conduct a newly organized Atlanta Youth Symphony, representing not just the school students but the town's whole youthful population.

Atlanta music lovers knew exactly what they wanted to do: bring serious music to the

younger generation; give professional opportunity to young Georgia musicians; and, within a reasonable period of time, develop a native and professional Atlanta symphony orchestra. At the orchestra's first concert, free to the public, a capacity audience of 1,700 applauded the work of 100 young musicians.

In September of 1945, the organizers underwrote Sopkin's salary for a full eight-months' season of four concerts. At the end of that summer he had severed his connections with the Woodrow Wilson College and the American Conservatory in Chicago, turned down a bid to take a permanent post with the Corpus Christi College Symphony, and moved to Atlanta. "It took a lot of crust!" he says of the step. "At the age of forty you don't pull up stakes and take your wife and sons (another son, Elliot, had been born a few years before) to a new locality. Not unless you have faith in yourself—and in the community you settle in!"

The community has justified Sopkin's faith in it, but not without a bit of prodding on his part. "I love these Southerners, and I like to hear their sweet talk," says Sopkin, "but there's a job to be done. We all just had to pitch in and do it."

By 1946 the orchestra had begun to grow up. In the 1946-47 season fifteen first-chair men were engaged, and, for the 1947-48 season, fifteen more. In the 1948-49 season the professionals numbered forty-five, and in two more years made up the entire membership. These players, whether they were outsiders or members of the original youth orchestra, tended to remain in Atlanta to put down roots and to affiliate themselves with its life. Most of them became music teachers or filled positions in the churches, to the further enrichment of the community.

As a means of stretching the income of the members of the Atlanta Symphony, Sopkin has seen to the formation of groups within it—a string quartet, a woodwind quintet, the Atlanta Little Symphony of twenty-five picked members—flexible and portable enough to play at educational series and in small towns around Atlanta.

The Final Step

The step from occasional get-togethers of an amateur orchestra to supporting a professional symphony with hard cash is a difficult one for any community to take. In spite of all of Sopkin's ingenious measures, the Symphony, in the spring of 1949, found itself several thousand dollars in debt. Then the Women's Committee of the Guild was formed. In one of the hottest summers on record, the ladies went to work. It is estimated that 150 women made 15,000 telephone calls, enlisting contributions and selling season tickets. The week from September 18 through 25 the Mayor designated as "Symphony Week," a proclamation that has since been annually repeated. The campaign netted the orchestra more than 4,000 season tickets. The youth concerts were sold out within two days of their announcement, leaving 400 children on the waiting list. Since then, 70,000 children have heard the concerts yearly.

Sopkin keeps thinking up new ideas for these youth concerts. To help the children prepare for them, he had their tickets printed in special booklets containing program notes. Once at a concert he stopped the players suddenly in the midst of the slow movement of Brahms' Third Symphony. "I'm going to play the first eight bars again," he told his audience. "Listen very carefully, because

(Continued on page thirty-two)

Part of the string section of the Atlanta Symphony with Henry Sopkin conducting



ANOTHER POPULAR GUITARIST IN THE . . .

Gibson GALLERY OF STARS

JUST AS UP AND COMING GUITARISTS THROUGHOUT THE COUNTRY CHOOSE GIBSON FOR THEIR GUITAR SO DOES POPULAR **BARNEY KESSEL** WHO RECOMMENDS THAT YOU SEE THE MAGNIFICENT GIBSON LINE AT YOUR LOCAL DEALER.



Barney Kessel

Gibson, INC., KALAMAZOO, MICH.



FEATURES During its season just past, the Brooklyn Philharmonia sponsored a lecture-discussion series: "Five Evenings with the Orchestra," in which eminent conductors, composers and musicologists were featured. The lectures were held in the lecture hall of the Brooklyn Academy of Music . . . The Verdi Requiem Mass will be presented by the Cleveland Orchestra at its April 4 and 6 concerts. The Cleveland Orchestra Chorus as well as soprano Eileen Farrell, mezzo-soprano Nell Rankin, tenor Richard Tucker, and bass Nicola Moscona, will take part . . . On April 9 the Nashville Symphony will give a performance of Carl Orff's *Carmina Burana* with Morley Meredith and Sylvia Stahlman in the leading roles . . . Bach's *St. Matthew Passion* will be presented by the Corpus Christi Symphony, at its April 13 concert. Jacques Singer is the orchestra's music director.

TOURS The North Carolina Symphony, called the "Symphony on Wheels" because it travels by bus to reach its audiences from the Atlantic beaches to the Blue Ridge Mountains, is currently in the midst of its twelfth annual tour. At the close May 22nd it will have played 113 concerts this season, sixty-six of which are free educational concerts performed for 140,000 school children . . . During the current month the Pittsburgh Orchestra is playing engagements in Georgia, South Carolina, Tennessee, Kentucky and Ohio. . . . Following a two-week eastern tour (April 22 - May 2), the Philadelphia Orchestra under Eugene Ormandy will embark on a trans-continental tour, its fifth . . . During the Spring tour of the National Symphony Orchestra (southern cities and campuses) pianist Seymour Lipkin will be the orchestra's soloist . . . Having finished its winter tour which took it to eastern cities, the Minneapolis Symphony is now (March 16) starting out on its Spring tour to Northern Minnesota, North Dakota and Canada . . . This Spring also the Cleveland Orchestra will make a tour of Europe under the direction of its conductor, George Szell, and his assistant, Robert Shaw. It will arrive there in early May for a six-week coverage of principal cities in Scotland, England, Belgium, Germany, The Netherlands, France, Spain, Italy, Switzerland, Austria and Scandinavia. An American work will be offered on each program. The tour will be taken in cooperation with the International Exchange Program of the American National Theater and Academy.

SOLOISTS Edward Druzinski, harpist, will be soloist with the Detroit Symphony, at its March 14 concert . . . Another harpist, Phyllis Schlomovitz, will be featured artist with the Waukesha (Wisconsin) Symphony, at its March 19 concert . . . Maria Tipo will be piano soloist with the Pittsburgh Symphony at its March 29 and 31 concerts . . . Ferdinando Cortellini, first violist of the Indianapolis Symphony, acted as soloist at the concerts of February 9 and 10 . . . Jacob Lateiner, pianist, will be soloist with the Cedar Rapids Symphony at its March 25 concert. Henry Denecke is the orchestra's conductor . . . Sigmund Efron, concert master of the Cincinnati Symphony, will be heard in solo capacity at the April 5 and 6 concerts under Thor Johnson. The happy choices of this program will be Mozart's *Serenade in D Major* and Bartók's *Concerto for Orchestra* . . . Herman Clebanoff, violinist, will be soloist at the Spring concert of the Kenosha (Wis.) Symphony.

CURTAIN CALLS Gluck's opera, *Orfeo ed Euridice*, will be presented in concert form March 17 by the Little Orchestra Society of New York. Its conductor, Thomas Scherman, has chosen Elena Nikolaidi and Teresa Stich-Randall for the title roles. Pierrette Alarie will sing *Eros*. The American Concert Choir will also take part . . . The opera *Martha*, sung in English, was one of the offerings of the thirteenth San Antonio Grand Opera Festival last month. This Von Flotow opera was the offering

INTERNATIONAL MUSICIAN

GUITAR TEACHERS!

Try The MEL BAY

METHOD FOR THE

MODERN GUITAR

In Seven Grades - \$1.25 Per Grade

In this series of books will be found the world's finest musical literature artistically arranged for the GUITARIST OF TOMORROW.

- Inspection Cordially Welcomed -

GUITARISTS!

The Mel Bay Chord System

For the Modern Orchestral Guitar

Eliminates years of hard memory work . . . you learn the system and automatically play every chord in a clear, powerful style.

Play rapid chord progressions with a minimum of effort producing the maximum of power from your instrument. Your money back if not satisfied in ten days. . . . \$2.00.

Decco Music Sales 338 East Big Bend St. Louis 19, Mo.

S
E
E
I
T
!

60 MODERN TUNINGS

FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. or Canada on Receipt of \$1.00 Cash or Money Order.

16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTEDS, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. BIGSBY 8114 East Phlox St., Downey, Calif.

also of the University of Miami Opera Association on February 11 at the Miami Coliseum, Coral Gables, a performance also given in English . . . For the first time in its history, the Wichita Falls (Texas) Symphony will present a semi-staged version of an opera for its March 18 program. It will be Puccini's *La Boheme*, given in English (the Martin translation), and its leading roles will be taken by the ten Wallace Award winners in this Spring's Young Artists Competition . . . The Salnaggi Opera and Concert Association will present Giuseppe Verdi's *La Traviata* at the Jefferson Junior High School, at Fair Lawn, New Jersey, April 21 . . . Julius Rudel, who has been with the New York City Opera as conductor since its organization in 1944, has been appointed its managing director. The City Opera will have a six-week season beginning around the end of September . . . The Grand Rapids Symphony continues with its annual offering of an opera in concert form. This season, it was *Cavalleria Rusticana*, the performance conducted by Désiré Defauw. Mr. Defauw, conductor of the orchestra since 1954, has had his contract renewed for two years.

GUESTS Newell Jenkins will conduct the National Orchestral Association, New York, at its March 19 concert. He is the founder and conductor of the Piccola Accademia Musicale of Florence, Italy . . . Returned from an engagement in Oslo, Norway, where he conducted two performances of Mahler's "Song of the Earth," Dr. Heinz Unger is now preparing the York (Ontario) Concert Society, of which he is permanent conductor, for its fifth annual series of four concerts, to be presented in April and May . . . George Szell, who has been musical director of the Cleveland Orchestra now for ten years, made his first appearance as conductor of the Minneapolis Symphony on January 11. His program included Delius' Prelude to *Irmelin* . . . Bruno Walter who has announced his desire to confine future guest appearances to "special occasions," will be the opener of the Chicago Symphony's fall season. He will conduct the first concert of that orchestra's sixty-seventh season in a performance of Beethoven's Ninth.

MONEY Various orchestras raise money through "balls." These are publicized under a variety of names. The Akron, the Erie and the Wichita symphony orchestras hold "Viennese Balls"; the Austin Symphony, a "Reflections Ball" (in a sort of Hall of Mirrors); the Cincinnati a "Tapestry Ball"; and the Knoxville and the National of Washington, D. C., "Symphony Balls." The latter orchestra netted \$40,000 from a "Chinese auction" held during its ball early this season.

LINCOLN February had its usual crop of special Lincoln programs, or at least Lincoln features. The Austin Symphony under Ezra Rachlin included in its program of February 4 Copland's *A Lincoln Portrait* with Mel Pape as narrator . . . The Pasadena Symphony, under the direction of Richard Lert, performed the same work on February 17, with Victor Jory the narrator. Seems as though some composer should by now have thought up a *George Washington Portrait*.

ANNIVERSARIES At the one hundredth anniversary concert of the Peabody Conservatory in Baltimore, Maryland, held February 11, Reginald Stewart conducted the Baltimore Little Orchestra in a program of contemporary American works by Charles Ives, Peter Mennin, Lukas Foss and Samuel Barber . . . The North Carolina Symphony conducted by Benjamin Swalin, is now in its twenty-fifth anniversary year . . . The Little Orchestra Society of New York, conducted by Thomas Scherman and the Omaha Symphony conducted by Richard Duncan are both observing their tenth anniversary. In its anniversary booklet the Omaha Symphony has printed a breakdown of the compositions played during the nine-year period just passed. Mozart, Beethoven, Tchaikovsky, Wagner and Brahms, in that order, rated first positions in number of compositions played. Listed also were forty-seven contemporary compositions by thirty-five composers, seventeen of these living American composers. The two Americans rating most in this list were Samuel Barber and Howard Hanson, with three compositions apiece.

YOUTH The Memphis Sinfonietta, now midway in its fifth season, has expanded its program of service to include a most successful series of ten youth concerts in the city and parochial schools. Its conductor, Vincent de Frank, gives his young audiences an informative, entertaining resume of each of the selections played . . . In Cedar Rapids youth concerts are not "warmed-over" adult con-

MARCH, 1957

exciting

Premier

amplifiers

you'll best appreciate

your virtuosity

when you try a Premier!

models from \$64.50



Featured:
3-SPEAKER
Model "71"

Write today!

SORKIN MUSIC COMPANY INC.
559 Avenue of the Americas
New York 11, N. Y.

(IM-8-57)

Please send me your new free catalog describing the full Premier Amplifier line and giving complete specifications and prices. Send name of Premier dealer nearest me.

Name

Address

City State

Instrument

Ad Lib Solos New styles, 10 for \$1.00. Trumpet, Ac-

cordion, Saxophone, Clarinet, etc. Following follow \$1.00 each. 100 Licks, 50 Piano, Accordion, or Guitar intros., Walking Bass, Scales and Chord Ad lib, Ad lib the melody. Small Combo—30 intros., 30 choruses, 25 rock 'n' roll Riff choruses, 1, 2 or 3 way. C.O.D. 50c extra. (FREE CIRCULARS.)

WIN NEMER LAURELDALE, PA.

STEEL GUITARISTS

For ease in fast single-note runs and all full chord backgrounds try the ALKIRE TUNING. Increases your technique by reducing left hand motion up to 90%. Used and recommended by players and teachers for 17 years. Hundreds of solos and studies available. Graded courses to meet your personal needs. Free advisory service. Further information on request.

