

# MUSICIAN

international



**Mary Kaye**  
page 15

**February, 1960**

**President Kenin Appears  
Before F.C.C. . . . . 5**

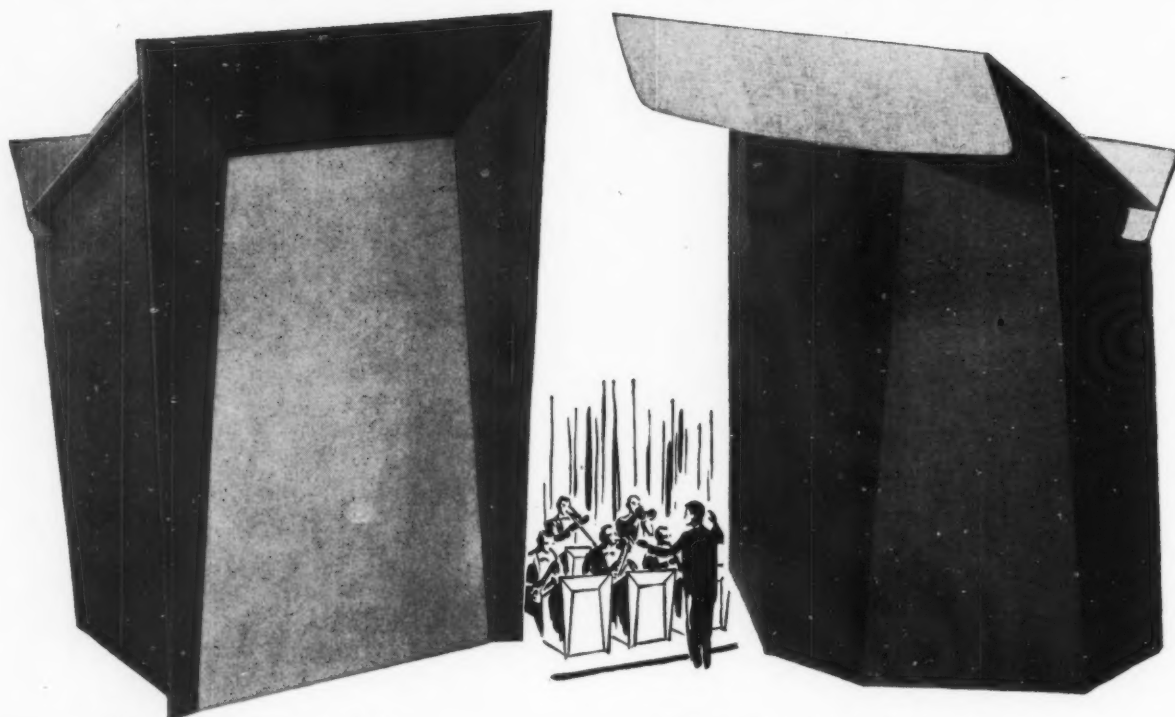
**Musicians in AFL-CIO  
Film . . . . . 5**

**A. F. of M. String Congress  
In Puerto Rico . . . . . 12**

# New Styling!

(OLD PRICES!)

## SELMER Porta-Desks



### NEW Deluxe Porta-Desk\*

Completely redesigned! Has new Shadow-Box front to set off the band's name. Two-tone blue finish gives the band a smart evening-dress look. Music shelf holds 350 double sheets in easiest reading position.

\*Patent Pending

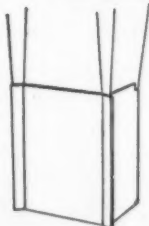
Still priced at only **\$2.95** each

### NEW Hollywood Porta-Desk

Redesigned to add new attractiveness to its old economy! Rich red base has gray tweed-design shelf with a front panel to give the band's name top billing. Same height and music capacity as Deluxe Model.

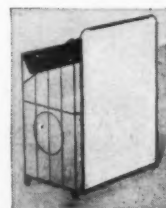
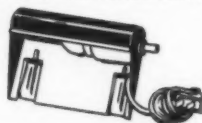
Still priced at only **\$2.25** each

**All Porta-Desks fold flat—one man can easily carry enough for the entire band!**



**RISER** to match the new Deluxe model adds 18" to total height for bass players and conductors. **\$1.50** each

**PORTA-LIGHT**; fits all Porta-Desks or any flat front stand. 8-ft. cord, switch and bulb. Dark brown finish metal. **\$2.75**



**ALL METAL PORTA-DESK**—Newest, smartest, most durable of all. Folds to less than 1½" thick, dull black with white front to take poster paint for band name. **\$11.25**

Sold by all better music stores. Write **Selmer ELKHART, INDIANA** for name of nearest dealer.



LISTEN!

Fender Twin Amp

THE FINEST musical instrument amplification

- Your choice of
- eleven models:
- Twin Amp
- Bassman Amp
- Bandmaster Amp
- Pro Amp
- Super Amp
- Tremolux Amp
- Vibrolux Amp
- Deluxe Amp
- Harvard Amp
- Princeton Amp
- Champ Amp

COMPARISON WILL PROVE FENDER'S SUPERIORITY!

Fender  
SALES, INC.

SOLD BY LEADING MUSIC DEALERS EVERYWHERE

Santa Ana, California



**unlimited  
response!**



Unlimited, even response in every register from every Symmetricut Reed . . . that's why top musicians throughout the world consistently rely on these precision made responsive reeds.

**Symmetricut Reeds**

Among the instrumentalities of love and peace, surely there can be no sweeter, softer, more effective voice than that of gentle peace-breathing music.—*Elihu Burritt.*

# MUSICIAN

international



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

Vol. LVIII — No. 8

44

FEBRUARY, 1960

**STANLEY BALLARD**, Editor

Hope E. Stoddard  
Associate Editor

John L. Maase, Jr.  
Advertising Manager

Published Monthly at 39 Division Street, Newark 2, New Jersey  
New York Phone: WOrth 2-5264 — Newark Phone: HUmboldt 4-6600  
Subscription Price: Member, 60 Cents a Year — Non-member, \$5.00 a Year  
Advertising Rates: Apply to STANLEY BALLARD, Publisher, 39 Division Street, Newark 2, N. J.

#### OFFICERS OF THE FEDERATION

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

**Vice-President**, WILLIAM J. HARRIS  
418½ North St. Paul Street, Dallas 1, Texas

**Secretary**, STANLEY BALLARD  
220 Mt. Pleasant Avenue, Newark 4, New Jersey

**Treasurer**, GEORGE V. CLANCY  
220 Mt. Pleasant Avenue, Newark 4, New Jersey

#### EXECUTIVE COMMITTEE

LEE REPP, 2200 Carnegie Avenue, Cleveland 15, Ohio  
E. E. "Joe" STOKES, 5000 Polk Avenue, Houston 23, Texas  
ALFRED J. MANUTI, 261 West 52nd Street, New York 19, N. Y.  
CHARLES H. KENNEDY, 230 Jones Street, San Francisco 2, California  
WALTER M. MURDOCH, 17 Queen Street, East, Rooms 545-546, Toronto 1, Ontario, Canada

#### WESTERN OFFICE

**Assistant to the President**, ERNIE LEWIS  
8701 Wilshire Boulevard, Beverly Hills, California

#### CONTENTS

- 5 President Kenin Testifies Before F.C.C.
- 5 Protest Against Foreign Sound Track
- 5 Federation Musicians in AFL-CIO Film Series, "Americans at Work"
- 7 President Kenin Attends the International Confederation of Free Trade Unions in Brussels
- 8 New Institute to Stimulate Dancing
- 10 Our Best Ambassadors—Jazz Groups Under ANTA
- 12 Puerto Rico—Site of the Second International String Congress
- 15 The Mary Kaye Trio—Dom Cerulli
- 16 Over Federation Field
- 18 Problems of the Orchestral Bass Player—Warren A. Benfield
- 20 Symphony and Opera—To Live or to Die?
- 22 Jazz Improvising for All Instruments—Walter Stuart
- 26 Trumpet Talk—Dan Tetzlaff
- 28 Travelers' Guide to Live Music
- 29 Modern Drumming—Charles Perry
- 30 Meet Your First Desk Players
- 33 Know Your Conductors
- 34 Where They Are Playing
- 37 News Nuggets
- 38 Official Business
- 40 Awards and Commissions
- 44 Bookers' Licenses Terminated
- 45 Closing Chord

#### COVER

Mary Kaye

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

INTERNATIONAL MUSICIAN



# PRESIDENT KENIN TESTIFIES

## BEFORE F.C.C. IN WASHINGTON, D.C.

### Protest Against Foreign Sound Track Sparks Nation-wide Drive

A nation-wide protest sparked by President Kenin, condemning the blackout of live American music on many TV programs, by the widespread and growing practice of using cheap, foreign-made recordings, has resulted in a host of locals throughout the nation registering mass protests through adopting resolutions, appointing special committees and by holding mass meetings. Such actions are already resulting in a ground swell of public protest across the nation according to reports being received.

Local 802, New York City, led by Al Manuti, a member of the International Executive Board; Local 47, Los Angeles, headed by John Tranchitella; Local 6, San Francisco, whose president is Executive Board Member Charles H. "Pop" Kennedy; Local 197, St. Louis, George L. Smith, President, are among the first locals which have launched a successful advertising and publicity campaign which is arousing public indignation against some fourteen nationally sponsored television programs using foreign canned music.

Other locals which have initiated an intensive protest campaign are Local 669, San Francisco; Local 369, Las Vegas; Local 368, Reno; Local 353, Long Beach; Local 7, Santa Ana, California; Local 771, Tucson, Arizona; Local 325, San Diego, California; Local 308, Santa Barbara, California; Local 20, Denver; Local 104, Salt Lake City; Local 618, Albuquerque; Local 76, Seattle; Local 99, Portland, Oregon; Local 381, Casper, Wyoming;

*(Continued on page seven)*

### Federation Musicians Score In AFL-CIO Film Series, "Americans at Work"

Federation musicians, their families and friends in more than one hundred communities in all fifty states, will be afforded the opportunity of viewing on their television screens in the weeks ahead, a nation-wide salute to the music profession, through the cooperation of the A. F. of M., and the AFL-CIO.

It is all a part of the "Americans at Work" series of public service TV programs sponsored by the A. F. of M., and the AFL-CIO.

*(Continued on page nine)*

### KEY FIGURES TESTIFY AGAINST ABUSES ON RADIO AND TELEVISION

The case of the broadcasters' neglect of live music and musicians got a complete airing—and sympathetic attention—before the Federal Communications Commission in Washington on January 7th when President Herman Kenin demanded the federal regulatory agency deny license renewals to stations that default their obligation to promote live local talent.

In the question and answer exchange that followed President Kenin's twenty-minute oral statement (see complete text in adjacent column), FCC Chairman John C. Doerfer

*(Continued on page eight)*

### GROSS DISCREPANCIES POINTED OUT BY PRESIDENT KENIN IN F.C.C. TESTIMONY

January 7, 1960

Mr. Chairman, and Members of the Commission:

My name is Herman D. Kenin. My usual, formal designation is that of President of the American Federation of Musicians of the United States and Canada. But I count this a most unusual occasion, one which I believe calls for a less formal but more vivid and pertinent description of my role. I prefer, today, to describe myself as the privileged spokesman for the thousands of worthy men

*(Continued on page forty-one)*

In Washington at the Federal Communications Commission hearing on January 7 to determine whether the Commission has adequate control over radio-TV programming, left to right: President Kenin; S. Nevik, a New York City radio consultant; and Burton Lane, President of the American Guild of Authors and Composers. President Kenin demanded that the FCC deny licenses to "broadcasters who are unwilling to promote, and who are progressively choking off, American culture."

Credit: United Press International Photo



## TONY MOTTOLA PLAYS

GIBSON STEREO

... and you hear *more sound* from his guitar than you have ever heard from a guitar before. Exciting, wonderful waves of sound surround the listener—the sound of Gibson stereo under Tony's talented fingers.

A guitarist's guitarist and always in demand for record dates, radio, and TV, Tony Mottola plays with great sensitivity and brilliance. Now appearing on the top-rated Perry Como Show (among others), he is bringing a new adventure in musical listening to his audiences. A longtime Gibson artist-enthusiast, Tony says he is having the time of his life with his Gibson stereo outfit.

Gibson stereo has an all-encompassing realism . . . *all* the sound is heard. Every tone is singularly smooth throughout the normal audible spectrum . . . amplified to perfection with clean lows, brilliant highs, and true-to-performance mid-range . . . bringing the whole sound image to the listener with incisive clarity and depth.

This entrancing sound projection for the guitar—added to Gibson's incomparable tonal range and flexibility—has put Tony and his Gibson right in the center of all the excitement in stereo sound.

**Gibson**



Gibson puts you in the center of this new excitement in stereo sound

Gibson, inc. • Kalamazoo, Michigan

Pr  
Loca  
60, 1  
New  
Th  
cites  
follo  
tiona  
publ  
the  
back  
gram  
Th  
follo  
"V  
tice  
dub  
then  
to se  
publi  
"W  
FEB



American delegates representing entertainment unions who attended the exploratory meeting on establishment of a world secretariat included, left to right: Don F. Conaway of American Federation of Television and Radio Artists; President Kenin; Jackie Bright, American Guild of Variety Artists; Angus Duncan, Actors Equity. Others not shown were Mort Becker, AFTRA; Hy Faine, Variety Artists; and Irving Brown, AFL-CIO representative in Europe.



Earphones provide concurrent translations of speeches and debate to American delegates at the International Confederation of Free Trade Unions' Tenth Annual Congress at Brussels. Left to right: AFL-CIO Vice-President Joseph Curran, Executive Secretary C. J. Haggerty of the California State AFL-CIO, AFL-CIO Vice-Presidents Joseph Keenan and Richard F. Walsh, and President Kenin.



AFL-CIO delegates to the International Confederation of Free Trade Unions' Sixth World Congress at Brussels listen attentively at a general meeting. Left to right: Jay Lovestone, AFL-CIO Director of International Publications; Paul Hall, President, the Seafarers' International Union of America; and AFL-CIO Vice-Presidents A. Philip Randolph, Walter P. Reuther, Karl F. Feller and William C. Doherty. In foreground is Victor Reuther of the Auto Workers.

# PRESIDENT KENIN ATTENDS THE INTERNATIONAL CONFEDERATION OF FREE TRADE UNIONS

## Protest Sparks Nation-Wide Drive

(Continued from page five)

Local 77, Philadelphia, Pennsylvania; Local 60, Pittsburgh, Pennsylvania; and Local 174, New Orleans, Louisiana.

Through the efforts of locals in many other cities, both city and state labor councils have followed the lead of the AFL-CIO International Executive Committee by adopting and publicizing unanimous resolutions opposing the reprehensible use of foreign-produced background music for American TV programs.

These resolutions generally have taken the following form:

"Whereas, There has been a growing practice of television sponsors and producers to dub in music made abroad at cut rates and then use it in so-called American TV shows to sell American products to the American public."

"Whereas, The concept of the American

public being urged to buy American products by American film producers going abroad and employing cheap foreign musicians to the detriment of American musicians is reprehensible.

"We indorse Senator Wayne Morse's Senate Resolution in which he seeks a Congressional inquiry into what he calls 'a species of fraud being perpetrated upon the American public by many producers of filmed entertainment!'"

