

May 1959

# MUSICIAN

international



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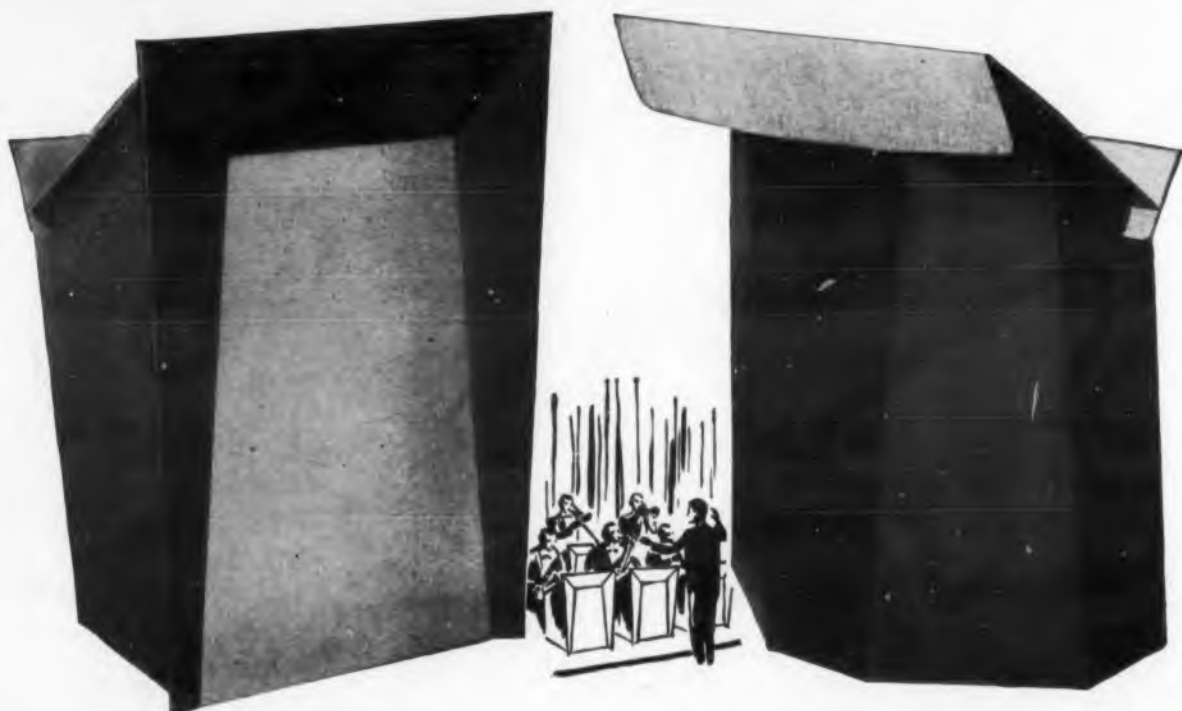
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Jack Benny

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# PRESIDENT KENIN Appointed To National Advisory Committee

● President Kenin is one of thirty-four men and women newly appointed by President Eisenhower to the National Advisory Committee to help plan a national cultural center in Washington, D. C., recently authorized by an Act of Congress.

He has been a constructive critic of the national government's failure to support adequately the creative and performing arts in this country. This was the subject of his speech before the Tulsa, Oklahoma, Chamber of Commerce on April 2. Declaring that the administration's attitude toward supporting creative art in this country leaves much to be desired, he urged a new appraisal of the arts in America both by the government and by the public.

"Men like Van Cliburn, Louis Armstrong, Leonard Bernstein and Danny Kaye have said a great deal about America to millions of Europeans, Asians and Africans who knew not a word of English," President Kenin said

at the Chamber of Commerce Public Affairs Forum luncheon.

"I believe we are being more than a little dishonest and hypocritical," he continued, "when we parade abroad an asset plainly labeled as alive and flourishing at home when in actuality it is tottering for lack of sustenance in its own backyard."

Sending the artists abroad may seem like enlightened action on the part of the government, President Kenin commented, but it may well indicate only that the government has recognized the usefulness of music in promoting America's interests and image abroad.

"It has yet to recognize the need for keeping music alive at home," he said.

Included among those who will serve with Mr. Kenin on the Committee are Marian Anderson, singer; Katherine Cornell, actress; Richard E. Fuller, President of the Seattle Art Museum; Martha Graham, Head of the

Martha Graham School of Contemporary Dance; Helen Hayes, actress; Howard Mitchell, Conductor of the National Symphony Orchestra in Washington; and Richard Rodgers, composer.

Regarding his appointment to the Committee, Mr. Kenin said: "I welcome this opportunity to aid in building a national home for the American living arts, and commend the President and the Congress for taking this long-needed action. The United States has been the only major country in the world which does not recognize and support its native arts and artists in any organized degree. There is much to be done in this field, and I believe we must work overtime to correct the previous indifference toward one of America's greatest resources, namely, its musicians, artists, writers, actors, dancers and poets. By helping them we will also help our symphonies, theaters, universities and cultural foundations."

President Kenin speaks before the Tulsa Chamber of Commerce. Left to right at the speakers' table: George V. Clancy, International Treasurer; Bryce C. Roby, Director of the Greenleaf Lake Festival and Director of the Tulsa Chamber of Commerce; Dr. Roy Harris, Founder and Director of the Greenleaf Lake Festival; Fred Peters, Finance Chairman of the Greenleaf Lake Festival and member of the Tulsa Chamber of Commerce; Clyde C. Cole, Executive Director of the Oklahoma Development Council; Burch Mayo, President of the Greenleaf Lake Festival and President of the Tulsa Chamber of Commerce; President Kenin; Gustav Brandberg, presiding officer of the Tulsa Chamber of Commerce Forum Committee and Vice-President and General Manager of KVOO-Radio (NBC); William J. Harris, International Vice-President; Paul Cumiskey, President of Local 94, Tulsa, and Assistant to Dr. Harris; Estel Hart, Assistant Director of the Oklahoma Department of Commerce and Industry; Stanley Ballard, International Secretary; Ivan Estus, Chairman of the Oklahoma Development Council Sales Trip Committee.





# PRESIDENT KENIN Speaks on the 20 Per Cent Tax



President Kenin voices an eloquent plea for organized labor's active help in obtaining Congressional relief from the job-destroying Twenty Per Cent Tax in his appearance before the AFL-CIO special legislative session called in Washington, D. C.

An eloquent plea for organized labor's active help in obtaining Congressional relief from the job-destroying 20 percent tax on entertainment (the so-called "cabaret" tax) was voiced in Washington on April 9 by President Kenin before several hundred of labor's international, national and state leaders.

Kenin's plea was immediately indorsed by President George Meany, presiding over the special legislative session of labor spokesmen. "Brother Kenin's remarks point up the broad aspect of this gathering," said Meany. "When you help the musicians and others who are suffering grievous unemployment under this tax, you are helping the building trades, the masons and all other segments of labor."

The so-called "cabaret" tax was one of almost a score of "must" pieces of legislation discussed at the conference, held in connection with the AFL-CIO demonstration against unemployment focusing on the 86th Congress. In introducing the subject of the 20 percent tax, AFL-CIO Legislative Director Andrew Biemiller described the excise as "the most unfair tax on the statute books."

"Our musicians have not shared in the

business upturn, and the employment gains which Labor Secretary Mitchell now forecasts will, unfortunately, not result in a single job gain to our people," President Kenin said, pointing out that until relief is obtained from the confiscatory tax there can be no revival for a segment of the entertainment industry that formerly accounted for substantially one-half of the musicians' job opportunities. "We are the victims of an 'emergency' that has lasted forty-two years."

How much longer can this wartime 'emergency tax' be justified?" he asked.

President Kenin pointed out that musicians represent but one-sixth of the work force whose jobs in establishments subject to the tax have been wiped out.

"We of the Federation of Musicians have done our 'home work,'" President Kenin said, addressing himself to a general complaint voiced by many labor leaders present that grass roots activity had been neglected in many matters of labor sponsored legislation. "We have obtained some thirty resolutions of protest and support from as many state labor bodies over the last three years, and I now

call upon you leaders to return to your state bodies and implement those pledges."

Paraphrasing what President Meany had earlier told the unemployment protest rally, President Kenin said, "If musicians must suffer unemployment it will not be because they are lazy, incompetent or lacking in effort to help themselves. Three times we have managed to get relief legislation passed in the House, and a switch of only seven votes in the Senate last year would have won for us. We are returning to this Congress with a plea for jobs based upon simple honesty and fair dealing and we need and shall count upon your help." He concluded by thanking AFL-CIO officialdom and its legislative staff for their "past and continuing help."

## HOW TO PROTECT YOUR ORIGINAL COMPOSITIONS

*Common Law Protection of an Unpublished Composition*

—by Arthur Soybel, Member, New York Bar

One problem faced by every musician who arranges or composes is the matter of protecting his work from theft or infringement by others. I have found that very few musicians have any idea of how easy it is to get such protection. They usually trust to luck that their works will not be stolen. This, of course, is a very risky way of going about one's business and often results in the loss of a musical work without recourse on the part of the composer or arranger to do anything about it. It is just as easy to protect your works as it is to abandon them, unwittingly, to the music thief.

The Common Law protects the author of an unpublished, original work of music. This protection lasts until your work is published or otherwise abandoned to the public. Once you intend to publish your work you must comply with the provisions of the United States Copyright Law, Title 17, U. S. C. A., which will protect your ownership of the work after publication.

In order to establish a Common Law Copyright, the work must be written down and the author and date of creation must be proved

by competent evidence. A work that is still in your head and of which no one but yourself is aware cannot be protected because no one could legally establish the date of creation. Someone else who might hear the work could write it down and obtain proof of his creation of the work by showing it to a friend, playing it for someone or by using one of the methods, outlined below, for guaranteeing protection under the Common Law. In this event you would not be able to win a suit for infringement of your work since you could not prove, by competent evidence, that you were the original author. You must be able to establish this in accordance with the rules of evidence used by the courts.

One of the easiest ways to establish your original authorship in an acceptable manner is by mailing yourself a copy of the manuscript of the work by registered mail. Upon your receipt of the envelope with the manuscript do not open it but put it in a safe place. The post mark on the envelope will prove that you claimed authorship as of the date on the post mark. If no one can establish a prior claim by evidence of the same reliability as

yours, you are safe. Obviously you should mail yourself the manuscript as soon as you have finished writing the work.

Another method of proving your claim to authorship is by using competent witnesses who can testify that they heard you play the work or that they read the manuscript on a certain date. Have them sign their names and the date on the manuscript as proof that they heard or read the work on a certain date. You should make certain that you play to or show the work to someone you can trust. A person with a good musical background makes a better witness. This should also be done immediately after your completion of the work. I prefer the registered mail method inasmuch as you do not have to rely on another person who might die, forget or be persuaded not to remember the important facts. Of course, both methods combined are superior to either one by itself and this will make a strong impression on the trier of the facts at court.

I hope that I have been able to show you how easy it is to protect your unpublished works under the Common Law Copyright. If you follow the above suggestions you will never be without the means of preventing others from illegally benefiting from the fruits of your genius.

In a subsequent article I shall discuss the subject of how to obtain protection under the United States Copyright Law.



**Charles L. Bagley**



**William J. Harris**



## **CHARLES L. BAGLEY RETIRES as Vice-President of the A. F. of M. and WILLIAM J. HARRIS SUCCEEDS Him**

● It is quite impossible in an article of this nature to do justice to the rich and varied career of our retiring Vice-President, Charles Leland Bagley. After his school days in Tipton, Iowa, where he was born on April 24, 1873, and after several years' work as a photographer, he matriculated at the College of Law, University of Southern California, and, on July 23, 1909, was admitted to the Bar. After graduating and taking a post-graduate course which rated him his Master of Laws, he began practice in the Fall of 1911.

His musical record is as varied as his legal career. From 1887 he played successively with the Silver Cornet Band in Santa Ana, with the Crown City Band of Pasadena, and with the Pasadena Grand Opera House Orchestra. In Los Angeles he was a member of a symphonic ensemble, "The Philharmonic," then, for twenty years from 1897, of the Los Angeles Symphony Orchestra. For about a quarter of a century, he played in Los Angeles theaters.

Mr. Bagley was a member of what is now Local 47, Los Angeles, when it was organized in October 30, 1894, and was still called Local 19 of the National League of Musicians. By 1896, he was serving as a member of its Board of Directors. The local was chartered March 15, 1897, and he is one of its two living charter members. He was Secretary of Local 47 from 1902 to 1910, its President from 1911 to 1913, its Vice-President from 1918 to 1922, and its Attorney for over thirty years. In 1931 he was elected Vice-President of the Federation.

Mr. Bagley ended the notes on his interesting career by stating that if he goes to the Seattle Convention this summer—his health permitting—he will have attended forty-eight A. F. of M. Conventions and one of the National League, this in 1904, at which he made the motion to adjourn *sine die*, which was the end of the National League.

● William J. ("Bill") Harris, elected Vice-President of the A. F. of M. to succeed Charles L. Bagley on the latter's retirement April 1, has been a Federation member for forty-five years, having joined Local 306, Waco, Texas, in 1914. In 1916 he transferred to Local 466, El Paso. Most of his career, however, has been in his native city, Dallas, in Local 147, which he joined in 1919. He was elected an Executive Board Member of this local in 1921, its Vice-President in 1926, and its President in 1928. He is now serving in this capacity for his thirty-second year.

Playing a leading role in labor affairs in the Southwest, he served six years as President of the Dallas Central Labor Council and seven and a half years (1946-1953) as President of the Texas State Federation of Labor. He was a member of the Dallas City Council for four years (1953-1957).

In 1952 Mr. Harris was elected a member of the International Executive Board of the A. F. of M.

The son of a musician, Mr. Harris started to learn the cornet at an early age, under his father's instruction. Later he studied at the Vandercooke School of Music in Chicago. He played with carnival bands and circuses throughout Texas until he joined the armed forces in 1917, playing in the Air Corps Band (Signal Corps), 1917-1918. Returning to Dallas in November of 1919, he played theaters until 1930, then shifted to radio, played in the Dallas Symphony Orchestra and did job work until 1936, when he became full-time with Local 147. Since then, except for playing with the Shrine and American Legion bands—he is Past Commander of Dallas Post, the American Legion and Past Potentate, Hella Temple Shrine, Dallas—he has devoted his major energies to the work of the local.

Mr. Harris is married to the former Florence Williams of Dallas.

# CULTURE GETS THE GATE!

## *Voice of Firestone Sacrificed by Network*

President Kenin states his opinion on the recent action of the American Broadcasting Company network, in dropping "The Voice of Firestone"

Immature! Short-sighted! Incomprehensible! A flouting of public responsibility!

I find it difficult to describe in a single word or phrase the strange programming policies of our television networks today.

Their refusal to sell prime viewing-listening time once a week to *The Voice of Firestone*, a program that for thirty-one years has provided a rich feast of fine, live concert music for millions of Americans, is a frightening symptom of dollar policy-making in the broadcast industry.

### NOTICE TO CONVENTION DELEGATES

Chartered bus pick-up points for Delegates to American Federation of Musicians Convention from hotels to Civic Auditorium: Monday, June 15, first bus 1:00 P. M., last bus 1:40 P. M.; Tuesday, Wednesday and Thursday, June 16, 17 and 18, first bus 9:00 A. M., last bus 9:40 A. M.

Pick-up point—Olympic Hotel, eastbound on University, for Delegates from the following hotels: Earl Hotel, Exeter Apartment Hotel, Hungerford Hotel, Olympic Hotel, Spring Apartment Hotel, Windsor Hotel.

Pick-up point — Roosevelt Hotel, southbound on 7th at Pine Street, for Delegates from the following hotels: Camlin Hotel, Roosevelt Hotel, Vance Hotel, Waldorf Hotel.

Pick-up point — Sullivan's Florist, northbound on 4th Avenue at far side of Stewart Street, for Delegates from the following hotels: Benjamin Franklin Hotel, Claremont Hotel, Mayflower Hotel, New Washington Hotel, Stewart Hotel.

In his visit to Toronto early in April, President Kenin speaking at a press conference emphasized that "the real enemy of the professional musician is automation." At the same time he expressed optimism over the attitude of broadcast licensing authorities in Canada who were encouraging improved programming standards and greater use of live talent.

The concern of the Federation of Musicians is not alone for shrinking employment opportunities, but for the future of American music itself, as well as for the other living arts that also get short shrift from the mighty TV medium.

There is a grave matter of public responsibility involved for the networks in their callous banishment of *The Voice of Firestone*. The broadcast industry is not like most commercial segments of our economy that are responsible only for making money for shareholders. The broadcasters buy no rights-of-way. They lay no rails nor do they string wires to reach their customers. Theirs is the

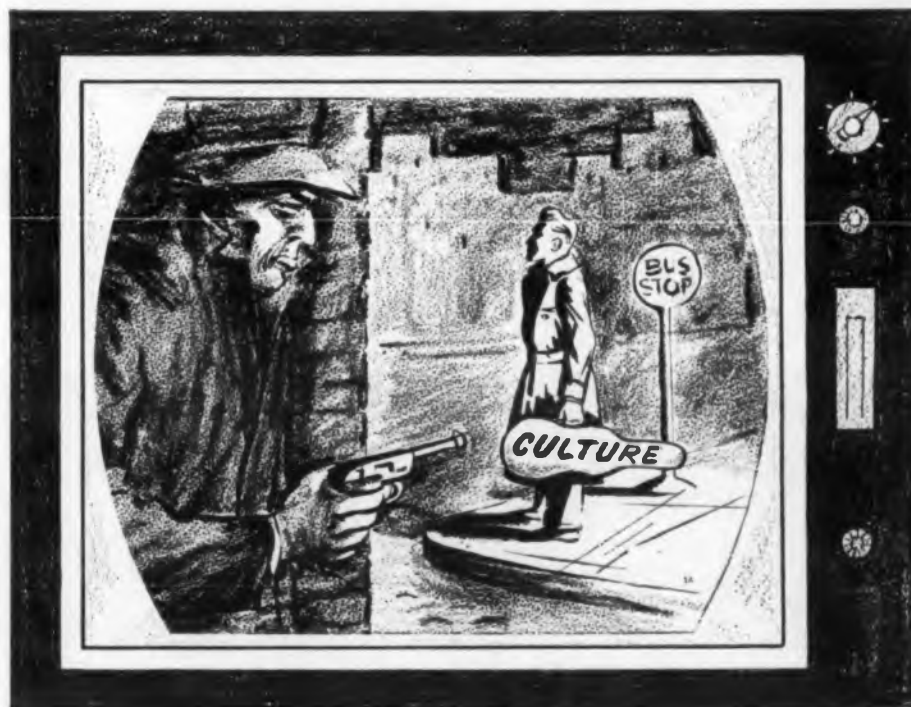
carte blanche of the air, by courtesy of public grant. Their access to this freeway is given in return for a solemn pledge to serve the public interest—the interest of all the people, not alone those who thrill only to Westerns.