Eddie Alkire School of Music
BOX 485, EASTON, PA.

THE WORLD'S LARGEST AND FINEST

MARACAS

Many Sizes - Many Colors

See your dealer or write direct. Send 25c for 1 pair miniature Maracas, pp.

RHYTHM IMPORTERS

Box 1692, Brownsville, Texas

PIANO TUNING

LEARN AT HOME. COMPLETE COURSE IN TUNING AND REPAIRING, written by DR. WILLIAM BRAID WHITE, World's Leading Piano Technician and Teacher.

For Details Write: KARL BARTENBACH
1001 East Wells Street, Lafayette, Indiana

REPAIRS

Saxophone - Clarinet - Flute

Skilled Workmanship to

Professional Standards

Ship Insured to:

MILTON A. ARFIN CO.

1712 Nostrand Ave. Brooklyn 26, N. Y.

ITALIAN MARCHES

Send only. Group of four, Military, \$4.00; eight, \$7.00. Military and symphonic mixed, \$8.00. ONORE D'UNA BANDA, new symphonic, \$2.00. Playable. Effective. Money back if not satisfied.

LENTINI MUSIC COMPANY
95 Mass. Ave., New Britain, Connecticut

ERNIE FELICE ... top-ranking accordion
stylist, leader of his own big-money combo, featured
entertainer on tv, musical accompanist for
Hollywood's best known personalities ...

Star of
Capitol
Records
... new
heard on
new
Liberty
Label.



plays

SONOLA

exclusively.

"I'm still playing my
original Sonola—
after more than SIX
YEARS OF HARD USE.
It's still good as new."

Ernie Felice

In Medium
and Low-Price
Accordions,
ask for
RIVOLI AND CAPRI
—BY SONOLA

See your Sonola dealer or
write for catalog today.

SONOLA ACCORDION CO., INC., 300 Observer Highway, Hoboken, N. J.
Midwest-Southeast Distributor:
TARG & DINNER, INC., 425 South Wabash Avenue, Chicago 5, Illinois
Western States Distributor:
PACIFIC MUSIC SUPPLY CO., 1143 S. Santee St., Los Angeles 15, California

GUILD



Choice of
JIMMY WYBLE

—featured with the
Jimmy Wyble Quintet
on Vantage Records.

...for the Guitarist with Ideas!

Guild gives you fullest technical freedom, broadens the scope
of your tonal color, inspires you to fluent musical expression.
Try a Guild guitar at your dealer —or write today for catalog.

GUILD GUITARS, INC., 300 Observer Highway, Hoboken, N. J.
Midwest-Southeast Distributor:
TARG & DINNER, INC., 425 S. Wabash Avenue, Chicago 5, Illinois
GUILD GUITARS • GUILD AMPLIFIERS • GUILD STRINGS

PROTECT YOUR FUTURE: Buy Your EXTRA Bonds Now!

certs, either. Ballet, art, drama are so interwoven with the music that the children experience no sense of sameness, but are constantly stimulated to listen and to appreciate . . . The Nashville (Tennessee) Youth Orchestra will travel to Miami, Florida, in April for a performance at the Convention of the Southern Music Educators, April 27-30.

FUND WEEK The United States will henceforth observe annually, in the early part of each February, an "International Music Fund Week." Serge Koussevitzky began the International Music Fund through a benefit concert with the Boston Symphony in 1948. The money raised then and at a later concert was turned over to the United Nations Educational, Scientific and Cultural Organization which supervised distribution of the money in the form of fellowships to composers and commissions for new works. At Mrs. Koussevitzky's request early this year, thirty-eight orchestras in the United States, Canada and Europe performed special works in honor of "Fund Week." The Fund's purpose is to help composers on a permanent international basis through live performance, publication, recording and broadcasting of their compositions.

Louis Gesensway's "Now Let the Night be Dark for **PREMIERES** All of Me" received its world premiere at the February 1 concert of the Philadelphia Orchestra. A member of the orchestra's first violin section, Mr. Gesensway has already had three works given first performances by his colleagues and Mr. Ormandy. The new Tone Poem for Orchestra is described by its composer as a "mood picture" which found its inspiration in the verse by the New England poet, Robert Frost, beginning "Let the night be dark for all of me" . . . On April 30, Celia Merrill Turner, associate conductor of the Pontiac Symphony, will conduct the premiere of her own composition, a symphony commemorating the culture and heritage of the Indians who earlier inhabited that area. The composition, as yet unnamed, was commissioned by the Pontiac Symphony. Mrs. Turner, a member of Local 5, Detroit and Local 802, New York, has had several other compositions of hers performed: an opera, *The Ninth Minute* and a string quartet, *Passaglia for Strings* . . . The Portland (Oregon) Symphony orchestra, Theodore Bloomfield, conductor, as its contribution to International Music Fund Week, gave the first performance in the United States of *Farandole Burleske* by the contemporary Belgian composer, Gaston Brenta . . . *Declaration*, a new symphonic work by the noted American composer, Morton Gould, was given its world premiere by Howard Mitchell and the National Symphony Orchestra, at the Inaugural concert, January 20. This was a most suitable contribution since the work is based on the "Declaration of Independence" and the events leading up to the writing of this memorable document . . . An Oratorio by Normand Lockwood, written in two parts, "Children of God," and "Am I My Brother's Keeper?," was given its world premiere by Thor Johnson directing the Cincinnati Symphony on February 1. This premiere by Dr. Johnson not only pointed up his position as Chairman of the National Council of Churches' Commission on Music—a sponsor—but also served as his contribution to International Music Fund Week, of which he is committee member. The other commissioner of the oratorio was Berea College, the seal of which reads: "God hath made of one blood all nations of men" . . . At the April 9 and 10 concerts of the Philadelphia Orchestra, the world premiere of Howard Hanson's *The Song of Democracy* will be presented. Eugene Ormandy will conduct, besides the orchestra, the Howard University Chorus. Soloists will be Lois Marshall, John McCollum, Herbert Beattie, and Margaret Roy . . . On April 5, the Pittsburgh Symphony conducted by William Steinberg will present the world premiere of Boris Koutzen's Overture *From the American Folklore*.

FESTIVALS The Oberlin (Ohio) Festival, formed in 1951 to encourage young composers and to acquaint the public with new developments in the world of contemporary music, stood host to composer Luigi Dallapiccola at its February 21-23 concerts. Mr. Dallapiccola appeared with the Oberlin Orchestra as soloist in a performance of his own piano concerto, *Variazioni per Orchestra*. One of the foremost Italian exponents of the twelve-tone technique, he at present is teaching at Queens College in New York City . . . This Spring the University of Illinois is presenting a festival of fourteen new works including three symphonies and chamber operas by Ernst Krenek and Jan Meyerowitz. These commissions were made possible through the Fromm Music Foundation. Robert Shaw will be the festival's guest conductor.

ARRANGING CAN BE THE MOST Profitable Branch of your Musical Skill



TV now greatly broadens the horizon for top-notch arrangers, just as radio did . . . and the big fees go to those capable of orchestrating for any number of instruments. University Extension Conservatory's convenient HOME STUDY Harmony and Arranging Course is simple yet thorough in every way . . . with all the tricks of modern arranging drawn from the experience of leading men the country over. ENROLL TODAY. Study at home in your spare time. It's the quick, inexpensive way to get on the road to high pay. Send right now for free Catalog and Illustrated sample lessons. No obligation.

University Extension CONSERVATORY

DEPT. A-875, 2000 SOUTH MICHIGAN CHICAGO 16, ILLINOIS

- | | | |
|--|---|--|
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Dance Band Arranging | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Guitar | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Mandolin | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Pub. School Mus. (Beginner's) | <input type="checkbox"/> Sax | <input type="checkbox"/> Cornet-Trumpet |
| <input type="checkbox"/> Pub. School Mus. (Supervisor's) | <input type="checkbox"/> Sax | <input type="checkbox"/> Prof. Cornet-Tpt. |
| <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Sax | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> His. & Anal. of Mus. | <input type="checkbox"/> Cornet-Trumpet | |
| <input type="checkbox"/> Adv. Composition | <input type="checkbox"/> Prof. Cornet-Tpt. | |
| <input type="checkbox"/> Dble. Counterpoint | <input type="checkbox"/> Choral Conducting | |

Name _____ Age _____

Street _____

City _____ State _____

Music Experience _____

ATTENTION STRING BASSMEN

New for the first time (beyond your greatest expectation) true and powerful bass amplification through any good amp is possible by using steel strings and the new L & K magnetic bass pickup which simply clamps to the end of your fingerboard.

Frequency response of the pickup begins at (8 c.p.s.). Comes in two colors, black or ivory.

Price: Pickup **\$79.50**

Steel strings when ordering direct from L & K\$15.50

If your dealer cannot supply you send check or money order direct to

L & K

% Logan Music, 1008 15th St. Denver 2, Colorado

Not available for 5 (five) string bass. Satisfaction guaranteed or your money back

Big money in spare time! \$ learn at home! Fine pianos in 30 days!

No musical knowledge needed. Low cost training by experts. Revolutionary new phonograph records give true piano tones. We furnish tools, instruction manuals, etc. FULL TRAINING in piano repair—and how to line up work for big, steady earnings. Personal instructions available. Write today for FREE illustrated booklet. CAPITAL PIANO TUNING SCHOOL 18 S. W. 2nd St., Dept. 108, Port Lauderdale, Fla.

MARCH, 1957



SCHILLINGER SYSTEM ARRANGING

by Richard Benda

LESSON V.

The Triad in First Inversion

A chord containing a doubled root and a fifth, or a doubled fifth and a root, and whose bass is a third, is known as a triad in first inversion.



Requirements for Connections and Progressions of S6^1 and S6^5

1. Triads in first inversion S6^1 or S6^5 can progress successively or mix with triads in root position (S5).
2. The chord which precedes or follows a triad in first inversion should have a bass which is a common tone or a second above or below that of the bass of the S6^1 or S6^5.*



3. A progression involving a bass leap into or out of an S6 is only advised when the preceding or the following chord is in the same, zero cycle (CO).

EXAMPLE CO



4. Connections between consecutive S6^1 or S6^5 should take place with parallel movements of the duplicated tones. Such parallel octaves are valid.



*The purpose of this rule is to limit progression to and from inverted chords where leaps in the bass are necessary. In classical diatonic harmony, comparatively few progressions occur wherein the bass of a triad in root position on the first or sixth scale degree "leaps" to the base of a triad on the second degree.

NOW!
Get Modern Edge
and Big Sound!

Bob Dukoff's New FLUTED Chamber Mouthpiece



Hear a Dukoff fluted mouthpiece in action. Listen to the new Victor Album SAX IN SATIN featuring Bob Dukoff.

The unique flutings (patent pending) in the chamber are the key to the brilliant performance of these new Dukoff Mouthpieces. They guide and control the flow of air to produce the distinctive Dukoff sound—and give your tone the "edge" you want for modern solo and section work. Try one on your horn and hear the difference. Each Dukoff Mouthpiece is precision made of hard rubber and is personally tested, inspected, and approved by Bob Dukoff himself.

- 2°—short and medium close
 - 3°—short and medium open
 - 4°—medium short and open
 - 5°—medium long and open
 - 6°—medium long and very open
- (Also: BD, Dukoff's personal facing for tenor sax, between the 5° and 6°)
- Clarinet—13.50
Alto Sax—15.50
Tenor Sax—17.50

At better music stores everywhere
Distributed Exclusively by

Selmer
ELKHART, INDIANA

PROTECT YOUR FUTURE. BUY YOUR
EXTRA SAVINGS BONDS NOW.

THE
PROUDEST
NAME
IN
REEDS

**IR
I**

C

O

*Preferred by
Professionals
the world over*

RICO PRODUCTS
133 N. LA BREA
HOLLYWOOD 36, CALIF.

HELP YOUR HEART FUND
HELP YOUR HEART

5. Connections between S5 and S6¹ or S6² can be made freely. Choose connections which require the smallest movements of chordal parts.



6. Limit S6 to major and minor triads. Avoid all augmented S6. Augmented S6 always sound as triads in root position and should be written as such.



7. Diminished S6 will not be used except as parts of diminished seventh chords.

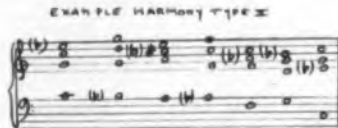
8. When writing the upper triad of an S6, the root or the fifth can be doubled at will. To avoid changing upper harmony from three to two parts, duplicate roots or fifths should be written one octave apart and not in unison.



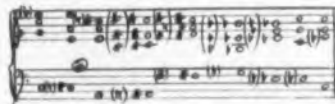
The following example of diatonic harmony illustrates the requirements just outlined. Notice that the positive or negative cycle order determines the sequence of underlying roots of chords. Roots are basses only when triads in root position are present. Roots are in upper triads when the third of an S6¹ or S6² is the bass.



Here are the chords of the preceding example in diatonic-symmetric progression. Evaluate versions using individual as well as mixed major-minor structures.



Here is an example of harmony type III. It illustrates alternating S5 and S6 progressing through roots in four tonic sequence. (C - A - F# - Eb - C). Evaluate versions using individual as well as mixed major-minor structures.