"We appeal to the fairness of the public, the networks, sponsors and producers in our efforts to insure the survival of American music."

Such resolutions have been followed by favorable press comments on the A. F. of M.'s "canned music protest," both in news columns and on the editorial pages of leading newspapers.

Published advertisements listing the television shows using foreign-made recordings is arousing national attention and is resulting in an intensive mail campaign of protest ad-

ressed to the presidents of the sponsoring firms.

Even small advertisements in local papers are producing remarkable results, in many cases being accompanied by a story in the news columns which have touched off discussions in the letters to editors columns which are forcibly bringing to the attention of its readers the harm being done to the American musicians' livelihood.

President Kenin's appearance before the Federal Communications Commission January 14 (contained in a complete story elsewhere in the *International Musician*), received widespread distribution through the nation's wire services, special news correspondents and in the trade journals.

As a result, several producers and sponsors' representatives have contacted President Kenin. He will make progress reports as soon as facts are available.

In a recent letter to Federation locals President Kenin emphasized again the importance

(Continued on page forty-six)



## New Institute to Stimulate Dancing



... throughout the United States

The board members of the newly formed Recreational Dancing Institute meet with representatives of The Philip Lesly Company which will direct a national program to stimulate dancing throughout the country. Left to right: Norman L. Atkins, Lesly representative; Otto Weber, RDI Secretary; Board Members Stanley Ballard and T. H. Archer; Kenneth W. Moore, RDI President; and Philip Lesly, President of The Philip Lesly Company.

A new organization to revive public interest in dancing has recently been organized. The Recreational Dancing Institute with headquarters in Des Moines, Iowa, is conducting a campaign, the program of which is developed by The Philip Lesly Company, Chicago.

Sponsors of the Recreational Dancing Institute include the National Ballroom Operators Association, the American Federation of Musicians, and music licensing organizations. Others interested in the organization will be invited to join the Institute.

Kenneth W. Moore, Chicago, was elected President of the Institute, Robert Freed, Salt

Lake City, was named Vice-President, and Otto Weber, Des Moines, Secretary. The two other board members named were A. F. of M. Secretary Stanley Ballard, Newark, New Jersey, and T. H. Archer, Des Moines, Iowa. Provision was made in the organization's by-laws for additional board members.

"We are confident," Moore said, "the Institute can help the cultural growth of the country. World War II, for many reasons, disrupted America's recreational pattern. Dancing was one of the casualties, but the wounds are healing and Americans are beginning to dance again. The Philip Lesly Company is most qualified to assist us in showing how dancing can provide a wholesome form of group recreation and entertainment."

Moore said assistance and advice will be sought from recreation leaders, educators, churchmen, psychologists and other prominent experts in various fields to further the program's objective of returning dancing to its pre-World War II position of being part of leisure-time activity of millions of people.

## Abuses on Radio and TV

(Continued from page five)

ended Kenin's description of most radio stations as being merely "juke boxes with call letters," and observed that the problem was to find a means to further the use of live local talent. To the Chairman's question, "Isn't it a matter of economics?" President Kenin responded: "Naturally, but the economics of the

musician are just as important as the economics of the broadcaster."

Specifically, President Kenin urged the FCC to refuse to renew licenses of broadcasters who neglect the use of local talent and to compel broadcasters to clearly label and identify the origin of "canned music in otherwise wholly American shows designed to sell American products to the American people." If the trend to canned music continues, he warned, "there will be no real music in the United

States because there will be no real musicians left to play it."

Obviously impressed by the current statistics on the blackout of musician employment revealed in a survey of 537 stations cited by President Kenin, members of the Commission asked questions about the number of musicians available and the small number employed. The survey, covering thirty-one states and the District of Columbia, but exclusive of big-city stations, showed that 502 of the 537 stations employ not a single musician; the remaining thirty-five stations employ but twenty-seven musicians regularly.

Questions by Commission Counsel to President Kenin developed for the record that little or no "prime" night-time on networks is devoted to cultural music and that the Welk band music stands almost alone as a regular fixture devoted to live popular-melodic music.

President Kenin noted that the Federation is considering seriously the monitoring of program content over selected stations to arm itself as a possible intervenor in license renewal hearings for those who flagrantly neglect their obligations to promote the development of live local talent.

Preceding President Kenin to the stand in the day-long hearings were: Philip Cortney, president of Coty, Inc.; Attorney Simon, for the Advertising Federation of America; Morris Novick, veteran broadcaster and radio-TV consultant; and Burton Lane, president of the American Guild of Authors and Composers.

Cosmetics manufacturer Cortney was forcefully critical of current programming with its "overabundance of crime and sadism" and with "quality sacrificed to quantity." Program format should be controlled entirely by the licensee, and advertisers should be completely divorced from that function, he said.

Mr. Novick observed that radio listeners were losing all choice of programming since most stations had become "juke boxes with billboards, the top forty records and five minutes of news." He urged the FCC to force licensees to allocate paid and sustaining time to all candidates prior to elections, observing that most stations now observe total blackouts of election issues because the provision of time for such discussions is not economically rewarding to broadcasters.

The Advertising Federation spokesman pleaded against the FCC or Federal Trade Commission "pressing the panic button" because of unfortunate practices of a few advertisers. He asserted that both federal agencies now have adequate powers to safeguard truth in advertising.

Mr. Lane's plea was for divorcement of broadcasters from interests in recording companies because, he charged, they promote BMI and music owned by them to the exclusion of other music. He supported his plea by filing a petition of intervention in the license renewals of more than five hundred radio stations. This move, if processed, will bring on hearings at license renewal time for all stations complained about by the composers' Guild.

INTERNATIONAL MUSICIAN



(Continued from page five)

## Federation Musicians Score in AFL-CIO Film Series, "AMERICANS AT WORK"

sored by the AFL-CIO executive council, assisted by more than 135 affiliated unions. To date, activities of some fifty unions have been shown through these televised programs. The accompanying schedule indicates the approximate release dates of the A. F. of M. program in the various areas.

The purpose of the feature series is to show American workers doing their daily jobs in their respective crafts, thus to inform their fellow citizens of the scope of their work and its importance to the overall economy.

Through the cooperation of President Kenin, Norwood Studios, of Washington, producers of the series for the AFL-CIO, was provided the background material on the musicians' story. From this information the shooting guide and script was prepared with the cooperation of Leyshon Associates, public relations directors for the Federation. About six times as much film was shot as was used in the 13½-minute picture in order to insure the best product.

The filming took place in New York and Washington. Live musicians were used in on-the-scene, sound-on-film locations with the exception of two approved film segments of the New York Philharmonic in Moscow and the Symphony of the Air concerts in Japan, a sequence which emphasizes the role of American musicians as world-wide good-will ambassadors.

All major classifications of musicians' employment were covered in the film, including jazz bands, dance bands, traveling bands, symphony and recording orchestras, concert artists, instrumental soloists and arrangers, indicative of the many musical activities performed by the quarter million Federation musicians. As the narrator so aptly terms it, "music to do everything by."

Visual and vocal references are made to the problems of musicians, including the employment difficulties presented by automation and the remedies being sought.

The narrator conclusively sums up the "reason for being" of the American musician when he says, in part:

"We are the music makers. Ours is a calling. No power can stop the true musician, can keep his breath away from the horn, can stay his hands from the strings, can close the ears of his listeners.

"We don't talk much. We let our instruments speak for us. That way we can communicate in all languages with all peoples. Somehow we American musicians seem to break through official barriers. We succeeded where diplomats have failed.

"Our great symphony orchestras, instrumental soloists, both jazzmen and concert

artists have conquered hearts and minds as no weapon could have, reaching targets unknown to missiles, sowing seeds of life, but, best of all, creating bonds of brotherhood.

"This is the fulfillment of our mission as members of the American Federation of Musicians of the United States and Canada, AFL-CIO. With horn, woodwind, drum and strings, we want only to play whatever all the world will listen to. We are Americans at work to make life richer for you."

Termed by technicians as one of the finest of the extended series, the film on musicians will be one of several presented in competition for an annual film prize award. The outstand-

ing quality of the film was due to the cooperation by the President's office of the Federation and by Al Manuti, president of Local 802 and executive board member who opened the way for shooting scenes of strolling musicians at the U. S. Veterans Hospital, of Eddie Condon's jazz club where musicians and customers contributed to the authenticity of the scene, and at Roseland Dance City which featured Tony Abbott's traveling band. In all cases there was enthusiastic support from the performing musicians in their dual roles as actors.

Scenes of recording sessions were made of members of the National Symphony in Washington, all from Local 161, of which Sam Jack Kaufman is president.

Film clips of Leonard Bernstein and the New York Philharmonic appearance in Moscow were provided through the courtesy of Robert Saudek Associates, and those of the Symphony of the Air in Japan were supplied by the USIA.

(Continued on page thirty-six)



Tony Abbott and his Providence, Rhode Island, traveling band which supplied the music for the Roseland Dance City segment of the AFL-CIO TV film entitled "Americans at Work." This film tells the story of the AFM musician. Strolling musicians not shown who provided music at the U. S. Veterans' Hospital in New York for the AFL-CIO TV show included Hal Silvers, accordion; Simon Mandel, saxophone; Clifton Best, guitar; and Theodore Cromwell, bass. All are members of Local 802, New York City.

Eddie Condon's famous jazz combo which performed in his New York night club for the AFL-CIO "Americans at Work" TV program, featuring Federation musicians. Left to right: Eddie Condon, Cutty Cutshall, Mousey Alexander, Max Kaminsky, Leonard Gaskin, Gene Schroeder and Herb Hall.





Benny Goodman accompanies court dancers in Bangkok.

## Our Best Ambassadors...

...jazz, which appeals directly to the people, has done wonders in creating understanding and friendship abroad.

● Herbie Mann and his Sextet, currently on a fourteen-week tour of Africa under ANTA auspices, is merging two cultures, the American and the African, through music, and this in the plainest way possible. Mann's *Evolution Suite*, written especially for this tour, develops a basic African theme in terms of our own jazz. Even the instrumentation is suitable. For, take it from Mann, the flute-and-drums combination was the earliest musical grouping in civilization. Incidentally Mann's percussionists use bongos and congas quite as happily as snare drums and cymbals.

This ability of jazz to find the great common denominator in all cultures is one reason why the United States government profits so in choosing jazz units for its ANTA sponsored tours. As Dave Brubeck wrote in *The New York Times* after his 1958 Near East tour, "Jazz arouses a kinship among peoples;

it affords them flashes of recognition of common origins, because of its basic relationship to folk idioms; and the forthrightness and directness of its appeal are grasped alike by the naive and the sophisticated."

Each of the jazz units—Brubeck, de Paris, Gillespie, Goodman, Herman, Mann, Miller-McKinley, Nichols, Teagarden—touring under ANTA, has been made aware that the music played is the root music of the people visited. That there has been no foisting of a foreign idiom on unreceptive people has been amply proved.

### Made at the Moment

Perhaps this universality of appeal is based on the fact that jazz is created on the spot. Audiences, whether made up of the simplest folk living far from the beaten paths of civilization or in the most sophisticated concert

halls of Europe thus identify themselves with the players, become partners in the achievement.

This understanding and sympathy is a two-way reaction. It was quite natural for Gillespie to insist in Ankara that the street ragamuffins be allowed to make part of the audience for an out-of-door concert. ("I came here to play for *all* the people.") Clarinetist Jimmy Powell of Gillespie's band gave some clarinet reeds to a Damascus musician who had been using the same reed for over a year. Trumpeter and arranger Quincy Jones, also of the Gillespie unit, set up a Pakistan sailor in a complete outfit. ("Why he only got \$1.50 a month!") The Brubeck Quartet improvised with a trio they found during a tour of Ankara's night clubs, and the next night, at the Quartet's concert, invited them in turn to play with them onstage. Teagarden turned the

p  
ti  
w  
su  
ge  
th  
sc  
te  
to  
ci  
  
pa  
ev  
th  
(t  
ge  
gu  
ar  
di  
di  
sto  
me  
tog  
too  
  
the  
det  
The  
ma  
the  
sha  
kin  
on  
ass  
som  
ac  
wan  
told  
S  
stru  
king  
own  
  
M  
extr  
the  
Cra  
snow  
trum  
swin  
Istan  
pets  
own  
St  
short  
Infor  
Cypr  
throu  
Rang  
Good  
them  
own  
anne  
pore,  
"May  
of B  
Fro  
porte  
FEB

proceeds of his concerts back into the respective communities; in Burma money enough was given the local Boy Scout organization to support the troop for two years. Teagarden got into the habit of visiting schools in the course of his tour, and noted that the school in Kabul, Afghanistan, had almost no teaching material. As soon as he got back to America he sent the school crayons, pencils, erasers and an encyclopedia.

This ability of jazz players to establish sympathetic communication with people goes for every level. In Bombay, Abdul Jaffar Khan, the nationally known performer on the sitar (the Hindu guitar), and Brubeck had a get-together. "I tried to play piano to his guitar," says Brubeck, in his *New York Times* article, "His influence made me play in a different way. Although Hindu scales, melodies and harmonies are so different, we understood each other and I feel that in a few more meetings we would have been playing jazz together. The folk origins of music aren't too far apart anywhere in the world."

Goodman tells of his hour-long session with the saxophone-playing King Phumiphol Aduldet at the ancient royal palace of Bangkok, Thailand. In spite of court etiquette the king managed to get across. "They have a rule in the palace," Goodman explains, "that nobody shall stand higher than the king. So the king's secretary—his right-hand man—goes on all fours. At one point in the program this assistant went over to the king who gave him some sort of command. Then he crawled across the floor to where I stood. The king wants to hear "The St. Louis Blues," he told me."

Some months later on his tour, Teagarden struck up an acquaintance with this same king, playing with him one of his (the king's) own compositions, "When."

### The People Speak

Marks of respect and popularity were as extraordinary as they were numerous. When the Brubeck Quartet got off the train at Cracow at five o'clock in the morning in a snowstorm, a little Polish jazz band—clarinet, trumpet and trombone—serenaded them by swinging "Yankee Doodle." At the airport in Istanbul a Turkish band (bass and two trumpets) serenaded the Quartet with Brubeck's own arrangement of "Tea for Two."

Students in Athens (the same students who shortly before had wrecked the United States Information Agency there in protest over the Cyprus situation) carried Dizzy Gillespie through the streets on their shoulders. In Rangoon, the Burmese were so taken with Goodman's arrangement of their national anthem that they have since adopted it as their own official version. Incidentally Goodman annexed such titles as "fire chief of Singapore," "governor of Kuala Lumpur" and "Mayor, traffic commissioner and police chief of Bangkok."

From Ethiopia, the American Embassy reported on the Wilbur de Paris troupe: "The

general aura of good will generated by this visit of an American Negro musical group was extensive, and the spirit of cooperation engendered by the visit has enabled the Embassy to establish new and valuable contacts."

And the compliments in the time-tried way of concert attendance! A full week before Goodman's concert in Kuala Lumpur, tickets to hear him and his band were on the black market, and weeks before his band arrived in Hong Kong, Singapore and Tokyo, the "sold out" signs were up.

### Vital Need

A group of student Czechs wrote Brubeck, at a hotel in a Polish city, "If you will provide us with tickets, we will cross the border and enter Poland at the risk of our lives."