It is about time the broadcasters commenced to live up to their responsibilities; it is high time the Federal Communications Commission started enforcing the terms of the contract. And the Congress must make sure that this happens.

Our cultural heritage—of which live music is a basic ingredient—is a public trust.

The viewing public should not be condemned to live by bread (and bullets) alone.

## "Target for Tonight"



over  
**FEDERATION**  
 field

Local 3, Indianapolis, was the scene of fellowship and festivities in its new quarters on April 19 from 5:00 P. M. to 10:00 P. M., as it held Open House. There was food and drink for each member and his guest, and the members furnished the music. The affair was planned and came off as a "family project" from first to last. No caterer or food service was engaged. Instead, the Reception and Open House Committee appointed by President New, in turn had various members of the local helping as servers, cooks, general assistants and such. It worked out fine! Not only were all served well and with dispatch, but a true feeling of brotherhood and fellowship was apparent.

As President New put it to the members: "It's your band! I just set up the stands!"

Local 3 had special cause for congratulation at this time, because they have recently been instrumental in obtaining, through the State Legislature, an hour extension of the closing law for night clubs and places where liquor is sold. Locals of other states have been working also toward this end, but Indiana locals have been among the first to realize their goal. As is known, the extra hour gives employers fine opportunity to make an extra profit—hence makes them more disposed to employ live music.

Having been chartered on June 25, 1900, Local 55, Meriden, Connecticut, is nearing its fifty-ninth birthday. But actually its history reaches back even further. It was

originally organized in Meriden in 1889, as a group of band players, and for eleven years functioned both as a band and as a protective organization. So on April 27 of the present year it celebrated what it considers its *seventieth* anniversary.

It counts among the reasons for its successful history, first, the fact that it offers its members a \$1,000 life insurance policy; second, the fact that it has complete representation at all conferences; and, third, the fact that every month the local's President sends a news letter to all members, bringing them up to date on all important matters.

For its seventieth anniversary celebration — "Seventy Years of Harmony" — International Treasurer George Clancy and Traveling Representative Andrew Thompson were among the guests.

The Editor of "Hi-Notes," organ of Local 161, Washington, D. C., recently won second prize, a \$25.00 Savings Bond, in a contest for editors of House Magazines. He is J. Martin Emerson, who is also Secretary of the local. His editorial, which is on the subject of "Give Today the United Way," has this paragraph which might be taken to heart by everyone: "As members of a labor union, we have already demonstrated an initial willingness to cooperate and respect the rights of others by subscribing to a set code of rules, regulations and ethics that all may benefit on an equitable basis. It is on this premise that we remind you of the United



Presentation of life membership card and gift respectively to Alfred Hess and Ralph Pensyl of Local 456, Shamokin, Pennsylvania. Left to right: Freddie Gilotti, Financial Secretary-Business Agent; Alfred Hess; Edwin Witkowski, Trustee; Ralph Pensyl, retiring Secretary-Treasurer; William Porte, new Secretary-Treasurer; Anthony Varano, President; and Charles Varano, Trustee.

Givers Fund Campaign, which will give us the opportunity of helping ourselves by helping others. Good and sincere words, Marty! Glad you got the prize! You deserved it.

Members of Local 456, Shamokin, Pennsylvania, held their fifth annual banquet on March 30 in the Lions Community Center, Kulpmont. Present were ninety-six Shamokin area musicians and their guests. Highlights of the evening were presentation of a life membership card to Alfred Hess, Northumberland, and the presentation of a gift to Ralph Pensyl, Shamokin, in recognition of his many years of service as the group's secretary-treasurer. Mr. Pensyl has retired from the post.

Anthony Varano, Shamokin, president of the local, read the names of those who have been given life membership cards for completing twenty-five years of membership. They add up to twenty-five.

Dan Tetzlaff, our trumpet columnist, and a staunch member of Local 73, Minneapolis, writes us that Thomas Nee has been named conductor of the Minneapolis Symphony for the year beginning next Fall. He succeeds Gerard Samuel, who leaves this summer to become

conductor of the Oakland Symphony. Nee is taking a one-year leave of absence from Macalester College where, as assistant professor of music, he teaches theory and music literature. He will continue as Minneapolis Civic Orchestra conductor, a post he has held for five years.

The musicians of Lake County, Indiana—Local 203, Hammond—were recently presented with a Marble and Gold Plaque by American Legion officials, in recognition and appreciation of the public service they have rendered in the form of Free Orchestras and Bands for Teen-Age Dances and Patriotic Parades. The musicians performed through a grant from the Music Performance Trust Funds of the Recording Industries.

"The dance we had for our fiftieth anniversary," writes Elmer Stockhill, Secretary of Local 429, Miles City, Montana, "was a big success. One of the largest crowds ever to assemble at Leon Park turned out. It seemed as though the whole town was there to see and hear our local bands play in 'the Battle of Music.'

"The affair got under way at eight P. M. and, during the course of the evening one band after another took turns with western, popular, old time and modern styles. Favors and hats were given away, and a door prize was awarded.

"The ladies and gentlemen wore their jubilee dresses and suits. This needs a bit of explanation. Miles City is celebrating its Diamond Anniversary. For this affair (in June), the western parade will be five miles long. Most of the men of the city have been growing beards now for a long time, and they have put log fronts on all the business buildings on Main Street.

(Continued on page thirty-three)



Officers of Local 353, Long Beach, California, being installed by Ernie Lewis, West Coast Federation Representative with back to the camera. Left to right: Ed Sealey, Robert Callaway, George Metcalf, H. C. Green, President; Mary E. Dickinson, Secretary-Treasurer; Forest L. Ray, Vice-President; Virgil Sewell, Al Lilligheorn, William Sherman, Kenneth Olson, Paul King.



## JACK BENNY PROVES ABLE FUND RAISER FOR SYMPHONIC MUSICIANS' PENSIONS



Jack Benny, left, is presented with the "Golden Bow" by President Kenin in recognition of his many concerts which have benefited pension funds of symphony orchestras throughout the country.

Jack Benny's successful nation-wide tour in behalf of symphony orchestra musicians' funds reached a new high April 8 when he appeared at Carnegie Hall as violin soloist with the New York Philharmonic conducted by Leonard Bernstein.

A capacity audience, liberally sprinkled with outstanding personalities in the music and entertainment world, applauded generously while the famed star of radio, television and the movies mixed amusing comedy with serious virtuosity on his violin.

His appearance in New York, following an equally successful concert with the National Symphony in Washington, brought in a combined total of \$93,000 in addition to more than \$142,000 previously raised from concerts in such cities as New Orleans, Kansas City and San Francisco, all to benefit music and musicians.

The highlight of Benny's New York visit was the special ceremony at the Federation headquarters April 6, where President Herman Kenin presented him with the "Golden Bow" in recognition of the famed entertainer's many concerts which benefited musicians' pension funds and symphonies all over the country.

In making the presentation Mr. Kenin read the following inscription, engraved in the "Golden Bow," as follows:

*To Jack Benny, in grateful appreciation of his untiring efforts in behalf of musicians—presented by the American Federation of Musicians—Herman D. Kenin, President, April 6, 1959.*

At the ceremony, attended by the press, Benny refused to clown. He said "This is

a serious occasion for me. This bow is really the nicest gift I have received."

Following the presentation, Benny and President Kenin reminisced about the days over thirty years ago when the two played the Orpheum Circuit up and down the West Coast. Mr. Kenin was then leader of the stage band and Jack Benny was featured in a single.

This is not the first honor accorded Mr. Benny by the Federation or its locals. He received a gold life membership card from Local 6, San Francisco, also presented by Mr. Kenin and by Charles H. "Pop" Kennedy, President of the Bay City local and a newly elected member of the International Executive Board.

His home town local in Waukegan, Illinois, also honored their most illustrious member by giving an annual scholarship award to the International String Congress in his name for his "untiring and devoted efforts in behalf of symphony orchestra pension funds all over America."

Jack Benny began his musical career as a violinist in Waukegan in 1912 but turned to vaudeville as a profession, playing in the various theatrical circuits all over the country. He appeared in his first movie in 1929, turned to radio in 1932, and became world-famous as a comedian both in that medium and in television. He served in the U. S. Navy in World War I, and with his wife, the former Mary Livingston, and the popular favorite, Rochester, entertained troops in all parts of the world during World War II. One of his most famous movies was "A Horn Blows at Midnight." Despite his creation of the radio and television role of a penny-pincher, Jack Benny in real life is widely known for his generous support of worthy causes.

### ANNOUNCEMENT!

**Charles H. Kennedy, President of Local 6, San Francisco, California, was unanimously appointed to the International Executive Board of the American Federation of Musicians on April 1.**

**KEEP MUSIC ALIVE . . . INSIST ON LIVE MUSICIANS**



# *International String Congress 1959*

## **GREENLEAF LAKE FESTIVAL of TULSA**

● The group of International Executive Officers and other of the International String Congress supporters who paid a visit to Greenleaf Lake State Park on April 1, in conjunction with a special A. F. of M. Executive Board meeting held in Tulsa that week, found the spot even more beautiful and adaptable than they had anticipated.

The large stone lodge atop a hill looking over a vast lake was all that could be desired, with its dining hall and spacious ballroom. In the latter, the entire enrollment of one hundred musicians may hold string orchestra rehearsals and concerts. Fourteen programs are planned for the Congress Festival during its eight-week period, June 15 to August 8. Twelve will be given by the artist faculty and two by the student body. Programs are planned to represent the outstanding works of the eighteenth, nineteenth and twentieth centuries. The ensemble will range from solo performances to the string sinfonia of some fifty young players. Works will be chosen for solo string quintets, piano quintets, string sextets, septets and octets.

Besides this central gathering place, there are thirty screened in practice sheds. Rustic cabins serve as studios for private lessons. These lessons, by the bye, are to be given by some of the most eminent teachers in the United States. Eight of the ten faculty members are principals in major symphony orchestras: Victor Aitay, Associate Concertmaster of the Chicago Symphony; Warren Benefield, first double bass of the Chicago Symphony; Sidney Harth, Concertmaster of the Chicago Symphony; Frank Houser, Concertmaster of the San Francisco Symphony; William Lincer, principal violist of the New York Philharmonic; Abraham Skernick, principal violist of the Cleveland Symphony; Theodore Salzman, principal cellist of the



Left to right: Leo Repp, International Executive Officer; Walter Murdoch, International Executive Officer; George Clancy, International Treasurer; Al Manuti, International Executive Officer; Stanley Ballard, International Secretary; Herman Kenin, International President; E. E. Stokes, International Executive Officer; Les Owens, Vice-President of Local 94, Tulsa; William Harris, International Vice-President; Waymouth B. Young, Secretary of Local 94; and Paul Cumiskey, President of Local 94. In the background the 1,475-acre fresh-water lake.

Top: Portion of the group that went from Tulsa to meet with civic leaders of the Greenleaf Lake area to make plans for the "Congress of Strings." Left to right: E. E. Stokes, George Clancy, Al Manuti, William Harris, Walter Murdoch, Paul Cumiskey, Leo Ropp, Gerald Whitney (Head of the music department in Tulsa public schools), Les Owens, Bryce Roby (Tulsa Chamber of Commerce), Stanley Ballard, Dr. Roy Harris (Founder and Director of the Greenleaf Lake Festival), Tom Jelly (Tulsa Chamber of Commerce), Herman Kenin, Herbert Gussman (Executive Vice-President of the Tulsa Philharmonic Society), Weymouth B. Young, and Burch Mayo (President of the Tulsa Chamber of Commerce and President of the Tulsa Philharmonic Society). The bus driver is Max Shafer.

Middle: Supporters of the International String Congress show their delight at the Greenleaf State Park site. Left to right: Herman D. Kenin, John Hannah (member of the Oklahoma Planning and Resources Board, which has charge of state parks), Burch Mayo, and Dr. Roy Harris.

Bottom: The group gathers at the stone lodge at Greenleaf Lake Park.



Pittsburgh Symphony; and Lorne Munroe, principal cellist of the Philadelphia Orchestra.

Johana Harris, also a member of the faculty, is a concert pianist. As is known, Roy Harris is the festival's Founder-Director. He is composer-in-residence at the University of Indiana. Vladimir Golschmann, Conductor of the Tulsa Philharmonic, is a member of the Congress' national advisory committee.

The sleeping quarters are situated on top of the hill near the lodge: these cabins were erected when the area was a recreation center for soldiers stationed at nearby Camp Gruber during World War II.

The festival site is one of the most beautiful spots in the United States. Located in Greenleaf State Park, it is centered in lake country, with hill-locked Greenleaf Lake spread through the deep valley below the stone lodge. This vacationland of swimming, fishing, boating, hiking, riding and picnicking rests almost in the center of the nation, and in a region notable for its healthfulness.

This eight-week period under eminent instructors and in the most beautiful of surroundings goes to those selected as fifty of the nation's most gifted young string students, by string leaders of our major symphony orchestras in cooperation with the A. F. of M. locals of their own cities.





The members of the Alliance City Band will be pardoned if they strut a bit as they start off the Memorial Day Parade this year down Main Street of that Ohio town. For as they round the corner, they will also be rounding a century of existence. And, as an added distinction, the drum they will be using in the parade has for the last one hundred years sounded out the rhythm for marching feet in Alliance. This drum is owned by Arnold Gehret and was purchased, according to band records, at the time of the unit's organization in 1859. Gehret has himself been drummer with the band for the last forty-eight years, and will be beating it in the parade.

A contribution from the Women's Division of the Alliance Area Chamber of Commerce

has made possible the purchase of a new drum, and the band members have agreed to retire the old model. (It's a bit dog-eared by now.) However, it is planned to preserve it as a museum piece.

As for the band, it was formed in 1859 when four Haines brothers plus six other young musicians banded together to form the city's first marching musical unit. The first public activity of the band was a brief concert at the railway station in February, 1861, when Lincoln passed through Alliance on his way to Washington to be inaugurated.

In the late 1880's the band took the name of the Alliance City Band (its name previously had been indeterminate), keeping many of the members of the original unit. Frank P. Atherton took over the baton in 1906 and welded the band into a forceful organization. During World War I, the band played for Liberty Loan drives (it was then under the directorship of Emil Rinkendorf), and, later, for many years at the Canton Fair Grounds. By 1938 the band boasted a roster of fifty-six members. In 1940 it was taken over by Donald Stump who led it until 1942. Successive directors have been William Best, Vance O'Donnell, Bodhan Yagello and, currently, Ralph Kropf. Today's membership is thirty-five.

This summer, as is its custom, the band will play several outdoor free concerts at Silver Park and will also present a concert on the lawn for the patients at Molly Stark Sanatorium in Stark County, Ohio. It of course will enliven holidays and celebrations throughout the summer months.

Another rousing summer of band music is in store for Sioux Falls, South Dakota. The season will comprise fifty band concerts in the parks, with the forty-eight-member Sioux Falls Municipal Band under the direction of

Russ D. Henegar. Henegar, who is also Secretary of Local 114 of that city, holds still another office. At the American Bandmasters' Convention held in March, he was elected to the Board of Directors of the American Bandmasters Association.

He writes us, "We feel that Sioux Falls, South Dakota, has one of the best municipal band programs in the country and greatly appreciate the fine support from the city officials. A good municipal band operated on a sound business basis is one of the best forms of public relations and entertainment for the public and our attendance has always included many from the surrounding trade territory in a radius of up to one hundred miles. We try to present the best in good band music but always with a good variety of entertaining features added for the 'salt and pepper'."

Rochester, New York, one of the few cities which maintains two fifty-piece bands, both of which play the full summer in especially built band shells, is deep in plans for one of the best seasons yet. The Rochester Park Band, John W. Cummings, conductor, will play its first concert in Highland Bowl early in June. The Veterans Park Band, directed by Francis S. (Pat) Pethick, will get off to a start shortly thereafter. These concerts are paid for by the city of Rochester.

Band music is a big item in Meriden, Connecticut. Hubbard Park, located at the west end of Meriden, has been the scene of many band concerts by the Meriden City Band, sponsored by the City of Meriden and the Music Performance Trust Funds of the Recording Industries in cooperation with Local 55. The band has a new band shell which is used by many musical organizations, to give live music of all categories to the residents of Meriden and surrounding areas.

The Alliance City Band, Alliance, Ohio. First row, left to right: Mike White, Al Gehret, Bob Quinn, Arnold Gehret. Second row: Jack L. Madison (President), Chuck Marini, Carl Pelen, Ed Trott, F. Trunzo, G. Reszick, G. Reszick, Jr., Ray Lyberger, Lou Naumoff, Al Nash, Pete Cordash, Don Moore. Third row: Eldon Kropf, R. Hollabaugh, H. T. Smallwood, H. Day, D. Braid, W. Fites, Gus Graff, D. Mewenstine, C. Harris, B. Snodgrass, L. Pittaro, Ted Bowers. Fourth row: Ralph Kropf (Director), R. M. Smallwood, J. Fillier, P. Borts, J. Daniels, E. Lewis, D. Holloway, W. H. Casselman, R. Boutler, G. Cole, Dave Mainwaring (Alliance Mayor), H. Ewing (Former Mayor).







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The Jimmy Butts Duo, featuring Juanita Smith, returned to New York City's Tender Trap on May 4 for eight weeks before starting a summer engagement in the Brown Derby at Brown's Country Club, Loch Sheldrake, New York. Both are members of Local 802, New York City.