* Notice in the above example at the asterisk inside the circle how CO is used to bridge progressions between S6 and S5 within the same tonic. The rule for CO connection of S5 also applies to consecutive S6 or S5 and S6 combinations. Connect different structures through the same position. The same structures can be connected through different positions.



Biggsby

**FOOT VOLUME AND
TONE CONTROL**

**FOR THE PAST EIGHT
YEARS THE CHOICE OF
PROFESSIONAL PLAYERS**



All cast aluminum, highly polished, with rubber mat to prevent foot slipping. Rubber feet to prevent Control sliding even on hardwood floors. Biggsby Foot Controls have no gears and are operated entirely by cord on ball-bearing rollers. Noise level is the lowest possible.

Volume control is up and down and tone control is by rotary motion from left to right or from right to left as desired. There are no stops on tone control and a smooth easy action creates the "doo-ah" effect easier and quicker than by hand control.

Price \$55.00

SHIPPED BASS LEFT UNLESS
OTHERWISE SPECIFIED

PAUL A. BIGGSBY
8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA

SEND FOR FREE FOLDER
SOLD ONLY DIRECTLY TO THE PLAYER

**"Cha-Cha"
Pedal Operated
MARACAS**



\$15.95 Carrying Bag—\$3.50

The natural beat of your feet will provide a terrific rhythm for these Latin numbers, and you can play your own instrument at the same time! New model sturdily constructed of gleaming chroma, mahogany, nylon bearings, and the finest maracas.

MFG. & DISTRIBUTED BY
SUNNYSIDE MUSIC
41-26A Queens Blvd. L. I. City 4, N. Y.

ROBERT WHITFORD

PIANO METHODS

One for Children and One for Adults, represent the greatest change in the art of piano teaching, in the past 100 years. See these great Methods at your Music Store. Write for FREE copies of **PIANO TEACHING TODAY** and **MUSIC'S MOST UNUSUAL CHORD**, also by Robert Whitford, Founder-President, International Piano Teachers Association.

ROBERT WHITFORD PUBLICATIONS
Dept. M, 3010 N.W. 2nd Ave., Miami 37, Fla.

INTERNATIONAL MUSICIAN

Assignment:

1. Compose diatonic, type I progressions to basses in (a), (b), and (c). Do so by adding upper triads to complete the S5, S6¹ or S6² called for. To complete an S5, add an upper root, a third, and a fifth. To complete an S6¹, add a doubled root and a fifth; and S6², a doubled fifth and a root.



2. Convert examples (a), (b), and (c) from diatonic harmony, type I, to diatonic-symmetric harmony type II. Do so, changing the diatonic structures by adding major and minor accidentals to each chord. Use black color for the accidentals of major chords, red for minor chords.

3. Write upper major triads to S5, S6¹, S6² basses in the following tonic systems.



4. Add minor accidentals (red color) to each major triad in the preceding three and six tonic progressions.

5. Compose diatonic harmony from the following cycle and chord specifications.



©Copyright 1957 Richard Benda
International Copyright Secured. All Rights Reserved.

TRUMPET TALK

(Continued from page twenty-three)

But now, after fifteen years of comparing notes with other players and teachers and analyzing pupils of all ages, and working out problems in my own playing and in that of many others, I finally discovered that, first, my teachers were showing me "the shortcuts" all the way along. They just did not call them that. Secondly, experience — in both playing and teaching — brings additional "self-discovered" techniques of directness and less and less "trial and error" procedure.

It is a pleasure to pass along this information (from many cumulative sources) to all of you who are interested. Also, I would like to invite any of you who have some subject to discuss that would make a good contribution to columns of the future to write to me at my home address, 519 West 27th Street, Minneapolis 8, Minnesota. Those communications which lend themselves most practically to written discussion, and in a column of this type, will be presented for the benefit of all readers.

MARCH, 1957

STYLED AND TAILORED



SHAWL COLLAR JACKETS
Red, Powder Blue, Gray, Royal Blue, Rust, Gold, Pink, White... easy fitting... fully lined. **\$16.90**



TARTAN PLAID JACKETS
Authentic tartans, basic colors: Red, Blue, Gray, Green... new slim lapels... "New Elegant Look"... fully lined. **\$18.90**

BY THE LEADER

JACKETS

FOR BANDS AND GLEE CLUBS
Direct From Manufacturer!

IN FORMAL WEAR



STRIPED BLAZERS
Classic Blazer, 2, 3 or 4 Button... Patch or flap pockets... also in Plaids and Solids. **\$22.90**

WRITE FOR SWATCHES

Phone: WOrth 4-6039

SAXONY CLOTHES, 198 CANAL ST., NEW YORK 13, N.Y.

SQUIER

The Greatest Name in STRINGS

Designed for, and used by Professionals

V. C. SQUIER COMPANY, BATTLE CREEK, MICH.

BAND LEADERS

MODERN JAZZ ORIGINALS SCORED FOR GROUPS OF 8 TO 17 MEN INCLUDING LATIN-AMERICAN STYLED ARRANGEMENTS. Also, TENOR BAND SPECIALS and arrangements styled for your particular group. All types of musical material written to order. (Copying, Piano Scores, Lead Sheets, etc.)

For information and price lists write:

METRO ARRANGEMENTS

P. O. Box 471

Times Square Station

New York 36, N. Y.

DRUMMERS ATTENTION

BASS DRUM SLIPPAGE STOPPED

Will not slip on:

wood floor • tile floor • cement floor
protects rugs • fits any spur • carried in pocket • weight only 7 ounces

Tried and proven on all floors.
No more mats to haul.

\$4.95 per set. Cash or check, no C.O.D.

NON-SLIP 721 West Front
Bloomington, Ill.

DEALERS INVITED



EMCEE The amazingly different Entertainment publication. Contains original material. Parodies, Skits, Novelties, Parodies, Monologues, Dialogues. Special offer of 7 different issues and booklet of comic song titles: a mountain of material, \$4.
EMCEE, Desk 13
Box 982, Chicago 90, Ill.

GIVE TO CONQUER CANCER—
AMERICAN CANCER SOCIETY

IT'S IN THE NEWS

★★ Alfred Wallenstein was conductor of the Rochester Philharmonic at its February 21 and March 7 concerts. He will again lead it on March 14 when Eileen Farrell will be soprano soloist.

★★ The Metropolitan Opera Company has engaged Karl Boehm, former director of the Vienna State Opera, as a principal conductor of the Metropolitan Opera next season.

★★ Evan Whallon has announced his resignation as conductor of the Springfield (Ohio) Symphony. He will become full-time conductor of the Columbus (Ohio) Symphony. Elden Bayley, Jr., acting president of the Springfield Symphony Board, has appointed a committee to screen applicants for the conducting position for the 1957-58 season.

★★ The Savannah (Georgia) Symphony has just recorded its most successful year to date. A deficit of \$4,000 acquired during three previous years of operation has been liquidated.

★★ The Northwest Grand Opera Company of Seattle, Washington, will begin its Spring season in the best financial condition in its history.

★★ The Budapest String Quartet and István Nádas, pianist, contributed their talents to a benefit concert for Hungarian relief at a concert in New York January 13. Sponsored by the Young Republican Clubs of Barnard College and Columbia University, proceeds were donated to the International Rescue Committee.

★★ A valuable Joseph Gagliano violin has been presented to the Boston Symphony by Mrs. Carmine Fabrizio of Middletown, Connecticut, whose husband was a member of the Boston Symphony between 1910 and 1912.



Walter Mantoni, conductor of the Midland (Texas) Symphony. The orchestra has greatly increased its previous budget under his conductership. He is also conductor of the Symphony Orchestra of Odessa, Texas.

★★ Robert Whitney conducted the Louisville Orchestra in the world premiere of *Fantasia, Chaconne and Allegro* by David Van Vactor on February 20. This was a commissioned work. Mr. Van Vactor is conductor of the Knoxville Symphony and a professor of music at the University of Tennessee.

★★ An Opera Institute for Conductors, to be sponsored jointly by the Juilliard School of Music and the American Symphony Orchestra League, will be held from April 10 to 24 in New York City. The Juilliard School will offer its stage facilities, an ensemble of thirty singers and an opera orchestra for the Institute. Conductors Carl Bamberger, Jean Morel, Max Rudolf and Frederick Waldman will furnish guidance for the out-of-town conductors who come to gain experience.

★★ At the March 20 concert of the Philharmonic Orchestra of Greater Paterson Mozart's *Coronation Concerto* will be performed with Isadore Freeman, pianist, and Brahms' Double Concerto with Carl and Isabelle Wegman, cellist and violinist. Walter Schoeder is the orchestra's conductor.

★★ A grant of \$10,000 has been awarded the Portland (Oregon) Junior Symphony by the Rockefeller Foundation for "commissioning of orchestral works suitable for performance by junior orchestral groups." The scarcity of contemporary compositions gauged to the technical limitations of young players was



Henry Siegl, the newly appointed assistant conductor and concert master of the Seattle Symphony Orchestra.

cited as the basis for the grant. The Portland Junior Symphony which is led by Jacob Avshalomoff, will use the money over a three-year period, commissioning two new works a year.

★★ Duo pianists Markowski and Cedrone played Poulenc's Concerto in D minor for Two Pianos and Orchestra at the February 7 concert of the Civic Symphony of Boston. Paul Cherkassky is the orchestra's regular conductor.

★★ On February 22, the Yale University School of Music presented a concert featuring music composed by alumni of the school and performed by still other alumni.

HENRY SOPKIN

(Continued from page twenty-five)

when it's done, I want you to hum it." Relating the incident, he says, "I had an anxious moment there. They might have failed me. As a matter of fact the melody came out strong."

When Sopkin received an award from the Juvenile Court for his work with children, the judge told him, "The week you have children's concerts there are fewer arrests among juveniles."

Sopkin has taken great pains to train young people for ultimate membership in the adult orchestra. For two summers he acted as head of a symphony school operated eight weeks in July and August by the Symphony Orchestra Guild. In this work, with an assistant and four staff teachers, he trained two groups, one of children from seven and a half to thirteen, the other of children from thirteen to seventeen. He also supervised a training orchestra of his school students throughout the regular public school terms. No student was eligible for the training orchestra, no matter how talented, unless his or her talent was offered also to the school orchestra.

Sopkin's success with young people is explained easily by those who have seen him at

work with them. He is competent and knowing, and has a quiet sort of confidence that draws out the best in everyone.

By 1955 the Atlanta Symphony was giving fifty concerts a season, the budget had multiplied many times over, and the personnel was derived from the best instrumentalists in the nation. Since 1952-53, Colonial Stores, Inc., has presented a series of five Sunday afternoon Family Concerts. Each spring the orchestra puts on a festival of American music. Throughout the season it fills one-day engagements (by bus) in smaller towns in the five surrounding states. On February 6, 1955, when the orchestra's tenth birthday was celebrated, NBC carried the broadcast to the whole nation.

Behind all this there is a very quiet and a very determined man. There are no letdowns in standards. The way the composer meant the music to be—that is the way it is to be. As to the methods—any method is right, Sopkin believes, that will produce these results and still keep the good will of the orchestra. The whole project in Atlanta is characterized by good will—his and the people's.

—Hope Stoddard.

INTERNATIONAL MUSICIAN

CLOSING CHORD

JOSEF HOFMANN

Death has ended the long and varied career of Josef Hofmann, celebrated pianist and honorary member of the American Federation of Musicians. He passed away in Los Angeles, California, on February 16 at the age of eighty-one.



Born in Poland, January 20, 1876, he was a celebrated piano prodigy at the age of five. In 1887 he made his first tour of the United States, presenting some fifty concerts. A New York philanthropist, Alfred Corning Clark, gave Hofmann's father \$50,000 so that the young genius could resume his musical education. At sixteen Mr. Hofmann became a pupil of Anton Rubinstein. For a quarter of a century he toured Europe and the United States regularly, with enormous success. Critics agreed his technique was "unsurpassed by that of any living player."

In 1924, when the Curtis Institute of Music was founded in Philadelphia, he became its first director and remained at this institute, teaching many outstanding young students, until he moved to California.

His last public appearances were at the Hollywood Bowl and the Embassy Auditorium in Los Angeles in the early 1940's.

FREDERIC I. BRADLEY

Frederic I. Bradley, a French horn player in the Rochester Philharmonic Orchestra for thirty-one years and proprietor of the Tally-

Ho Summer Music Camp in Livonia, New York, died suddenly on January 3. Born in Rochester October 10, 1897, Mr. Bradley retired from the Rochester Philharmonic two years ago to devote his time to his duties as teacher at the Eastman School of Music and director of the summer camp.

He was a member of Local 66, Rochester.

HENRY FILLMORE

The noted band director, Henry Fillmore, died in Miami, Florida, on December 7 at the age of seventy-five. His long musical career included the compositions of dozens of band marches which have attained popularity. He was a trombone player and one of his most popular works was the trombone march, "Lassus Trombone." He was a member of Local 1, Cincinnati, Ohio.

GUSTAVE LANGENUS

Gustave Langenus, a long-time member of Local 802, New York City, and one of the world's great clarinetists, died at his home early January 30 in Commack, Long Island, New York, at the age of seventy-three.