The Goodman orchestra's twice-nightly concerts at Lumpini Park drew audiences of as many as 10,000 Thailanders.

Such reactions are fine. We are glad that traffic cops dance to jazz in the streets of Athens, that students carry jazz artists on their shoulders in Poznan, and that Benny Goodman is given the honorary title of "Police Chief" in Bangkok. But we are even gladder that all this warmth and jubilation has a deeper significance than the mere adulation of any given artists. For, since jazz is considered an American product, the one authentic example of American musical culture, those policemen, those students, those badge-presenting dignitaries, in warming toward jazz, are warming toward this country at its best: its good fellowship, its informality, its vitality and its generosity. —H. E. S.

### Jazz musicians who have toured or are touring under ANTA auspices.

*The Dizzy Gillespie Band*, March 27 to May 21, 1956, visited Iran, Pakistan, Lebanon, Syria, Turkey, Yugoslavia, Greece, Ecuador, Argentina, Uruguay and Brazil.

*The Benny Goodman Band*, December 6, 1956 to January 17, 1957, visited Thailand, Malaya, Cambodia, Burma, Hong Kong and Japan.

*The Glenn Miller Orchestra*, led by Ray McKinley, April 2 to 24, 1957, toured Poland and Yugoslavia.

*The Wilbur de Paris Band*, March 4 to May 30, 1957, visited Ghana, Nigeria, Liberia, French East Africa, Belgian Congo, Kenya, Tanganyika, Ethiopia, Sudan, Libya and Tunisia.

*The Dave Brubeck Quartet*, March 5 to May 10, 1958, toured Poland, Turkey, India, Ceylon, Pakistan, Afghanistan, Iran and Iraq.

*The Woody Herman Band*, July 31 to November 6, 1958, toured Panama, Venezuela, Colombia, Ecuador, Peru, Chile, Bolivia, Paraguay, Uruguay, Argentina, Brazil, Trinidad, Curacao, Aruba, Jamaica, Honduras, Guatemala, Nicaragua and El Salvador.

*The Jack Teagarden Sextet*, September 26, 1958 to January 23, 1959, visited Afghanistan, Pakistan, India, Ceylon, E. Pakistan, Burma, Thailand, Laos and Viet-nam.

*Herbie Mann and his Sextet* left December 28, 1959, on a fourteen-week tour of Africa.

*Red Nichols and his Five Pennies* began a round-the-world goodwill jaunt January 2.

Dave Brubeck and Joe Morello (drums) sit in on a concert by native musicians in Bombay.





# Puerto Rico

... site of the second  
*International String Congress*



San German, second oldest city in Puerto Rico, retains much of its Spanish atmosphere. On its outskirts is the Inter-American University where the String Congress will be held.

● The Second International String Congress scholarship summer school, which last year won world-wide acclaim during its successful eight weeks' session at Greenleaf Lake, Oklahoma, will be held this year in Puerto Rico.

President Kenin, who is Chairman of the Advisory Committee of the String Congress, announced the 1960 project on January 6 at the Federation's headquarters in New York City. At that time he explained that the scholarship tutoring of the one hundred aspiring young string players, aged fifteen to twenty-one, who are chosen by first-chair string players of major symphonies of the nation in community auditions, sponsored by hundreds of locals of the Federation, is aimed at relieving the growing shortage of skilled string players and in aiding employment through the more rapid development of symphonic groups so important to the growth of America's cultural life. Last year's Congress at Greenleaf Lake, Oklahoma, numbered eighty-three boys and girls from sixty-three communities in this country and Canada. Several of these students received other music scholarships and apprenticeships in symphony orchestras as the result of their summer's

training. Some have been employed already by established symphony orchestras.

The second year's Congress, June 21 through August 15, at which one hundred talented young string players will receive scholarship training, will be jointly sponsored by the A. F. of M., the International Institute of Music of Puerto Rico and the Inter-American University at San German, Puerto Rico, headed by Dr. Ronald C. Bauer as President. The Congress summer school will be held in San German. Sponsors include a distinguished committee of nationally known industry, civic, educational and government leaders both in the United States and Puerto Rico. Dr. Roy Harris, noted composer-conductor who directed last year's String Congress, will again head the faculty of first-chair musicians from the nation's outstanding symphony orchestras.

#### Alliance of Many Interests

As Mr. Kenin explains, "The String Congress is the most important single public service contribution of the Federation for several reasons: it is a fine example of constructive alliance on the part of business, cultural and

trade union interests; it provides direct assistance to talented youths who desire to make serious music their life work; it is an affirmative, effective demonstration of the Federation's recognition of its public responsibility to music and musicians."

According to Dr. Harris, eighteen public programs are planned for the Congress during the summer course. Twelve will be given by the artist-faculty and six by orchestras of the student body. These will present outstanding works of the 18th, 19th and 20th centuries.

The itinerary, as Dr. Harris outlined it, calls for the scholarship winners to assemble for a reception in Washington, D. C., where they will depart for Puerto Rico on a chartered airliner, arriving June 2 to attend the final day of the famous Casals Festival in San Juan.

The Inter-American University campus, nestled in the mountainous terrain of San German, offers modern dormitories for both men and women under chaperoned supervision. All facilities will be open to the scholarship students, including excellent study and rehearsal rooms and a new recording studio built to specifications for the Interna-



tional String Congress. Thirty-four broadcast concerts will be taped. Other facilities include two modern hospitals, library, gymnasium, tennis courts, supervised swimming in the Caribbean, modern transportation and communication. According to Dr. Harris, San German provides opportunity for the students and faculty to absorb the life and culture of Puerto Rico, to develop new perspectives, keener insights and deeper understanding of our southern neighbors.

In announcing the program of the Second International String Congress, Mr. Kenin read the following telegram of congratulations received from Governor Munoz-Marin of the Commonwealth of Puerto Rico:

"January 2, 1960

"Herman Kenin, President  
"American Federation of Musicians

"The people of Puerto Rico are honored by your choice of Inter-American University as the meeting place for the second International String Congress. This Congress will launch a ten-year summer program to bring musicians and students from all over the hemisphere to San German. It recognizes two of Puerto Rico's most outstanding virtues. Our growing role as the town hall of the hemisphere has been repeatedly cited by statesmen from all the Americas. Our deep love of music is well-known to all of you. The Casals Festivals, the Commonwealth Symphony Orchestra and our new Conservatory of Music are evidence of the musical climate you will find here. My congratulations to the Federation and Dr. Bauer. We shall welcome you all next summer with our warmest Puerto Rican hospitality.

"Luis Munoz-Marin."

Mr. Kenin responded with the following reply to Governor Munoz-Marin:

"We are tremendously enthused with the prospect of establishing a permanent String Congress summer school in Puerto Rico. Not only will the students benefit from their experiences there, but we believe such a cultural endeavor established in your country, long known as the gateway between North and South America, will provide the opportunity for greater understanding through the universal language of music between the peoples of North America, the Caribbean and all of Latin America. We are indeed happy to share in the plans by which such a worthwhile program is made possible. We deeply appreciate your cordial welcome on behalf of the people of the Commonwealth of Puerto Rico."

Serving on the Administrators Advisory Board of the String Congress with Mr. Kenin are: Secretary of Labor James P. Mitchell; Sen. Paul Douglas, Illinois; Sen. J. William Fulbright, Arkansas; Rep. Frank Thompson, Jr., New Jersey; Governor Luis Munoz-Marin, Puerto Rico; George Meany, President, AFL-CIO; Dr. Ronald C. Bauer, President, Inter-



University Buildings—Administration Building, Science Hall, Art Building, Dormitories.

American University; Dr. George L. Cross, President, Oklahoma University; Dr. Herman B. Wells, President, Indiana University; Mrs. C. Arthur Bullock, President, National Federation of Music Clubs; Carl Haverlin, President, Broadcast Music Incorporated; Stanley Adams, President, American Society of Composers, Authors and Publishers.

Musicians Advisory Board includes: Wilfred Bain, Dean, School of Music, Indiana University; Leonard Bernstein, Director, New

York Philharmonic; Anshel Brusilow, concertmaster, Philadelphia Orchestra; Pablo Casals, President, Casals Festival; Juan Jose Castro, Director, National Symphony Orchestra, Brazil; John Corigliano, concertmaster, New York Philharmonic; Guillermo Espinoza, Director of Music, Pan American Union; Howard Hanson, President, Eastman School of Music; Yehudi Menuhin, concert violinist; Howard Mitchell, Director, National Symphony Orchestra, U. S. A.; Eugene Ormandy,

Science Building, Inter-American University.





Inter-American University Administration Building, San German.

Director, Philadelphia Orchestra; Gregor Piatigorsky, concert cellist; Samuel Rosenbaum, Trustee of Music Performance Trust Funds; William Schuman, President, Juilliard School of Music; Leopold Stokowski, Director, Houston Symphony.

Members of the faculties, headed by Dr. Harris as director, include: Warren Benfield, first double bass of the Chicago Symphony; Rafael Druian, concertmaster of the Cleveland Symphony; Johana Harris, concert pianist;

Sidney Harth, concertmaster of the Chicago Symphony; Teresa Harth, Chicago Opera Orchestra; Frank Houser, concertmaster of the San Francisco Symphony; William Lincer, principal violist, New York Philharmonic; Lorne Monroe, principal cellist, Philadelphia Orchestra; Jesus Maria San Roma, concert pianist; Louis Krasner, artist teacher, Syracuse University; Theodore Salzman, principal cellist, Pittsburgh Symphony; Abraham Skernick, principal violist, Cleveland Orchestra.

The plaza of San German. In the center is the church presently in use; not shown in this picture but overlooking the plaza from the lower end is the Porta Coeli, believed to be the oldest Christian church in the Western Hemisphere. It is being restored and will become a religious museum. In this plaza students of the String Congress will serenade citizens of San German with open-air recitals and concerts.



**Hear ye! ... Hear ye!**

1st prize...\$300  
2nd ... \$100  
3rd ... \$50  
4th to 8th prizes  
\$25 each

**CONTEST  
for MUSICIANS!**

**"SAY! A STRANGE THING  
HAPPENED TO ME....."**

How many times have YOU made that same statement? Many times probably. Well, don't tell it now—Write it down . . . Because you can get paid for telling it to us.

These strange and curious experiences the musician has gone through, are worth listening to . . . At least to us anyway . . .

We will pay \$300 for the best of the lot, \$100 for the second best, \$50 for the third best, and \$25 each for the fourth to the eighth best stories submitted . . .

**Make them sharp; make them flat; but above all don't belittle your profession and of course they must not be libelous. If you can talk, you can write . . . They must be true experiences within your profession.**

**Play yourself a sweet tune by following these simple rules:**

1. The manuscripts should not be over 1,400 words.
2. They should be typed, with name, address and local in the upper left-hand corner.
3. They must be original and must never have been published elsewhere.
4. A self-addressed and stamped envelope must be enclosed. Otherwise the manuscript will not be returned. We cannot acknowledge receipt of manuscripts.
5. The writer must be a member in good standing of the A. F. of M.
6. Manuscripts which are accepted become the property of the A. F. of M.
7. The decisions of the judges are final.

**THE DEADLINE FOR SUBMITTING  
MANUSCRIPTS IS MAY 1, 1960**

**CONVENTION NOTICE**

The 63rd Annual Convention of the American Federation of Musicians will be held at the Las Vegas Convention Center, Las Vegas, Nevada, beginning June 6, 1960.

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

# The Mary Kaye Trio



by Dom Cerulli

Above, left to right: Frankie Ross, Mary Kaye and Norman Kaye.

● One of the most rewarding experiences for an audience is to be royally entertained, and, at the same time, to witness the entertainers having themselves a wonderful time.

Every audience of the Mary Kaye Trio has enjoyed this experience. For this trio, like very few other music-comedy acts, is capable of delighting an audience—and themselves—night after night, week after week, and season after season. Veteran clubgoers and reviewers who have seen the group dozens of times always come away chuckling, and often wondering how they manage to keep their material and entertainment so fresh.

Part of the answer is that the group's members—Mary, her brother Norman, and accordionist Frankie Ross—work up their own comedy material among themselves. The rest of the answer is that they get along well with one another, and, most important, they enjoy working together.

## Instrumental Versatility

Film actor Donald O'Connor, no novice at singing and dancing and clowning, puts it this way, "As musicians, the trio approaches perfection. Mary's guitar playing has been praised by none other than Andre Segovia, the world's foremost guitarist. Frankie Ross' ability on the accordion has won him many scholarships and awards, while Norman displays his versatility through his mastery of many instruments. Norman, incidentally, is also a budding composer of promise.

"Closely matching their musical versatility is their uncanny talent for comedy. Each member of the trio has the ability to drop an ad-lib which will not only convulse the audience, but also the other two members of the group.

"As you have gathered, listening to the trio is an exciting experience." Song and dance man O'Connor sums up the group's impact with a telling phrase, "... one of the most electrifying groups in show business."

Not too long ago, another show business "great" paid tribute to this music-and-madness group. Betty Hutton, in introducing the group at Ciro's in Hollywood, told the audience of luminaries, "Here is the Mary Kaye Trio, the most fabulous and exciting performers in the country."

The *Hollywood Reporter* reviewed the trio and declared, "Bordering on show biz greatness. Everything is in their favor: youth, personality, reputation, wonderful timing and voice. They hit, hit, hit."

*Variety* noted, "A rare mixture of comedy and music. One of the liveliest trios extant today."

One set of the trio at work is enough to underline all the adjectives used by O'Connor and Miss Hutton and the trade papers of the music world. Versatility is the keynote of the group. In the course of any given night club set, the mood will vary from the sincerity of a love ballad to the lunacy of a dissection of a popular song to the flawlessly presented version of a complex trio arrangement of special material. The laughs are many, but there are moments of excitement and beauty, too.

Mary, a sparkling brunette, has a warm voice with the ability to belt a raucous tune or project a ballad. Norman has a fine voice, and is an accomplished songwriter (one of his most recent successes was "High School Affair"). Ross is the slightly mad member of the group, and the one to whom Donald O'Connor paid the ultimate in compliments from one comedian to another, "Frankie Ross comes off with the honors as the Clown Prince of Comedy. His facial expressions, movements, and sharp sense of timing prove an invaluable asset in breaking up an audience who at first might tend to be austere."

## The Warming Influence

Very few audiences tend to remain austere, no matter how chilling the weather they came in out of, or how edgy they might have felt before they wandered in to catch the trio. During a number, they might watch Ross swap cracks with Mary and Norman for a

(Continued on page forty-three)



# Over Federation Field...

The farewell message of William W. Boerst, on relinquishing the presidency of Local 134, Jamestown, New York, is reprinted in part herewith since it speaks volumes for the earnest and diligent work of officers of locals from coast to coast.