# TRAVELERS' GUIDE TO LIVE MUSIC

We welcome musicians from the International Musicians' Guild department. They should be sent to the International Musicians' Guild, 24 Division Street, Newark 2, New Jersey. Give names of players and their instruments indicated from left to right. Include geographical information and the name of the spot where the orchestra is currently playing. Also state to which locals the members of the group belong.

Karl Weiss Original Bavarian Orchester, members of Local 802, New York City, plays club dates, beer parties and other engagements in and around New York City. Left to right: Adolf Boos, Fritz Schmitt, Fred Weiss, Hans Hirdt, Joe Thorne and Karl Weiss.



The Rockets, teenagers of Local 90, Danville, Illinois, entertain at various dances and parties in that area. Members include Jim Troglia, accordion and leader; Robert Troglia, piano; Ray Nimrick, guitar; Jim Strebing, drums; and Richard Harry, trumpet.



The Ken Wick Trio, members of Local 2, St. Louis, Missouri, is still going strong after almost a year at the Rio Club in St. Louis. Members include left to right: Peter Pepper, bass and trumpet; Lyle Wright, piano; and Ralph Reno, drums.



Big Moe and the Panics, members of Local 3, Indianapolis, Indiana, Local 11, Louisville, Kentucky, and Local 35, Evansville, Indiana, are currently appearing at La Rue's Supper Club in Indianapolis for an indefinite engagement. The personnel includes left to right: Arnold King, Mickey Allen, Big Moe Mauzey, Tommy Mullinex and Gene Farrell.



Rags Anderson and his Musicians, all members of Local 103, Columbus, Ohio, have been at Moose Lodge No. 11 in Columbus for the past fourteen years. Left to right: Tex Wheeler, bass, guitar, violin and vocals; Dorothy Huskey, vocals; Katherine Lawson, piano and vocals; Rags Anderson, drums, vibes, marimba and vocals; Bill Coppol, reeds and vocals.



The Eddie Conrad Orchestra, members of Local 343, Norwood, Massachusetts, is in its third season of playing weekends at the Walpole Echo Inn, Walpole, Massachusetts. The band also plays for college proms in the New England states. Members include Charles Constat, Dick Plummer, Kurt Boyden, Dana Pierce, Wally Davis, Eddie Gigella, and Eddie Conrad.





Leo Fortin and his Orchestra, all members of Local 693, Huron, South Dakota, perform in the area around Watertown, South Dakota. Members include Tom Mathews, Lenard Domenaski, Don Camp, Luis Junco, saxes; Charles Ostrander, bass; Eddie Fortin, drums; Jerry Eggen, piano; and Leo Fortin, trumpet and leader.



Paddlewheel Paulick and his Riverboat Ramblers, members of Local 46, Oshkosh, Wisconsin, are in their second year of playing every Monday night at The Roxy in Oshkosh. Members include left to right: Slim Allen, piano; Johnny Nugent, clarinet; Paddlewheel Paulick, drums; Bob Anderson, trumpet; Benny Kiel, trombone.



The Four Notes Plus One, members of Local 573, Sandusky, Ohio, have been appearing for the past seven years at the Friendly Corners Night Club in Norwalk, Ohio. Members include left to right: Jim Henry, guitar; Toons Mascheri, drums; Bob Springstead, trombone; Dick Jacklone, piano; and Marion Bailey, sax and clarinet.

The Teen Tones, members of Local 2, St. Louis, Missouri, appear every Sunday afternoon at the Casa Loma Ballroom in St. Louis. Members include Jules M. Blattner, guitar, vocals and leader; Bob Caldwell, guitar; Harold Simon, sax; and John Catalano, drums.



The Tri-Tones, members of Local 802, New York City, are currently appearing at the Club Padlock in Yonkers, New York. Members include left to right: Mickey Terris, drums and vocals; Dave Mintz, tenor sax, clarinet and bangoes; and Mark Friedman, piano and accordion.



Bucky and the Blue Notes are currently touring the Midwest. Left to right: Sonny Markish, Local 596, Uniontown, Pennsylvania; Bob Byers, Local 417, Connellsville, Pennsylvania; Paul Nevak, Local 592, Charleroi, Pennsylvania; John "Bucky" Sirianni, Local 417, Connellsville, Pennsylvania.



The Charlie Dixie Dixieland Group, members of Local 802, New York City, are breaking attendance records at cocktail sessions at Ciro's Lounge in the Homestead Hotel, Kaw Gardens, Long Island, New York. Left to right: George Ashley, Frank Carl, Nick Moran, Charley Dixie and Jack Van Lessor. The sixth member of the group, Bill Kirsch, is not shown.



Johnny Cutler and his Society Orchestra, members of Local 143, Worcester, Massachusetts, are in their eighth month at the Fairbrook Country Club in Holden, Massachusetts. Members include Frank O'Conner, trumpet; Frank Baffano, clarinet and tenor sax; Robert Gendron, tenor sax; John Cutler, piano; Ray Prior, bass; and Roy Atchue, drums.



The Al Beupre Quartette, members of Local 144, Holyoke, Massachusetts, is presently featured at the Wayside Inn, West Springfield, Massachusetts, and at the Officers' Club, Westover AFB, Massachusetts. Members include Bernie Mayer, drums and vocals; Al Beupre, trumpet, vocals and leader; Andy Dougherty, piano; Johnnie Noga, bass and vocals.



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**Violin**

VIEWES AND REVIEWS

By SOL BABITZ



### LETTERS ON THE EARLY VIOLIN

Few of my articles elicited as much correspondence from readers as my recent one on old and modern violins. The letters were about evenly divided between praise and criticism. It is remarkable how many different conclusions different people can draw from the same article.

The article stated that old violins were irreplaceable masterworks which had been built to be played with the early type small bass-bar and lighter string tension. It also stated that they could not sound at their best when reconstructed for modern playing and that they were evidently being damaged by continued modern use. The article therefore suggested that it was our duty as guardians of these masterworks to cease damaging them further and that this could be done by restoring them to their original condition. These instruments when played with early bows, would be ideal for the authentic performances of Baroque music. This would obviously leave the field of nineteenth and twentieth century music to be played on instruments built in this period.

Several violin makers wrote that this article constituted an attack on modern violin making and that we must not look to the past but only to the bright future of present day makers. I fail to see that I had said anything opposed to modern violin making; to suggest that early music should be played on restored early violins does not imply that the present is being attacked by the past.

Actually, if violinists began using different types of violins for the music of different periods it would create a greater field for modern makers who could reconstruct old instruments and build replicas. In a similar situation alert piano makers are entering the field of harpsichord making rather than looking upon the harpsichord as a rival of the piano.

### The Restoration of Gut Strings

During the past decades wire strings have been greatly improved in quality so that many players have begun to use them as an economical substitute for gut strings. Despite the good tonal qualities of some of these strings (some are almost as good as gut) the fact remains that they exert a much harder pressure on the table of the instrument than does gut. This might be harmless for modern fiddles but old ones should not be subjected to this pressure. Many owners of old violins have discovered this fact almost too late.

Gut, being the "original equipment" of old violins, sounds best on them and music written to be played with gut strings should wherever practicable be played with that equipment. Many sensitive performers and conductors are becoming aware that a wire E string is as out of place in the chamber music of Bach and Mozart as a police siren on a stage-coach. About fifteen years ago I recommended in this column that we consider the need for restoring gut strings; at that time it was almost impossible to find a gut E string. I bought mine at a harp supply store. Today most of the leading manufacturers list gut D's and E's in their catalogues along with wire strings. Sometimes the road of progress leads to the past!

### Dangers of the Side Chin Rest

At about the same time that I recommended the return to gut strings to help protect old violins from excessive damage I also, and

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for a similar reason, recommended that the side chin rest be discarded in favor of the over-the-tail-piece chin rest. Since that time I have noted a gradual improvement in this situation, and hope that my words had some influence in the change. Unfortunately the situation is not adequately improved because a majority of violinists still use the side chin rest. Perhaps the following quotation from a letter from Harry Gilgulin, Brooklyn, New York, which appeared recently in the *Strad Magazine* (London) will present the case more eloquently than I could:

"This is an urgent and fervent plea for the abolition of the side chin rest and for the substitution of the over-tail-piece chin rest instead. The delicate sides of a violin were never intended or made to withstand the continuous crushing pressure of this metallic vice . . .

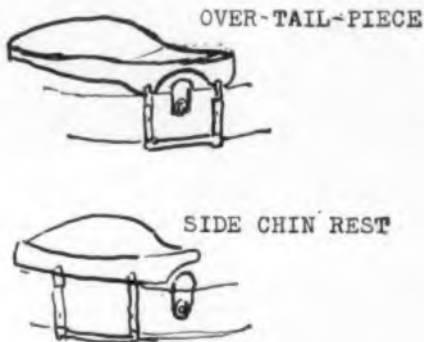
"I note with alarm that every year or so this side chin rest becomes 'loose' and needs constant tightening. Now the chin rest never really becomes loose, for it does not expand. It is our poor violin that is becoming more and more compressed in that area from the inexorable pressure of these 'torture clamps'!

". . . I usually see marked depression, several ugly cracks, a marked flattening of the fine raised edging, almost entire or partial destruction of the varnish, an inward and outward bucking of the ribs, an over-all general appearance of a violin partially crushed. We owe it to ourselves and posterity to cease immediately this constant damage to our violins . . .

"In contrast to the delicate sides of the fiddle, the area behind the tail-piece, supported by the solid lower block, is strong and hard and best able to support a chin rest. Not only would the fiddle thus be better preserved, but the tone will improve about 20% and give the fiddle a fuller and freer vibration and much more carrying power . . ."

This reform, I may add, would not favor one manufacturer over another since all make both kinds of chin rests. Some violinists object to the over-the-tail-piece rest on the grounds that it is too high. Actually it need not be too high, and any chin rest which covers the tail-piece—even a side chin rest, must have a minimum height. Any chin rest which does *not* cover the tail-piece leaves the player open to the danger of chin pressure on the tail-piece with possible harm to intonation. It is better to lower the shoulder-rest if the chin rest is found too high. For those few players who want a low chin rest and no shoulder rest a flattened-out tail-piece should be designed and a thin duraluminum chin rest placed over it.

The following drawing shows that the over-tail-piece chin rest need not necessarily be higher than a side chin rest.



For more information about the function of the chin rest and the advantages of no chin rest see page thirty-eight in my book, "The Violin, Views and Reviews."

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# SYMPHONIC HIGHLIGHTS

The Brooklyn Philharmonia **MONEY** launched its sixth consecutive season April 1, with a Maintenance Fund Drive. Each business and industry that contributes \$250.00 or more becomes an Industrial Sponsor and receives choice seat locations for the entire concert series, as well as listing in the Symphony's programs and in the Brooklyn Philharmonia Symphony Society's Monthly Bulletin which reaches the homes of 10,000 people . . . The Vancouver Symphony Society's Fund-Raising Drive has reached its goal, namely \$55,100 . . . The last pair of the regular series of concerts by the National Symphony, Washington, D. C., April 7 and 8, was a benefit for the Columbia Heights Boys Club . . . Washington, D. C., music lovers had their first opportunity to sign up for the 1959-60 series at the concerts of March 10 and 11, and it was apparent who were the signers and who were not. Members of the Orchestra's Women's Committee distributed carnations to all new subscribers.

The American **LEAGUE CONVENTION** Symphony Orchestra League will hold its 1959 Musicians Convention and Workshops on June 10, 11, 12 and 13, in Phoenix, Arizona, the first two days devoted to youth projects, the second two days, to adult projects. Co-sponsor with the League is BMI-Broadcast Music, Inc. The following instrumentalists will conduct master classes: Bernard Goldberg, flute; John de Lancie, oboe; Anthony Gigliotti, clarinet; Sol Schoenbach, bassoon; Philip Farkas, horn; John Ware, trumpet; Robert Marsteller, trombone; William Bell, tuba; Saul Goodman, timpani; Philip Karp, bass; Lorne Munroe, cello; Sanford Schonbach, viola; and Sidney Harth, violin.

The League's annual Course in Orchestra Management, the only course presented in this subject at the professional level, will be taught by managers of leading major, metropolitan and community orchestras and arts councils and will be coordinated with the Convention. This course opens Friday, June 5, and continues through Saturday, June 13. It will be presented at the convention's headquarters, the Westward Ho Hotel. The registration fee is \$50.00, including convention registration

costs. The course is open to managers, persons seeking to enter orchestra and arts council management professionally, and to a few conductors, members of orchestra boards and women's associations who are carrying administrative responsibilities for their orchestras. Full information may be obtained from the League office, P. O. Box 164, Charleston, West Virginia.



Henry Mazer, Conductor, Florida Symphony Orchestra

The Florida Symphony, **HENRY MAZER** based in Orlando, has a new conductor, Henry Mazer. (The former conductor, Frank Miller, has become first cellist of the Chicago Symphony.) For the past eleven years Mr. Mazer has been musical director of the Wheeling (West Virginia) Symphony. A native of Pittsburgh, he studied at Duquesne University and Carnegie Technical Institute. He trained under Pierre Monteux and Georges Enesco, and is a protege of Fritz Reiner with whom he worked in Pittsburgh. He has been guest conductor of the Chicago, Pittsburgh, Buffalo and National symphony orchestras. Since 1950 the Florida Symphony has experienced healthy growth from semi-amateur beginnings, and has now reached full professional status. It has several openings in each section and is interested in employing personnel for the 1959-60 season, which begins in late December and continues for twelve weeks, during which time the orchestra plays some

forty concerts in the Orlando-Winter Park area as well as in many other cities throughout central Florida. Those interested should contact David L. Cotton, Manager, Florida Symphony, P. O. Box 782, Orlando, Florida.

**APPOINTMENTS** Alfred Genovese, erst- while first oboe with the St. Louis Symphony, has been appointed principal oboist of the Cleveland Orchestra. He replaces Marc Lifschey who recently signed with the Metropolitan Opera Orchestra . . . Adolphe Frezin, previously first cellist with the Metropolitan Opera and then leader of the cello section of the Los Angeles Philharmonic, has become co-principal of the cello section of the Cleveland Orchestra. He shares the first stand with Ernst Silberstein.

The new conductor of the **GUY TAYLOR** Phoenix (Arizona) Symphony, Guy Taylor, hails from Alabama, where he was born (in Anniston) and where he conducted the Nashville Symphony from 1951 to 1959. He studied at the Birmingham Conservatory of Music under the violinist Ottokar Cadek, then, after a period as violinist and violist with the Birmingham Civic Symphony, became a member of the National Youth Administration Orchestra. He studied in 1941 under Dimitri Mitropoulos, then, after a period in the Army, at the Mannes Music School and at the Juilliard School of Music, under Thor Johnson. Edouard Dethier and Fritz Mahler. Then came a three-year conducting tenure (1948-51) with the Springfield (Ohio) Symphony. Phoenix, called "the boom city of America," boasts a population of 500,000, and in addition there are approximately 40,000 winter residents, who support the orchestra.

William Steinberg, Musical Director of the Pittsburgh Symphony, 1959-60 and Thomas Schippers have been invited by Charles Munch to be guest conductors of the Boston Symphony, Steinberg for three weeks . . . Eugene Ormandy, Music Director of the Philadelphia Orchestra, will exchange orchestras with Charles Munch during one week of the 1959-60 season . . . Fabien Sevitzky will conduct nine pairs of concerts of the thirty-third season of the University of Miami Symphony Orchestra. Firkusny, Rose, Ricci, Martzy, de Barberiis, Glenn and List will be some of the soloists. . . . The National Symphony's 1959-60 evening season will be longer by a pair of concerts than this season's, bringing the number of programs to seventeen. Its matinee series

will also be increased from seven to eight Thursday afternoon concerts. Soloists will be Menuhin, Entremont, Arrau, Lywen, Oistrakh, Tureck, Schwarzkopf, Serkin and Gould. Sir Thomas Beecham will be a guest conductor . . . Garden State Concerts, Inc., of Newark, New Jersey, have lined up an interesting group of events for next season: the Philadelphia Orchestra, with Firkusny as soloist will perform November 30; the Boston Symphony guest conducted by William Steinberg for January 19; soloist Rubinstein on February 7; and the New Jersey Symphony, with Arrau, pianist, as soloist on February 21. The Lamoureux Orchestra of Paris under the direction of Igor Markevitch will appear March 11. The series will close April 19 with Ania Dorfmann as guest artist . . . Bruno Walter, Dimitri Mitropoulos, Leopold Stokowski, Fritz Reiner, Thomas Schippers, Paul Hindemith and Eleazar de Carvalho will be guest conductors of the New York Philharmonic in the 1959-60 season . . . Guest conductors with the Minneapolis Symphony will be Eugen Jochum, Howard Mitchell and Thomas Schippers. Soloists will be Claudio Arrau, Robert and Gaby Casadesus, Ingrid Haebler, Eugene Istomin, Leonard Pennario, and Ruth Slenczynska, pianists; Rafael Druian, Szymon Gildberg, Johanna Martzy and Yehudi Menuhin, violinists; and Giulietta Simionatto, mezzo-soprano . . . The Chicago Symphony will have five guest conductors: Igor Markevitch, Sir John Barbirolli, Sir Thomas Beecham, Hans Rosbaud and Walter Hendl . . . As for the Cleveland Orchestra, George Szell will conduct seventeen of the Thursday and Saturday evening performances; Associate Conductor Robert Shaw will

lead four pairs and Assistant Conductor Louis Lane will make his initial appearance in a regular pair of subscription concerts. André Cluytens of Paris will conduct two pairs of concerts . . . Guest artists with the Tulsa Philharmonic will be Stern, Rubinstein, Warren, Szeryng, Grandjany, Garbousova and Webster. Vladimir Golschmann is entering on his second year with the orchestra.

**TOURS** The New Orleans Philharmonic Symphony's first tour of the middle west will be made in February, 1960. The eighteen concerts of the three-week tour will be conducted by Alexander Hilsberg, music director of the orchestra. The orchestra will also make a one-week tour of Texas and Louisiana in November of the present year . . . The New York Philharmonic will make a pre-season tour in late summer which will take it through much of Europe and to the Soviet Union.