Mr. Langenus was born in Malines, Belgium, on August 6, 1883. He began study of the clarinet at the age of nine. After studying with the great Poncelet at the Brussels Conservatory of Music, he graduated with highest honors in 1900. In 1903 he left Belgium for England and studied with the Belgian clarinetist, Hanon. He became clarinetist in the Queen's Hall Orchestra in London under the baton of Sir Henry J. Wood.

Mr. Langenus came to the United States upon the request of the late Walter Damrosch and was immediately engaged as solo clarinetist with the New York Symphony Orchestra. In 1916 Mr. Langenus organized, with Carolyn Beebe Whitehouse, the New York Chamber Music Society, a group which performed for many years in New York City and in many cities all over the country.

In 1919 Mr. Langenus was engaged as solo clarinetist with the New York Philharmonic Orchestra and played with that organization (Continued on page thirty-nine)

MARCH, 1957

Improve Yourself Home-Study Lessons FOR MUSICIANS

- Cat. No.
- 527—PARALLEL CHORD STYLING. For piano. Modern, distinctive styling through parallel chord harmonization. .75
 - 376—MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions..\$1.00
 - 11—MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys\$1.00
 - 379—PROGRESSIVE JAZZ PIANO INTROS. Professional introductions in the modern manner\$1.00

492—PIANO FILLERS. 32 pages of Runs, Intros, Breaks, Endings, that can be used with all current and standard song hits\$1.25

334—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling75

495—MODERN NINTH CHORD POSITIONS, and how to use them. New, unusual chord ideas for pianists50

496—BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously50

373—EXPERIMENTAL JAZZ IDEAS. Polytonality, counterpoint and the 12 tone system applied to a jazz beat\$1.00

493—MAMBO PIANO BASS. Authentic left-hand mambo styling50

345—MAMBO RHYTHM PATTERNS FOR PIANO50

49—MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales50

521—HOW TO DEVELOP A MODERN CHORD TECHNIQUE. 24 pages of innovations in full chord piano technique, studies that develop a contemporary jazz style. The only course of its kind\$1.25

940—NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits\$1.00

49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations50

904—ASCENDING PIANO RUNS. For the right hand. In all popular keys50

509—NEW DIRECTIONS IN MODERN JAZZ. 21 pages of contemporary fresh ideas for the modern pianist and composer. Interesting harmonic innovations, new styles and techniques\$1.25

375—ULTRA-MODERN HARMONIZATIONS. How to create new style effects through unconventional uses of harmony\$1.00

50—LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments\$1.25

PIANO INTROS, BREAKS, ENDINGS FOR STANDARD HITS

932—SELECTION "A." Stardust, Tea For Two, Talk of the Town, Ain't Misbehavin'50

933—SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You50

934—SELECTION "C." Embraceable You, Honeyuckle Rose, Out of Nowhere, The Sunny Side of the Street50

935—SELECTION "D." I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Someone to Watch Over Me50

936—SELECTION "E." April Showers. How High the Moon, I Only Have Eyes for You, You Were Meant for Me50

937—SELECTION "F." Dancing in the Dark, My Blue Heaven, Five Foot Two, Once in a While50

W. STUART MUSIC STUDIO, Inc. Box 514-A, Union, N. J.

Minimum order \$1.50

Money back guarantee

Please order by number

Enclosed you will find \$..... Send C.O.D.

Please send (list by number)

NAME.....

STREET.....

CITY and STATE.....

JeN-Co VIBRAPHONES



DRUMMERS! Enliven your performances with a Beautiful Vibe to match your drums.

ENTERTAINERS! Audiences are fascinated by the fast movement and exciting tone of the Mallet played instruments.

BAND LEADERS! Add that extra distinction of a New rhythm and sound to your Band with a Vibe.

JeN-Co Vibes available in 8 models of fresh pearl drum colors—white or black pearl or gold lacquer finishes.

2½ or 3 octave Vibes priced from \$295.00 to \$725.00.

SEE YOUR LOCAL MUSIC STORE

JeN-Co Musical Products • P. O. Box 168 • Deatur, Illinois



● **Harry Kruger:** It is always good news to us when a home-town boy makes good in his home town. This is what Harry Kruger, assistant conductor of the Atlanta (Georgia) Symphony Orchestra has done—and after varied experiences in the ranks and on the podiums of other orchestras.

These experiences, involving flute playing, and podium occupancies, have been centered in his home state and in Massachusetts. Born in Atlanta on July 20, 1929, he was playing flute in the Atlanta Symphony by his seventeenth year. After three years in this orchestra (1946-49) he matriculated at the New England Conservatory which graduated him in 1953. However, during his stay in Massachusetts he not only studied flute with Georges Laurent and William Kincaid, and conducting with Richard Burgin and (summers) with Pierre Monteux, but played flute in the Springfield (Massachusetts) Symphony, in the Portland (Maine) Symphony and in the Boston Pops Touring Orchestra. He was moreover guest conductor of the Portland Symphony and of the New England Philharmonic (a training orchestra for the Boston Symphony), conductor of the Arlington Symphony, and, for one semester, of the New England Conservatory Orchestra. He also conducted the Conservatory Chamber Orchestra and the Cambridge Chamber Orchestra.

Since 1955 he has been assistant conductor of the Atlanta Symphony, one of the most precocious of orchestras, since in the brief eleven years of its existence it has reached the status of a fully professional "major" organization.

Mr. Kruger has expanded in Georgia as he did in Massachusetts. He has founded and is the conductor of the Kruger Sinfonietta, a group organized to bring to the south, on a regular and permanent basis, the great literature for small instrumental ensembles. Its goal is to fulfill the two-fold need of the Atlanta audience for chamber music and of the musicians for this kind of experience. Formed from among Atlanta's outstanding musicians, it adapts its size to meet the musical requirements of a particular occasion.

Kruger keeps busy. He recently led his Sinfonietta at the Georgia Institute of Technology; was its conductor at the Atlanta Civic Ballet Festival and for the Atlanta Art Festival. (At this event he played works by Leroy Anderson and Samuel Barber.) He lectures before the symphony guild, before men's clubs

and in classrooms. He teaches in the instrumental program of the Atlanta Public Schools.

He is very happy in all this work. "It is a pleasure to return to one's home town and be permitted to do the work for which one has trained," he says. He has great plans for the future which include state-wide touring with his ensemble and an expansion of work among the young people.

● **Guy Taylor:** During the six years in which Guy Taylor has been conductor of the Nashville (Tennessee) Symphony, that orchestra has become an increasingly eloquent and proficient group. Another development has been the expansion of the children's concerts. These presented in two pairs each season, always result in sold-out houses. They are televised in the classrooms of schools throughout middle Tennessee and include an annual composition contest for children. Also during Taylor's tenure pop concerts have been inaugurated.

The current season opened with a complete sell-out for the entire subscription series, the first in the history of the orchestra.

The orchestra has sprouted various smaller units: the Symphonette, a string quartet, a woodwind quintet and a brass sextet. These give concerts in schools and also demonstrate at the instrumental clinics in elementary and junior high schools. Summer concerts; "family night" concerts (a whole family for \$1.00) and the custom of inviting great composers to hear their works performed at regular concerts are other features.

Mr. Taylor who has been behind most of

these developments is working on home soil in a very true sense, since he is a native of Anniston, Alabama, born there on Christmas Day, 1919. He began serious music study at the Birmingham Conservatory of Music under the eminent violinist, Ottokar Cadek. In the five years he studied under Cadek he was violinist and violist with the Birmingham Civic Symphony. At nineteen he became a member of the Birmingham National Youth Administration Orchestra, one of the "feeders" for the Stokowski All-America Youth Orchestra. In 1941 he studied under Dimitri Mitropoulos who was then conductor of the Minneapolis Symphony. His trip to Minneapolis was financed by means of a fellowship from the Birmingham Music Club.

The year 1942 he spent in the U. S. Army, where he became acquainted with Thor Johnson, today conductor of the Cincinnati Symphony. While in the Army he conducted the 87th Infantry Division Band, and from this group he developed a little symphony and a chorus which gave an estimated 500 concerts and broadcasts in six different countries. After his release from the service, he studied at the Mannes Music School and at the Juilliard School of Music. His teachers in the latter school were Thor Johnson, Edouard Dethier and Fritz Mahler.

After graduation from Juilliard, Taylor became conductor of the Springfield (Ohio) Symphony, remaining there three seasons (1948-51). There he developed a community chorus and inaugurated youth concerts. He made an average of thirty appearances each year as a speaker before local societies and wrote a weekly column on music in the local newspaper.

When in 1951 Taylor became conductor of the Nashville Symphony, he threw himself into the development of this orchestra with equal zeal. His program policy includes the performance of an American work at each regular concert. An outstanding work by a regional composer is the feature of each season.

The Nashville Symphony presents six subscription concerts each season, two pairs of children's concerts, pop concerts, tour concerts and the "family night" series. Taylor also conducts the twenty-three members of the Nashville Symphonette in a series of concerts at ten high schools each season, these sponsored by the Music Performance Trust Funds of the Recording Industries, with the cooperation of Local 257, Nashville.

(Continued on the following page.)

Harry Kruger



Guy Taylor



Chauncey Kelley



INTERNATIONAL MUSICIAN

● **Chauncey Kelley:** The founder-conductor of an orchestra holds a special place in the hearts of a town's citizenry: he is the symbol of the town's emergence from a state of mere existence to a state of cultural awareness and enterprise.

Chauncey Kelley, who organized the Savannah Symphony in October, 1953, and has since been music director of the Symphony Society there and conductor of the orchestra, as well as founder-conductor of the Savannah Symphony Youth Orchestra, is such a person. He on his part is thankful for the opportunity fate has put in his hands. "A conducting career in a city such as Savannah," he says, "offers great opportunity for community service."

Kelley was born September 23, 1915, in Pittsburgh, Pennsylvania, and studied at the Fine Arts College, Carnegie Institute of Technology, Pittsburgh, and at the Juilliard Graduate School, New York City. From 1951 to 1953, he served as advisor on music to the "Voice of America," U. S. Department of State, and the Fall of 1953 conducted background music for a series of United Nations' films using the NBC Orchestra. Meanwhile he had been conducting extensively in radio as staff conductor of the ABC network. In 1949, 1950 and 1951 he toured Europe as guest conductor in France and Italy. He also made three nation-wide tours as assistant to Paul Whiteman.

Symphony orchestra experience was gained through his engagement from 1936 to 1938 as oboist with the Pittsburgh Symphony and later with the NBC Symphony under Toscanini.

The Savannah Symphony has developed as rapidly as any other orchestra in the Southeast. During its first year the Orchestra gave six concerts on a budget of \$15,000. During the current season twenty-two concerts will be given, the budget in the meantime having grown to \$63,000. The Symphony rests on a firm base of business and industrial support, and the city's leading business men and industrialists take an active, personal interest in its activities.

This year the Savannah Symphony will expand beyond its subscription series to inaugurate a "pops" concert which will grow into a series of its own, a concert for Tiny Tots (aged three to seven) and a concert of American music, the latter sponsored by Lachlan MacIntosh, Daughters of the American Revolution. Plans for the future include a "pops" series, a summer series, and more student concerts for the junior high and high school levels.

A LOCAL OFFICER'S REPLY

(Continued from page seven)

parents of musically talented youngsters, you will take a long serious look at the plight of musical culture today, as it projects into the next decade. You will present the side of the story that will open the window of dwindling opportunity for the musician and let in the fresh air of facts to dispel the stale climate of indifference and apathy on the part of John Q. Public. John will pay for his automobile, his shoes, his bread, his luxuries, but when he plans a public function, he thinks FREE music, he asks FREE music. He grumbles about the union wanting its members to be paid for tooting, whistling, plinking, and booming. He prevails on the schools to send over a few kids to play "for experience" or gathers together a few of his non-professional friends who own instruments. This keeps the professional from a pay job. Multiply this circumstance by the many John Q's everywhere and you have one prime reason why many union musicians are hobbyists today.

Tell your readers about all the radio stations whose "disc-jockey" programs grind out thousands of hours of recorded programs, with never a 15-minute live musical program. (This happy situation is sheltered and protected, 100 per cent invulnerable to any union remedy, by the innocuous provisions of the Lea Bill. Look it up.)

Tell your readers about the sad plight of many symphony orchestras who struggle constantly with deficit operations, trying to preserve a rich musical culture and artistic excellence. Orchestras whose budgets dwindle and dwindle to disbandment, leaving highly-trained members to seek income security in non-musical fields. Tell about the situation confronting the serious composer with real talent, whose creative hours must be spent in the more pressing pursuits of making a bare living . . . not writing great music.

Tell your high school youngsters studying musical instruments with an eye to a future career in music how they will ten years hence be confronted with free high school bands playing for all manner of public gatherings and functions unless the musicians' union, as it is now doing under Jim Petrillo's able leadership, constantly fights, using the MUSIC CODE OF ETHICS to educate the public to

PAY for performances at dances, dedications, parades, festivals and the like.

Tell your readers how the American Federation of Musicians has staged an unprecedented all-out campaign to achieve repeal in the Congress of the discriminatory war-time excise tax known as the 20 per cent Amusement Tax, which has closed many rooms in hotels, restaurants and clubs and has thrown all types of entertainers and service help into the ranks of the unemployed. Explain to your readers how musical culture and musical profession can flourish and grow under a condition where a small handful of five-figure income men make all the sound-tracks, all the records, and play all the TV and radio shows to the eventual extinction of the rank and file musician who does not or cannot live in New York or Los Angeles.