"I leave my office of service to you," he wrote, "with a full knowledge that the road of professional music in America is a hard road and that the Union which represents it must offer not only active but dynamic leadership to meet the challenges which confront us. From the time I was first elected President, and began these messages to you, I have reported to you on what these problems were. I have never mini-

mized their seriousness, and I have told you how, and to what degree, we were able to solve them. Where you and your union have made specific progress, I have reported this—and I am proud of the fact that in a period in which organized labor's progress has been impeded and slowed down in so many ways, we have made definite and substantial gains. Where we have fallen short of what we hoped for and fought for, I have reported that, too. My terms in office have increased my experience and knowledge. I have learned much—but one thing I have not learned—and that is the magic formula which, in the twinkling of an eye, will solve all of our problems. I have not

## EXECUTIVE BOARD ACCELERATES FOREIGN MUSIC PROTEST CAMPAIGN

One of the prime orders of business of the Mid-Winter Meeting of the A. F. of M. International Executive Board centered around extensive and accelerated plans of action in the current campaign against the use of foreign-made music on American television shows.

Federation locals already indicate favorable results in directing public protest against this unfair practice in response to the call of action sent out by President Kenin.

learned it because it does not exist. Therefore, I plead for patience with, and assistance to, your officers in the performance of their duties to which you have elected them. You, too, have a responsibility, along with your officers, to aid in the administration of your Association."



After ten years in the same spot, Local 618, Albuquerque, New Mexico, has moved. Writes Paul Muench, President of the local, "Our new quarters are not fancy, and we shall have to work to get nice furniture and drapes, but it is large enough to accommodate the board and general meetings.

The acoustics are pretty wild! We call it the echo chamber. We think that the owner may install acoustic tile soon and so that problem will be overcome.

"We are right across the street from the University of New Mexico and our location is convenient for members all over the city. We have leased the office for one year with an option of one year. It is my hope that the membership will see that they are not only capable of supporting a leased office but that they are also capable of obtaining their own property in the future. Then we shall really have something to brag about!"

(Continued on page forty)



## RESPONSE

Tonal brilliance comes  
easy as a breeze,  
with durable, low-action  
strings by Epiphone.

Watch for the new line of quality Epiphone products.

# EPIPHONE, inc.

KALAMAZOO, MICHIGAN



# NOTICE

*Effective with the APRIL issue of the International Musician a NEW Advertisers Closing Date will be in Force.*

**April Issue Closing Date ♦ March 1**

Forms will close on the first day of the month preceding the publication month. Issued on the 25th of the month preceding the publication date.

We are growing fast and need more production time to enable us to maintain present space rates and increase efficiency.

***We're Growing Fast!***

Our latest post office count reveals that the International Musician's circulation has reached 247,977 including 336 complimentary copies sent to Advertisers.

***Advertisers and Advertising Agencies . . .***

**WATCH FOR THE GOOD NEWS COMING YOUR WAY WITHIN TWO WEEKS!**

**INTERNATIONAL MUSICIAN**

STANLEY BALLARD  
Editor and Publisher

JOHN L. HAASE, JR.  
Advertising Manager

# SPECIAL PROBLEMS OF THE ORCHESTRAL BASS PLAYER



by Warren A. Benfield •

Warren A. Benfield, double bass (first desk) of the Chicago Symphony Orchestra, and a teacher associate at Northwestern University, studied at Curtis Institute of Music in Philadelphia. He played three years with the Minneapolis Symphony, four years as principal bass with the St. Louis Symphony and seven years with the Philadelphia Orchestra (co-principal in 1949). In the summer of 1959 he was artist-teacher at the International String Congress, Greenleaf Lake Festival, Oklahoma, and has been engaged in the same capacity at the Second Congress, to be held in Puerto Rico this coming summer.

● The string bass player in the symphony orchestra has special problems, not the least of which is to temper his tone to that of the other sections. In the second movement of the Mendelssohn Italian symphony, for instance, some conductors want the eighth notes short, while others prefer them long. If the cellos are playing them short, and this seems to meet with the approval of the conductor, the basses should try to imitate them as closely as possible. In the same movement, great care should be given to playing the eighth notes very softly, for, since there are twelve cellos and eight basses playing the same passages, there is a tendency to give these sections too much prominence. Always strive to match the sound of the other sections.

One must also bear in mind that the bass is an instrument slow to respond. Therefore, notes should be anticipated by just a fraction of a second. Also, the notes should be filled out. This does not mean that they should be held past their values. The idea is simply to keep the bass line of the composition moving along easily.

Since most orchestras now require that basses be provided with the means of getting Contra E-flat, D, D-flat and C, one of the problems for the orchestra bass is the use of either the fifth string or an attachment on the lower string to produce the low "C." I prefer the attachment, since it eliminates the wide and thick neck needed to provide room for the fifth string. One must, however, be very careful to avoid noise when opening and closing the machine. Special fingering should be worked out for articulating the device.

Another fault of converting a four-string bass into a five is the danger of the top not being strong enough to take the added tension of the fifth string. If more wood is added or a sound post patch put in, it is bound to muffle the tone. Some of this could be corrected by lowering the neck, but then there isn't enough tension on the strings to get a full sound.

To play the difficult passages in the symphonic repertoire requires a great deal of planning as well as practice to get the proper finger patterns. The following three examples will illustrate what I mean. In each case, the suggested fingering is the upper fingering and the conventional fingering is the lower.

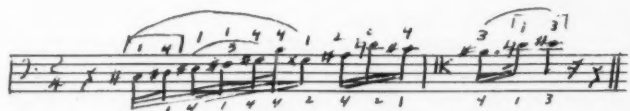
In the E-flat Major Symphony of Mozart:



the suggested fingering employs finger extensions. In measure two, the harmonic G is used and finger 1 and 2. In measure four, a whole step is used between 2 and 4, and a half step between 1 and 2. In measure 6, the half step is between 3 and 4, and the whole step between

1 and 3. Measure eight is played on the D string and again uses the harmonic D. In each case the conventional (lower) fingering employs an extra shift.

Richard Strauss' *Zarathustra* offers another example of finger patterns:



The C-sharp and D-sharp are played with 1-4 on the A string, then shift to the D string, and remain on the D string until the last two notes. This allows the player to take advantage of the harmonic D and then be in position with F-sharp to get the A and B-sharp on the G string. The succeeding passages can be played with the same pattern, for, even though the notes are different, the intervals remain the same.

In Mendelssohn's *Italian Symphony*, in the first movement, there is a good example of using a sequence of 1-4 fingering:



The B-sharp and C-sharp are played 1-4 on the A string, then shift to the D string. If you will note, the D-sharp and E are the only two notes played with 1-2. Then the F-sharp and G-sharp are played on the D string with 1-4, then shift to the G string and the balance of the notes are played with 1-4 to the top F-sharp. Note how the bottom fingering uses a series of 1-1-4 which entails more shifts and may even cause the player to freeze when taking it up to tempo. I have found that these finger patterns also help in memorizing the orchestra passages.

To learn new passages, the easiest way is to play the passage slowly, then do it with as many fingerings as possible and write down each one, put the passage away for a week and then try all the fingerings in order. Thus you will find that one will stand out as being best suited to you.

The bass player's posture is of special significance in the symphony orchestra. Body balance—both feet square on the floor, legs about a foot apart with the left foot slightly forward—is a requisite. Think of the weight problem much as a golfer does: weight solidly on two feet, power focussed through the shoulders and arms to the club head.

The position of the bass in relation to the body depends on the bow used of course. With the French bow, the ribs or the side of the bass should be leaning flat against the abdomen. The left knee should be used to turn the bass slightly when playing on the E string. With the German bow, the player should stand slightly behind the instrument. He should not tilt the bass too much but rather walk up to it until it is almost upright. Appearance here plays an important part.

Players are often content to use or play the same system that they have used all their lives. One of the pleasures is to try new systems and ideas. Strive always to play musically and, with this as a goal, one's playing is always on the upgrade. Pablo Casals, now eighty-three years old, is to all intents a young man, interested in new fingerings, new approaches to the same concertos that he has played throughout the years. Such an appraisal keeps music a living thing and not an academic matter which is deadly to all the arts.

**Write Your Senator — Repeal the 20% Tax**

FEBRUARY, 1960

LOOK AS GOOD AS YOU SOUND WITH  
*Golden Trophy* JACKETS by...

**SAXONY**

SHAWL COLLAR

Beautiful spotlight colors: Red, Grey, Royal, Powder Blue, Gold, Peacock Blue, White, Green, Charcoal, Maroon.  
Top quality fabrics. Fully lined. **\$16.90**  
Also available with matching shawl



**TARTAN PLAID**

Handsomely styled, authentic and modern tartans for the "New Elegant Look." Basic colors: Red, Grey, Blue, Yellow, Green, Charcoal. New, slim-line lapels. Fully lined. **\$17.90**



**STRIPED BLAZER**

2, 3, or 4 button. Patch or flap pockets. Finest Dacron, Rayon or Orion blends. Also available in plaids or solids. **\$22.90**

TUX PANTS . . . \$9.50 • CUMMERBUND & TIE SET . . . \$3.50

FULL STOCK. WRITE, WIRE, OR PHONE FOR SAME DAY SERVICE

SAXONY CLOTHES, 198 CANAL ST., NEW YORK 13 • WOrth 2-6290

**JIM HALL'S CHOICE**

*Framus*

5/160 ZOLLER GUITAR

(write for descriptive brochure)

This excellent instrument gets any sound you need — amplified or natural.

*Jim Hall*

(TOP JAZZ GUITAR ARTIST.)



EXCLUSIVE WHOLESALE DISTRIBUTOR

**PHILADELPHIA Music Co.**

1011 Chestnut St., Phila., Pa.

SEE YOUR DEALER • IT'S FRAMUS FOR THE FUTURE

Music, in the best sense, does not require novelty; nay, the older it is, and the more we are accustomed to it, the greater its effect.  
—Goethe.



# Symphony and Opera....

## into **LIVE or to DIE ?**



**Every year several of our symphony orchestras face a crisis.**

**The decision rests with their respective communities.**

Several news items coming to our desk recently have had to do with means and methods of supporting symphonic and operatic enterprise in the community. The three items are of interest for their divergent ways of meeting the problem.

Practically every large city in the United States has a symphony orchestra, and some thirty of them have "major" symphonies, meaning professional orchestras with the members working, so to speak, full time. These major orchestras differ in a thousand ways, but in three respects they are the same: *they are all vital cultural assets in their communities; they all offer a means of livelihood to some of the most accomplished musicians resident there; and they all require means other than ticket sales for their support.*

The third contingency is the one most often forgotten even by symphony subscribers. No major symphony orchestra anywhere at any time has been self-supporting, any more than universities and art museums are self-supporting. In fact, only a handful of the major or-

chestras earn more than half of their operating costs. A baker's dozen or so of them—the Philadelphia, Cincinnati, Los Angeles, Baltimore, Cleveland, Detroit, Rochester, Indianapolis, Houston, Buffalo, Atlanta, Denver and St. Louis—have some form of city, county or other local government subsidy, and the "big four" enjoy large recording and broadcasting incomes. But the large majority even of major orchestras must get along on what gifts are meted out by a generous citizenry.

When now and then a major symphony, in dire need, puts its case before the community via newspaper articles, radio broadcasts or leaflet distribution, the news comes as a shock. Just such a statement was made some five years ago by one of our major symphony orchestras, and in such unmistakable terms that it serves still as a general resume of orchestras' dilemmas. "The budget for our orchestra this season will amount to about \$530,000," the statement read. "Of this only a little over forty per cent will be covered by earned income. The remaining \$315,000 or more must

be raised in the form of contributions or of benefits of one kind or another.

"While our budget has been constantly increasing (by about \$100,000 in the last five years), this has been due to rising costs which have affected everyone. We have not indulged in reckless spending. You may ask why we don't cut down the size of the orchestra or shorten the season. If we reduced the size of the orchestra, we would no longer have a symphony orchestra, any more than you can cut down a baseball team from nine to five and still have a baseball team. The absolute minimum number of players in a balanced symphony orchestra is about eighty-five . . . Nor can we cut the salaries we pay, because we require first-class musicians, and, after all, for the most part the salaries are little enough when present living costs are considered. We can't cut the length of the season, because few musicians could afford to accept an engagement for a shorter term." The President of the Symphony Society goes on to point out that ticket prices cannot be raised because "the price of the higher priced seats is already comparable with top theater ticket prices. In any event, we would defeat our purpose if we would charge any more. It is our objective to make fine music accessible to all."

Government aid, some form of city, county or other local government subsidy, or corporations' support, is next suggested. The statement ends with the hope "that the community will continue to make it possible for us to carry on."

This orchestra did carry on and is still giving inspiring concerts in its city. Now in the current season, we receive news from another orchestra which shows the problem is still acute.

The San Francisco Symphony, which is the backbone of Northern California's musical life, supplying musicians for the San Francisco Opera, the San Francisco Ballet, for civic light opera, summer "pops" and a long list of other activities using live music, faces a financial crisis. Compared with other major United States orchestras it ranks fourth in earned income, eighth in operating expenses, has the highest percentage (67) of any orchestra's expenses paid through ticket sales,



Every tax payer makes a contribution to libraries whether he is a book reader or not. He gives his penny to the museum, the school, the park. He does it without a murmur. In fact, he is pleased that he can feel himself a backer in such worthy enterprises.

Nowadays a far larger percentage of citizens listen to music than read books or visit museums. Hardly a person who doesn't experience music daily via radio, phonograph or mechanical relay of some sort. Yet tax payers in only a very few cities and states contribute toward the furtherance of the music they enjoy so lavishly.

How much more nearly normal an outlook if every citizen felt that his town's symphony orchestra—like his town's water works system and museum and railroad station—was the result at least in part of his own individual contribution. So communal an art as music must have this background of public sharing before its potentialities can be fully realized.

rates second in attendance. Yet it is now in debt to the amount of \$71,577, a sum which has accrued over a period of thirteen years, as operating costs have exceeded income. It was necessary this year, moreover, in order to hold the one-hundred-man orchestra together, to raise the minimum salary paid to the musicians.

To halt the trend toward deepening of the debt, a drive for \$225,000 has recently been launched by the San Francisco Symphony Association. The campaign seeks to broaden the base of support by community-wide participation, rather than have the burden lie on the shoulders of a few public-spirited citizens. Since San Francisco has a population of two million, all that would be needed would be a dime a year from each of its citizenry. Is that, we wonder, so impossible a requirement?

Another letter coming to our desk concerns the Rhode Island Philharmonic. This orchestra has always had some indirect state support. This season it has a school program which consists of fifteen statewide concerts, fourteen city school concerts plus 104 chamber concerts. The State has moreover allocated \$2,500 to the orchestra. Now this season opera has come up for state sponsorship. A performance of *Aida* entirely under the auspices of the State was presented November 7, 1959. Since members of the Philharmonic were the accompanying medium, it meant a boost for that organization, too. It may be that Rhode Island is the first state to sponsor an opera—one, moreover, of such calibre as to use members of the Metropolitan Opera Company and a chorus of about fifty singers.

The case of the Brooklyn (New York) Philharmonia is also on the credit side. "The steady growth of the Philharmonia," writes one of its board members, "is, of course, no mystery. Partly it is due to a constant rise in attendance at concerts. But more important still is the growing body of contributors—music lovers and friends who give from \$1 to \$5,000 and more to maintain this fine orchestra and its activities. For it is vital to remember that for every dollar taken in at the box office, a symphony orchestra needs \$3.00 more to maintain itself."