**PREMIERES** Bohuslav Martinu's Piano Concerto in B-flat had its American Premiere March 4, which was performed by the Boston Symphony with Margrit Weber soloist . . . David Van Vactor's Symphony No. 2 received its world premiere in Pittsburgh's Syria Mosque April 3 when William Steinberg conducted the Pittsburgh Symphony in its performance. . . . World premiere of John LaMontaine's *Fragments from the Song of Songs*, the first work ever commissioned by the New Haven (Connecticut) Symphony, took place on April 14. Frank Brief conducted the work . . . Impromptu Fantasy for Flute, Clarinet and Piano, by Joseph Wagner, was given its

premiere on April 18 at the Concert of National Association of American Composers and Conductors at Carnegie Recital Hall.

**YOUTH** The National Symphony of Washington, D. C., began the fourth season of "Music for Young America" April 15. This special series of free concerts is designed to introduce good music to high school groups visiting Washington. It has played to many thousands of young people in Washington for spring sightseeing trips. It consists of twenty-nine concerts, the closing one presented May 17. It is sponsored by the generosity of Mrs. Herbert A. May (Marjorie Merriweather Post), First Vice-President of the National Symphony Orchestra Association.

**CONDUCTORS** Saul Caston, music director and conductor of the Denver Symphony, has been honored with an award of merit presented by the Denver Chamber of Commerce for his work with young people . . . Massimo Freccia, formerly conductor of the Baltimore Symphony, has been engaged as permanent director of the Rome Radio Orchestra for the next two years. His tenure will begin December 1, marking the official opening of the winter season . . . Advanced Study Awards for Conductors, made possible through Rockefeller Foundation grants to the American Symphony Orchestra League, recently have been made to Erno Daniel, Conductor of the Wichita Falls Symphony, Texas, and Haig Yaghjian, Conductor of the Fresno Philharmonic, California.

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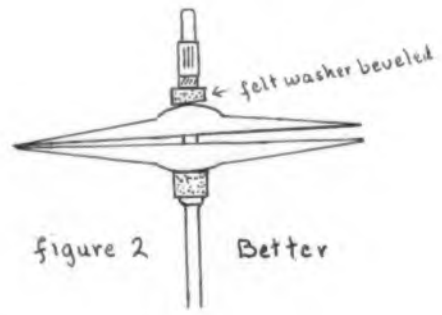
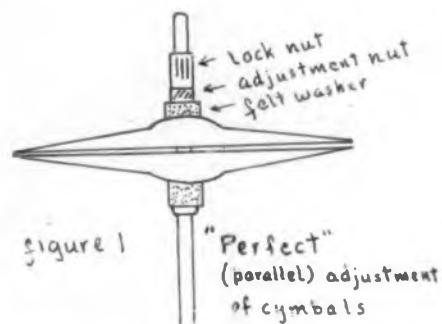
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### HI-HAT HIGHLIGHTS

E. D., St. John, N. B., complains that in order to get a "perfect" adjustment of his hi-hat cymbals (i.e., with cymbal edges parallel as shown in figure 1, below) he has to adjust them so tightly, via manipulation of adjustment nut and lock nut, that much of their tone is lost.

You don't need a tight adjustment. E. D., nor do you need the perfect parallel you mention. Instead, you need a loose adjustment of your cymbals, almost floppy, so that their open tones (after they have struck) will sing—vibrate freely.

About the perfect parallel you mention, the striking of two cymbals exactly together creates an air pocket which tends to muffle or reduce their tone and volume. Dispense with your parallel adjustment by beveling the felt washer situated over your top cymbal, as shown in figure 2. A few moments with a piece of coarse sandpaper on the bottom side of the washer will do the trick.



Further, E. D., do not be too pernickety in trying to match a pair of cymbals according to their weight or exact diameter. Cymbals are matched primarily on the basis of tonal blend. This is the matching of their singing qualities. A cymbal possesses what is called "a multi-

INTERNATIONAL MUSICIAN



plicity of tones." with no single tone predominating. Thus in matching a pair of hi-hat cymbals we look for a contrast in tones to secure a further spread of this so-called multiplicity.

So—matching for weight is secondary to matching for tone and, since some cymbals vary slightly from their specified inch measurement, a slight diametrical variance is also negligible.

So again—put away that slide-rule, man, and enjoy your playing.

#### Metal Drumsticks

Yes, to A.H.B., the use of metal drumsticks, on the practice pad, will enable you to warm up your playing muscles in a hurry. Use them for the first fifteen minutes of your daily practice period to take out the "kinks," but no more. Their constant use will tend to make you muscle-bound, which condition will definitely slow down your playing speed.

Answering your question about choice of sticks for your students, I recommend a pair of heavy, clumsy sticks (marked Drum Corps Models in the drum catalogs) for the beginner, provided he has hands of normal shape and size. The weight and size of these will give him a good workout in a minimum of time.

Medium weight sticks (Band Models in the catalogs) follow in due time, as the student advances and finally, for the drum itself, sticks of lighter weight (Orchestra Models) should be selected to fit the drum.

I don't believe that any drummer, amateur or professional, should become so attached to one weight or balance of stick that he can't satisfactorily handle some other model. In fact, many professionals I know gravitate from one model to another in their long range practice on the pad and on the drum set. Such diversification develops an extra sensitivity of hand and finger control which is sorely needed in modern drumming.

#### Love Your Practice Pad First

"Love your Drums!", says a well known professional, "otherwise they'll not do their best for you."

"Ain't it the truth!" comments G. L. S., "but before you can get your drums to fully respond you've got to do a whale of a lot of loving on that old practice pad."

A very young drummer with big time aspirations is apt to disregard the importance of the pad. He becomes so fascinated with the sounds he gets from his drum set while practicing with records that he fails to allot a due amount of time to his daily study and practice of the basics—the fundamentals—achieved *without* records, and largely on the pad. To be sure, there is, in advanced study, room for practice with and without the set—with and without records too—but *sounds* can be no better than *production*, which means control of rhythm, beats and speed. And production is best acquired by concentrated study and practice *without* the distractions of musical accompaniment.

Many school educators today complain of unsatisfactory results attained in home-work study by students, largely attributable, they believe, to the fact that so many students are watching and listening to records, radio and TV while at the same time trying to master their school studies.

Back to the drums, to tell a budding young genius who is aching to get started on a glittering career that he can play on his beautiful brand-new set of drums once in a while when no one is looking, is like giving a kid a pony for Christmas, then telling him he can ride it when he grows up. Of course the simile is far-fetched, but in drumming, production really does come first, and a lot of it must be developed on the pad.

Those much maligned rudiments have their place in basic study too, unless the neophyte is content to do nothing further than perform in just one style of playing with just one band and in just one spot on the map. Some time ago Barrett Deems said to the writer: ". . . The sounds and effects of the new school are simply natural extensions of the rudimental training of the old school. *Get a good longhair training first, then snap it up to date!*"

## All-American Bandmasters' Band

● Morton Gould, American composer-conductor, will conduct the Fifth All-American Bandmasters' Band of the Mid-West National Band Clinic to be held at the Hotel Sherman in Chicago, December 9-12.

The Fifth All-American Bandmasters' Band will be one of the special features of the four-day Mid-West National Band Clinic. There will be seven other bands, twelve instrumental clinics, displays of music, uniforms, fund raising projects, and others, as well as the customary Grand Finale Banquet. Interest at present is centered on recruiting talented personnel for the one-hundred-member symphonic band of 1959. Organization of the All-American Bandmasters' Band is under the direction of Ray Dvorak, Director of Bands, University of Wisconsin; John Paynter, Director of Bands, Northwestern University; and Lee Petersen, Executive Secretary, Mid-West National Band Clinic. Any school music director may apply; high school students are not eligible. Application blanks are now available, and interested directors should write to Mr. Petersen, 4 East 11th Street, Peru, Illinois.

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### EVER HAPPEN TO YOU?

Trumpeter's Blackout. The first I ever heard of it was from Jimmy Stamp, Los Angeles trumpeter and teacher. He told me years ago it happened to him with puzzling regularity, until his dentist located and removed an abscessed tooth that had long escaped detection.

Later, when I became a member of our city's symphony trumpet section. I found out that all the other trumpeters knew about this strange sensation. Once or twice a year it seemed to happen to them. However, because it is not exactly a proud topic of conversation, not much discussion was ever offered. Blackout usually comes only when playing in the extreme high register and at a full *fortissimo*.

Playing my favorite game, "What goes on here?", I reflected upon clues from my own experiences and those of my colleagues. Blackouts seldom occur at rehearsals. The player feels relatively free and at ease, and does not tend to overexert. However, during a concert he is under greater nervous, psychological and emotional stress and pressure. This, then, can cause a subconscious hypertension which is then added to the normal body tensions necessary for the trumpeter to produce high notes with a greater volume of sound.

I remember a very foolish teen-age parlor game we used to play called "Blackout." We would induce the same type of momentary faint by pressing the thumb against the jugular vein in the neck, thereby momentarily impeding the flow of the blood to the brain. It seems to me that the trumpeters, under the combined stresses of producing the most taxing notes in a difficult passage, actually do a similar thing, however, using their strongly developed muscles around the chest and abdomen.

All the symphony trumpeters that I know have mastered playing with a free and relaxed throat; but I know there are many other excellent brass men who have not had the advantages of extensive training, and who suffer either frequent headaches or blackouts. For them, a pursuit of playing with less tension in the tongue, in the neck, and in the front abdominal wall could lead to a less constricted air column, less back pressure of breath into the neck and sinus cavities, and hence, a greater freedom and comfort.

But enough of this heavy talk. Let us examine one of the latest reports.

### Now Hear This!

Professors find that pressure helps hit the high notes—Associated Press news release from London, England. Two learned professors today suggested that trumpet players adopt pressurized space suits to keep them from blacking out or getting dizzy when they hold out those high notes.

Edward P. Sharpey-Schafer, professor of medicine at St. Thomas's hospital in London, and Dr. M. Faulkner, associate professor of music at the University of California, made the recommendation in the British Medical Journal. They carried out a series of tests last summer at the hospital.

They said they found that when a trumpeter hits and sustains a high note, his heart's pumping power falls off, and the supply of blood to the brain then, too, drops off. This often causes dizziness, and sometimes blackouts.

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Some orchestras even employ a spare or assistant trumpeter to take over in a prolonged difficult passage, they reported.

"For orchestras in severe difficulties," said the doctors, "it might be possible to dispense with the assistant if the solo trumpeter wore a pilot's pressure suit." When the trumpeter gets red in the face from blowing high up in the scale, the orchestra conductor could press a button on the podium and blow up the trumpeter's suit. For orchestras which cannot afford either an assistant trumpeter, or a pressurized suit, the professors offer another suggestion. Have the trumpeter play while lying on his back!

They concede, though, that apart from any discomforts of occasional dizzy sensations or blackouts, trumpet players are likely to live through it and come to no bodily harm. The chest pressure they build up is not as great as that brought on by coughing, the professors said.

"Dizziness? Blackouts? Rubbish!! All I ever get is a sore lip!," said a leading British trumpeter.

A special fanfare on "high C"—to Frank Strakota, St. Paul, Minnesota trumpeter and repairman, for mailing in this great mixture of fact and fun.



"WATCH HOW EASILY I CAN MAKE HIM HIT THE HIGH NOTES."

## SAMUEL ANTEK MEMORIAL

● An orchestral conducting award is being offered by the New Jersey Symphony, as a memorial to the late Samuel Antek, who was conductor of the orchestra for ten years. The Award Competition will be held May 13 and 14 at Upsala College, East Orange, New Jersey, at which two-day session a conductor will be selected from among a group of student conductors to conduct at a regular concert of the New Jersey Symphony Orchestra. The winner will also receive a one hundred dollar cash prize. The purpose of the award is to give recognition to exceptional conducting talent and assist in the transition from student to professional status. It will be bestowed annually. Orchestral officials believe it is the only such project of its type in the United States.

Guest judge for the award will be Max Rudolf, Conductor of the Cincinnati Symphony. The project is being supported by the Antek Memorial Fund and the Musicians Performance Trust Funds of the Recording Industries in cooperation with Local 16, Newark. Also cooperating in the arrangements are the American Symphony Orchestra League and Upsala College.

Samuel Antek died in January of 1958. The Memorial Fund was created in the same year. At the time of his death, Mr. Antek not only conducted the New Jersey Symphony Orchestra, but was also conductor of the Children's Concerts of the Philadelphia Orchestra.



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Whole-tone chords are chords that utilize the six tones of a whole-tone scale. There are two such scales:

1. C D E G $\flat$  A $\flat$  B $\flat$  C
2. D $\flat$  E $\flat$  F G A B D $\flat$

These two scales may be started on any of the six notes contained in the scale. Whole-tone chords may include all six tones or omit any number of them. Following is a chart showing a few of these chords based on the first whole-tone scale.



All the chords shown contain the complete six tones of the scale, also the C is maintained as the bass note. Inasmuch as any of the six scale notes may be used in the bass and any other number of notes may be omitted, the unlimited varieties of whole-tone chords become apparent.

In the following illustration all chords in measure one are whole-tone chords built on the notes of the No. 1 scale (see above). In measures two and three all chords are built on the notes of scale No. 2. The fourth measure once again utilizes the chords built on scale No. 1. In the remaining two measures the whole-tone chords move upward chromatically.



In the following three examples of whole-tone chord progressions all chord structures are descending or ascending chromatically.







More whole-tone chord progressions are shown in the following illustrations. In practical application the use of these chords would obviously be on a much more limited basis. However, for the purpose of building a modern chord technique, exercises of the type shown here will be a great aid to the modern musician. They are beyond the stage of the conventional scale, inversion, and arpeggio exercises and may be used as technique builders, towards a more modern style.



The examples shown here are from Walter Stuart's Book, "How to Develop a Modern Chord Technique," copyright 1956 by New Sounds in Modern Music, 1225 Sixth Ave., New York. Used by permission of publisher.

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"Civilian musicians between the ages of seventeen and thirty-one may submit applications for enlistment in the Navy as musicians through their local U. S. Navy Recruiting Stations. Applications are screened in the office of the Music Branch, Washington, D. C., and when applications indicate adequate training and experience in relation to the needs of the Navy, applicants are sent at Navy expense to the U. S. Naval Training Center, San Diego, California; the U. S. Naval Training Center, Great Lakes, Illinois, or the U. S. Naval School of Music, U. S. Naval Receiving Station, Washington, D. C., for an instrumental audition to determine their qualifications for enlistment as musicians. Civilian personnel who satisfactorily pass the instrumental audition are enlisted in the Navy as musicians and, upon completion of recruit training (approximately nine weeks), are transferred to the U. S. Naval School of Music for enrollment. After intensive training for at least six months, musician personnel are then assigned to duty in a Navy band in accordance with their instrumental proficiency, basic musicianship, and the vacancies existing in Navy bands at that time."

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## CLARINET TUNING PROBLEMS

One of our readers has inquired into some intonation problems that he is having with his clarinet. In this case it is a matter of the clarinet being flat throughout the range of the instrument. There are a number of factors that can cause this. In this particular case the instrument involved was one of the very fine imported French instruments; thus the difficulty may be in the basic tuning of the instrument. The tuning of these instruments is usually done at the factory by French players. These players generally use a tight embouchure. If they tune the instrument right on the bar, that is to A-440 at 72 degrees Fahrenheit, then it would be difficult for another player using the same mouthpiece and a more relaxed embouchure to play this instrument up to pitch. If the person who buys this instrument desires to use the same mouthpiece, that is, the stock mouthpiece or another one made by the maker of the instrument, then the solution for the buyer is to use a shorter barrel. This barrel would, of course, be made by the maker of the instrument and should match the bore of the clarinet properly. Most clarinet manufacturers make barrels in varying lengths, both shorter and longer than the standard barrel. The player should secure a barrel which is the proper length for the effect that he desires; otherwise he runs the risk of distorting the tuning of the clarinet with itself.

Another factor which may cause such troubles is that of the mouthpiece. If a player desires to use a mouthpiece which is different from that made by the manufacturer of the clarinet, great care should be taken in its selection. Since many players prefer their own "pet" mouthpiece, this is a common occurrence.

Certain variances in the critical measurements of a mouthpiece can cause it to play certain clarinets out of tune. These variances can cause the clarinet to play consistently sharp, flat, or with distorted tuning. Some brands of mouthpieces will have variances from mouthpiece to mouthpiece sufficient to cause some mouthpieces to distort where others will play a certain clarinet well in tune. If this is the case, it will be necessary to experiment in order to find a mouthpiece which will perform satisfactorily on a certain clarinet. Some other brands of mouthpieces have more consistent measurements and either will or will not play certain clarinets in tune.

The use of a stroboscopic tuning device as an aid in the selection of a mouthpiece can be very helpful. This device can establish which specific notes are out of tune on an instrument, or if it is consistently out of tune throughout the range of the instrument. Once a pattern of the intonation of an instrument has been established, other mouthpieces can be tried and their intonation compared. If it is discovered that the instrument is consistently flat or sharp with a certain mouthpiece, and it is still desired to use that mouthpiece, then the player can purchase a different length barrel in order to bring the clarinet into pitch. Chances are if the barrel length chosen does not represent a drastic change in length, the basic tuning of the instrument will not be greatly affected. The throat register is the most sensitive to a change in barrel length and should be carefully considered in the selection of a barrel. If more drastic tuning problems are still present, it may then be necessary to send the instrument to one of the limited number of clarinet repairmen in the country who are able to make the necessary adjustment of these out of tune notes.

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Do not expect clarinets to play perfectly in tune throughout the range of the clarinet. The tuning of clarinets is at best a compromise and as yet no manufacturer has solved this problem of intonation well enough to build a clarinet perfectly in tune. It becomes necessary for the player of an instrument to make adjustments in order to solve the problem of playing in tune on his own instrument.

In order to tune under certain circumstances in which it is necessary to pull out the clarinet at the barrel joint, the use of tuning rings is especially helpful. The author has a set of these rings made by a craftsman several years ago. These have proved to be most useful. The rings are made to fit into the bottom of the barrel joint and they fill the gap created by the necessity of having to pull out at the barrel joint. They are now available commercially in sets of several thicknesses and can be purchased at most music stores. By inserting the ring which is the same thickness as the amount necessary to pull out, the tuning is accurate and the throat register will not be thrown out of tune nearly as much as it will without them. In case one of the rings is not thick enough, they may be used in combination until the proper thickness is attained. The author has had particular success in the use of these rings in clarinet ensemble where it is necessary for several different brands of clarinets to play together. No fine clarinetist can afford to be without them, and they are a great help in most school situations.