Lastly, ask yourself if the cause of this insurgent, well-heeled minority really needs championing; ask yourself if the case for proprietary rights has ever been fully or clearly made; ask yourself if you have been fair to your readers in polling a few delegates at a convention and concluding that this represents a majority, vocation-wise. Ask yourself if a rabble-rouser such as Reed has a just and moral case, which in the overall purpose purely and simply is to weaken, demoralize and wreck the very organization which gave him sustenance and a chance at the better things of life, which he manifestly has enjoyed.

To conclude, it is important in my view to awaken your readers to the deeper issues involved, and, given only facts and an objective view of both sides of the ball, let the reader decide for himself where sympathy belongs and where denunciation lies.

Most sincerely yours,

TED DREHER,
President, Local No. 34,
American Federation of
Musicians,
1017 Washington Street,
Kansas City 5, Missouri.

Reprinted from *UNISON, Organ of Local 34,*
Kansas City, January, 1957

choose
YOURS
from . . .

172 Different Facings!

Woodwind is made of Steel, Bronze,
Nickel, Silver, Hard Mouthpiece, Rubber
and is most durable and long-lasting
under high temperature.

Registered U. S. Pat. Office

A WOODWIND MOUTHPIECE FOR YOUR EMOUCHURE

You need this Reed Instrument mouthpiece Guide, a 12-page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpiece—plus a helpful transposition chart. Ask your dealer or write today.

Dept. B-357, 601 West 26th St., New York 1, N. Y.

FREE!

The Woodwind Company

Berg Larsen

PRECISION MOUTHPIECES



WITH THE EXCLUSIVE DOUBLE-TONE CHAMBER

- For Saxophone, Clarinet in Eb and Bb, Flute, Trombone, Stainless Steel.
 - Berg Larsen Sax and Clarinet Reeds.
 - Ponte Oboe and Bassoon Reeds.
 - Cans . . . Shaped and Folded.
 - Double Reed Tools and Accessories.
 - Miniature Saxes, Trumpets, Trombones.
- SEE YOUR LOCAL DEALER OR WRITE:

Chas. Ponte Music Co.
118 West 48th St. New York 36, N. Y.

Official Business COMPILED TO DATE

CHARTER REVOKED

Local 212, Ely, Nev.
Local 695, Richmond, Va. (colored).
Local 698, Asheville, N. C. (colored).

CHANGES OF OFFICERS

Local 18, Duluth, Minn.—Secretary, Forrest E. Williams, 105 Board of Trade Building.

Local 153, San Jose, Calif.—Secretary, Fran Hussey, 53 South First St., San Jose 13, Calif. Phone: CY 5-8408.

Local 271, Oskaloosa, Iowa—President, Terry Billick, 802 North A St. Secretary, Don Kingkade, 901 North C St.

Local 351, Burlington, Vt.—President, Grant Mizener, 38 Grant St. Phone: 4-4446.

Local 442, Yakima, Wash.—Secretary, Jack King, 517 Miller Bldg. Phone: GLencourt 2-0802.

Local 447, Savannah, Ga.—President, Paul H. Rainey, RFD 3, Box 56-A. Phone: EL 5-0378.

Local 450, Iowa City, Iowa—President, Shirley Porter, 501 Rundell St.

Local 470, Rock Springs, Wyo.—Secretary, William Bonini, 606 A St.

Local 475, Brandon, Man., Canada—President, W. Zeke, 1008 Second St. Phone: 9-1685.

Local 482, Portsmouth, Ohio—President, James K. Marsh, 624 Seventh St. Phone: ELmwood 3-3949.

Local 492, Moundsville, W. Va.—President, Lee Sheaffer, 435½ Clinton Ave. Phone: TIllden 5-3178.

Local 501, Walla Walla, Wash.—Secretary, Edward C. Schell, P. O. Box 575. Phone: 1426-W.

Local 563, Cairo, Ill.—President, James Flanary, 2211 Park Ave. Phone: 1221.

Local 575, Batavia, N. Y. President, William A. Dibble, Clinton St., Batavia, N. Y. Phone: Batavia 1856. Secretary, Maurice O. LeMay, P. O. Box 32, Stafford, N. Y. Phone: Batavia 3275-W-1.

Local 615, Port Arthur, Texas—President, G. J. Bergeron, 1230 Delaware Drive. Secretary, Harry Vaughn, 2834 Lombardy Drive. Phone: YU 2-6918.

Local 689, Eugene, Oregon—Secretary, Elmer L. Johnson, P. O. Box 933. Phone: Dlamond 5-9952 or Riverside 6-4965.

CHANGES IN ADDRESSES OF OFFICERS

Local 87, Danbury, Conn.—President, James F. Seeley, P. O. Box 368.

Local 128, Jacksonville, Ill.—President, Earl J. Rabjohns, 605 Caldwell. Phone: CHestnut 5-5562.

Local 184, Everett, Wash.—President, M. E. Hatfield, Box 287, Mukilteo, Wash. Phone: PResident 4481.

Local 442, Yakima, Wash.—President, L. A. Miller, 620 West Yakima Ave. Phone: GLencourt 3-8283.

Local 649, Hamburg, N. Y.—President, Alan A. Miller, 80 Marengo Ave.

Local 672, Juneau, Alaska—Secretary, Anita Garnick Kodzoff, 107 West First St.

CHANGES OF CONFERENCE OFFICERS

Local 516, Hillsboro, Ill.—Secretary, Mrs. Thelma M. Fletcher, P.O. Box 265.

Local 541, Napa, Calif.—Secretary, Eugene B. Brown, 2121 Sommer St.

Mid-West Conference: President, Leo F. Cole, 2201 B Ave., N. E., Cedar Rapids, Iowa, Phone: 4-0171. Secretary, Lyle Harvey, 1728 West 11th St., Waterloo, Iowa. Phone: ADams 2-5647.

WANTED TO LOCATE

Charles (Jellybean) Johnson, drummer, member of Local 274, Philadelphia, Pa.

Anyone knowing his whereabouts contact Secretary Ray N. Tanaka, Local 677, A. F. of M., 1760 Ala Moano Blvd., Honolulu, Hawaii.

WANTED TO LOCATE

Denoon, James M., member of Local 47, Los Angeles, Calif.

Denyke, Dusty, member of Local 591, Port Arthur, Ont., Canada.

Paige, Harold E., member of Local 802, New York, N. Y.

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

WANTED TO LOCATE

Carl Freed, member of Local 148, Atlanta, Ga.

Anyone knowing the whereabouts of the above will please communicate with C. L. Sued, Secretary of Local 148, A. F. of M., 921-922 Mortgage Guarantee Bldg., Atlanta 3, Ga.

CALL FOR SEMI-ANNUAL CONFERENCE OF MUSICIANS

To all Connecticut locals:

In conformity with the agreement of the Connecticut Conference of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the next meeting will be held at D'Angelo's Restaurant, Watertown Ave., Waterbury, Conn., Sunday, March 31, 1957, at 11:00 A. M.

Fraternally yours,
HAROLD HARTLEY,
President, Local 63.
FRANCIS FAIN,
Vice-President, Local 285.
JOSEPH W. COOKE,
Sec.-Treasurer, Local 432.

ON NATIONAL UNFAIR LIST

VICTOR ZEMBRUSKI AND HIS POLISH POLKA BAND, Naugatuck, Conn.

This band plays engagements throughout New England, New York, and Pennsylvania. Some members of the band are suspected of holding membership in the Federation.

Locals should report any knowledge of their activities to the office of National Secretary Cluesmann, and also notify all hall proprietors and organizations where they have engagements that they are not in good standing with the Federation.

PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:

Foreman's Arena and Neal Foreman, Jr., owner, Georgiana, Ala., \$189.00.
Club Zanzire, The (now known as Storyville Club), and Rickey Tuscull and Paul Quam, San Francisco, Calif., \$900.00.

Associated Artists Corp., Chicago, Ill., \$600.00.
LaMundial and Geo. Valazquez, Chicago, Ill., \$200.25.
Geo. Valazquez, Chicago, Ill., \$300.00.

ATTENTION DRUMMERS...

NOW! A NEW REFRESHING METHOD TO LEARN SOLO!

"Trading Solos for Drummers"

Recorded by

SAM ULANO

NOTED AUTHOR AND TEACHER

33 1/3 12-inch long Play Album . . .

Pamphlet of all the important beats.

ORDER NOW . . . \$3.98

Latin Rhythms

Recorded by

SAM ULANO

CHA CHA, MERENGUE, SAMBA, TANGO, MAMBO and all other Latin Rhythms.

ORDER NOW . . . \$3.98

Send Check or Money Order to

LANE RECORDS

256 West 52nd St., New York 19, N. Y.

MONEY BACK GUARANTEE



MUSICIANS . . . EVERYWHERE ARE EXCITED ABOUT THE

"New Science of Tempo"

IMAGINE . . . YOU CAN SET THE CORRECT TEMPO IN YOUR MIND IN ONE SECOND.

KNOW . . . THE EXACT TEMPO FOR MOST DANCES OF TODAY.

DISCOVER . . . THE MECHANICS OF VIBRATO.

SIMPLE . . . YOU'LL SAY IT'S THE MISSING LINK IN MUSIC.

SO . . . DON'T WAIT.

Send \$1.00 Cash or Check (No C. O. D.) To: MILT WERNER, Box 228, Ellenville, N. Y.

HECKEL BASSOON

Perfect condition. (Silver-plated.) All modern improvements. Tubes in all finger holes. (No more water troubles.) Also other new and reconditioned perfect bassoons. Imported Heckel Bassoon and C Bassoon Reeds. C Bassoon, \$2.50; B for \$6.50. New! Much improved sterling silver Heckel Bassoon Crooks, \$15.00.

WILLIAM O. GRUNER
Formerly Philadelphia Orchestra
81 South Keystone Ave. Upper Darby, Pa.

Help Your Heart Fund Help Your Heart.

INTERNATIONAL MUSICIAN

Here At Last!



THE SPEEDY STRING WINDER

Changing strings is a pleasure. No more 1/2 turns—just place the little crank on the key and wind your strings in a jiffy.

CAN BE USED ON GUITAR, BANJO, MANDOLIN AND STRING BASS
Pat. Pend. 527589

SEE YOUR LOCAL DEALER OR WRITE

Anthony Longone
P. O. Box 13 New York 63, N. Y.

Custom Made Formal Clip BOW TIES

IN FINE OROGRAIN
Black — Navy Blue —
Maroon. Also Satin
Bow on your request —
Black, Navy Blue.

Sizes: 1" sizes, also 1 1/4" and 1 1/2" widths. Your choice of colors and sizes. \$4.00 per doz. or 1/2 doz. for \$2.00. Send cash or check. Postage Prepaid. HARVEY BOW CO. 2827 Surf Avenue, Brooklyn 24, New York

To Band Leaders Only!

FREE ★ 1 COMPOSRIPT ARRANGEMENT
★ LATEST LISTING
★ FULL DETAILS

Send an order of band, with 25 to 100¢ postage and handling. Limit one to leader. Hurry, offer may be withdrawn any time.

Compscript
166 Century Ave.
Teaneck, N. J.

BIG MAN ON DRUMS

SAM ULANO



Top-notch drummer, teacher, writer—respected drum authority... well-known for books and records on progressive drumming. Recommends Gretsch Broadcasters for any style.

Has great "pro" following. Hundreds of drummers read his newspaper, "Drummer Scope"; exchange playing ideas at his jazz sessions. Latest record "Latin Rhythms" (LP-139, Lane Records) demonstrates and teaches authentic Latin styling.

Calls Gretsch Broadcasters "greatest drum improvement of our time." Says "I flip over that great Gretsch sound!"

Drum stars agree—try Gretsch Broadcaster drums for yourself... "Progressive Jazz" outfit and many others at your dealer's. See every Gretsch drum... smart new colors—accessories—in FREE Gretsch Drum Catalog. Write for copy.

GRETSCH The FRED. GRETSCH Mfg. Co., Dept. 1M-357
60 Broadway, Brooklyn 11, N.Y.

FLUSH BASE STANDS and HI-HATS

EXCLUSIVELY Premier

MODERN, PRACTICAL, STRONG QUICK-FOLDING UNEQUALLED CHROME FINISH

See them at your Premier Dealer's or write to

HALL DRUM Co. 315 DECATUR ST. NEW ORLEANS 16
PACIFIC MUSIC Co. 1143 S. SANTEE ST. LOS ANGELES 10

MUSICIANS WANTED

Augment your present income by \$1500-\$3000 a year

Spend 3 to 6 hours a week on your own time doing sales promotion in your area for national distributor of COLUMBIA, VICTOR, DECCA, MERCURY, CAPITOL, etc., 45 rpm records.

TO QUALIFY: You must be dependable, ambitious, have had some sales experience, and be able to make a small investment for inventory, fully guaranteed. For details, write and tell us about yourself.

Bell Productions 507 FIFTH AVENUE
NEW YORK 27, N. Y.