Then we get a message from the New Jersey Symphony, regarding an appeal sent to the "Friends of the Symphony." It consists of four "Notes," as follows:

1. **The New Jersey Symphony is the most significant and dynamic musical effort in the State.**
2. **The Symphony will give thirty concerts in a dozen different communities to more than 30,000 persons of all ages (nearly 14,000 of them children) this season.**
3. **Budget: \$90,000.**
4. **Spread: Between cost and gate receipts: \$44,750.**

The appeal closes with, "The New Jersey Symphony is definitely community service of the highest order, a positive addition to New Jersey, a plus factor in the business environment."

And so the fight goes on!

## WHERE THERE'S A FINE TAPE RECORDER...



note to **MAGNECORD** owners

To insure optimum recording quality with your excellent machine, the recommended tape is **irish** #211... and for uninterrupted recording, **irish** #602 gives 50% more playing time than standard tape on any given reel size. Send for technical bulletin.

**ORR INDUSTRIES INC.**  
Opelika, Alabama

## ... EARN UP TO \$10,000 YEARLY ... LEARN PIANO TUNING AND REPAIRING

Now you can be a Piano Tuner-Technician with our sure-fire low cost home study plan. No musical knowledge necessary. Piano tuners are taught — not born. Tuner-Technicians greatly in demand. Your business will be operated from your home. We supply the same method used by every professional tuner in the country. Terms. Write today. Don't miss this opportunity. No obligation.

— MONEY-BACK GUARANTEE —

**ERIE PIANO TUNING, 556 W. 8th St., Erie, Pa.**

70 Years Experience

**Wm. S. HAYNES CO.**

12 Piedmont Street

Boston 16, Mass.

**FLUTES —  
PICCOLOS  
REPAIRS — All Makes**

N.Y. Branch: **Wm. S. HAYNES CO.**

157 West 57th Street, New York 19, N.Y.

**FLUTES — PICCOLOS — REPAIRS — All Makes**

**Keep Music Alive — Insist on Live Musicians**



4 STRING  
BASS  
Retail  
\$150

## Danelectro

Send for new catalog of electric guitars, 4 string basses, 6 string bass guitars, amplifiers and accessories.

DANELECTRO CORPORATION  
207 West Sylvania Avenue  
Neptune City, N. J.



GUITAR  
and BASS  
Retail  
\$175



AMPLIFIERS  
8 models  
Retail from  
\$45 to \$330



TRIPLE  
PICKUP  
Retail  
\$145

Available in  
established  
dealing  
from the  
following  
wholesalers:

Super Music Center,  
12th Ave. N. S. Mutual Bldg.  
Philadelphia, Pa. Chamber & Co.  
Atlanta, Conn. C. Pappas,  
Cleveland, Greenway Music Corp.  
Chicago, 749 W. Illinois, Inc.  
Chicago, Davis, Brown & Co.  
San Francisco, Tabbler Music Co.



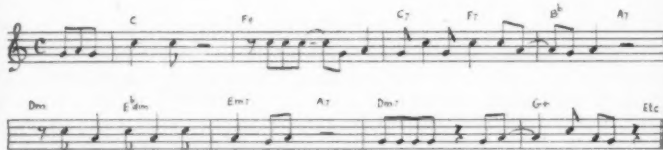
Walter Stuart's

# JAZZ improvising

... for all instruments

Musical composition is expressed through a choice of only twelve different tones contained in our chromatic scale. The many different combinations of those tones, together with a vast variety of rhythms and timing, enable the composer to continuously create new music, even with this limited number of musical notes at his command.

In jazz the emphasis on rhythm and syncopation is so predominant that only a few tones may be used in a jazz theme and still offer great variation through the use of rhythm and harmony. A typical example is offered in the following composition which makes use of only three tones: G, A, and C.

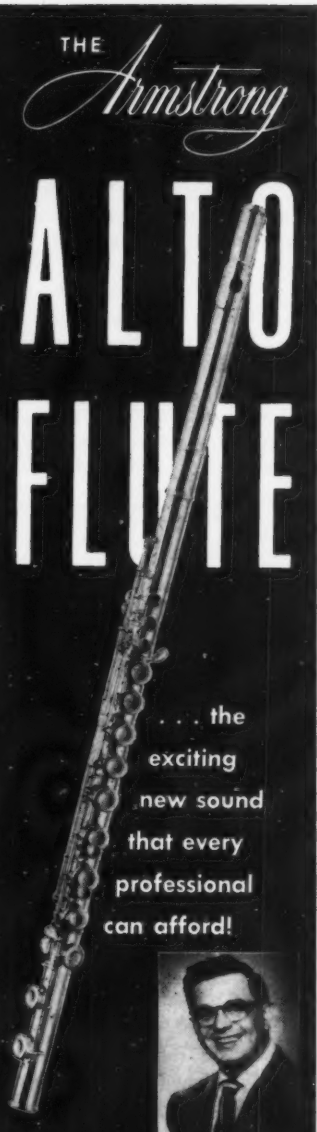
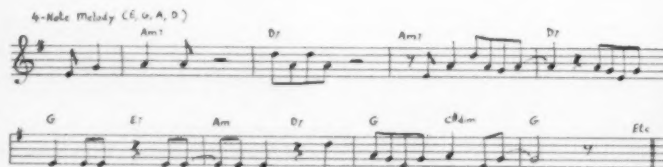


Another typical example of a three-note jazz melody is shown in the key of Bb. This time the three notes are Db, Bb, and G:



Quite frequently a jazz composition will be based on just a limited number of notes. Each soloist improvising on this original theme then will use the full range of all twelve tones in his ad-lib variations.

Composing jazz themes utilizing very few notes offers a wonderful challenge to the arranger's imagination and skill, when he has to depend on rhythms and harmony rather than an extended melody line. The use of only three notes may be extreme, but four- or five-note melodies may often be found in jazz.



# THE Armstrong ALTO FLUTE

... the  
exciting  
new sound  
that every  
professional  
can afford!



Orie Amodeo, Robert Di Dominica, Andy Fitzgerald, Alan Ross, Anthony Saffer, Joe Saldo, Walter Wegner... these are just a few of the top ranking professional players who are establishing new concepts in woodwind doubling with the Armstrong alto flute. For beauty and richness of tone, for accuracy of intonation and overall mechanical excellence there has never been an alto like it within hundreds of dollars of the Armstrong price! Ask to try this truly exciting new Armstrong creation — at your favorite dealer's!

Incredibly  
**\$389.50**  
(suggested list price)

## Armstrong ELKHART, INDIANA

builders of the complete range of open pipe voices — the name to remember in flutes, piccolos, alto flutes, Eb soprano flutes.

5-Note Melody (E<sup>b</sup>, F, G, D<sup>b</sup>, C)

Economy of musical notes is not confined to just original themes. So much can be said with a very few notes when improvising a jazz chorus on a famous song. This is especially true with brass instruments where a variety of tones can be produced on the same musical note through the use of mutes, hats and other devices. Two effective jazz ad-lib solos based on a limited number of notes are shown next. They are based on the chord progression II - V7 - II - V7 - I - I, which among others, is used in the songs "Tea For Two" and "Perdido."

1.

2.

The previous illustrations make use of only four notes each, yet they represent the typical jazz style of today. This should be conclusive evidence that much can be expressed in music with a mere handful of notes. Further evidence may be found in the next examples which are based on the chord progression I - VIIm - IIIm - V7. These chords are used on countless popular songs, among them "Blue Moon," "Heart and Soul," and "I've Got Rhythm."

1.

2.

The more limited the number of tones, the more important the emphasis on off-beat accents and interpretation of those tones. When a four-note theme is played by an amateur, it may possibly sound childish, but in the hands of a professional, syncopated rhythms bring out the best of jazz although only a few notes are used by him.

Copyright 1960 by Walter Stuart.

For jazz improvisation solo arrangements on any famous standards contact: Walter Stuart Music Studio, Inc., Box 805, Union, New Jersey.



## GUITAR TEACHERS

See the  
**MEL BAY METHOD**  
for the  
**MODERN GUITAR**  
COMPLETE IN SEVEN GRADES

Used successfully by  
the World's Leading Guitar Studios

MEL BAY PUBLICATIONS

133 WEST JEFFERSON

KIRKWOOD 22, MISSOURI

Lawrence Welk's String Quartet Uses



Pirastro  
**WONDERTONE**  
Strings

**ROTH-SIHON**  
mutes

"Wondertone Pirastro Strings and Roth-Sihon Mutes are superb and we are most happy to use and recommend them."  
Billy Wright - Dick Kesner - Aladdin - Bob Lido  
Featured with Lawrence Welk and his Champagne Music Makers. ABC-TV Coast to Coast.

SCHERL & ROTH, INC.  
1729 Superior Avenue • Cleveland 14, Ohio

## ATTENTION, GUITAR PLAYERS!

Now you can have freedom to pick! A NEW invention—easily installed. Ask at your favorite

Only **GUIT-ANJO** 2.98 music store, or write:



**GUIT-ANJO CO.**  
Box 333  
Longview, Wash.

EXCELLENT OPPORTUNITY  
FOR JOBBERS AND  
DISTRIBUTORS  
PAT. PENDING

## 60 MODERN TUNINGS FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. or Canada on Receipt of \$1.00 Cash or Money Order.  
16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTEDS,  
COMBINATIONS, DIMINISHED, AUGMENTED

**\$1.00**

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.



## TAKE A CHORUS...

If you can't improvise jazz, let us arrange your ad-lib choruses for you. Any song, any instrument, written to order. • Piano, Sax, Guitar, Accordion, Trombone, Vibes, Bass, Organ • Up to date styling • Try a few choruses today (please give substitute choices). We have over 1,000 songs.

### Only \$1.00 for Each Song

Free list of the most played standard tunes. No C.O.D. service on arranging work.

# WALTER STUART Publications

# for musicians

## If you can't read music

- Cat. No. 76—HOW TO READ MUSIC. Complete self-instructor, treble and bass clef (23 pages) .....\$1.50
- 83—ALL KEYBOARD CHORDS IN PICTURE DIAGRAMS for musicians who can't read music (48 pages) .....\$1.75

## FOR ALL INSTRUMENTS

Piano, Accordion, Guitar, Sax, Trumpet, Clarinet, Vibes

### For Your Library

- Cat. No. 529—83 FAMOUS SONGS every musician needs. Melody, words, chord symbols, Hammond Registrations .....\$1.50

- Cat. No. 506—STUART MUSICAL SLIDE-RULE. Four separate slide rules give all chords, transposition and scales at a glance. Also 14 choices of harmonizing any melody note. Complete ..... .75

- 365—AD-LIB JAZZ PHRASES. 1,728 modern two-measure jazz phrases to fit all chords .....\$1.00
- 67—MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments)..... .50

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

- 959—SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading ..... .50
- 40—TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key ..... .50
- 58—BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams ..... .50

- 501—LESSONS IN AD-LIB PLAYING. Correct choice of Ad-Lib notes, jazz syncopation, how to compose modern rhythm choruses.....\$1.00
- 498—PLAYING BY CHORDS. Ad-Lib figures applied to popular chord progressions ..... .50
- 902—PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys ..... .50
- 04—MODERN CHORD SUBSTITUTIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords..... .50
- 372—NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included).....\$1.25
- 52—HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody.....\$1.00
- 371—MODERN BLUES STYLES. New style blues examples for all treble clef instruments ..... .75
- 491—HOW TO USE FOURTH INTERVAL PASSAGES. New ideas for the ad-lib instrumentalist ..... .50
- 57—HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music..... .50

## BOOKS OF SPECIAL INTEREST

- Cat. No. 490—HOW TO IMPROVISE. Complete course .....\$1.75
- 917—LESSONS IN DANCE ARRANGING. Complete Course.....\$1.75

- 82—ARRANGING LATIN-AMERICAN MUSIC. Complete scores of all Latin beats .....\$2.00
- 996—LESSONS IN EAR TRAINING AND ABSOLUTE PITCH .....\$1.75
- 543—DON ELLIOTT JAZZ ARRANGEMENTS .....\$1.50

- 524—ENCYCLOPEDIA OF CHORDS. Every musician needs this reference book, which spells out the notes contained in 1,264 chords .....\$1.50

- 16—HOW TO PLAY MODERN JAZZ. New 21-page edition gives full analysis and examples of up-to-date jazz styles. For all instruments .....\$1.50

- 551—JAZZ PHONETICS, the style of Miles Davis and Charlie Parker fully analyzed .....\$1.50

- 531—AL COHN'S JAZZ WORKSHOP for C, Bb and Eb instruments .....\$1.50

- 538—GREAT JAZZ LINES, as recorded by famous jazz stars .....\$1.50

- 544—THE BEST OF TONY SCOTT transcribed from records .....\$1.50

- 546—SHORTY ROGERS SKETCH ORKS modern jazz arrangements .....\$1.50

- 548—THE EAST COAST JAZZ SCENE, solos copied from records .....\$1.50

- 550—MILT HINTON and OSCAR PETTIFORD progressive jazz lines .....\$1.50

- Cat. No. 523—SELF-INSTRUCTION IN HARMONY. A complete home-study course covering the popular approach to music theory. This is the necessary background for improvising, harmonizing, arranging, etc. \$1.50

- 910—1,500 CHORD PROGRESSIONS. Every possible chord progression used in popular music. A "must" for pianists, guitarists, organists, etc. ....\$1.50

- 997—TRANPOSE AT SIGHT. An automatic transposing manual, every possible transposition at your fingertips (27 pages) .....\$1.50

- 919—CHORDS (Vol. No. 1). Every modern chord from triads to 13th chords with text and exercises .....\$1.75

- 920—CHORD PROGRESSIONS (Vol. No. 2). All the most used chord progressions are analyzed. Single note figurations to fit all harmonies (96 pages) .....\$1.75

- 958—AD-LIB. An instruction book for developing modern improvisations. (32 pages) .....\$1.75

- 356—COMPLETE SONGWRITING COURSE. Melody, rhythm, chords, piano scores, rhyming patterns, song marketing, etc. 58 pages.....\$2.25

- 374—LESSONS IN SONG WRITING. Develop new ideas, proper form, correct harmony (25 pages).....\$1.50

- 360—MODULATION SIMPLIFIED. Every possible modulation shown in chord symbols (25 pages) .....\$1.50

- 32—HARMONIZE AT SIGHT. 3 to 6 part harmony for every note (24 pages) .....\$1.50

- 78a—190 MODERN JAZZ PASSAGES. For all instruments. Four-measure examples, including chord symbols. ....\$1.50

## FOR TRUMPET

- 532—MILES DAVIS INTERPRETATIONS as recorded .....\$1.50
- 541—DIZZIE GILLESPIE BLOWS KEROUAC copied from his recording.....\$1.50
- 478—SWING STYLE FOR TRUMPET (47 pages) .....\$1.50
- 486—THE DIZZIE GILLESPIE TRUMPET STYLE (40 pages) .....\$1.50
- 487—THE DIZZIE GILLESPIE BE-BOP STYLE FOR TRUMPET (28 pages).....\$1.50

## FOR BASS

- 74—MODERN BASS METHOD. A complete course with countless illustrations, examples and exercises.....\$3.50
- 433—STRING BASS STYLES By Slam Stewart. (24 pages) .....\$1.50

## FOR DRUMS

- 530—HOW TO PLAY BONGOS, TAMBALES, MARACAS, CONGA DRUMS .....\$1.95
- 553—CHICO ARNEZ BONGO MADE EASY, complete course .....\$1.50