Another problem which has come to the author's attention is that of entire organizations tuning too sharp. In the opinion of the author, the pitch of a band should be based upon that of the clarinet section. Contrary to some opinion and tradition, the clarinet is actually one of the most difficult instruments upon which to make adjustments in tuning. Many of our bands are tuning too sharp as certain so-called "student" instruments are being built sharp by their manufacturers. This is done in order to help overcome the tendency of lesser developed embouchures to play flat. The student then never has to face the reality of playing flat and in many cases develops a tone quality which is inferior as it sounds unsupported. The author feels that these young players should be taught to play right "on the bar." Otherwise how are they ever going to learn to play in tune with the proper embouchure? Our young players, and some who are not so young, should realize that it is no disgrace to have to pull out a little in order to play in tune. A little give and take is necessary to play in tune in any organization, and the sooner these players learn this, the sooner the intonation problems of some of these groups are going to be improved.

Another device which is helpful in this matter of intonation is the use of an electric tuner. This is an oscillator which gives a definite pitch to which the organization can tune. The use of this device ends the argument as to whether or not the oboe's "A" is flat or sharp as the pitch of the oscillator is constant. Thus every player in the organization can learn to be consistent in the matter of tuning. Several of our major symphonies are using these devices and they have proved to be very satisfactory. This is as it should be. If our instrument manufacturers are building wind instruments to be in tune with themselves when tuned to a certain pitch, usually A-440, then it is to be expected that all of the wind instruments are going to play best in tune when they are tuned to this pitch. Naturally the heat of a room is going to have some effect here, but this can usually be adjusted without too much difficulty.



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James F. Burke never has had the use of his right hand, but he plays more trumpet and cornet than anyone else I know. He is widely regarded by brass band players as one of the best cornetists in the world. How does he account for his success?

Like practically all musicians who are great on their instruments, Jimmy is modest about his artistry and skill. He still takes time to practice, though he stays as busy as the well-known cat on a tin roof.

Besides holding down the solo chair with Edwin Franko Goldman Band (for the past seventeen years), he has constantly been in demand for such jobs as soloist with Paul Lavalle's Band of America and principal trumpeter at Radio City Music Hall. He is now teaching at Ithaca College of Music and has taught at the Baltimore Conservatory and played solo trumpet with the Baltimore Symphony Orchestra for eight seasons. He even finds time to fly all over the country giving demonstrations, conducting brass clinics and giving valuable advice to students anxious for direction.

"How do you do it, Jimmy?" I asked the other day when he came into the studios to give a lesson. The answer sounded corny, in a way, but its kernel of thought should be taken to heart by anyone who wants to play a horn.

"The show must go on," said Jimmy. He explained that he has always followed the advice of his teacher, Ernest S. Williams, who told him that, regardless of mental or bodily discomfort, "the only time he should stop playing is when he is dead."

This is the kind of spirit that a great instrumentalist must have. James Burke not only talks about it, he acts on it. When I spoke with him, he had just finished a week of playing, during which he had had some teeth pulled. Most players would not have attempted to perform. But Jimmy played solos at concerts in the open air, and you know how much support from acoustics a cornetist gets out there.

Jimmy's career should be an inspiration to all of us. He didn't always have a specially made horn to help him out. Even now, with his valves in a convenient position and rings for his thumb and little finger to grip, his achievement—and his attitude—should make two-handed trumpeters stop and think.—Charles Colin.

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As in the past seasons, the Guggenheim Memorial Concerts will present the Goldman Band, of which James Burke has been soloist for seventeen years, in fifty appearances on the Mall in New York's Central Park and at the Music Grove in Prospect Park, Brooklyn. The series will open on June 17 and will continue through August 14. These free concerts will be given in Central Park on Sunday, Monday, Wednesday and Friday evenings, and in Prospect Park on Thursdays and Saturdays. The Goldman Band will be directed by Richard Franko Goldman, who in 1956 succeeded his father, Edwin Franko Goldman, founder of the band.

Daniel and Florence Guggenheim assumed the entire support of these concerts in 1924, as one of their many contributions to public welfare and civic betterment. After the death of Daniel Guggenheim, Mrs. Guggenheim maintained the concerts as a memorial to her husband, and, since the death of Mrs. Guggenheim in 1944, they have been continued as The Daniel and Florence Guggenheim Memorial Concerts.

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## OVER FEDERATION FIELD

(Continued from page twelve)

Many Indians will be here also, and the White Horse Patrol from Omaha (very hard to get). So you see, our birthday party has been a forerunner to the city's celebration."

At the local's party, Mayor Crone gave a short talk on the charter and Past President Waldo Northcut also spoke.

Douglas B. Archbold's thirty years of service as Secretary of Local 594, Battle Creek, Michigan, was recognized on March 17 with a testimonial dinner and dance presented by the local at the Elks Temple Circle room. Some 250 musicians of the local were present, plus about twenty-five attending from surrounding locals.

Brother Archbold was presented with a purse of \$300.00, and the programs, placed at each plate, gave a resume of his career. Born in Bowmanville, Ontario, Doug has lived in Battle Creek for fifty-three years. He spent his young years, after leaving school, at the Compensating Pipe Organ plant, as an apprentice tuner. (His father had been a reed organ maker.) Then he was manager of a photograph gallery for a number of years, did his stint in the Army, and, after the armistice, went into Germany with the Army of Occupation. Back in Battle Creek he resumed his photographic work, later adding a picture framing department.

Doug has been a pianist since he was fourteen years old, with student days at Rochester, and in the Boston Conservatory of Music. With his eighteenth year he took up commercial music, played for dances, in theatres and at special events. He became secretary of Local 594 in 1926, a post he held until October, 1958, when he re-

signed. Main speaker at the testimonial dinner was Eduard Werner, President of Local 5, Detroit. Howard Green, Secretary of the Detroit local, also attended.

There's someone out Evansville (Indiana) way who knows the score—and knows that it's on the side of live music. His name is Bish Thompson and he writes a column in *The Evansville Press* called "Bish Says." We're indebted to R. H. Zachary, Secretary of Local 35, of that city, for sending us the column for April 7, in which Bish discusses the disappearance of dance halls.

"High time somebody around here put in a word for the eighteen- and twenty-year olds," it reads. "Take this couple for example: he's two months past twenty; she'll be nineteen in a couple weeks. Neither goes to college: both have jobs.

"They've been dating about a year now. He drops around two or three times during the week and is a cinch to call for her Saturday and Sunday nights. Their problem: where'll we go tonight? Movies? Sure. Always a good flicker in town. But even the most ardent corn-cruncher pales at the thought of four films a week.

"Ball game? Now and then there's a good college home game. But neither are red hot hardwood fans, actually.

"Well, uh... er... why not... uh... gosh, I don't know.

"Trouble is, they are too old for Community Centering away the evening with the high school set and they're too young to be admitted to nightspots featuring entertainment and John Barleycorn.

(Continued on page forty-one)



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Presentation of plaque in recognition of public service rendered by local 203, Hammond, Indiana. Left to right: Vice Commander Matt Pedone, Commander Fred Gill, representing the American Legion; Joe "Shop" Sherpotosky, President of Local 203; Dorian "Dodo" Klompner and George Czarnocki, on the Trust Fund Recommendation Committee. (See news item page 12.)

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Franz Allers with his wife, Carolyn Shaffer, and their thirteen-year-old daughter, Carol.

# Franz Allers

## ..... SENSITIVITY AND RESPONSE

● If a radar—twenty radars—were installed in Allers' pockets, coat lapels, cuffs, sleeves, hat and shoes, he couldn't be any more sensitive to stimuli than he now is. His extreme alertness to surroundings, to people, to attitudes, to ideas, and his quickness of response make an interview with him a sort of round-the-musical-world tour in eighty minutes.

Conductor of symphony, opera, operetta and Broadway musicals—for the last three years of the Broadway hit, *My Fair Lady*—Allers is acutely conscious of their different aims. "A symphony conductor," he says, "tries simply to get at the composer's intentions, to reach the composer's ideal. In grand opera it is the drama which is subsidiary, a vehicle for the music. But in light opera it is the action that is the thing. The music is important because it carries the action along.

"They say, 'I liked the music in such and such a theater work,' but what do they mean by that? The music as composed by the composer, as orchestrated by the orchestrator, as played by the players or as conducted by the conductor? Like the cathedrals of the Middle Ages, theater music is a composite work.

"Thus in the musical theater the conductor is creative but creative in a different way. The performance here is the most fluctuating of all—more so, even, than ballet. It consists of drama, comedy, ballet, spoken scenes with a musical background, straight orchestra performance—all integrated by that element, music. The conductor is the servant of the whole, responsible for knitting it all together. For instance, when it's a staged musical number—say the sequence in *Brigadoon*, 'I'll go home with Bonny Jean'—music is a part of

the plot and the conductor must take over completely."

Allers is convinced of the conductor's focal position in the Broadway musical. "Take that exciting event, a first night. On that evening the director, the stage designer, the costume designer can only chew their fingernails backstage. Their work is done. Whether the whole thing bursts into flame or sputters out is up to the conductor. A conductor cannot create a hit, but he can keep a great property from becoming one."

Allers' sensitivity extends to his knack of bringing the most and the best out of both singers and orchestra members.

### A Matter of Initiation

Take the matter, for instance, of getting actors to feel comfortable in a new medium. This proved a very special problem in *My Fair Lady*. "At first," Allers explains, "Rex Harrison didn't even know what a down beat was. It was the first musical he had ever appeared in. One had to teach him the basic things without frightening him. At a point I was afraid he'd never come through. But he has a rhythm in his speech which is adjustable to musical rhythm. The music could thus in some degree be moulded to the spoken words. We could in a sense obliterate the bar lines.

"Whatever means we took, we had somehow or other to keep together. So since he was unable to take the cues from the conductor, we developed secret signals—secret understandings. For example, he would stress the letter 'l' in the word 'look' long enough to

hang my downbeat onto it. He used a gold pencil in a routine with Julie Andrews, and when he pointed this pencil, that was a signal he was going to start singing."

Allers sighs. "Not everyone has the artistic flair that Rex has. A conductor has to accept the fact that sometimes people are engaged for something of which they know nothing. He has to make the most of the material he has. But no matter how important the artist, the conductor cannot allow musical crudities. Sometimes a singer will say, 'Don't you follow me?' In such a case the conductor has every right to answer, 'I certainly do, but I don't cover up for you!' In other words, the conductor must assert himself at the right moment. To defend music from atrocities—that is the conductor's responsibility."

Quite as skillful as his dealings with stars are Allers' dealings with musicians. He is liked and respected, because he appreciates and readily acknowledges fine playing. But he is quite frank about being demanding: he believes each assignment, each bit of work, no matter what it is, should be done with the individual's whole heart and energy. "I resent it," he says, "when a musician says, 'this is only a commercial job.' Here are men with admirable technique, enormously high-grade musicians, playing relatively easy things—everybody knows that most of our theater music is technically simpler than, for instance, *Till Eulenspiegel*—yet I feel it is the conductor's responsibility to make the men realize that absolute loyalty to their assignment is their first duty. 'Show cause,' I say, 'why you should give less than your very best at any time.'"

It is more than a question of duty with Allers. All who are engaged in a Broadway production have, he feels, a mission towards the people who see it. "We are criminal if we slack off, when people have looked forward to seeing *My Fair Lady* for months, sometimes even traveling long distances. What right do we have to disappoint them? And, equally important: the theater is maybe the most important outpost in the battle for live music. If that couple from Connecticut turns on the radio on that long drive home and it sounds better than the music from the pit, we have lost the skirmish!"

Allers does not disappoint his symphony audiences, either. Rena C. Holtkamp, critic of the *Cleveland Plain Dealer*, wrote, after he had led the Cleveland Summer Orchestra there, "Allers turned his many-sided abilities with ease toward the presentation of a widely assorted symphonic program. Under his light touch and adaptable hand, early Italian, twentieth century Hungarian, modern Spanish, old Russian, Czechoslovakian and popular American music came into being . . . the conductor's style of directing was refined, concentrated and compact in movement . . ." Another critic has characterized his conducting as "intent absorption with the music, with absolutely no personal tricks of the baton."

This statement pleased Allers most, because he feels that this more than anything else is the conductor's obligation. "The work comes first; we are here to serve the composer, and the days of podium prima donnas are over, just as much as they are over for singing prima donnas. Teamwork rather is the order of the day."

"Accomplished versatility" describes Allers' whole musical career. Beginning with his seventh birthday when he received a half-size violin and started lessons, adding piano and theory instruction shortly thereafter, he has developed a many-sided approach to music. In his teens he spent every weekend commuting from his home town, Carlsbad, in Czechoslovakia, to Prague, to take violin lessons. Meanwhile, at home, he got a group of boys together for quartet playing. There was no viola around; so he tuned his violin a fifth lower, and thus they could play their way through the literature.

When he reached college age, he registered at the *Hochschule für Musik* in Berlin, but just in case he didn't make the grade in music, his strict father, an attorney, had him also registered at Law School. Law School was soon forgotten, however. During these college days, he became substitute player in the Berlin Philharmonic (which he was to conduct thirty years later), and the State Opera Orchestra, where he played under

Richard Strauss, Bruno Walter, and Wilhelm Furtwaengler. At school, also, he coached classes in quartet playing. After he had conducted the Student Symphony his teacher told him he had the choice between becoming a second-rate violinist or a first-rate conductor. There was only one answer to that: he switched to conducting. While still at school he led the Schubert Choir, a group of about one hundred male voices.

At twenty-one Allers got his first full-fledged assignment: conductor of the summer season of light opera in Carlsbad. Followed engagements at the opera houses of the twin cities of Barmen and Elberfeld. Here he prepared one of Siegfried Wagner's operas, which the composer came himself to conduct. Impressed with his work, Siegfried Wagner invited the twenty-two-year-old Allers to serve as assistant conductor of the Bayreuth Festival, and, two years later, in 1929, at the Paris Wagner Festival.

In 1933, Allers became Director of Opera and Conductor of the Symphony Concerts at Aussig on Elbe, in his native Czechoslovakia.

The availability of many artists who could not or would not appear in Nazi Germany brought about performances of high standards in this city of hardly more than 50,000 inhabitants: *Meistersinger* with famous singers; a Brahms concert with the violinist Huberman; a Dvorak night with young Firkusny. Allers also guest conducted the State Radio Symphony and the Czech Philharmonic.

It was as a ballet conductor, however, that Allers came to America. A refugee from the Hitler regime, in London during the Festival season of the "Ballet Russe de Monte Carlo," he was invited to join that company. His tours with it brought him to America. His conducting of the premiere of Agnes de Mille's *Rodeo* at the Metropolitan in 1942 might be said to mark the beginning of his career in America. Subsequent appearances as conductor with famous dancers brought him invitations for regular guest conductorships at summer festivals in the United States: Robin Hood Dell, Lewisohn Stadium, Grant Park, the University of Miami Symphony.

(Continued on page forty-four)

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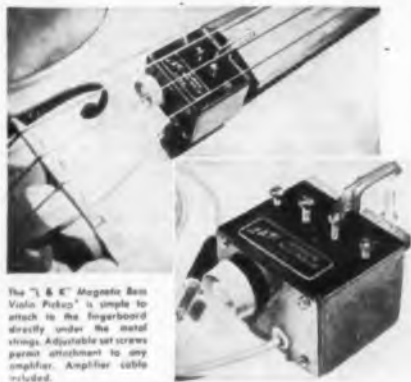
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### MEMPHIS MUSIC UNDER THE STARS

Local 71, Memphis, Tennessee, the Memphis Park Commission and the Music Performance Trust Funds of the Recording Industries combine to give a season of concerts each year during the summer months in the Overton Park Shell in that city. This summer the Memphis Concert Orchestra, under the direction of Noel Gilbert, will provide the music for the first six concerts, together with the following attractions: June 30, Thomas Hayward and Barbara Meister doing a Viennese Night; July 7, Zina and Kolya, Russian interpretive dancers; July 14, Jean Fenn, soprano; July 21, Eleanor Ross, concert artist; July 28, Eddie Roecher, baritone; August 4, Bill Snyder, pianist, doing a Gershwin program with Alfredo Antonini as guest conductor; August 11, a jazz concert with the Jack Hale Orchestra and guest artist Maynard Ferguson, trumpet.

### ALABAMA POPS

During the current month, money is being raised for the Alabama Pops Orchestra through special performances May 21 and 22 by the Birmingham Southern College players.

The Alabama Pops Orchestra, conducted by Walter F. Moeck, has established itself as a civic and cultural part of Alabama musical life. Formed during the summer of 1956, the Pops has extended the regular symphonic season and made free music possible for

residents of Birmingham during the summer months. The majority of the concerts are paid for through the Music Performance Trust Funds of the Recording Industries, but co-sponsors are the Park and Recreation Board of Birmingham, various industries and individuals. Newspapers, television and radio stations cooperate in giving the concerts publicity.

### GRANT PARK

Grant Park Concerts, in its twenty-fifth consecutive season—June 24 to August 16—will present programs Wednesdays, Fridays, Saturdays and Sundays, all beginning at 8:00 P. M. Conductors will be Milton Katims, Leo Kopp, Alfredo Antonini, Irwin Hoffman, Theodore Bloomfield, Franz Allers, Joseph Rosenstock, Julius Rudel, Robert Whitney, and Carmen Dragon, the latter two making their debuts with the orchestra.

Weekend concerts will include an evening of symphonic and operatic selections with Mildred Miller, mezzo-soprano; a concert production of highlights from *My Fair Lady*, *Gigi*, *Brigadoon* and *Paint Your Wagon*, with Bonnie Murray, soprano, and Jack Russell, baritone; a Cole Porter production with leading soloists from musical comedies; an All-Verdi program featuring the Metropolitan Opera stars Mary Curtis-Verna and Jan Peerce; a Fiesta Night, with Regina Resnick; *Porgy and Bess* in concert version with Camilla Williams, Todd Duncan and chorus; a

program of well-known opera selections featuring soloists Laurel Hurley and Thomas Hayward; and, closing the season, highlights from *The Gypsy Baron* and *Die Fledermaus* with leading singers of the New York Opera Company.