Blue Flame Club and Welbon Phillips, East St. Louis, Ill., \$300.00.
Brown, Roy, New Orleans, La., \$67.65.93.
Madden, James H., Beverly, Mass., \$187.50.
Tompkins, Tommy, Kalamazoo, Mich., \$270.00.
Vista Grill and Dominic De Giovanna, employer, Muskegon Heights, Mich., \$116.68.
Blue Room Night Club, The, and J. B. Evans, Columbus, Miss., \$450.00.
The Margate Casino and James Schott, employer, Margate, N. J., \$1,045.00.
Esquire Club and James Mason, Trenton, N. J., \$1,060.00.
West End Casino and Mario DeMeola, owner, West End, N. J., \$89.10.
Esquire Club and Izzy Bushkoff, Wildwood, N. J., \$135.00.
Riviera Club, The, and John Long (Anguilli), owner, Marcy, N. Y., \$150.00.
Knight, Marie, New York, N. Y., \$1,288.00.
Holloway, Fred R., Akron, Ohio, \$100.00.
The Hanna Lounge and Oslet Lowry, Jr., employer, Cleveland, Ohio, \$210.00.
Farm Dell Nite Club, Inc., and C. J. McLin, employer, Dayton, Ohio, \$75.00.
The Golden Eagle and Harold Kelley, Columbia, Pa., \$210.00.
Rainbow Grill and Bill Allison, York, Pa., \$1,000.00.
Tom Bass and Chet Pike, Charleston, S. C., \$500.00.
Cervenka's Night Club and August Cervenka, Altair, Texas, \$20.00.
Rusty's Playhouse and E. Rusty Kelly, operator, El Paso, Texas, \$464.00.
Cousin Ben Productions and Ben W. Roscoe and Tex Hager, Seattle, Wash., \$500.00.
Montana Club, The, and Norman H. Dahl, owner, Anchorage, Alaska, \$82.50.

DEATH ROLL

Toronto, Ont., Canada, Local 149—Thomas A. Kinlin.
Ottawa, Ont., Canada, Local 180—Mike D'Amico, Jack L. Groulx.
Akron, Ohio, Local 24—Fred G. Coffin.
Asbury Park, N. J., Local 399—Edward R. Sussman.
Binghamton, N. Y., Local 380—Leslie (Tex) Mercer.
Chester, Pa., Local 484—George Keawe.
Chicago, Ill., Local 10—Alfred Barthel, Hugh M. Kanagy, Victor W. La Bedz, Bruno Mizejewski (Mize).
Cleveland, Ohio, Local 4—Joseph Bailey, Frank Fischer, Joseph Hradisky, Lewis A. Kintz, Thomas A. Pivonka, Louis Sylvester.
Danville, Ill., Local 90—Walter Cullum, Sr.
Decatur, Ill., Local 89—Donald S. Briggs, Kelly Williams.
Detroit, Mich., Local 5—Lonnie Barron, Mildred E. Petz, Howard S. Thompson.
Erie, Pa., Local 17—Wm. B. Feidler.
Hollywood, Calif., Local 47—Frank L. Dickover, Jr., W. K. Letford, H. Edward Liston, Sam M. Driscoll, Roy Holden, Arthur Lange.
Long Beach, Calif., Local 353—John Droug.
Louisville, Ky., Local 11—Wm. Swain.
Manitowoc, Wis., Local 195—Emil Kummer.
Minneapolis, Minn., Local 73—Bert Danielson, Carl B. Andresen.
Newark, N. J., Local 16—David Mandelstein, Ernest Bogenhard, Michael Haria.
Pittsburgh, Pa., Local 60—Frank J. Mangold.

Rochester, N. Y., Local 66—Frederick I. Bradley, Elmer Wical, Chester Schutte.
Sacramento, Calif., Local 12—Earl Silberstein.
St. Paul, Minn., Local 30—Donald W. Schuno.
San Francisco, Calif., Local 6—Bem Stanislaus, Ben Abraham, E. Carash, Asa J. Furr, Donald E. Tate, William J. Hershenow.
Streator, Ill., Local 131—Harry James.
Wausau, Wis., Local 480—Wm F. Kasten, Walter Koepke.
Wheeling, W. Va., Local 142—James Mansbarger.
Wilkes-Barre, Pa., Local 140—Mark Roberts.
Worcester, Mass., Local 143—Charles S. Warren.
New York, N. Y., Local 802—James Clifford, G. W. (Jerry) Salisbury, John A. Young, Ludwig Weiss, Sebastian Unglada, John Tarallo, Milton Prinz, Vincent Marraia, Godfrey Ludlow, John Lucchesi, Edward Lebegott, William K. Letford, Max Leimeister, Charles T. Kirk, Max Kerness, Roland Huxley, Joseph Gaston, Thomas S. Fullford, Jack Friedman, Walter Donovan, James J. Dwyer, Evelyn Downs, Giuseppe Curti, Dolores De Martini, Paul A. De Santis, Erik Heystek, Nicholas Mulieri, Irving Rose, Joseph Rodgers, John Roodenburg, Samuel Zimbalist.
Denver, Colo., Local 20—G. Adolph Forter, John S. Wilkie, Al W. Hiner, Willie Webber.

Suspensions, Expulsions, Erasures, Terminations

SUSPENSIONS

Denver, Colo., Local 20—David Bennett, Elmer Riddle, Allan W. Brown, Harry Budner, Beverly Clark, Nancy Corbetta, Delbert Dardano, Charles W. Davis, John W. Drake (L. E. Eils), Wm. R. Fisher, James N. Ismer, Wm. C. King, Charles Lenhart, Sol Levine, Carl Lederer, Leo Masse, Louis Mattivi, Harold E. Motter, John J. Pentz, Lila Person, Conley Poole, Billy Riggs, George R. Siegel, Norman Tiegen, Clarence Ward, Robert Zeylmaker.
Akron, Ohio, Local 24—Joseph Benanno, James R. Brant, John J. Brustoski, Robert H. Carter, James H. Cleveland, Edward C. Davison, Miriam K. Fitzwater, Robert H. Frank, Eugene A. Gerbec, Gene F. Hammers, Harry Dean Hanley, Alton E. McDonald, John O. Miller, Wm. L. Newenhouse, Jr., Edward H. Osborne, Lee D. Pirolozzi, Geneva C. Postlethwaite, John G. Slimak.
Augusta, Ga., Local 488—Bobby Ware.
Daytona Beach, Fla., Local 61—Lois E. White, James O. Wimberly, James W. Lee, Thomas P. Benton.
Detroit, Mich., Local 5—Bartolomeo Messina.
Fall River, Mass., Local 216—Genevieve Ciallella, Irene Ciallella, Lawrence M. Marino, Louis D. Morini.
Houston, Texas, Local 65—Frank Alonzo, Frank Alonzo, Jr., Ventura Alonzo, Sesario Bernal, Juan Velasquez, Roy Velasquez.
Manitowoc, Wis., Local 195—Wilbur Carter, Robert Moore, Emil Kreicic, John Konop, Robert Jorsh, Frank Kliment, Jeremiah Chizek.
Montreal, Que., Can., Local 406—Seymour Ansel, Guy DesRuisseaux, Gilles L'Ecuyer, Luba Zuk, Roger Richard, Denis Berthelet, Leroy Fallana, Roger Marcoux, Norman Buisson, Francois Chaput (Beriot), Bernard Filion, Robt. Swerdlow, Jean-Guy Pelletier.
Mt. Vernon, Ill., Local 465—Arthur Buchanan, Roy Barth, Harold Fields, James Foster, Donald Gatewood, Leroy Griffith, Lewis Hutson, Gail Innes, James Langdon, Lee Roy B. McKinzie, Eric Leonard, Harry Ludwig, Dan McCormic, Louis Maolucci, Peter Melia, Chuck Norman, Charles Opdyke, Ulises Ortiz, Carmine Pepe, Wm. J. Read, Jay Richards, Thomas Russell, Lloyd Shaffer, Ed Sicoli, Jerome Silverstein, Ed O. Staley, John Stanfield, Steve Tsigonoff, Robert Washington, Vincent Watson, Thomas Wellborne.
Ottawa, Ont., Can., Local 180—Antonio Cesare, Jack Lewis, Paul Carter, Robert Covey, Beryl Thurston Covey, Cecil Skuce, Samuel Di'Mario, Frances Russell, Wilfred Leblanc.

ACCORDIO-TONE

the revolutionary ACCORDION KEYBOARD
For PIANO and ORGAN. PLAYS CHORDS



*this is a fine asset
to any orchestra*
Guy Lombardo

- Eleven Finger-tip Tonal Effects.
- Four Sets Hand-made Swedish Steel Reeds.
- Knee or Foot Pedal Volume Control.
- Special Cable Volume Control for Organ.
- It's Portable! Weighs Only 28 lbs.
- Electrically Operated.
- No Tubes or Electronic Parts.
- Can Also be Played as Separate Instrument in Any Combination.
- Amazingly Low Priced.
- No Clamping or Screwing.

WRITE:
ACCORDIO-TONE
1697 Broadway, Suite 606
New York 19, N. Y.
Phone: Circle 6-0020

- Speedy Keyboard Action.

bob gibbons has switched to MAGNATONE



Tennessee Ernie
Ford Show...
five days
a week on
NBC
NBC Staff
Tex Beneke
Stan Kenton
Les Brown
Jerry Gray
Horace Heidt

Bob Gibbons with the new MARK V MAGNATONE GUITAR
HERE IS WHY!

- Famous Bigsby vibrato unit included as standard equipment
- Lightning action fingerboard
- Slender neck contoured to fit your hand
- Both pick-ups adjustable for string
- One-piece neck construction (neck not joined into guitar built around the long one-piece neck)

MAGNATONE
9810 ANZA AVENUE
INGLEWOOD
CALIFORNIA

HELP YOUR HEART FUND HELP YOUR HEART

Peoria, Ill., Local 26—Virginia Bohanan, Theodore Buchanan, Jr., Eugene A. Fox, Jr., Gerald D. Ogle, John G. Paul, Leon H. Riggler, Joseph D. Smith, Jack K. Wilson, David M. Wurster.
Portland, Me., Local 364—Edw. J. Arsenault, Kenneth R. Erickson, Edwin C. Ward.
St. Paul, Minn., Local 30—Perry C. Peoples, Robert J. Palumbo.
San Jose, Calif., Local 153—Augustine Belagrande.
Wausau, Wis., Local 480—Elaine Gleason, E. Thorson, Louis Tesch, Fred Waldburger, Pauline Seilers, Elmer Seilers.
Wheeling, W. Va., Local 142—Harold Bishop-prigs, Wm. H. Godwin, Thomas Kosikowski, Carl Svensson, Grace E. Waddell.
Taunton, Mass., Local 231—Liberio Coutinho, Richard Ferreira.

EXPULSIONS

Denver, Colo., Local 20—Agapito R. Cabanyog, Irene Dawson, Velma Devanna, Robert Dressler, W. E. Englesman, Barbara Howard, Edward M. Kachur, Frederick K. Lambert, Stanley Maret, Kermit Margolis, Jack E. Peck, Verla Ray, Shirley Jean Smith, John F. Whyte.
Belleville, Ill., Local 29—Fred Lawrence, Roger Peterson.
Montreal, Que., Can., Local 406—Lord Caresser.
Ottawa, Ont., Can., Local 180—Earl Foley.
New York, N. Y., Local 802—Walter Gilbert Fuller.