## FOR HAMMOND ORGAN

- 526—ORGAN INTRODUCTIONS. For popular songs. Hammond registration. ....\$1.00
- 08—EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations ..... .50
- 30—HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists ..... .75
- 33—COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds ..... .75
- 59—CHORD SYSTEM OF POPULAR ORGAN PLAYING. Explaining the principles of popular organ improvisation, using only melody and chord diagrams ..... .50

- 906—POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration ..... .50

FOR ALL MUSICIANS  
**Free! Free! Free!**

### CHORD CHART

132 popular sheetmusic chords.  
— SEND FOR YOURS TODAY —

## STRICTLY FOR GUITAR

- 362—GUITAR RUNS. Modern technique for improvisation on all chords ..... .75

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

- 353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions ..... .50

- 346—OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it ..... .75

- 355—NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects ..... .50

- 344—11TH CHORDS FOR GUITAR and how to use them. 660 modern chords, diagrams, fingerings, notation ..... .50

- 982—GUITAR INTRODUCTIONS. Professional material ..... .80

- 358—GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects ..... .50

- 350—THE GUITAR MAGIC OF LES PAUL. 48 pages of scintillating improvisations .....\$1.75

- 349—ORCHESTRATION GUITAR CHORDS. 60 pages .....\$1.50

- 367—UNUSUAL CHORD POSITIONS FOR GUITAR. .... .75

- 73—ULTRA MODERN BOOK FOR GUITAR. Professional runs, breaks, fill-ins, endings, modulations, introductions and accompaniments. ....\$2.00
- 500—WALKING BASS FOR GUITAR..... .50

- 503—CHORD ROUTINES. The most used chord sequences as found in all popular music. The "formule" of all chord progressions ..... .50

- 507—RIGHT HAND HARMONICS FOR GUITAR. Special effects and their application (by Norman Elliott)..... .50

- 62—CORRECT CHORDS FOR 100 STANDARD HITS .....\$2.25

- 511—LATIN GUITAR RHYTHMS. (32 pages) .....\$1.75

- 520—COMPLETE COURSE IN JAZZ GUITAR. 52 advanced lessons covering all phases of modern guitar technique .....\$2.00

- 540—CHARLEY CHRISTIAN GUITAR JAZZ copied from records .....\$1.50

- 549—JOHNNY SMITH GUITAR INTERPRETATIONS .....\$1.50

**BOOKS FOR THE MODERN PIANIST**

Cat. No.

- 521—HOW TO DEVELOP A MODERN CHORD TECHNIQUE. 24 pages of innovations in full chord piano technique, studies that develop a contemporary jazz style. The only course of its kind .....\$1.50
- 523—SELF-INSTRUCTION IN HARMONY. A complete home-study course covering the popular approach to music theory. This is the necessary background for improvising, harmonizing, arranging, etc. \$1.50
- 535—THELONIOUS MONK PIANO SOLOS copied from records .....\$1.50
- 536—GEORGE SHEARING PIANO SOLOS copied from records .....\$1.50
- 552—CHICO O'FARRILL'S LATIN PIANO SOLOS copied from records .....\$1.50
- 929—JAZZ THEMES FOR PIANO by Shorty Rogers .....\$1.75
- 402—GEORGE SHEARING INTERPRETATIONS OF STANDARD HITS VOL. No. 1. 10 famous Standard Hits .....\$1.50
- 403—GEORGE SHEARING INTERPRETATIONS OF STANDARD HITS VOL. No. 2. 10 famous Standard Hits .....\$1.50
- 83—ALL KEYBOARD CHORDS IN PICTURE DIAGRAMS for musicians who can't read music (48 pages) .....\$1.75

Cat. No.

- 509—NEW DIRECTIONS IN MODERN JAZZ. 21 pages of contemporary fresh ideas for the modern pianist and composer. Interesting harmonic innovations, new styles and techniques .....\$1.50
- 492—PIANO FILLERS. 32 pages of Runs, Intros, Breaks, Endings, that can be used with all current and standard song hits .....\$1.50
- 15—PIANO IMPROVISING. (2 volumes), 128 pages of text and examples. How to convert sheet music into professional arranged music (by Art Sheffe) .....\$3.00
- 477—SWING STYLE FOR THE PIANO. (63 pages) .....\$1.75
- 19—PIANO TECHNIC, analyzing the secrets of advanced technique problems. A scientific 120-page course .....\$2.25
- 416—ART TATUM IMPROVISATIONS No. 1. 11 famous standard hits.....\$1.50
- 417—ART TATUM IMPROVISATIONS No. 2. 13 famous standard hits.....\$1.50
- 510—LATIN-AMERICAN PIANO IMPROVISATIONS (by Nere Morales). Authentic piano take-offs for the Mambo, Cha Cha, Merengue, and all other Latin beats. A "must" for every pianist .....\$2.50
- 942—ERROL GARNER PIANO SOLOS. 24 pages of typical Garner Styling .....\$2.25

Cat. No.

- 525—LEARN TO WRITE PROGRESSIVE SOUNDS, For arrangers, pianists, organists. Atonal techniques, new sounds through unique harmonies, rhythms, etc. The only book of its kind .....\$1.50
  - 522—INNOVATIONS IN MODERN HARMONY—for pianists, arrangers, composers, organists. 33 pages of new concepts in music styling .....\$1.50
- For Piano Teachers**
- 528—HOW TO TEACH POPULAR PIANO TO BEGINNERS. America's most successful teachers use this system. Perfect for adults. Formerly \$7.00—New edition .....\$1.50
  - 369—PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson—40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only .....1.50

**Special Jazz Choruses  
Written for Your Instrument**

Any famous songs of your choice. Any instrument. Modern professional style ad-lib solo arrangements written to order in ink. Transposed for Bb and Eb instruments, chord symbols included for guitar, piano, organ and accordion solos.

Our staff writes for America's leading jazz artists. If you can read, but can't improvise, this is your chance to play professional style ad-lib jazz. Try a few choruses today (please give substitute choices). We have over 1,000 songs.

**Only \$1.00 for Each Song**

Free list of the most played standard tunes. No C.O.D. service on arranging work.

**FOR SAXOPHONE**

- 479—SWING STYLE FOR SAXOPHONE (47 pages) .....\$1.50
- 533—THE SOUNDS OF GERRY MULLIGAN recorded modern solos .....\$1.50
- 534—CHARLIE PARKER ORIGINALS for sax .....\$1.50
- 527—SONNY ROLLINS FREEDOM SUITE as recorded .....\$1.50
- 539—ZOOT ZIMS SAX SOLOS as recorded .....\$1.50
- 547—JAZZ ORIGINALS By Hal McKusick copied from records .....\$1.50
- 961—COMPLETE LIBRARY OF 148 FAMOUS STANDARD HITS. Five Volumes. Complete sheet music with words and chords. All good titles such as: Body and Soul, Embraceable You, September in the Rain, Ain't Misbehavin', Stormy Weather, etc. Complete .....\$10.00

**INSTRUCTIVE PUBLICATIONS FOR THE MODERN PIANIST**

- 376—MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions .....\$1.00
- 11—MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys .....\$1.00
- 49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations .....\$.50
- 496—BITONAL CHORD PROGRESSIONS. Exciting modern sounds, created by the polytonal system of playing in two keys simultaneously .....\$.50
- 80—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart .....\$1.00
- 88—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist .....\$.50
- 508—THE GEORGE SHEARING PIANO STYLE. Illustrations of his typical chord progressions, copied from his recordings .....\$.50
- 354—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling .....\$.75
- 48—11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords .....\$.50
- 69—PIANO BASS PATTERNS. ....\$.75
- 380—EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional shopworn phrases, looking to the future (For piano) .....\$1.25
- 366—HOW TO ACCOMPANY VOCALISTS on the piano. Six effective styles of piano accompaniments clearly illustrated .....\$.50

- 940—NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits .....\$1.00
- 379—PROGRESSIVE JAZZ PIANO INTROS. ....\$1.00
- 904—ASCENDING PIANO RUNS. For the right hand. In all popular keys .....\$.50
- 10—MODERN PIANO RUNS. ....\$1.00
- 493—MAMBO PIANO BASS. ....\$.50
- 353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions .....\$.50
- 980—MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds .....\$.50
- 364—LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them .....\$.75
- 50—LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. ....\$1.25
- 09—MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00
- 9327—MODERN JAZZ PIANO INTROS, BREAKS, ENDINGS, to fit the 24 best-known standard hits .....\$1.50
- 903—HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs.....\$.50
- 64—NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords.....\$.50
- 901—PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys .....\$.50
- 66—PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations .....\$.50

- 65—MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales .....\$.50
- 912—CHORDS BUILT BY FOURTH INTERVALS. A chart of ultra-modern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords .....\$1.00
- 915—DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords .....\$.50
- 63—PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music.....\$.50
- 914—11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords.....\$.50
- 375—ULTRA-MODERN HARMONIZATIONS. How to create new style effects through unconventional uses of harmony .....\$1.00
- 370—SINGLE NOTE FIGURATIONS FOR STANDARD HITS. Typical modern piano ad-lib variations applied to songs .....\$.75

- 373—EXPERIMENTAL JAZZ IDEAS. Polytonality, counterpoint and the 12 tone system applied to a jazz beat .....\$1.00
- 345—MAMBO RHYTHM PATTERNS FOR PIANO. ....\$.50
- 497—INTERESTING PIANO VOICING. Examples and studies for the modern pianist .....\$.50
- 495—MODERN NINTH CHORD POSITIONS, and how to use them. New, unusual chord ideas for pianists .....\$.50
- 504—ANALYSIS OF CHORD SEQUENCES, as used on recordings by George Shearing and Billy Taylor .....\$1.00
- 377—PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles .....\$1.25

**OVER 37,000 MUSICIANS**

have used our instructive pamphlets and books.

**WRITE US TODAY!**

MONEY BACK GUARANTEE MINIMUM ORDER \$1.00

**FREE CATALOG**

**WALTER STUART music studio, inc.** BOX 805-C UNION, NEW JERSEY

Enclosed you will find \$ \_\_\_\_\_  Send C.O.D. (minimum \$2.00) No C.O.D.s to Canada.

Please send (list by number) \_\_\_\_\_  Free Catalog

PLEASE PRINT

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_



# Bradleigh

## BAND JACKETS FACTORY PRICED

"the sound of quality"

Assorted year 'round quality fabrics. Fully lined, sizes 34-52. Regulars, longs and shorts IN STOCK. Send for free brochure. Black and midnight blue tux pants — \$9.75.



BLAZER

SOLID COLORS 17.50

PLAIDS 18.50



ETON

SOLID COLORS 17.50

PLAIDS 18.50



CARDIGAN

SOLID COLORS 17.50

PLAIDS 18.50



SOLID COLORS 17.50 PLAIDS 18.50

SOLID COLORS: red, pink, powder lime, maroon, grey, tan, yellow, royal.

PLAIDS: red, green, blue, grey, yellow.

Bradleigh Clothes

100 Fifth Ave., N. Y. 11, N. Y. WA 9-7575-6

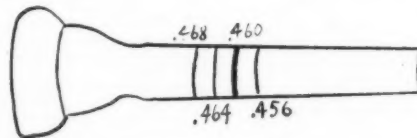


### BORE DETAILS ARE NOT BORING

Sooner or later every professional trumpeter becomes interested in the measurements of his instrument. At first a general knowledge that it is a medium, medium-large, or large bore satisfies him. The next step is a curiosity about what the other guys are playing. One follow-up of this is the familiar bit of pulling out the middle valve slides of two trumpets and trying each in the socket of the other instrument to see which is bigger or smaller. Satisfying one's curiosity by this means is limited, however, since it is realized that this can be a comparison only of the *outside* measurement of the tubes, and will give no indication of the mathematical measurement of the *inside* bore of the tube, which of course is what one is interested in. Nor will it reveal those instances in which two inside measurements are the same, but the outsides not, because of the different thickness in the walls of the two different kinds of tubing used.

A more satisfying measurement of bore size can be made with either (1) a pair of inside calipers or (2) a tapered rod that can be inserted into the end of the tube, and then measured with a micrometer.

To aid quick measuring, I placed four notches on the stem of my mouthpiece, like this:



This is an easy way to get a quick reading of six tubes—top and bottom of both first and third valve slides, plus the tuning slide—and is an even more accurate method than with calipers. It is very interesting to discover (a) those instruments in which all the tubes are alike and (b) those instruments in which each is different.

Using your own mouthpiece similarly (marked or unmarked) you could quickly compare the six tubes of your own instrument. Then compare them with those of your next playing partner's instrument. I so measured over fifty trumpets.

### For the Boys From Schenectady

Trumpeter Phil Pratico of Schenectady, New York, writes in, "There is nothing that beats a good discussion of trumpets when you get a group of brass men together. The professional brass men in the tri-city area of Albany, Schenectady and Troy would like to know the type of instruments played by some of the lead trumpet men of today, such as Conrad Gozzo, Pete Condoli, Don Palladino, Bernie Glow, Wes Hensel, Joe Wilder, and others; also the most popular bore opening."

For Phil, and all other interested players, I should like to present a three-part answer.

First, it would be very difficult for anyone operating from a mid-western city to learn such specific information unless voluminous correspondence or personal interviews were made possible. Also, although some of the artists you have mentioned have owned the same instrument for years, most of them have more than one trumpet, and,

INTERNATIONAL MUSICIAN

**KLIP-LITE**  
Superior full coverage music light. Cost alloy—3 models. Clips on any standard music stand. If dealer can't supply you — write  
WIESE MFG. CO.  
804 Spaulding  
Davenport, Iowa

### MUSICIANS' SLIDE RULE

- POCKET SIZE
- PROFESSIONAL MODEL
- LIFETIME VINYLITE



Instant — keys, signatures, chords, scales, transposition, instrumentation.

Invaluable in study of harmony, arranging, theory, counterpoint, composition, improvisation.

Price \$2.00 post. With illustrated paid instructions

F. L. POPER 711 Midwood Road Ridgewood, N. J.

LEARN MORE ABOUT  
• LP's & Scores • Method Books  
• Correspondence Course  
• Degree Course • Diploma Course  
FOR INFORMATION . . . WRITE:  
**Berklee** *school of music*  
Dept. MM 284 Newbury St. Boston 15, Mass.

### CHORD PROGRESSIONS FOR ALL INSTRUMENTS

No. 1—TRANSPOSITION CHART—Includes special instructions for transposing instruments.  
No. 2—KEY SIGNATURES SIMPLIFIED—A rapid method for finding any key signature.  
No. 3—CHORD CHART—An unusually complete listing of 68 practical chords based on C; may be transposed to all keys for a total of 816 different chords.  
No. 6—SIMPLIFIED NOTATION FOR BASS PROGRESSION—A new, easily learned shorthand system for indicating bass progression right along with the chord symbol.  
Series 100, 200, 300—CHORD PROGRESSIONS FOR INTROS AND ENDINGS—Includes suggestions for additional uses for these versatile chord charts. (Your choice of keys.)  
All items 25c each, 5 for \$1. Special offer: any full set of twelve keys (Series 100, 200 or 300), \$2. (Orders under \$1 add 10c handling charge; Ohio residents add 3% sales tax.)  
Write for free circular C-2. Send check or money order to  
**CLEFCRAFT 600 Dorsey Court, Dayton 59, Ohio**

TWO NEW COURSES AVAILABLE  
ADVANCED ACCORDION JAZZ COURSE  
KEYBOARD HARMONY COURSE  
For enrollment and additional information write or call  
The Biviano School of Music • 113 W. 48th St., N.Y.C. • CI 5-6226



over a period of from one to five years, certainly have performed in public and on recordings on more than one instrument.