During the week following the thirty-one regular concerts there will be a post-season series sponsored by the Chicago Park District and performed by the Chicago Symphony under the direction of Pan-American conductors and featuring Pan-American soloists. This is a cultural tie-in with the Pan-American Games which begin in Chicago on August 27.

### ROBIN HOOD DELL

For its thirtieth anniversary, the Robin Hood Dell series, June 22 to July 30, is going to do itself proud. The opening concert will be conducted by Pierre Monteux, one of the greats of the podium. The soloist will be Zino Francescatti. The list of subsequent conductors indicates a diversified musical fare: Thomas Scherman, Saul Caston, Alfredo Antonini, Alexander Hilsberg, Franz Allers, Vladimir Golschmann, Vicente Spiteri, Salvatore Dell'Isola, Alfred Wallenstein and Wilfrid Pelletier. The concerts they conduct—these to be held three times a week, Monday, Tuesday and Thursday evenings—will be operatic, chorale; "salutes" to Italy, Israel, France and Victor Herbert; a memorial to William Kapell; a Rodgers and Hammerstein

(Continued on page forty-four)



# SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

December 16 to December 19, 1958

425 Park Avenue  
New York, New York  
December 16, 1958

The meeting is called to order by President Kenin at 2:00 P. M.

Present: Bagley, Cluesmann, Clancy, Ballard, Harris, Repp, Stokes and Murdoch.

There is a discussion regarding the ruling of the Internal Revenue Service in connection with expense allowances of officers of corporations and labor organizations.

It is, on motion duly made, seconded and unanimously adopted.

**RESOLVED**, That all officers and employees of the Federation who are entitled to receive per diem expense payments, shall continue to receive the amount of per diem payment presently established as a maximum reimbursement to cover expenses other than transportation and hotel. Since there will be times when the per diem will be insufficient to cover all such expenses, the officer or employee shall be entitled to keep the difference between the per diem and the expenses to be covered by the per diem in those instances in which the per diem exceeds those expenses. However, each officer or employee shall submit to the International Treasurer a statement covering the amount of expenses actually incurred and paid by such officer or employee out of the per diem.

When composer Roy Harris discussed before the Board the shortage of string players in the United States and Canada, he submitted a tentative plan to encourage the training of additional string players. It is on motion duly made, seconded and unanimously adopted:

**RESOLVED**, That the details of the plan to encourage the training of string players shall be left in the hands of the International President and he is hereby authorized to expend such sums as may be necessary to further said plan and to carry out and implement it.

There is a discussion of developments in the Los Angeles situation. The situation is discussed wherein an independent motion picture producer is engaging non-Federation members.

It is decided to authorize Studio Representative Fischer to arrange for picket lines and other matters necessary in the circumstances.

The Board discusses proposals in connection with the renewal of the phonograph recording contract which is to be negotiated with the industry during this meeting. Various phases in connection therewith are gone over.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:30 P. M.

425 Park Avenue  
New York, New York  
December 17, 1958

The session is called to order by President Kenin at 2:00 P. M.

All present.

The representatives of the recording phonograph industry appear to negotiate a new contract with the Federation. The representatives are:

J. M. Weinstein, M-G-M Records  
G. R. Abramson, M-G-M Records  
C. H. Foulke, RCA  
D. A. Shaw, RCA  
Archie Bleyer, Cadence  
Miriam Blenstock, Atlantic  
David Kapp, Kapp  
E. Wallerstein, Kapp  
Morton Miller, Kapp  
John W. Griffin, RIAA Observer  
Paul J. Kern, Mercury  
Samuel Yamin, Decca  
Harold Orenstein, Dot, Imperial,  
Chess, Class, Cameo, Hickory,  
N R Co.

Kenneth E. Raine, Columbia  
Harvey L. Schein, Columbia  
Edith Schaffer, Ampar Record Corp.

R. D. Quinn, Capitol Records  
Mortimer Edelstein, Capitol Records

After the proposals of the Federation are submitted to the industry a recess is declared and the representatives withdraw in order to study the proposals.

A letter is read from a local regarding certain procedure in the President's office.

Important affairs of the Federation are discussed.

The session adjourns at 5:45 P. M.

425 Park Avenue  
New York, New York  
December 18, 1958

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

All present.

The following representatives of the phonograph recording industry appear:

Kenneth E. Raine, Columbia  
Harold Orenstein, Dot, Imperial,  
Chess, Class, Hickory, Cameo,  
N R Co.

Harvey L. Schein, Columbia  
Donald A. Shaw, RCA  
C. H. Foulke, RCA  
David Kapp, Kapp  
Morton Miller, Kapp  
R. D. Quinn, Capitol  
Mortimer Edelstein, Capitol  
John W. Griffin, RIAA Observer  
E. Wallerstein, Kapp  
Archie Bleyer, Cadence  
Paul J. Kern, Mercury  
George R. Abramson, M-G-M Records

J. M. Weinstein, M-G-M Records  
Samuel Yamin, Decca  
Edith Schaffer, Ampar Record Corp.

There is a general discussion regarding the proposals.

After a recess for lunch the negotiations are resumed. The Federation proposals are thoroughly discussed, after which the industry representatives withdraw.

The President now reports on Resolution No. 27, which had been referred to the President at the last Convention. This resolution calls attention to the fact that there is no A. S. C. A. P. royalty payable on juke boxes or canned music. There is now a bill before the Senate known as the Juke Box Bill and the resolution called upon the International Executive Board to

make every effort to help in its passage. Accordingly, the Federation will, during the next session of Congress, actively interest itself in, and support, the legislation for relief from this unfair competition.

Other affairs of the Federation are discussed.

The session adjourns at 5:15 P. M.

425 Park Avenue  
New York, New York  
December 19, 1958

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

All present.

The following representatives of the phonograph industry appear:

Kenneth E. Raine, Columbia  
Harold Orenstein, Dot, Imperial,  
Chess, Class, Hickory, Cameo,  
N R Co.

Donald A. Shaw, RCA  
C. H. Foulke, RCA  
Paul J. Kern, Mercury  
David Kapp, Kapp  
Mortimer Edelstein, Capitol  
L. D. Quinn, Capitol  
Morton Miller, Kapp

J. M. Weinstein, M-G-M-Records  
G. R. Abramson, M-G-M-Records  
Samuel Yamin, Decca  
Harvey L. Schein, Columbia

The negotiations are resumed and various proposals are submitted by both sides. After several caucuses by the representatives of the industry and the International Executive Board an agreement is reached. One of the innovations in the Federation agreement is the inclusion of a pension plan for the members of the Federation. (The principle features of the contract appeared in the February issue of the International Musician on Page 9.)

Other matters of interest to the Federation are discussed.

The meeting adjourns at 6:30 P. M.

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SHIP TO:

**MID-WINTER MEETING OF THE  
INTERNATIONAL EXECUTIVE BOARD  
January 13, to February 3, 1959**

425 Park Avenue  
New York, New York  
January 13, 1959

The meeting is called to order by President Kenin at 2:00 P. M.

Present: Bagley, Cluesmann, Clancy, Ballarff, Harris, Repp, Stokes and Murdoch.

Inasmuch as the radio and television contracts are to expire shortly, there is a discussion of the entire situation.

The following representatives of interested locals appear: Ken Farmer and Louis Nauman, Local 2, St. Louis; Eduard Werner, Local 5, Detroit; Albert Arnold, Local 6, San Francisco; George Harris, Local 9, Boston; Elliot Daniel and John Tranchitella, Local 47, Los Angeles; Al Manuti, Al Knopf, Max Arons, Hy Jaffe, Frank Garisto and Earl Schendell, Local 802, New York.

There is a general discussion regarding the coming negotiations including the effect of pre-recording on Video Tape, the matter of retaining quotas and the inclusion of a pension plan. The proposals are discussed by the local representatives and the Board. The representatives of the locals retire.

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

425 Park Avenue  
New York, New York  
January 14, 1959

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

All present.

The matter of the Best Band Contest is discussed.

The proposals to be submitted to the networks are gone over by the Board.

The representatives of the locals appear. The representatives and the Board enter into a full discussion of the proposals and the practices on television and radio. The representatives retire for the purpose of discussing various aspects among themselves.

The question of service bands performing on radio is considered.

There is now a discussion of the Codes of Ethical Practices of the AFL-CIO, which was adopted at the last Convention of the A. F. of M. In connection therewith, the following Resolution was, on motion made and passed, adopted:

"WHEREAS, The Federation by convention action has adopted 'as expressive of its fundamental policy the Codes of Ethical Practices' promulgated by the AFL-CIO, and  
"WHEREAS, Said Codes limit the terms of local officers to a period of not more than four years, now, therefore,

"BE IT RESOLVED, That all locals whose by-laws now provide for terms of office exceeding four years be and hereby are informed

that they should revise those laws to conform with the Ethical Codes. Such revision shall be completed as soon as is practicable and shall only apply to offices filled at future elections."

Case 1253, 1957-58 Docket: Claim of member Ann Moss of Local 802, New York, N. Y., against The Apache Motel, Miami, Fla., and Vince Auletta, operator, for \$700.00 alleged salary due The Moss Trio, plus \$200.00 covering transportation.

Upon reconsideration, the Board, on motion made and passed, disallows the claim against Vince Auletta and allows the full claim against Jack Ford.

The local representatives return and discuss with the Board various aspects of the coming negotiations. The representatives retire.

Attorney Kaiser explains the situation in connection with the retaining of Benjamin Aaron as referee in connection with charges filed against various members of Local 47, Los Angeles, Calif.

Announcement of appointment of Federation Trustees of Pension Plan agreed to in recording contract.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:30 P. M.

Waldorf Astoria Hotel  
New York, New York  
January 15, 1959

The session is called to order by President Kenin at 2:00 P. M.

All present.

Also present are representatives of the networks: B. Lowell Jacobson, NBC; William Fitts, CBS; Mac Clifford, NBC; Lawrence Lowman, CBS; Richard L. Freund, ABC; Mort Weinbach, ABC; Omar F. Elder, Jr., ABC; William F. Hedges, NBC; Jerry Madden, NBC; Henry Howard, CBS; I. S. Becker, CBS; Eugene J. Hayman, NBC; Arthur Haney, ABC; Tedson Meyers, ABC.

President Kenin explains the purpose of the conference which is to negotiate a new contract between the A. F. of M. and the networks, since the present contract expires on January 31, 1959. He emphasizes the position of the Federation pointing out that it is expected that better conditions for the musicians will result. The representatives of the networks are then handed the proposals of the Federation and they then request time to study them and it is arranged to confer again on January 20th.

The industry representatives retire and there is an informal meeting of the Board with the local representatives.

The session recesses until 4:00 P. M. at 425 Park Avenue.

There is a general discussion regarding the internal affairs of one of the locals of the Federation.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:45 P. M.

425 Park Avenue  
New York, New York  
January 16, 1959

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

Case 777, 1958-59 Docket: Request for an accounting and claim of Jolly Joyce Theatricals, Philadelphia, Pa., Booker's License No. 665, against member Bill Haley of Local 77, Philadelphia, Pa., and Local 484, Chester, Pa., for alleged commissions due on phonograph royalties on records.

After a thorough discussion, it is on motion made and passed decided that the Federation take no jurisdiction in this matter and the claimant is given permission to proceed in court.

Case 1343, 1957-58 Docket: Claim of Mutual Entertainment Agency, Chicago, Ill., Booker's License No. 929, against member Joe King (Grupstein) of Local 149, Toronto, Ont., Canada, for \$2,748.30 alleged commissions, loan, and expenses due them.

The Board, at its meeting on October 23, 1958, allowed the claim for \$1,548.30. However, the Mutual Entertainment Agency advises that the defendant is still on the engagement, on which commissions have accrued at the rate of \$100.00 per week to December 6, 1958, and that there is now due them, through the week of December 6, 1958, \$3,440.80.

On motion made and passed it is decided that the matter be laid over pending receipt of further information.

Case 662, 1958-59 Docket: Claim of former member Casper Cardinal of Local 204, New Brunswick, N. J., against member Tommy Tucker of Locals 14, Albany, N. Y., 802, New York, N. Y., and 399 Asbury Park, N. J., for \$200.00 alleged salary due him.

On motion made and passed, it is decided to allow the claim in the amount of \$200.00.

Case 663, 1958-59 Docket: Claim of member Tommy Tucker of Local 802, New York, N. Y., 14, Albany, N. Y., and 399, Asbury Park, N. J., against The Shore Lounge, Asbury Park, N. J., and Alex Primavera for \$1,350.00 alleged salary due him and his Orchestra through breach of contract.

On motion made and passed, it is decided to deny the claim.

Case 277, 1958-59 Docket: Charges preferred by Local 369, Las Vegas, Nevada, against member Wilbert E. (Jiggs) Hemsley of Local 197, St. Louis, Mo., for alleged violation of Article 14, Section 18 of the A. F. of M. By-laws.

After discussion, it is on motion made and passed decided that Wilbert E. (Jiggs) Hemsley be found guilty and a fine of \$100.00 be imposed upon him.

Case 1280, 1958-59 Docket: The application of Patrick Maurice J. Croke (Pat Croke) for permission to enroll in Local 279, London, Ont., Canada, is considered.

The International Executive Board grants permission for Croke's enrollment in Local 279 upon payment, in addition to proper local fees, of a National Initiation Fee of \$100.00.

Applicant is also barred from playing at the Club 400, London, Ont., Canada, for a period of five years from the date of his enrollment.

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

This former member was erased from the Federation for crossing the picket line and performing at the Stork Club, New York City, while it was on the Unfair List of the Federation.

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

Case 719, 1958-59 Docket: Claim of member James O. Pete Brown of Local 802, New York, N. Y., against Connolly's Cafe, Roxbury, Mass., and James M. Connolly, employer for \$1,047.90 alleged salary due him and his Quartet.

Upon consideration, it is on motion made and passed decided to allow the claim in the amount of \$960.50.

Case 748, 1958-59 Docket: Claim of members Lonzo and Oscar 'Rollin' Sullivan of Local 257, Nashville, Tenn., against The Harry Peebles Agency, Wichita, Kansas, (Promoter) for \$1,160.88 alleged due them.

On motion made and passed, it is decided to allow the claim in the amount of \$1,160.88.

Case 909, 1958-59 Docket: Claim of member Gene Hamilton of Local 286, Toledo, Ohio, against Frank's Restaurant and Grill, Syracuse, N. Y., and Frank and Dorothy Ellis, owners, for \$1,675.00 alleged salary due him and his Trio through breach of contract.

On motion made and passed, it is decided to deny the claim.

Case 505, 1958-59 Docket: Claim of Elbe Enterprises, Louisville, Ky., (Lester Belgrade, former Booker's License No. 2156) against former member Hiram 'Boots' Johnson of Local 473, Dayton, Ohio, for \$2,197.60 alleged due on loans, commissions, and expenses due him.

On motion made and passed, it is decided to deny the claim but that Johnson be directed to return the organ to the plaintiffs.

Case 580, 1958-59 Docket: Claim of member Joseph J. Maasi of Local 155, Hyannis, Mass., against the Sherwood Forest Ballroom, W. Yarmouth, Mass., Anthony Alosi, owner, and Louis Ferretti, Mgr., for \$7,016.33 alleged balance salary due him and his Orchestra through breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$5,223.26 against all defendants.

Case 466, 1958-59 Docket: Claim of member Michael Hart (Emanuel Hartophills) of Local 802, New York, N. Y., against The Grand Hotel, Tannerville, N. Y., and E. Petrakakis, owner, for \$2,920.00 alleged salary due him and his orchestra.

On motion made and passed, it is decided to allow the claim in the amount of \$385.00.

(Continued on page forty)

## Educational Notes



★★ At the second annual Festival of Contemporary Music at Hofstra College May 9, the Hofstra Symphony will be conducted by Sylvan Shulman, and Norman Hollett will direct the singers. The Juilliard String Quartet will also perform.

★★ On March 17, the Manhattan School of Music Percussion Ensemble presented the world premiere of Arthur Cohn's "Quotations for Percussion" under the baton of Paul Price.



Otto Luening

★★ The world premiere of Otto Luening's *Fantasia for String Quartet and Orchestra* was given on April 18 at McMillin Theater by the Columbia University Orchestra, which commissioned the work. Soloists were the Kohon String Quartet, in residence this year at Columbia, its members, Harold Kohon and Raymond Kunicki, violins, Bernard Zaslav, viola, and Richard Kay, cello. The *Fantasia* is the most recent in the series of American works which the Columbia University Orchestra has commissioned during the last few years. Other composers have been Henry Brant, Teo Macero, Jan Meyerowitz and Charles Wuorinen.

★★ The combined choruses of Sarah Lawrence and Williams College presented Honegger's *King David* at Reisinger Auditorium in the former college on April 18. Harold Aks conducted the groups.

★★ Early in April Oberlin College announced initial plans for a \$6,000,000 capital gifts campaign to provide funds for two new classroom buildings and renovation of a third. One of the new buildings will be a Conservatory of Music. The drive will continue through 1961.

★★ Don McCathren, Director of Bands at Duquesne University, has established an annual Composers' Concert at Duquesne. At the first such concert, March 13, composer-conductor Alfred Reed directed the Duquesne University Symphonic Band in several of his own compositions. Mr. McCathren and Steve Romaneli, Assistant Director of Bands at Duquesne, were also featured in conductor roles.

★★ The Chattanooga Symphony in conjunction with the Music Department of the University of Chattanooga is offering partial university scholarships along with paying positions in the symphony for advanced students eligible for the symphony. For information, write to Miss Martha McCrory, Manager, Chattanooga Symphony, 730 Cherry Street, Chattanooga 2, Tennessee.

★★ Philip M. Kaiser has been appointed professor of International Labor Relations and Director of the Program on Overseas Labor and Industrial Relations at the American University, Washington, D. C.

★★ A gift of five thousand dollars, for the improvement of college facilities, has been tendered the Music and Arts Institute of San Francisco by the estate of the late Mrs. Ingeborg Olson of Burlingame, California.