TERMINATIONS

San Francisco, Calif., Local 6—Henry Ibanes, David Simula, Richard Wilson, William J. Carroll, Robert Gouveia, Rudolph Castro.
San Jose, Calif., Local 153—Vernon Brooks, Albert Weil.
Washington, D. C., Local 161—Charles A. Burgess, Richard Celdran, George Forsythe, Irving T. Gilson, Luke Gordon, William Ingolly, Charles H. Lacombe, Lois M. Leonard, James F. Little, Lloyd McClenny, John G. Middelthun, John H. Norris, Vincent Pascoe, Dominic C. Passero, Lobby Privott, William B. Root, Earl (Stoney) Rigsbee, Albert F. Sutte, Vivian Sweet, Vance Trull, Thomas J. Weaver, Jr., Paul Whiteman, Jr., Martin Wilburt.
Binghamton, N. Y., Local 380—Walter Leahy.
Cleveland, Ohio, Local 4—Herman H. Beck.
Hollywood, Calif., Local 47—Joe Huston, Beverly Knowx, Eddie Mack, Chas. F. Puzo, Bert Russell, Aaron (T-Bone) Walker.
Kingston, Ont., Can., Local 518—Albert M. Boliska, Arnold Carter, Leslie Ellis, James Elliott, Walter Sockloie, William Sims, William P. Young.
Ottawa, Ont., Can., Local 180—Tom Chwies, C. B. (Bazz) Rock, Lawrence Kerwin, Noe Gregoire, Fred Davis, Rene Menard, Douglas Moore, James Wright, John Poumainville.
Richmond, Calif., Local 424—A. Bierki.
Rochester, N. Y., Local 66—Anthony J. Salatino, Richard Westburg, Edward Hanlon, Winthrop Morrison, Ernie Butterfield, William Pryula, Joseph Cerveloni, Carl Tarbit, William McHugh, William J. Miller, James Keene.
San Diego, Calif., Local 325—Bobby Aills, Paul Bridges, Jack Davis, Paul DiLella, Edward Eiden, Elzalde Hipolito, Wm. R. Flick, Paul Henderson, Charles Logan, Marian Marsh, Tom Miller, Arturo Mora, Abel Moreno, Columbus Neely, Richard Rausis, Clyde Ring, Chuck Rutzler, Kathryn Smith, Frank Strong, Greon Thomas, Ray Valdemar, Velma Wright.
Denver, Colo., Local 20—Robert Arter, Albert Braun, Jr., Clifford Byrd, Robert W. Exstrom, Robert J. Fuschino, C. Howard Hamilton, Jerry Lee Kadovitz, Cippie A. Keeney, Robert C. Murr, Melville Nichols, Henry T. Olson, Byron E. Once, Anthony Pietrecelo, Harriet Wansmaker, Alvin L. Wilson.
Taunton, Mass., Local 231—James J. Lynch, Mary E. Lynch, Bruce Matheson.
San Francisco, Calif., Local 6—Frances C. Annis, Rev. Gaylord Atwell, Russell Bennett, Robert Bissell, Augustine Butchelo, Guy Bowman, James E. Brasher, James E. Brennan, Harold M. Brobst, Anthony Carlos, Joseph W. Chann, Jr., Leslie Chappell, Ernest Cicero, Richard C. Coleman, Heriberto Colorado, J. Edward Cordon, George C. Cory, Jr., Fred Cretz, Jack R. Crook, Robert N. Cummings, Rialto Damante, Melchior S. Dangelci, Edward L. Davies, George T. Davis, Wm. De Moray, James B. De Noon, Wm. J. Derick, Charles F. Dutton, Ignatius Edwards, Rex Elliott, Guillermo Esquivel, Robert K. Evans, Anthony Fazio, Darly B. Feagley, Jacqueline Forl.
Ronald F. Friese, Gus A. Galanes, Dominic Galena, Doel R. Garcia, Dominic Germano, Ammon Goldworth, Jesus Gonzales, Victor R. Greene, Frank C. Gutierrez, Pedro J. Guzman, Elmer M. Hamann, John L. Hastings, Elmer J. Head, Frederick C. Heil, James S. Henderson, Myron F. Hinkle, Wm. O. Hubby, Sam Laspinia, Ishmael Lovell, Forbes Lurie, Wayne H. Mahurin, Bernard J. Marazzi, Ralph E. Marby, Wm. Marchetti, Lonnie B. Marlow, Patricia M. Marr, Charles J. McCarthy, John E. McGrath, Donn H. Moon, Ruben Moreno, Karl Munchinger, Agnes E. Murphy, Howard E. Newman, Salvatore J. Nunez, Paul C. Pease.
John Peradotto, Pete Peterson, Winston Petty, Simon E. Philipoff, Raymond F. Quinones, Victor Rallo, Edward Regalia, Lawrence Rego, Richard F. Rice, Wm. Richardson, Jr., John E. Riddella, Don Ridley, Anthony Roberts, Chuck R. Roberts, Wenderlien Rudolph, Fred D. Sale, John Sample, Viviano A. Sanchez, John Sheedy, Carl Shipton, Martin Southerland, Walter Spolar, Ray J. Steen, Marjorie J. Swaczey, Alfred Tavares, Gabriel A. Tevza, Al Torricci, Miguel C. Trapani, Mario A. Vavra, Roderick E. Warren, Wm. C. Warwick, Richard A. Whitbeck, Constance Yates, Donald K. Young.

Learn to Be a Professional Piano Tuner and Technician

Splendid field; demand for competent technicians exceeds supply.

DR. WILLIAM BRAID WHITE, world-famous piano tuner, technician and teacher, whose work is endorsed and approved by Steinway & Sons, W. W. Kimball Company, Baldwin Piano Company, and other famous piano manufacturers.

WILL TEACH YOU THE ART AND THE TECHNIQUE.

For Free Information, Address

DR. WILLIAM BRAID WHITE
5149 West Agate Ave., Chicago 30, Ill.

LEADERS

COMBOS --- ACTS

Save time—save money—avoid headaches
Use the **E-Z WAY TAX RECORD**

FOR BAND LEADERS

YOU DON'T HAVE TO BE A BOOKKEEPER TO USE IT

One reading of the simple, understandable instructions and you will be able to save more than its low cost and you can begin using it any time.

ONLY \$3.50 POSTPAID. Clip this ad **NOW** and mail with your remittance to:

JUNO PUBLISHERS

P. O. BOX 301 (1A) CANTON 1, OHIO

BAND MATERIALS

BAND MUSIC GUIDE\$4.50

Lists 10,000 bandstrations
printed by all publishers.

BANDMEN\$3.50

A directory of bandmasters.

BAND DISCOGRAPHY.....\$1.25

Lists concert band records.

BAND BIBLIOGRAPHY.....\$.75

BERGER BAND RECORD..\$1.55

Four selections on EP 45 rpm,
conducted by Kenneth Berger.

BERGER BAND

311 Reis Ave. Evansville, Ind.

Italian Dance Albums

for orchestra or small combo

12 different series of albums containing the most desired dance numbers; including one SPANISH and one IRISH collection.

Send for Free Catalog.

O. DiBella 162 EAST 116th STREET
NEW YORK 29, N. Y.

LEARN HOW TO HARMONIZE — ARRANGE COMPOSE and CONDUCT

— IMMEDIATELY —

PHILIP RASKIND

1977 Broadway New York 23, N. Y.
— Suite 508 — TR 7-2200

End SLIPPING or money back!

DRUMMERS

handsome non-skid mats
pocket size, all floors
16" hot, seat \$2.00
bass \$3.00

CAMPION
7519-12th Ave., Brooklyn, N. Y.

ERASURES

New York, N. Y., Local 802—Nelson Clark, Myron Bradshaw, James H. Breedlove, Donald W. Shirley, Maurice J. Rocco, Robert D. Nicholas, Theodosius Monk, Salvatore Minichini, Maria Marini, Ned Harvey, Franklyn Hilgrove Ellis, Michael P. Cusca, Anthony A. Amereno, Joseph A. Harris, Marjorie Wilson Van Ness.

INTERNATIONAL MUSICIAN

The 'Geometric Curve'® CLARINET MOUTHPIECE

DESIGNED TO IMPROVE SOUND PRODUCTION, STACCATO AND INTONATION

FOR THE PROFESSIONAL . . .

Model A in hard rubber\$15.00

FOR THE STUDENT . . .

Model B in black Lucite\$9.00

BOTH IDENTICAL 'Geometric Curve'® FACINGS

A descriptive booklet will be sent FREE on request to the . . .

REGINALD KELL COMPANY

ASPEN, COLORADO

TENOR BANDS ONLY

Versatile arrangements available in all popular tempos including mambo and other Latin-American. Write today for listing.

PHOENIX MUSIC ARRANGING SERVICE
3816 South Seventh Street, Phoenix, Ariz.

Billy May writes special band arrangement for Westlake to send to High Schools. Westlake offers same ear training method used by Billy May. Free 8 1/2 x 11 Catalog. Appl. for Visa, too. Write

Westlake College of Music
7190 Sunset Blvd.
Hollywood, Calif.
Name.....
Address.....

ARRANGING SERVICE

Get special arrangements styled to your particular groups of 3 to 15 men

for information and price list write:
Joe's Arranging Service
149 White Plains Road, Terrytown, N. Y.

AT LIBERTY

Additional Classified Advertisements will be found on Page 46.

AT LIBERTY—Versatile bass, trumpet and trombone; 24, white; would like to get into a vocal entertaining trio or quartette. Local 47 card; have trailer and will travel. 371 East Magnolia Blvd., Burbank, Calif. TH 6-5681.

AT LIBERTY—Guitarist (electric), progressive jazz, solo and rhythm; can read and fake, also double on string bass and piano, also vocals. Free to travel. Miss Betty Vitelli, 118 Amelia St., Toronto, Ont., Canada.

AT LIBERTY—Conductor-violinist; long experience, shows, dance, concert. Sober, dependable; Local 802 card; also linguist; travel anywhere. Anthony I. Franchini, P. O. Box 1306, Palm Springs, Calif.

AT LIBERTY—Top-notch instrumental and vocal quartet wishes summer work in resorts and clubs. Plays good dance music and is entertaining. The King's Men, Len King, 303 East Chestnut, Bloomington, Ill.

AT LIBERTY—Versatile arranger; commercial or tasty jazz for combos, small bands or large bands; work by mail. Lou Hames, 5804 Corby St., Omaha 4, Neb.

AT LIBERTY—Girl bass player, young, attractive, reliable; very good singer, and can harmonize well. Experienced, read or fake American and Spanish. Seeks work preferably in or around New York with good combo. Has car, and Local 802 card. Ginger Schraeg, 54 Dare Court, Brooklyn 29, N. Y. DEwey 2-8609.

AT LIBERTY—Arranger-copyist; all styles, any combination. Tenor arrangements a specialty; standard medleys and show tunes; work by mail. Paul R. Simmons, Jr., 411 North Commerce St., Natchez, Miss. Phone: 2-2267.

MARCH, 1957

AT LIBERTY—Male guitarist, vocals, would like to join good girl organist or accordion player who sings; work as western or pop; prefer mid-west. Know good swing violinist. Local 2 card. Barney Stahl, 7/8 A. F. M., 3535 Pine, St. Louis, Missouri.

WANTED

WANTED—Inexpensive five-string banjos, and flat-top center hole guitars; in any condition, for my Folk Music Club. State make, condition, and lowest price. Sidney Locker, 4326 Pine St., Philadelphia, Pa. 2-3-4

WANTED—C tuba with four valves; good intonation and first class condition are requisites. Write Ernest N. Glover, Director of Band and Brass Ensembles, College-Conservatory of Music, Cincinnati 19, Ohio. 2-3

WANTED—Buescher "400" model cornet, used or new. State condition and price. Contact Eagle, 1317 40th St., Brooklyn 18, N. Y. Phone GEdney 8-5584. 2-3

WANTED—Used French Selmer Bb saxophone; French Selmer Bb clarinet; Wm. S. Haynes flute. State price, age, serial number, condition of horn and case. E. Little, 2000 South Lyndale Ave., Sioux Falls, S. D.

WANTED—Street and band organs, calliopes, mechanical pianos with whistle attachments, phonographs with horns and literature, antique musical instruments. Wm. J. Kugler, 7 South Sixth St., Minneapolis 2, Minn.

WANTED—E♭ bass; Bundy-Resonite clarinet (other make considered); also Bb and Eb saxophones. Describe and give lowest cash price. W. B. Mountjoy, 1629 South Park, Sedalia, Mo.

WANTED—Albert system C low pitch clarinet; 15 keys, 4 rings; must be in perfect condition. State make and price. James Gikas, 113 South Third St., Easton, Pa.

WANTED—Immediately, accordionist, bass player with fine vocals, guitarist. Have fine engagements set up, but must be willing to organize; must be neat and sober. Please write to Mr. Thomas Cardillo, Jr., 1532 South Cleveland Ave., Philadelphia 46, Pa. All letters will be answered immediately.

WANTED—Pianist to team up with comic who plays trumpet, trombone and bass violin. Fifty-fifty partnership. Write full particulars to Peter Pepper, 2905 Virginia Ave., St. Louis 18, Mo.

WANTED—Slide cornet in good condition. Kenneth Stevens, R. 3, Box 209, Wis. Dells, Wis.

WANTED—Business-minded person interested in partnership with owner of music studio in suburb of Chicago. Telephone TOWNhall 3-3775 or write to Music Director, 4720 20th St., Cicero, Illinois.

WANTED—French model, Powell or Haynes flute. Must be in good condition. Prefer late model with low B key, but not imperative. William D. Gaver, 1110 Hunter Drive, Texas City, Texas.

WANTED—Musicians to organize a new thirteen piece modern dance orchestra, in New York. May go on tour. State age and experience; must be Local 802 members. Write to arranger and leader Frank Mangione, 1904 Westfield Ave., Scotch Plains, N. J.

WANTED—Young male accordionist who doubles on piano, for trio. Must be single, free to travel. Send picture (if possible), and full information. Joey Vance, 28-A Union Park, Boston 18, Mass.

WANTED—Bass man, 1st tenor voice for modern vocal, instrumental, established recording quartet. Harlan Artist Corp. of America, Wisconsin Hotel, Milwaukee, Wis.

WANTED—Male or female accordionist; read, fake, and must transpose; age 25 to 35. Steady work with trio, in and O. O. T. Bob Ellis, 280 Driggs Ave., Brooklyn 22, N. Y. EVergreen 3-3779.

CLOSING CHORD

(Continued from page thirty-three)

until 1923. In the years that followed he performed as assisting artist with most of the leading string quartets in the country. He also organized the "Langenus Woodwind Ensemble" which performed often in the East.

Mr. Langenus played under most of the greatest orchestral conductors of this century. He also wrote many fine etudes for the clarinet and the "Langenus Clarinet Method."



LUDWIG JUHT

Ludwig Juht, a member of Local 9, Boston, Massachusetts, and a member of the bass viol section of the Boston Symphony Orchestra since 1934, passed away on January 20. He was sixty-two years old.