Second, I am sure that honest investigation will lead to the conclusion that the professional lead trumpet fraternity as a whole has among its membership instruments put together by about ten different manufacturers. At least five of the brands will be represented by two (or more) different sizes. The subtle point, often misunderstood, is that the end result is not fifteen different sounds. It almost could be fifteen very minute shadings; but, in actuality, it comes down to one basic lead-trumpet sound, with about two shades of deviation in one direction or the other. The players who do not learn to hear and to reproduce this bull's-eye, and wander away from it, well, they simply don't make it. The sound of the present-day lead trumpeter was so excellently described in Don Jacoby's article in *The International Musician* of July, 1959, that it would be good for all of us to read this again.

Third, in 1951, a survey was conducted among the professional musicians of New York City to ascertain which brass instruments (and woodwinds) they used in their work. The findings were published in the November, 1951, issue of *The Consumer Report*. This is now eight years ago, but in my opinion the poll would show about the same listings today, except that some newcomers of excellence would be included and some of the name brands might have moved up or down one position or so.

When the survey was first released, I noted with pride and joy that, if it were made in my cities (Minneapolis and St. Paul) it would have turned out about the same. From contacts with many other musicians, I believe it also would have been about the same if it had been made in Los Angeles or Chicago. Actually, in fact, it is a pretty valid profile of top professional preference across the nation.

#### From the Boys in the Twin Cities

Comparisons of bore size and inside measurements of trumpet tubing interested me enough so that I purchased the aforementioned precision instruments: calipers and micrometer. After practicing on my own five instruments, I took measurements of the instruments played by every other professional I had worked with during the past six months.

Some measurements were necessarily made in haste, as most of them were taken right on the bandstand between numbers. They were not meant to locate differences as close as .001 inches, because to accurately measure the difference between a .459 and a .460 bore takes care, know-how, lots of double checking. If the end of the tube is slightly dented or has a burr on the inside caused by its being cut, a reading could easily be off from .001 to .003 inches.

Herewith I list local instruments in the same order as they are given in *The Consumers Report*, together with bore size, and the number used in our area:

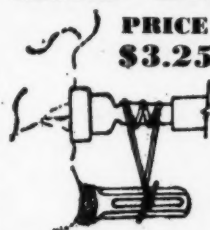
1. Famous prize winner from Paris .....	—	.460(7)	.462(1)	—	—
2. Favorite American copy, from Chicago .....	—	.460(6)	.462(1)	.464(1)	—
3. Heavier copy, made in California .....	—	.460(5)	—	—	—
4. Another top brand, from Paris .....	.456(1)	.460(3)	—	—	—
5. Symphonic favorite made in New York .....	—	.460(3)	—	—	.468(4)
6. Old reliable brand from Indiana .....	—	.459(3)	—	—	.468(1)
7. A newcomer from Paris, France .....	—	.460(3)	—	.464(2)	.468(2)
8. Miscellaneous American brands of quality .....	.454(3)	.460(3)	—	—	.468(1)

Of the fifty instruments measured, we see that only four are medium bore. Note the 70 per cent preference for the medium-large bores of .459, .460, and .462. Eleven players, or 22 per cent, are using the large bore, .464 to .468.

As I gaze now into my crystal ball before placing my bets, the picture says, *If you want to know what instrument and what size your favorite trumpeter is using, play the percentages about as above.*

FEBRUARY, 1960

## DE MIRE'S MARCHING AND EMOUCHURE AID



PRICE  
\$3.25

Approved by college and university band directors. This patented adjustable chin rest is a valuable non-pressure device which enables the brass musician to develop or maintain a firm muscular embouchure. Enjoy the benefit of playing your instrument for longer periods of time with less fatigue and greater clarity. Fully Guaranteed. Models available for French horns, cornets, trumpets, tenor trombones or baritones, and symphony trombones or tuba. Special rates to school bands and retailers. Specify your model when ordering.

**Nato Manufacturing Company**  
BOX 1143 BERKLEY, MICHIGAN

## THE 3 BUTTON SHAWL

Another Original by TOWNCRAFT

SOLIDS \$18.75 PLAIDS  
IN STOCK

As new as tomorrow, combining the smart continental look in the modern tux. All colors and sizes.

Silk mixtures at \$21.75.

Also with black shawl collars.

See page 43 for other Towncraft ad.

Send for free sample materials.

**TOWNCRAFT CLOTHES**

ESTABLISHED 1931

752 Broadway, Cor. 8th St., N. Y. 3, N. Y., GR 7-7652

## LEARN ALL STYLES POPULAR AND JAZZ

Ragtime, Boogie Woogie, Swing, Bop, Progressive and Latin American, all in one and the same course!

Inexpensively taught by mail!

PIANO  
GUITAR  
TRUMPET

Please send me FREE and with no obligation information on your correspondence courses. CIRCLE your instrument and mail today!

SAXOPHONE  
MODERN  
HARMONY

Advanced and Beginners!

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

**EMPIRE STATE SCHOOL OF MUSIC** 23 E. WESTFIELD AVE.  
ROSELLE PARK, N. J.

**Squier**  
THE GREATEST NAME IN STRINGS

Designed for and used by Professionals

V. C. SQUIER CO. • BATTLE CREEK, MICHIGAN

LEARN PIANO \$32.95  
TUNING AT HOME FOR ONLY

New revolutionary course includes all necessary tools recorded examples and easy to follow step-by-step instructions.

For Free Details Write:

**TUNECRAFT**

P. O. Box 5074 St. Paul, Minnesota

**Ad Lib Solos**

New styles. 10 for \$1.00. Trumpet, Accordion, Saxophone, Clarinet, etc. Modernize your PROFESSIONAL REPERTOIRE; SMALL COMBO LIBRARY, guitar all-ins, walking bass with alto or tenor sax, union specials. FREE CIRCULARS.

WIN NEHER

1800 County Street Laureldale, Pa.



The Three Townsmen (Riff Nordone on guitar, Tom Cioppa on accordion, and Johnny Bock on drums, with all vocalizing) are in their second year at Monte's Venetian Room in Brooklyn, New York. The boys are all members of Local 802, New York City, and Local 38, Larchmont, New York.



## Travelers' Guide to Live Music

Pictures for this department should be sent to the International Musician, 39 Division Street, Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the spot where the orchestra is playing at present time.

Bob Popyk and the Silvertones Orchestra, members of Local 239, Auburn, New York, are at the Club Commando in Cortland, New York. Left to right: Paul Bowes, bass; Carl Borek, sax and clarinet; Bob Popyk, vibes and accordion; Gus Barbaro, drums; Don Chowaney, guitar; Joe Tringali, piano.

The Pole Trio, members of Local 802, New York City, is appearing at Guy Lombardo's East Point House, Freeport, Long Island, six nights a week for dinner and dancing. Left to right: Benny Stevens, drums; Stan Pole, sax, clarinet, flute and violin; and Matty Bonelli, piano and accordion.

The Ray Ruschell Orchestra, members of Local 277, Washington, Pennsylvania, plays dates at the Moose Home in that Pennsylvania town. Organized in 1927, the group includes Robert Ruschell, Paul Franks, Marwood Ruschell, Ray Ruschell and Harold Knestrick. Knestrick is President of Local 277.



The Valley Inn Vagabonds, all members of Local 610, Wisconsin Rapids, Wisconsin, have been at the Valley Inn, Elroy, Wisconsin, for over two years. Left to right: Dane Nash, drums; "Bub" Collins, sax, clarinet and valve trombone; Leland Ray, guitar and vocals; and Jerry Burnard, piano.



Jerry Goetsch and his Orchestra, members of Local 480, Wausau, Wisconsin, are celebrating their tenth year of playing engagements throughout the state of Wisconsin. Members include Roger Barnettzke, Charles Rogers, Dale Howard, Don Koeller, Don Zamzow, Ray Rhyner, and Jerry Goetsch.



Hal Saliers and his Music, members of Local 121, Fostoria, Ohio, have been playing country clubs, colleges and hotels in northwest Ohio for the past six years. Left to right: Joe Nigro, Bob Stroup, Vinnie Dolch, Gene Baugher, Clarence Assenheimer, John Custer, Loren Pace, Hal Saliers.





# modern drumming



by Charles Perry

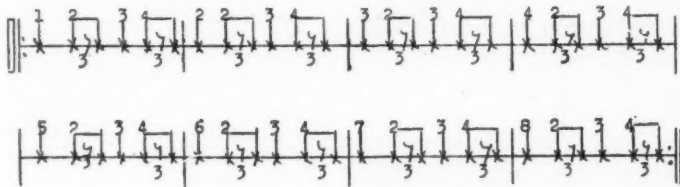
## KEEPING ONE'S PLACE

One of the most acute problems, particularly among the less experienced drummers, is the keeping of one's place. An inability to count measures of the ride rhythm and to feel an eight-bar phrase, and the lack of understanding of the construction of the thirty-two-bar chorus are among the causes.

When reading a new arrangement, particularly if you are not familiar with the melody, it may be necessary to count consecutive measures of the ride rhythm. Counting, however, is merely the first step—at best a mathematical, not a musical, process.

For those students who cannot enlist the aid of a teacher in solving this problem, I suggest the combination book and record (from which the following excerpts have been taken) entitled "Lessons in Jazz Improvisation for the Jazz Drummer," published by Stanley Spector School of Drumming.\*

### 1. Counting the measure of ride rhythm:



### 2. The thirty-two-bar chorus. It may be diagrammed as follows:

A	A
8 measures	8 measures
B	A
8 measures	8 measures

(The third eight-bar phrase of the chorus is called the release or the bridge.)

To understand the chorus form, one must learn how a tune or melody is written. The composer first writes an eight-bar theme. This theme is represented by the letter "A" in our diagram. In most tunes the "A" theme is again repeated in the second eight-bar phrase. By the third eight-bar phrase the composer must introduce a new theme for contrast. This new theme is represented by the letter "B" in our diagram. In the last eight-bar phrase the "A" theme is again repeated for balance in the composition. A tune so constructed is said to be in A-A-B-A form. Many tunes do not have a release and are written in A-B-A-B form.

(Continued on page thirty-two)

\* A recorded home study course published by Stanley Spector, 255 Newbury Street, Boston, Massachusetts.

# DRUMMERS!

## Just Released . . . Sam Ulano's "Conception of Commercial Drumming"

Order Now  
**only**  
**\$3.98**

On a 12" Record you will hear and learn to play . . . Greek, folk rhythms, all practical beats, Latin and dance beats. 40 in all on a 33 1/3 L. P.

Plus a twelve-page booklet with all beats clearly written out. Sure to improve your club date work.

Send Check or Money Order to

**SAM ULANO**

115 West 48th Street  
New York 36, N. Y.

Money Back if Not Satisfied

# Ludwig

## presents the NEW PROFESSIONAL SYMPHONIC TYMPANI



The new PROFESSIONAL SYMPHONIC model features . . . external tension, all tuning mechanism on outside of kettle . . . balanced action pedal . . . 8 key tension tuning rods . . . 26" and 29" diameters for greater tonal body. Send for complete details today!

# Ludwig

Most Famous Name on Drums

## DRUM CO.

1728 N. Damen Ave. • Chicago 47, Ill.

WRITE TODAY FOR OUR NEW, 66-PAGE, FULL COLOR CATALOG



## "It's Amrawco drumheads for me!" says Ed Thigpen

with the Oscar Peterson Trio

AMERICAN RAWHIDE MANUFACTURING COMPANY  
1103 N. NORTH BRANCH ST., DEPT. IM-260, CHICAGO 22, ILL.

Please send FREE book, "All About Drumheads" and details about Ed Thigpen's favorite drumhead, available in genuine calfskin or plastic.

NAME \_\_\_\_\_  
 MUSIC AFFILIATION \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_

Amrawco... only thickness-gauged drumhead in the world



Keep Music Alive - Insist on Live Musicians





**HOLTON OILS  
SLIPPERY?  
MAN THEY'RE  
EEL-ECTRIC!**

Slippery as an eel and fast as greased lightning . . . that's Holton Oil! Gives you swifter action, better protection, it spreads faster and more evenly. Discover for yourself why Holton Oils are first choice of musicians the world over. Pick up a bottle today!



**FOR SLIDES  
VALVES  
KEYS**



**Big money in spare time!**  
Learn at home! Tune pianos in 30 days

No musical knowledge needed. Low cost training by experts. Records giving true piano tones, tools, instructions furnished. FULL TRAINING in piano repair—and how to line up work for big, steady earnings. Personal instructions available. Write today for FREE illustrated booklet.  
CAPITAL PIANO TUNING SCHOOL  
2160 S. W. 16th Ct., Dept. 3, Fort Lauderdale, Fla.

**SAY GOODBYE TO REED  
TROUBLES AND SAVE \$\$\$\$**

Permatize your favorite reeds now for months and months of top performance. A non-toxic coating permeates the reed by sealing the wood pores and protecting against water-rot. Reed-Coat will not effect wood resiliency nor tone. Send only unwrapped reeds (in reed protector card) with one dollar per reed to

REED-COAT  
5 Eastory Ave. Auburn, N. Y.

**Orchestra Coats. Bargains!**

Single Breasted IVORY WHITE, 5h. Collars, all sizes, cleaned and pressed, \$5.00. Also blue coats, maroon, \$7.00. Single breasted tuxedo suits, latest style, like new, \$15.00. Tuxedo trousers, blues, blacks, tropicals, wools, \$4.00. Cleaned, pressed, sashes, \$1.00, \$2.00. Tux shirts, \$2.00; three for \$5.00. Fifty double breasted IVORY color coats, \$100.00, like new. School bands, choral singers, orchestras, glee clubs, approvals on request. FREE LISTS.  
AL WALLACE 2453 North Halsted Chicago 14, Illinois

**HAVE BASS CLEF, WILL TREBLE**

"Music Designed With Dancers in Mind."  
TENOR BAND Arrangements—Society and Mickey style. If you play for "Musicians Only," save stamp, but if you want "Crowd Pleasers" for the stub-holders, send for free list.  
EDDIE'S ARRANGING SERVICE, Dept. T  
62 Somerset St. Springfield 8, Mass.



● LEONARD SHARROW, principal bassoon of the Chicago Symphony, was born in New York City. He studied bassoon at the Juilliard School of Music and, in 1935, joined the National Symphony Orchestra as first bassoon. He remained in Washington for two years, leaving to join the newly formed NBC Symphony directed by Arturo Toscanini.