★★ Dr. Frank A. Scicchitano, supervisor of instrumental music in the Camden (New Jersey) schools, was recently awarded the degree of Maestro Accademico by the World Academy of Arts and Professions in Rome. The degree was awarded on the basis of four compositions submitted in 1957 on the occasion of the 450th anniversary of the birth of St. Francis de Paola. The compositions included two symphonic marches, a symphonic poem and a concert tarantella. Dr. Scicchitano is one of fifty-four musicians throughout the world to be a recipient of this honor. A former student at the Temple University of Music and the Philadelphia Conservatory, he has been in the Camden school system for more than twenty years.



F. A. Scicchitano

★★ *Sourwood Mountain*, a one-act folk opera by Arthur Kreutz and Moe Lund Schiller, was presented by the University of Mississippi at the Southern Music Educators Conference, Roanoke, Virginia, on April 4 and 5. The opera was premiered at the University on January 8 and 9 of this year.

★★ The Ninth Festival of Contemporary Music was presented on the campus of the Oberlin College Conservatory of Music from April 24 through 26. Two composers heard on this occasion had been included in programs of previous festivals, namely Aaron Copland and Wallingford Riegger. Two Oberlin composers heard were Richard Hoffmann and Joseph Wood. Another composer represented was Ramiro Cortes.

★★ Utah State University has announced a competition for the composition of a new fight song for the University. An award of \$150.00 will be made for the winning entry. Deadline for submitting manuscripts is August 15. For further information, write Eugene Scott, Student Body Offices, Utah State University, Logan, Utah.

★★ Premiere of Harold Blumenfeld's "Elegy for the Nightingale" was the feature of a concert presented by the Washington University Choir in Kansas City, Missouri, April 10. Donn E. Weiss was the conductor.

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Local 695, Richmond, Va. (colored).

## CHANGES OF OFFICERS

Local 17, Erie, Pa.—Secretary, S. G. Anderson, 504 Masonic Bldg.  
Local 44, Salisbury, Md.—President, Alfred P. Isabson, Deers Head Road.  
Local 131, Streator, Ill.—President, Stanley Roberts, 304 West LaRue St. Phone: 40321.  
Local 196, Champaign, Ill.—Secretary, Stanley W. Rahn, 809 Washington St., Urbana, Ill.  
Local 198, Providence, R. I.—Acting Secretary, Aime Triangolo, 620 Caesar Misch Bldg., Providence 3, R. I.  
Local 321, Middletown, Ohio—President, Jack G. Mokry, 1607 Highland St.  
Local 443, Oneonta, N. Y.—President, Margaret Dorfner, 273 Main St.  
Local 478, Coshocton, Ohio—President, Lloyd Powelson, 222 Elm St.  
Local 500, Raleigh, N. C.—Secretary, Albert Aan, Box 582, 112 West Martin St.  
Local 559, Beacon, N. Y.—Acting Secretary, A. L. Crispo, 9 Remsen Ave. South, Wappinger Falls, N. Y.  
Local 573, Sandusky, Ohio—President, Robert B. Springstead, Jr., 1039 Campbell St. Phone: MAin 5-4547.  
Local 650, Anchorage, Alaska—President, Don Smith, 77 Juneau.  
Local 665, Topeka, Kan. (colored)—Secretary, Rudy Rocha, 231 Klein St.  
Local 667, Port Jervis, N. Y.—President, Michael Ricciardi, 81 Hammond St.

## CHANGE IN ADDRESS OF OFFICERS

Local 30, St. Paul, Minn.—President, Dick Kadrie, 23 East Fifth St., St. Paul 1, Minn. Secretary, Edw. P. Ringius, 23 East Fifth St., St. Paul 1, Minn.  
Local 226, Kitchener, Ont., Canada—President, Billy G. Taylor, 36 Blucher St.  
Local 403, Willimantic, Conn.—Secretary, J. T. Day, 94 North St.  
Local 591, Port Arthur-Fort William, Ontario, Canada—President, Earl Rothschild, 254 Hodder Ave.  
Local 676, Hudson, N. Y.—Secretary, Raymond H. Ringer, R. D. 1.  
Local 710, Washington, D. C. (colored)—Secretary, John A. Harris, 1425 Taylor St., N. W., Washington 1, D. C.

## WANTED TO LOCATE

Thomas Larkin.  
Anyone knowing the whereabouts of the above please contact James B. Alexander, Secretary of Local 529, 34 Shangi La Lane, Newport, R. I.

## WANTED TO LOCATE

Richard Paul Niez, member Local 174, New Orleans, La.  
Anyone knowing the whereabouts of the above will please get in touch with Stanley Ballard, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark, N. J.

## PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:  
King, Gene, Grand Junction, Colo., \$1,300.00.  
Tom's Villa Rosa and Thomas P. Nolan, Woodmont, Conn., \$1,086.00.

Ambridge Inn and Frank Sternovich, Gary, Ind., \$130.00.  
Pelican Booking Agency, New Iberia, La., \$165.00.  
Kerman, Charles, Baltimore, Md., \$1,260.00.  
Smith, Duane, Detroit, Mich., \$350.00.  
Parker's Resort and Mace Parker, Newago, Mich., \$60.00.  
Antonello, John, Kansas City, Mo., \$1,000.00.  
Probstein, Herman, St. Louis, Mo., \$2,464.00.  
Calla Shea's Lounge, Butte, Mont., \$145.70.  
Cocuzza, Arulia, Newark, N. J., \$900.00.  
Dee's Den and Dabble Clark, Paterson, N. J., \$130.00.  
Beachcomber Bar, Inc., and Joseph B. Sleven, Seaside Heights, N. J., \$332.50.  
Aurora Film and Ralph B. Serpe, New York, N. Y., \$530.31.  
I. X. L. Records, L. J. Reynolds and M. Axelrod, New York, N. Y., \$85.30.  
K. N. S. Associates, New York, N. Y., \$690.00.  
Strauss Agency, Fred, New York, N. Y., \$122.68.  
Lambrose, Gustave, Schenectady, N. Y., \$578.00.  
Angus Steak House and George DeFeis, Yonkers, N. Y., \$43.00.  
Aqua Marine Club, The, and O. L. Miller, Columbus, Ohio, \$375.00.  
Marty's and Marty Mellman (Mel-Vo Corp.), Columbus, Ohio, \$155.00.  
Copa Club and Jim Rannes, Dayton, Ohio, \$1,000.00.  
Wilson, Ty, Lima, Ohio, \$505.00.  
Midway Lounge and Mrs. Elizabeth Henry, Pittsburgh, Pa., \$255.00.  
Chez Parea, Providence, R. I., \$596.40.  
Keyhole Club and Don Albert, San Antonio, Texas, \$55.00.  
V. F. W. Club and Bud Young, Yakima, Wash., \$100.00.

## DEATH ROLL

Boston, Mass, Local 9—Joseph A. McMenimon (Joe Mack), Homer J. Ludington, Daniel Kuntz, Joseph Zimmler, Mrs. Katherine Rosendorf.  
Carbondale, Pa., Local 130—Frank W. Breidenstein.  
Chicago, Ill., Local 10—William Ernest Graf, Walter Brahm, Humbert Franco, Griff Williams, Helen Wahler, Elmer Albrecht, Albert Vierra, Emilio Paolucci, Bert Brown, D. DeCaprio.  
Dallas, Texas, Local 147—Louis Greenberg.  
Detroit, Mich., Local 5—Anthony Ocepok.  
Galveston, Texas, Local 74—Edward F. Pohl.  
Houston, Texas, Local 65—Ernie H. Laborde.  
Ilion, N. Y., Local 383—Harold Hitchcock.  
Kenosha, Wis., Local 59—Ellsworth J. Blondin, Florence Holtman.  
Lafayette, Ind., Local 162—Glen C. Wright.  
Lansing, Mich., Local 303—James W. Heffner.  
Long Beach, Calif., Local 353—John F. Heaslet.  
Los Angeles, Calif., Local 47—Charles Ashcroft.  
Minneapolis, Minn., Local 73—Lester D. Samuelson, Wm. E. Hesselgrave, Rudy A. Ottekin, Jack Bartos, Sam Snapp, E. M. Altmeyer.  
New Brunswick, N. J., Local 204—William McDede, Joseph Gross, Sr.

Niagara Falls, Ont., Canada, Local 298—Harry L. Scott.  
Oswego, N. Y., Local 441—Richard Daley.  
Ottawa, Canada, Local 180—James Gowers.  
Peoria, Ill., Local 26—William C. Meyer.  
Pittsfield, Mass., Local 109—Seward E. Doty.  
Rochester, Minn., Local 437—Lee Gustine.  
Saginaw, Mich., Local 57—William A. Boos, M. W. Loranger.  
New York, N. Y., Local 802—Dario Bergamaseo, Herbert A. Berman (Tiny), Al Blumenschein, Edward Brinkman, Nico Dassi, Warren Baby Dobbs, Theodore Fields, Ernest Knoch, Richard Kraetke, Fred Lindworm, Leocadio O'Campo, Edward A. O'Connor, Victor J. Chape, Paul Hayman, Eddie Howatt, Anthony Victor Lupo, Vincent Miani, Sr., Henry Makowski, Edward G. Minckler, Corrado Muccini, Edmund Tucker, Benno W. Wall, Burt Rapport, Amedeo Rispoli, Y. Fred Schwartz, Wilhelm Thomas, Camille Toulou, Joseph Winton, Lester W. Young, Erich Zeisl.  
San Francisco, Calif., Local 6—Charles E. Anderson, Walter B. Bell, Paul Ash, Rudolph L. Sanchez, Jack Chandler Smith.  
Santa Rosa, Calif., Local 292—Charles W. Simon.  
St. Paul, Minn., Local 30—Chester E. Whaley.  
Streator, Ill., Local 131—Pierre Fort, Jr., Adolph Koenig.  
Toronto, Ont., Canada, Local 149—J. L. G. Butcher.  
Washington, D. C., Local 161—C. F. Marthens, Irving N. Boerstein, Robert M. Leishear, Cornelius O'Neil, Milton Slosser, John M. Tesh.  
Waterloo, Iowa, Local 334—Theodore "Ted" Conway, Herbert H. Osheimer, Ann Moline.  
Wheeling, W. Va., Local 142—Raymond C. Dean, Harry C. Fousse.  
Wilkes-Barre, Pa., Local 140—Joseph Kinsey.  
Yankton, S. D., Local 255—Ed. Pullman (Ed. Horn).

## MINUTES . . .

(Continued from page thirty-eight)

Case 331, 1958-59, reopening of Case 256, 1957-58 Docket: Claim of member Lionel Hampton of Locals 802, 47 and 208, against Lee Gordon, Sydney, Australia, for \$1,554.00 (700 Australian Pounds) alleged to be due him covering services rendered.

Upon consideration, it is on motion made and passed, decided to allow the claim in the amount of \$1,554.00.

Case 925, 1957-58 Docket: Claim of the Gale Agency, New York, N. Y., against former member Erskine Hawkins of Local 802, New York, N. Y., for \$4,991.04 alleged commissions due.

On motion made and passed, it is decided to allow the claim in the amount of \$4,991.04.

Case 677, 1958-59 Docket: Claim of The Goofers against The Wedgewood Village, Inc., Oklahoma City, Okla., and Maurice G. Woods, employer, for \$4,000.00 alleged salary due them through breach of contract.

On motion made and passed, it is decided to allow the claim in the amount of \$4,000.00.

Case 584, 1958-59 Docket: Claim of Jay-Dor Amusement Corp. (Jimmy Dorsey Orchestra, Lee Castle, leader) against the Wedgewood Village, Inc., Oklahoma City, Okla., and Maurice G. Woods, President, for \$6,000.00 alleged salary due.

On motion made and passed, it is decided to allow the claim in the amount of \$6,000.00.

Case 225, 1958-59 Docket: Claim of the Cafe Bohemia, New York, N. Y., and James Vincent Garofolo, owner, against member Miles Davis of Local 802, New York, N. Y., for \$3,000.00 covering damages sustained through breach of contract, and counter-claim of member Davis against the Cafe Bohemia, and James Garofolo, for \$750.00 alleged to be due him and the members of his orchestra.

Upon consideration, it is on motion made and passed, decided to deny the claim and counter-claim.

Case 169, 1958-59 Docket: Claim of member Roy Gaines of Local 802, New York, N. Y., and Local 699, Houston, Texas, against Lester Hass Promotions, Los Angeles, Calif., for \$1,500.00 alleged salary due him and his orchestra through breach of contracts.

On motion made and passed, it is decided to allow the claim in the amount of \$1,500.00.

Case 461, 1958-59 Docket: Reopening of Case 892, 1957-58 Docket: Claim of member Joe "Wingy" Manone of Local 47, Los Angeles, Calif., against Bourbon Street Jazz Spot, New York, N. Y., and Joseph Warner, employer, and/or Gale Agency, New York, N. Y., for \$2,600.00 alleged salary due him for two weeks' employment.

After discussing the matter, it is on motion made and passed, decided to allow the claim in the amount of \$2,600.00 against Joseph Warner and Gale Agency, only.

The session adjourns at 6:30 P. M. (Continued on page forty-five)

## NOTICE TO SECRETARIES

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

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

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

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

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

Fraternally yours,

LEO CLUESMANN,  
Secretary.



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MAY, 1959

## OVER FEDERATION FIELD

(Continued from page thirty-three)

"So, they ride around in the car awhile. They stop at Coral Inn or Farmer's Daughter or Austin's or somewhere for a sandwich and a soda and then . . . well, they ride around some more till it's time to check in.

"There was a time, back in BT—before television—when Evansville afforded several respectable ballrooms where a fellow could take his girl for an evening of dancing.

"While it is to be admitted freely that by their very nature none was exactly the spot for a Sunday School convention, still there were some places where a good guy could take a nice girl without fear of getting in a fist-fight or having her lured behind a potted palm.

"It was a combination of several things that took ballroom dancing, save for clubs and private parties, out of Evansville. The cost to the management was increased to a point where he had to hike the tab beyond the means of the average young sprout. Other interests, for a time, bore the shine of novelty, too.

"But seems to me the time is about ripe now for someone to come to the aid of these young in-between who have no place to go.

"Perhaps a club with ballroom facilities could launch a young folks dance and provide mild refreshment and live music at a modest fee.

"The mention of 'live music' brings me around to something else I wanted to sound off about.

"A few nights ago, by chance, I was put in charge of arrangements for a banquet. Something like three hundred people were there and it was, as ordered, a pretty high-level affair.

"Just about the first thing I did was spend twenty-five bucks of the budget for some live dinner music. Bill Nation, concertmaster of the Philharmonic, brought with him an excellent pianist and cellist, and what they did made all the difference in the world.

"Personally, I'd rather have cream chipped beef on day-old-toast—if the budget is short—and have the few modest elegancies that to me make an ordinary affair a real fine doin's.

"One of these is in-person played-for-me-music."

Tom Spinosa, a member of Local 6, San Francisco, for over fourteen years, writes us that his song, "Easter in Hawaii," has

been chosen as the official Easter sailing song of the Matson Lines. Sheet music copies of Tom's new song have already been distributed as souvenirs to passengers sailing aboard the Matsonia on March 16 and to those sailing from San Francisco March 27 on the S. S. Lurline, which is the Matsonia's companion ship. He writes happily, "It looks as if this song will become a standard song for Easter just like 'Easter Parade.'" *Bon Voyage* to your "Easter in Hawaii," Tom!



Andrew A. Davis

Colonel Andrew A. Davis has come into the news from several aspects recently. For one thing, he was awarded a life membership in Local 72, Fort Worth, Texas, at a concert given on March 31. This concert, by the way, was the highlight of the "Colonel Andrew A. Davis Day" in Grand Prairie, Texas, in recognition of him as the "grand ole man of music." And no wonder! He has rounded out three separate careers in music—(1) as public school teacher with a span of twenty-eight years; (2) as a member of symphony orchestras and bands; (3) as organizer and leader of bands. Mr. Davis was also presented a life membership in the Texas Parent-Teachers Association.

Baa. baa. Juke Box  
Have you any money?  
Yes indeedly have I!  
Thick as honey!  
Some for the agent,  
Some for the Co.  
But none for the players all  
Who make me the dough.

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## Where they are playing




Louise La Forest



Johnny La Padula

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

### NEW YORK CITY

Eddie Dee and his Versatiles are currently working at the Wagon Wheel. The personnel includes Vince Mazzi, bass and vocals; Mike Gandia, drums; Anthony Francis, sax, trumpet and vocals; and Eddie Dee, accordion, piano and vocals . . . The Buddy Laine Orchestra opens at the Roseland Ballroom on May 5 for four weeks. . . . Phil Raskind has completed a lengthy engagement with his own band at Lakewood, N. J., and has resumed his position as solo trumpet with the Ringling Brothers Circus Band at Madison Square Garden under the direction of Izzy Cervone. Raskind also plays with the rodeo band.

### NEWPORT JAZZ FESTIVAL

The Newport Jazz Festival will span a period from jazz's earliest days to its most progressive ones. Phil Napoleon, a legendary figure in the annals of jazz, having played trumpet with one of the most famous of all jazz bands, "The Memphis Five," will appear with his band at the festival.

### EAST

The Steve Anthony Orchestra, featuring Dick Tobin, plays for college and high school dances in central and northern New York plus the bordering New England states.

The Rag-a-Bonds (Lenny Martin, sax and bass; George Brandenberger, piano, accordion and organ; Danny Duffy, guitar; and Sonny Santos, drums) are at the Magic Touch, Island Park, Long Island, N. Y. . . . Eddie Bennett is in his fourth year of playing the piano and accordion at Ravetto's Restaurant in Yorktown Heights, N. Y. . . . The Jerry Jaye Trio (Gene Newman, drums; Neil Marvel, guitar; and Jerry Jaye, electric bass and vocals) is employed at the Club 414 in Rochester, N. Y., for an indefinite time.

Eddie Hazell is currently at Billy Williams' Modern Jazz Room in Paterson, N. J.