He was born in Tartu, Estonia, July 24, 1894. At the age of fourteen he became interested in the contra-bass and six years later became first solo contra-bass player in the State Symphony Orchestra of Helsinki, Finland. Mr. Juht arrived in this country early in 1934 and was heard by Serge Koussevitzky who invited him to appear as soloist with the Boston Symphony Orchestra and, immediately afterwards, to join that organization.

From 1944 he was also a faculty member of Boston University's College of Music.

WANTED—Music instructors for all instruments, to teach at the Morris Music Center in Fort Walton Beach and Pensacola, Fla. Please correspond for details and state qualifications. Both stores owned and operated by former member of Local 802, New York; Life member of Norwalk and Bridgeport, Conn. locals. Harold B. Morris, Morris Music Center, Box 50, Rt. 4, Fort Walton Beach, Fla.

WANTED—Used or new 2 1/2 octave vibraphone; portable for club dates, good condition, Jenco or Deagan. Write or phone: Vic Ash, 175 Malta St., Brooklyn, N. Y. Nighthale 9-4674.

WANTED—Girl pianist to join girl vocalist-drummer. Free to travel as duo, upper N. Y. State, Florida winters. Steady employment, singer preferred. Write Jan Kelly, 1035 Candia Road, Manchester, N. H.

WANTED—Musician to work on brass instruments in repair shop. Will assist in also book-keeping dance work as supplement to salary. Rustan Music Co., 331 Peachtree St., N. E., Atlanta 8, Georgia.



There is something extra in this Accordion!

35% MORE CARRYING POWER!

PAUCORDION and CRUCIANELLI ACCORDIONS HAVE DIRECTONE

FREE

LITERATURE WRITE TODAY!

Find out why the nation's top accordionists inevitably choose DIRECTONE* for top performance!

Pancordion

DEPT. B-357
601 WEST 26th STREET
NEW YORK 1, N. Y.

GIVE TO CONQUER CANCER—AMERICAN CANCER SOCIETY

AT LIBERTY—Violinist, can play dance and classical; willing to join any combo; can fake old and pop tunes. Don Gerard, 7612 16th Ave., Brooklyn, N. Y. Phone: TE 7-3032.

AT LIBERTY—Arranger, name experience, wants any sort of work by correspondence. Don Stewart, 410 East Second St., Bloomington, Ind.

AT LIBERTY—Versatile musician; play clarinet, alto sax (also tenor and baritone), flute, and can fake piano. Prefers jazz; available from June 25 to August 5; experience in college bands. Richard C. Milhon, 612 West 12th St., Emporia, Kan.

AT LIBERTY—Vibe man, double drums, interested in joining outfit to work in Newark area or Florida. Prefer jazz but will play commercial. Local 77 card. John Bissey, 7/8 Trailer Harbor, Box 301, Metuchen, N. J. Liberty 8-0245.

AT LIBERTY—Drummer, Local 802 card. I. Gene Herbert, am available for weekends. 47-21 41st St., Sunnyside 4, L. I., N. Y. Day: Fieldstone 7-5100—Eve: AXtel 7-0714.

AT LIBERTY—Pianist, composer, arranger. Very experienced, show dances, fast sight reader, transposer, large repertoire; arrange any style, including choral. Work around N. Y. C. Phil Foote, 705 Carnegie Hall, New York 19, N. Y. UJdon 6-3043.

AT LIBERTY—Commercial lead, alto or tenor; double flute on Latin; ad lib clarinet, bass clarinet; read shows well. Consider combo or hotel work only. Write or wire Eddie Beau, Taychedah, Wis.

AT LIBERTY—Swing drummer, experienced in working with Hammond organ, also dance bands. Prefer hotel or club work, steady. State salary. Local 22 card. Glenn Holliday, Bunceton, Mo.

AT LIBERTY—Colored organist; Local 802 card; have organ, plays all music, all organs, electronic and pipe. Prefer spot in lounge, dining room, theatre. Reginald Smith, Box 978, Grand Central Station, New York 17, N. Y. Phone: HAVemeyer 6-7291.

AT LIBERTY—Tenor sax man; clarinet, vocals, can fake; read all phases popular, Latin, cut shows. Experience and music to handle all type jobs. I. C. Italian, French, German, Irish, etc. Young, reliable, car; available weekends New York area. Frank, TX 2-3789.

AT LIBERTY—All-around pianist and accordionist, open for steady or single engagements; cut shows. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

AT LIBERTY—Conductor, soloist, educator. Presently conductor of college community symphony, band, choral societies. Five years of teaching; Eastman, Juilliard graduate. Wish conducting or college position. Available June or September, 1957; excellent references. Emmett Steele, 28 S. Loomis, Naperville, Ill.

AT LIBERTY—Girl trumpet player and vocalist; experience, read, fake, prefer location work in south or southwestern states for summer only. Also sing Spanish; prefer combo work. Miss N. L. Borgeson, 509 East Bland, Roswell, N. M.

AT LIBERTY—Experienced electric accordionist desires weekend work in New York area, with five or six piece orchestras. Writes authentic Latin-American arrangements for five and six piece orchestras; doubles on piano and timbales. Marvin Simon, 2171 Muliner Ave., Bronx 62, N. Y. TY 2-5040.

AT LIBERTY—Drummer who wants work with small uncompromising jazz group. Local 47 card; will travel or relocate on West Coast or Florida; audition record on request. For tasteful rhythmic support, contact: Charles Minogue, Box 13, Village P. O., New York 14, N. Y. Phone: CHelsea 2-6167.

AT LIBERTY—Female drummer, also vocalist, age 24, colored. Local 274 card; experienced in night club, dances, etc., on the modern kick. Must have work, will and want to travel. Contact Jackie McLendon, 909 Burton Ave., Sharon Hill (Philadelphia), Pa. Phone Sharon Hill 2394.

AT LIBERTY—Band featuring folk and country music. Desires both indoor and outdoor work for Spring and Summer, Pennsylvania, New York, New Jersey and Maryland areas. Local 401 card. At Shade, Millersburg R. D. 1, Pa.

AT LIBERTY—Tenor sax man, doubling alto sax, clarinet and violin; wishes to connect with combo or orchestra for work in and around New York City weekends. Would also like to form combo with other musicians for future work. Call after 6:00: Boulevard 3-3598, or write Jerry Gerold, 82-41 135th St., Kew Gardens, L. I., N. Y.

AT LIBERTY—Pianist, young, clean living, seeks position with traveling band; read or fake. Local 802 card. Charles Wm. Yuki, 160 West 73rd St., New York, N. Y. TR 7-6700 — ENdicott 2-7208.

AT LIBERTY—Experienced arranger-composer. Any style for any combination, including vocal groups; good background for singers, dancers; full sounding small band scores; will work by mail. Ed McGuire, 431 Fourth Ave., Altoona, Pa.

AT LIBERTY—Young trumpet man (20), wants section chair. Read good, sober, dependable; have car, will travel. Guarantee only, leave after March 1st. Frank Mahoney, Box 444, Cantonment, Florida.

AT LIBERTY—Drummer, Local 77 card. Available for weekends. Robert Sinclair, 6732 N. Sydenham St., Philadelphia 26, Pa. Phone: Eve. Livingston 8-4441.

AT LIBERTY—Singer and electric guitarist; desires good contacts for steady or single engagements. Experience in all types, plus soloist. Call TA 7-2899, 7:00 to 11:00 P. M. Anthony J. Campo, 340 Elder St., Brooklyn, N. Y.

AT LIBERTY—Guitarist-vocalist; pick lead, radio and TV experience; young, will travel; hill-billy, western and rock 'n' roll singing. Harvey A. Noll, Star Rt., Quincy, Wash.

AT LIBERTY—Young drummer; Local 594 card. Big band and modern combo experience; sober, neat, dependable, single. Modern drums, prefer big band; will travel. Tommy Ladley, 88 Bennett St., Battle Creek, Mich.

AT LIBERTY—Arranger, any style. Bob Van, 2501 Lowry Ave., N. E., Minneapolis, Minn.

AT LIBERTY—Vibe man, eight years experience with various small combos; wishes work with a trio or quartet for weekends. Call Canal 8-2698 evenings, 8:00 to 9:00 P. M. Frank Mitkowski, 336 East Eighth St., New York 9, N. Y.

AT LIBERTY—Guitarist and accordionist; available for overseas work; prefer to work with bass and drums; Local 38 card. Joe Nicolo, 66 Smith St., Port Chester, N. Y. WESTmore 9-9424.

AT LIBERTY—Modern drummer; Local 802 card. reads, fakes; desires weekend work in and around New York. James S. Sparano, 245 Kingsland Ave., Brooklyn, N. Y. Phone evenings between 7:00 and 8:00 P. M.: JACKson 1-7949.

AT LIBERTY—Experienced modern drummer; desires resort work, will travel or relocate; excellent references, age 26, neat and dependable; Local 73 card. Johnny Myers, 2808 30th Ave So., Minneapolis, Minn. PA 2-2347.

AT LIBERTY—Organist, college man, 36; own large Hammond organ, Leslie speaker; widely experienced night clubs, hotels, lounges. Desires to contact good agent; will travel anywhere. Jack Spiker, 204 South Graham St., Pittsburgh 6, Pa. MOnroese 1-8347.

AT LIBERTY—Pianist, organist, vocalist, arranger, choral director; experienced, versatile, good appearance, congenial; read, fake, solo or combo. Don Borfield, 1160 Byron St., Palo Alto, Calif. DAVenport 3-6792.

AT LIBERTY—Lady pianist and accordionist, limited vocals. Interested in location engagements. Also experienced as a teacher of both instruments. Present location two years, past locations, four to six years; prefer Florida. Musician, 145 St. Joseph St., Baton Rouge, La. Phone: 22011.

AT LIBERTY—A-1 pianist, recommended for the Arthur Godfrey's talent program and Lawrence Welk's program, desires job; ten years experience. Preter Detroit. *Call TR 7-3109 for more information or write Marion Held, 1071 Ferdinand, Detroit 9, Mich.

AT LIBERTY—Saxophonist, tenor, clarinet and violin; fine background in concert and jazz. Desire connection with combo or orchestra; prefer dining room or bar-club. Leads show, soloist on violin; accept weekends in the east or traveling. Kindly state character of your organization. Local 73 card. Jack Laub, 450 East North St., Bethlehem, Pa.

Additional Classified Advertisements will be found on Page 39.

Arrangers and Copyists Customized and Personalized Music Papers for the Professional Musician.

MANUSCRIPT PAPER, White, 10 or 12 stave, full or two top left side staves out for Title. \$12.00 per room, with name on bottom of each page \$13.50. Buff \$1.00 extra.

SCORE SHEETS MADE TO ORDER

LES FULLE MUSIC PAPERS
1512 Walnut Des Plaines, Ill.
(Member Local No. 10)

Anti-Glare CAR MIRROR

Clip this huge 14" mirror on your present inside mirror and triple your visibility. No tools needed. A finger touch flips out blinding glare. Money back guarantee. Send only \$2.98.

STA-DRI CO., Dept. IM-3, Whitesboro, N. Y.

CONDUCTOR
for Band Concerts and Festivals

KENNETH BERGER
311 Reis Ave. Evansville, Ind.

SCALE THE HEIGHTS!

Increase your income, earn recognition by adding to your musical training through spare-time study at home. Send for free catalog describing valuable courses offered.

UNIVERSITY EXTENSION CONSERVATORY
Dept. 227, 2000 S. Michigan, Chicago 16, Ill.

DERU REEDS
for **SAXOPHONE and CLARINET**



A DISTINCTIVE FRENCH-MADE PRODUCT
5 Different Strengths, No. 1, 2, 3, 4, 5

H. Chiron Co., Inc.
1850 Broadway
New York 10, N. Y.

Clarinet . . \$2.75 per dozen
Alto Sax . . \$4.00 per dozen
Tenor Sax . \$5.00 per dozen

Gentlemen: Enclosed find \$_____ for _____ reeds,
strength _____ for _____ instrument.
Name _____
Address _____ (Please Print) City _____ State _____

Have you changed your address?

MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

Name _____
FIRST MIDDLE LAST

New Address: _____
Street and No. _____

City _____ Zone _____ State _____

Local No. _____ Date _____

Phone: _____ Instrument _____ Card No. _____

*If new name, show former name here: _____

Old Address: _____
Street and No. _____

City _____ Zone _____ State _____

PLEASE TYPE OR PRINT PLAINLY

NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Leo Cluesmann, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

Tony-

GREAT

SCOTT



TONY SCOTT—Down Beat Jazz Critics Poll: 1955-56; Encyclopedia of Jazz Poll; Down Beat Readers' Poll: 1956; Metronome Readers' Poll: 1956.

he plays that great

Selmer (PARIS)

clarinet

—most of the great ones do

When we say "You'll play better with a Selmer" we don't mean to imply that you don't play well now. We simply mean that a Selmer will do more to pace your progress and project your talent than any other instrument. The fact that most of the greats play Selmer pretty well bears us out. Take Tony Scott; his talent, technique and musicianship show some of the wonderful results you can expect when you play a Selmer. But—you'll never be sure, you'll never be satisfied until you try a Selmer yourself. Why not do it soon?

FREE!

There are many good reasons why Selmer (Paris) clarinets perform as they do. We've listed them all in an illustrated brochure which you may have FREE by mailing this coupon.

SELMER Elkhart, Indiana Dept. B-31

Name _____

Address _____

City _____ Zone _____ State _____