### MIDWEST

Billy Williams and his Orchestra are featured monthly at the Hub Ballroom in Edelstein, Ill., and at the Coliseum Ballroom in Davenport, Iowa. The orchestra also plays numerous one-nighters throughout central Illinois. The personnel includes Cary Robards, Sr., piano; William Kunz, sax; Billy Williams, sax and leader; Floyd Antle, vocals; Phil Friederich, drums; Roy Morlet, sax; Mike Gregory, trumpet; and Bob Barron, bass. Williams is Treasurer of Local 301, Pekin, Ill., Friederich its Vice-President, and Barron on its Executive Board.

Leo Sunny and his partner, Stan Keller, opened at The Keys in Indianapolis, Ind., just in time for the racing season.

The Norm Haughey Quartet is approaching its second year of entertaining at the American Legion Custer Cocktail Lounge in Battle Creek, Mich. The group includes Ford Bryant, bass and guitar; Jack Fuller, alto and tenor

INTERNATIONAL MUSICIAN

sax, clarinet and conga drums; Gordon Holley, piano, vibes and trombone; and Norm Haughey, drums and leader . . . Billy Maxted is playing his third engagement within four months at the Crest in Detroit, Mich.

Don Chico and his Latinos perform nightly at the Copa Cabana in Omaha, Neb. Members include Don Chico, guitar and leader; Skip Keen, sax and flute; Art Huerta, bass; Bob Martin, trumpet; and Lindy Lindbloom, piano.

#### CHICAGO

The Bob Centano Group is working in the Chicago area . . . The Lamplighters have been appearing for the past three months at The Wagon and will be there indefinitely. The trio includes Eddy Stapleton, bass; Stu Pearce, guitar; and Sunday Smith, drums and vocals . . . The Gene Esposito Jazz Ensemble plays jazz concerts at La Petite Lounge every Tuesday and Sunday matinee sessions at the Pigalle Lounge. The group includes Hal Russell, drums; Joe Daley, tenor sax; Leroy Jackson, string bass; Lee Loving, vocals; and Gene Esposito, piano and trumpet . . . Bob Atcher and the Beaver Valley Sweethearts are the attractions on the National Barn Dance radio and television show originating from the main studios of WLS . . . The Clyde McCoy Band is signed for a two-week Preview appearance beginning June 24 . . . Duke Ellington is due at the Blue Note on July 15 for four weeks.

#### SOUTH

Tommy Panto and the Marvelers (Charlie Hudson, trumpet; Willie Di Giorgio, drums; Mel Seebode, bass; and Tommy Panto, accordion and leader) are in their fourth consecutive year of entertaining at the Celebrity Lounge in Baltimore, Md.

The Paul Rainey Quartet (Pete Cottraux, drums; Eddie Koeltz, piano; Pee Wee Cleary, bass; and Paul Rainey, alto sax, clarinet and leader) is now appearing at the Brahma Room in Savannah, Ga.

The Lee Wolfe Trio (Jerry Wolff, piano; Eddie Bernat, drums; and Lee Wolfe, trumpet and leader) is at the Attaché Motel, Hollywood Beach, Fla.

Wilma Lee, Stoney Cooper and their Clinch Mt. Clan Band appear on the Grand Ole Opry radio and television show every Saturday night over WSM in Nashville, Tenn.

#### WEST

Curley Gold and his Texas Tune Twisters are playing one-nighters throughout the state of California. . . . Red Norvo arrived at Easy Street, San Francisco, Calif., on May 1 with Wild Bill Davidson scheduled there May 29 . . . Steel guitarist Chuck Gillette is featured every Friday and Saturday night at the Broken Arrow Night Club in Oakland, Calif. . . . The Carolina Drifters play for dancing six nights a week at Greenberg's Hitchin' Post in Oakland . . . Rose and Cal Maddox are the attractions at the Dream Bowl Western Ballroom in Napa, Calif. . . . Sal Carson and his Band are booked at Frank Sabastian's El Dorado Inn, North Sacramento, Calif., through May 30 . . . Ozzie Coulthart and his Trio opened at Hoberg's, Lake County, Calif., on May 1, remaining at this location until October 15 . . . The Frank Judnick Trio settles at the Forest Lake Resort, Lake County, on May 5 for the entire summer season.

#### CANADA

The Michel Sauro Quartet is in residence at the Blue Danube Hotel, St. Sulpice, Quebec. The quartet, together for six and a half years, includes Freddy Franco, guitar; Tommy Woods, electric bass; Chico Juanez, timbales and drums; and Michel Sauro, accordion and vocals . . . Moxie Whitney and his Orchestra finished their tenth season at the Royal York Hotel in Toronto, Ontario, on May 14 and open the new Calgary (Alberta) Golf and Country Club on May 23. On May 25 they start their fourteenth consecutive season at the Banff Springs Hotel at Banff, Alberta.

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# MUSIC OUT-OF-DOORS

(Continued from page thirty-six)

evening. Among the instrumental soloists will be violinist Zvi Zeitlin; pianists Rudolf Serkin, Maryan Filar, Jorge Bolet and Susan Starr.

The Robin Hood Dell opened in 1930. The concerts were made free to Philadelphians seven years ago through an appropriation of \$75,000 from the City Council making up half the budget. The balance is raised by the Friends of the Dell through one hundred dollar subscriptions.

## VANCOUVER

Taking part in the Vancouver International Festival, July 11 to August 15, are the Festival Orchestra, made up of members of the Vancouver Symphony and the Canadian Broadcasting Corporation Symphony; the Festival Chorus; the Vancouver Chamber Orchestra; the Hungarian Quartet (Zoltan Szekelely, Alexandre Moskowsky, Denes Koromzay, Gabriel Magyar); the Cassenti Players and the Montreal Bach Choir. Conductors are to be Herbert von Karajan, Walter Susskind, Irwin Hoffman, Nicholas Goldschmidt, Bruno Walter, Milton Katims, Oivin Fjeldstad and Robert Craft.

Gluck's *Orpheus and Eurydice* will be presented in a new English translation by Walter Ducloux.

The opening concert will be a Beethoven symphony concert conducted by Herbert von Karajan.

Premiered at the Festival will be a song cycle by Robert Turner, a cello sonata by Darius Milhaud, a string quartet by Harry Somers, a symphonic work by Pierre Mercure and a piano sonata by Carlisle Floyd.

## BERKSHIRE FESTIVAL

Chamber music will be featured Wednesday evenings at the Berkshire Festival, and Friday, Saturday and Sunday will be reserved for concerts by the Boston Symphony, under the batons of Charles Munch and Pierre Monteux. The Berkshire Music Center Orchestra will play Thursday evenings, save for the last Thursday, August 6, when Arthur Fiedler will feature "Tanglewood on Parade."

## WASHINGTON, D. C.

The National Gallery of Art will hold its sixteenth American Music Festival May 3 through May 24. The series, consisting of orchestral, chamber and piano music, is under the direction of Richard Bales.

The piano soloists will be William Masselos and Harry McClure. The Kohon String Quartet will also take part.

## ASPEN

Festival concerts, planned and presented under the musical direction of Izler Solomon, will take place in the Aspen Amphitheater at 4:00 P. M. every Wednesday, Saturday and Sunday from June 24 through August 30. They will be devoted to solo music, both vocal and instrumental, chamber, orchestral and operatic music. Every Friday there will be a Young Artists Concert presented by advanced students of the Aspen Music School.

Premieres of works by Benjamin Britten, Charles Jones, Darius Milhaud and William Schuman will be features of the festival.

## OJAI

The thirteenth anniversary season of the Ojai Festivals, May 22, 23 and 24, will be in the hands of Lawrence Morton, artistic director, and Robert Craft, conductor. The opening program will be presented by the Paganini Quartet: Henri Temianka, first violin; Charles Libove, second violin; Charles Foidart, violist; and Lucien Laporte, cello. Highlights of the three-day festival will be the recital of Natasha Litvin, British pianist, and a lecture, "Music As Poetry Without Words," by the noted British poet, Stephen Spender. Morris Boltuch, trumpet, and Dorothy Remsen, harpist, will also act as soloist.

## LOS ANGELES

The Los Angeles Music Festival will begin its thirteenth season June 8 on the campus of the University of California. Composer-conductor Franz Waxman, Director of the Festival since its inception in 1947, will conduct the opening concert of the West Coast premiere of the Shostakovich Symphony No. 11.

Igor Stravinsky will conduct the West Coast presentation of his three-act opera in concert form, *The Nightingale*. Robert Craft will be another guest conductor. Andre Previn, pianist and Henri Temianka, violinist, will be the featured soloists.

"Jazz in Chamber Music" will be the program for June 11 and the Debussy *Toy Box Ballet* with choreography by Eugene Loring will be presented at the children's concerts on June 13, morning and afternoon.

## RED ROCKS

The Red Rocks Music Festival will include in its five programs this summer, presented at the Red Rocks Amphitheater near Denver, Puccini's opera, *The Girl of the Golden West*. This will be given July 3 and 7 with Eleanor Steber in the title role. It will be staged by Dr. Herbert Graf and Saul Caston will conduct it, using the Denver Symphony Orchestra and the Centennial Chorus of forty male voices. Setting and lighting will be created by Richard Rychtarik.

## SUMMER CONDUCTORSHIPS

John Barnett, musical director of the National Orchestral Association, New York, has been named also musical director of the San Diego Symphony Orchestra for the 1959 Summer Series. He will conduct six of the seven concerts planned for the Balboa Park Bowl. The seventh event, a major choral offering, will be conducted by Roger Wagner . . . Irwin Hoffman, musical director of the Vancouver Symphony, has been appointed conductor for the St. Louis Little Symphony summer program . . . Harry Farbman has been signed to return as musical director of the newly-founded Redlands Bowl (California) Festival Orchestra, which will start its second season June 30 . . . Ezra Rachlin, Conductor of the Austin Symphony, will conduct the twenty-one free park concerts of the Houston Summer Symphony, beginning the last week in May. The free park concerts are annually attended by more than 100,000 Houstonians, mostly in family groups.

# Franz Allers

(Continued from page thirty-five)

Once settled in the United States, Allers not only appeared with various symphony orchestras—he counts among his guest conductorships the Philadelphia Orchestra, the National Symphony at Watergate in Washington, D. C., the Dallas Symphony, the Buffalo Philharmonic, the Denver Symphony, the Toronto Philharmonic—but organized two chamber music ensembles: the Sinfonietta of the Ballet Russe Orchestra, which performed special concerts on their tours; and, later, a group of the symphony players who had joined his theater orchestras, playing new and rarely heard works. This latter group performed for four years for their own enjoyment and training, then gave their first public concert at Town Hall in 1953.

Allers returned to Europe for the first time in 1954, conducting the Vienna Symphoniker. In 1957 he conducted the Berlin Philharmonic, and he has been invited to return this coming September. The trip will also serve as an opportunity for him to do guesting with the radio symphonies of Cologne and Hamburg as well as television in Stuttgart.

Television is a field for which Allers has developed special fondness; he has conducted all major musical productions of the Hallmark Hall of Fame, has conducted twice on Omnibus, and, in April, he did *Meet Me in St. Louis*.

In addition to *My Fair Lady*, he conducted three other musicals by the team of Lerner and Loewe, *The Day Before Spring*, *Brigadoon*, and *Paint Your Wagon*. He also conducted the National Company of *South Pacific* and on Broadway; further credits include *Plain and Fancy* and *My Darlin' Aida*, the interesting experiment which transferred Verdi's *Aida* from Memphis, Egypt, to Memphis, Tennessee.

As symphony, opera, ballet, radio and television conductor, Allers has something to say about American attitudes toward these different mediums. He feels we are making a crucial mistake in putting the various categories in water-tight compartments. The inside clan of concert subscribers with their ivory-tower standards, he believes, are doing music a disservice. "I'm all for Leonard Bernstein's way of bringing the best music within the grasp of everybody," he says. "Bernstein gave a talk on Beethoven's Ninth Symphony not so long ago—illustrated by playing parts of it. That isn't down-grading this great work. It's letting everyone in on its beauties.

"The eighteenth century would never have understood the exclusiveness which can best be expressed in the words 'for highbrows only.' Mozart in a letter to his father exulted, 'I'm so happy! On every street corner in Prague harpists are playing my *Non più andrai* (from *The Marriage of Figaro*'). In those days they played to entertain, wouldn't have understood any other reason for playing."

So, if Allers leans toward symphony conducting as a career—he is still happy serving music in varied ways. To him, in the end, there is only one kind of conducting, only one possible line of approach: to do whatever one does with complete integrity.

—H. E. S.

INTERNATIONAL MUSICIAN



# MINUTES . . .

(Continued from page forty)

425 Park Avenue  
New York, New York  
January 19, 1959

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

A letter is read from member Coleman Lewis in which he complains of the manner in which affairs are conducted in Local 406, Montreal, P. Q., Canada. The Secretary is instructed to accept the letter as an appeal from the action of the local in the matter.

The Treasurer now reports on the affairs of his office, which includes an explanation of the financial conditions of the Federation.

Payment of the following bills is, on motion made and passed, ratified:

|   |            |
|---|------------|
| Hal Leyshon & Associates—expenses over payroll November and December          | \$1,230.79 |
| Leonard Shane, Public Relations in California October 17 to December 26, 1958 | 7,602.75   |
| Van Arkel & Kaiser, Expenses, October and November                            | 5,494.78   |
| Wirin, Rissman & Okrand, December 1, 1958                                     | 2,028.56   |
| Roosevelt & Freidin, Expenses, November and December                          | 1,374.07   |
| Bodkin, Breslin & Luddy, Expenses, October and November                       | 252.90     |
| Hugh S. Newton, Expenses over retainer—October 15 to December 15              | 26.40      |
| Congress of Strings—Dr. Roy Harris, Expenses, November and December           | 1,438.75   |
| Miscellaneous Bills, September 27 to December 23, 1958                        | 3,184.36   |

The Investment Committee reported the following transactions: General Fund—

|   |             |
|---|-------------|
| November 14, 1958, Canadian Treasury Bills in the principle amount of \$100,000.00 due November 14, 1958; bought at 99.7; sold at 100. The amount received, \$100,000.00. |             |
| November 14, 1958, Canadian Treasury Bills in the principle amount of \$100,000.00 due February 13, 1959; bought at 99.265; amount paid \$99,265.00.                      |             |
| Lester Petrillo Memorial Fund—Purchases:  |             |
| December 29, 1958, Northern Natural Gas Company Bonds   | \$10,000.00 |
| December 29, 1958, Pacific Telephone & Telegraph Company Bonds  | 10,000.00   |
| January 6, 1959, Federal Home Loan Bank Bonds   | 20,000.00   |
| January 8, 1959, C. I. T. Financial Corp. Bonds   | 10,000.00   |
| January 13, 1959, U. S. Treasury Bonds  | 20,000.00   |

On motion made and passed, the actions of the Investment Committee are approved.

The Treasurer also calls attention to the fact that there are quite a number of locals delinquent in the payment of Per Capita Tax.

He also calls attention to the fact that the new Form B Contracts now have a space for the leader's local number, which should be helpful to his office, as many times it is difficult to ascertain the number of the local in which the leader holds membership.

A matter is brought to the attention of the Board in which there is a dispute between two locals in the same city in which unfair dealing is charged. The matter is discussed and the aggrieved local is advised to prefer charges against the other local.

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

425 Park Avenue  
New York, New York  
January 20, 1959

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

President Kenin announces that the AFL-CIO has arranged for a program of broadcasts under its sponsorship.

Other matters of interest to the Federation are discussed.

The Local Representatives and the representatives of the networks appear. The networks representatives are: W. C. Fitts, Jr., CBS; B. Lowell Jacobsen, NBC; Mort Weinbach, ABC; Mac Clifford, NBC; H. Leslie Atlas, CBS; Tedson Meyers, ABC; Art Haney, ABC; Eugene J. Hayman, NBC; Jerry Madden, NBC; William F. Hedges, NBC; Henry Howard, CBS; Richard L. Freund, ABC; Larry Lohman, ABC.

There is a general discussion by the representatives of the networks, the local representatives and the members of the International Executive Board on the proposals as submitted by the Federation. The various items are gone into and the network representatives state their objections to certain ones. At 3:00 P. M. the representatives of the networks retire to meet again with the Board at 8:00 P. M.

The Board meets with local representatives and discusses the general situation.

A recess is declared until 7:30 P. M. at which time the Board discusses the counter-proposals.

At 8:00 P. M. the representatives of the industry and the locals appear. In addition to the industry representatives named, Oscar Turner, NBC; Cliff Anderson, ABC; and Richard L. Freund, ABC, also appear. President Kenin in strong terms states the position of the Federation. There is a full discussion of both the proposals and the counter-proposals.

The session adjourns at 11:45 P. M.

(Continued next month)

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**FOR SALE**—Gibson super 400 guitar, \$225.00; Gibson L-4 guitar, \$125.00; Gibson tenor guitar (small, pre-war, flat-top, four-string), \$65.00; Gibson tenor banjo (gold-plated, engraved, pearl inlaid TB-6), \$225.00; hard cases included. Swaps considered. Allen, 15 Amber Lane, Levittown, N. Y.

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| COME TO ME                   | (Publ. not available) | SEA CRUISE                     | Ace                   |
| ENCHANTED                    | Choice                | SINCE I DON'T HAVE YOU         | Southern              |
| FOR A PENNY                  | Roosevelt             | SIX NIGHTS A WEEK              | (Publ. not available) |
| GOODBYE, JIMMY, GOODBYE      | Criterion             | SO FINE                        | (Publ. not available) |
| GUESS WHO                    | (Publ. not available) | SORRY (I RAN ALL THE WAY HOME) | Figure                |
| GUITAR BOOGIE SHUFFLE        | (Publ. not available) | TAKE A MESSAGE TO MARY         | Acuff-Rose            |
| I MISS YOU SO                | Leeds                 | TELL HIM NO                    | Burnt Oak, Lowell     |
| I NEED YOUR LOVE TONIGHT     | Hill & Range          | THAT'S WHY                     | Pearl                 |
| IT'S JUST A MATTER OF TIME   | Eden                  | THE HAPPY ORGAN                | Lowell                |
| IT'S LATE                    | Eric                  | THREE STARS                    | American              |
| KANSAS CITY                  | (Publ. not available) | TURN ME LOOSE                  | Hill & Range          |
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