During his four years with the NBC Symphony, he made two trips to South America with Maestro Toscanini, the second in the summer of 1941, as one of six selected musicians from the United States who were invited to accompany Toscanini while he was guest conducting in Buenos Aires. Shortly after his return, Sharrow joined the U. S. Army and served for four years. After his discharge, he played first bassoon with the Buffalo Philharmonic and the Detroit Symphony. He was recalled to the NBC Symphony in 1947 to take the first bassoon chair. In 1951 he began his present tenure as first bassoon of the Chicago Symphony.

Mr. Sharrow has participated in many chamber music concerts, with the Budapest Quartet, the Kolisch Quartet, the Hungarian Quartet, the New Friends of Music, and numerous other woodwind ensembles.

Mr. Sharrow appeared as soloist with the NBC Symphony under Arturo Toscanini, and with the Chicago Symphony Orchestra under Rafael Kubelik and Fritz Reiner.

● ROBERT SAYRE, the new principal cellist of the Cincinnati Symphony, began the study of piano at the age of four in his native Pittsburgh. At nine he took up the cello and a few years later entered the Curtis Institute of Music where he studied under Gregor Piatigorsky for seven years. Since graduating in 1948 he has been a member successively of the Denver Symphony, the Cleveland Symphony, the San Antonio Symphony (principal cellist) and the Pittsburgh Symphony. After holding the latter post for four years he assumed his present position.

Mr. Sayre gave his debut recital at Town Hall in New York in 1958, and has appeared as soloist with the Cincinnati Symphony, the Cleveland Orchestra, the Pittsburgh Symphony, the San Antonio Symphony, and at Tanglewood, where he won the Piatigorsky prize.

He plays a Sanctus Serafin cello valued at \$18,000.



● HERMAN BURKHART, principal bass of the Tulsa Philharmonic Orchestra, is a graduate of the National Orchestral Association, New York City, where he received training under Leon Barzin. A pupil of Anselm Fortier (then first bass of the New York Philharmonic) he studied under a scholarship awarded by the Philharmonic Society. His first professional job was with the Kansas City Philharmonic under Karl Kruger. The next season under the new conductor there, Efrem Kurtz, he was named principal bass. Followed engagements with the Oklahoma City Orchestra, the St. Louis Symphony, the Adolf Busch Chamber Players, the New York Symphony under Leonard Bernstein, the Pittsburgh

## ARRANGERS! COMPOSERS!

Explore the lucrative and gratifying field of writing and arranging for school bands and choirs.

The education field needs refreshing talent like yours.

Write for free information  
HAL LEONARD MUSIC, INC.  
Dept. IM  
64 East Second Street  
Winona, Minnesota

## METRO ARRANGEMENTS

THE FINEST IN MUSIC AND SUPPLIES  
ARRANGEMENTS FOR ANY SIZE DANCE ORCHESTRA, INCLUDING TENOR BANDS

For full information and catalogue, write:  
METRO ARRANGEMENTS  
P. O. Box 471  
Times Square Station  
New York 36, N. Y.

## MUSIC BRAIN

A brand new plastic slide chart for Musicians, Arrangers and Composers. Gives answers instantly on problems relating to Scales and Chords in all keys. Shows letter names, tone positions, etc.  
Price \$2.00 postpaid. Circulans on request.  
GEORGE F. BRIEGEL, INC.  
17 West 60th St., New York 23, N. Y.

## New Reflective Car Emblems



- Musician
- Music Teacher
- A. F. of M.

Your introduction on the road. Wins traffic courtesies, fits all cars. Rust proof, beautiful. Money-back guarantee. Check the one you want. \$1.98  
STADRI, 2-IM, 6th Ave., Whitestone, N. Y.



**EMCEE** The amazingly different Entertainer's publication.  
Contains original material. Parodies, Monologues, Dialogues. Special offer of 7 different issues and booklet of comic song titles; a mountain of material, \$4. Money-back guarantee. EMCEE, Desk 15, Box 983, Chicago 90, Ill.

## MUSICIANS' HANDBOOK

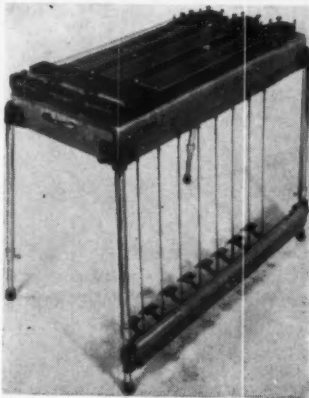
● A classified and alphabetical list of the best and most popular standard Foxtrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes. Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.  
SEND FOR YOUR COPY TODAY  
**\$1.25**

A. RAY DE VITA

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

INTERNATIONAL MUSICIAN

## WRIGHT Custom



### The Latest in Pedal Guitars SINGLE, DOUBLE, TRIPLE AND FOUR BANK MODELS

Using Eight or Ten String Cast Necks  
PEDAL CHANGERS SET UP ACCORDING  
TO INDIVIDUAL SPECIFICATIONS  
WRITE FOR FREE INFORMATION

WRIGHT Custom Mfg. Co.

P. O. Box 481, Mission San Jose, Calif

## O'BRIEN CRYSTAL MOUTHPIECES



Clarinet—OCB—59  
9 Lays

Double Chamber  
Alto and Tenor  
Saxophone 3 Lays

See your Dealer  
or write direct.

Refacing @ \$4.00 each.  
Worlds only maker of  
CRYSTALS.

45 years in business.

HARRY E. O'BRIEN & SON  
P. O. Box 20024  
Indianapolis 20, Indiana

## LEADERS!

save time — save money —  
avoid headaches Use an

E-Z WAY RECORD FOR BANDLEADERS

We now have:

1 The E-Z WAY TAX RECORD for Band-  
leaders—A book in which you keep  
the records of income, expenses and  
payrolls. \$3.50 postpaid.

2 The E-Z WAY INCOME AND EXPENSE  
RECORD for Bandleaders — A book in  
which you keep the income and ex-  
penses and your local union or em-  
ployer of the band maintains the pay-  
roll records. \$2.00 postpaid.

JUNO PUBLISHERS

P. O. Box 301 (IM) Canton 1, Ohio

## ORCHESTRA COATS

SLIGHTLY IRREGULAR

White Single Breasted Roll Lapels \$5.00  
New Tuxedo Pants (lightweight)... \$6.95

KALE UNIFORMS CH 3-1985  
607 W. Roosevelt Chicago 7, Ill.

## ROBERT WHITFORD PIANO METHODS

One CLASSIC and One MODERN  
represent the greatest change in piano  
education in the past 100 years  
Write Dept. M, for a Free copy of  
PIANO TEACHING TODAY

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

Symphony, the St. Louis Symphony and the University of Miami Sym-  
phony. Four years ago he accepted his present post in Tulsa.

Burkhart has also played with many famous dance bands, includ-  
ing Mitchell Ayres, Bob Zurke, Louis Prima, Ted Straeter and the  
Adrian Rollini Trio.

● ROBERT H. WILLOUGHBY, the new solo  
flutist of the Cincinnati Symphony Orchestra, was  
born in Grundy Center, Iowa, on June 6, 1921.  
His first serious study of the flute was with Myron  
Russell, head of the music department of Iowa  
State Teachers College. Following this instruction,  
he was a scholarship student at the Eastman School  
of Music, where he worked with Joseph Mariano.  
After service with the Air Force he resumed his  
study of the flute with Georges Faurent at the New  
England Conservatory of Music, where he received his Master of  
Music Degree.



From 1946 to 1955 he was assistant first flute of the Cleveland  
Orchestra, and for three of those years first flute of the Cleveland  
Summer Orchestra. From 1955 to 1959 he was assistant professor of  
flute at Oberlin College. During this period he did further work sum-  
mers with William Kincaid. He performed occasionally with chamber  
groups in the Cleveland area and gave several solo recitals at Oberlin.

His wife, the former Elaine Macmann, is a writer of children's  
books.



● WALTER KESSLER, now in his fourth season as  
principal oboe of the Tulsa Philharmonic Orchestra  
—he is a native of Tulsa—started violin lessons  
at the age of seven. The high school band director  
needed an oboe player and Kessler volunteered to  
play this instrument, becoming so interested that  
he dropped the violin and pursued a career with  
the oboe and English horn.

He attended the University of Tulsa, but school-  
ing was interrupted when he was engaged by the  
Oklahoma City Symphony, when it was first organized in Oklahoma  
City. Between seasons he traveled to both coasts to study with promi-  
nent oboe teachers. After three years in Oklahoma City he joined  
the Buffalo Symphony as an English horn player. Following three  
years in military service, he again joined the Buffalo Symphony, then  
under the direction of William Steinberg. (Previously it had been  
directed by Franco Autori.) The following two seasons were spent  
in the Dallas Symphony under the direction of Antal Dorati and the  
next seven seasons playing English horn in the St. Louis Symphony  
under Vladimir Golschmann. While with the St. Louis orchestra,  
Kessler made his home, between seasons, in New York City. Finding  
it difficult to live, so to speak, in two cities at once, he decided to  
return to Tulsa, and in 1955 became first-desk member of its orches-  
tra and a resident, with his family, of that city.

● RICHARD HANSBERY, principal trombonist  
with the Atlanta Symphony since 1951, began his  
musical career in January of 1947 when he was  
discharged from the United States Navy. In Sep-  
tember of that year he enrolled in the Peabody  
Conservatory of Music, Baltimore, playing first  
trombone in the student orchestra. Next he en-  
rolled as a student in the Cincinnati Conservatory  
and in the year he studied there, 1950-51, played  
first trombone in the student orchestra and was first  
chair trombone in the Conservatory Brass Ensemble. He also played  
with the Cincinnati Drama Guild Orchestra and, on occasion, with the  
Cincinnati Symphony. Meanwhile he studied under Ernest Glover of  
the Cincinnati Symphony.



Mr. Hansbery has played three summer seasons with the Atlanta  
Pops Orchestra under the direction of Albert Coleman and has com-  
pleted five seasons of Broadway Musical Shows with the Atlanta Muni-  
cipal "Theatre under the Stars" Orchestra. He has been a teacher in  
the public schools of Atlanta for seven years.

# Sano

## HI-FI STEREOPHONIC ACCORDIONS



## and HI-FI STEREOPHONIC AMPLIFIERS



## PRODUCE TRUE LIVING SOUND

- ★ CONVENTIONAL AND
  - ★ STEREOPHONIC PICKUP
  - ★ ZON-RIO ACCORDIONS
- Electric and non-electric

For information see your dealer or write

**SANO CORPORATION**  
1281 Springfield Ave., Irvington, N. J.

New York representative  
**YORKVILLE MUSIC CENTER**  
357 East 72nd St., New York 21, N. Y.

Chicago representative  
**MONTI'S MUSIC CENTER**  
2001 St. Charles Road, Maywood, Ill.



## LOUIS BELLSON and CHARLIE PERSIP

recommend that all drummers read

# DRUM FILES

by SAM ULANO

Noted author and teacher of top drummers  
12 Issues - \$5.00

Only \$5.00 for full year (12 issues)—DON'T DELAY, SEND FOR YOURS TODAY—Check or money order. Sample copy on request.

**SAM ULANO** 115 West 48th Street, New York 36, N. Y.  
Send for free catalog of other books for drum study.

DRUM FILES bring you every month the most complete up-to-date instructional material about drums, drum books, and drum study. Each issue contains 30 fact-filled pages, designed to fit a standard loose-leaf folder.

## DRUMMERS

it's here —  
your 1960 catalogue



Send for your copy today giving details of these fabulous drums from England, to either:

**HALL DRUM CO.**  
315 Decatur St., New Orleans 16, La.  
**PACIFIC MUSIC SUPPLY CO.**  
1143 S. Santee St., Los Angeles 15, Calif.  
In Canada only:  
**CANADA MUSIC SUPPLY LTD.**  
714 St. James St. W., Montreal.

Rush the Premier catalogue

Name.....

Address.....

My dealer is .....I.M.

## • DRUMMERS •

**STANLEY SPECTOR**

The originator and teacher of

### METHOD JAZZ DRUMMING\*

gives private instruction both in New York City (Wisconsin 7-6900) and Boston, Massachusetts (Copley 7-1466).

Interview only by appointment.

Jake Hanna, drummer for Marian McPartland, has been trained by Stanley Spector through the discipline of METHOD JAZZ DRUMMING.

**WHAT IS METHOD JAZZ DRUMMING ALL ABOUT?** For free and exciting information write to SPECTOR METHOD, Dept. M-2, 255 Newbury Street, Boston, Massachusetts \* Trade Mark

## COM-BETS

NEW • DIFFERENT • EXCITING  
FULL ARRANGEMENTS

Voiced specifically to add fullness, style and reputation to your band.

Written exclusively for Combos consisting of Trumpet, Alto (clar.), Tenor; Trumpet, Tenor, Tenor; three Tenors or less plus rhythm. Send for FREE list and samples. Same day service.

**VIC MAYBRAY**  
1218 8th Ave. New Brighton, Pa.



## "CHA-CHA"

Pedal operated Maracas. Perfect Latin beat, right at your feet! Used by thousands of top musicians. New low price, \$14.95; Bag, \$3.00. Send check or order C.O.D. from

**SUNNYSIDE CO.**

8-A Harwick Road Westbury, N. Y.

## MODERN DRUMMING

(Continued from page twenty-nine)

### Questions and Answers

**Q.** I play my bass drum foot pedal in the usual way, with the entire foot resting on the pedal. However, I understand there is another way of using the pedal. Would you please explain this other method and say which of the two you recommend?

**A.** The most popular method of playing the bass drum pedal is with the entire foot, both the ball and the heel of the foot resting on the pedal (foot plate). The pedal is motivated by the foot, with the ankle serving as the pivotal point. Photo A, at left.



The other method consists of the ball of the foot resting on the foot plate, with the heel held several inches off the plate, suspended in the air. The pedal can be motivated by the foot and leg together, as one unit, moving up and down, or by the foot alone, with the ankle once again serving as the pivotal point. Photo B, at right.

Both of these methods (photo A and B) have merit. Therefore, it isn't a matter of one method being better than the other, but rather of deciding which of the two is most suitable for the individual drummer. *You*, my friend, must be the judge of that.

**Q.** How can I strengthen my bass drum foot? At the present time I can't keep my foot going, when playing a fairly fast tempo for too long a period.

**A.** The following exercises employ a metronome, and are designed to build endurance and control of the bass drum foot. Since the bass drum functions as part of a collective unit (bass drum, hi-hat and cymbal hand) it is advisable to practice these exercises using the ride rhythm (played with cymbal hand), the hi-hat on the two and four of every measure, and the bass drum in "four" (on the 1-2-3-4 of every measure).

Set the metronome speed at 138; consider each tap a quarter note, one bass drum tap per metronome tick. Practice at least five minutes without a pause. If your leg can take it, do this several times per day, with an interim of an hour or more between practice sessions. Continue at this speed for one week. The second week increase the speed to 160. The third week to 176. The fourth week to 192. The fifth week to 208. The sixth week set your metronome speed at 116, but consider each tick of the metronome a half note, therefore beating your bass drum foot twice to every tick. The seventh week increase the speed to 126. The eighth week to 138. The ninth week to 144. The tenth week to 152. The eleventh week to 160. The twelfth week to 168. On the thirteenth week increase the practice session from five minutes to ten minutes, gradually working up to fifteen minutes, or more, per practice session.

If you can play at these fast tempos for fifteen minutes at a time, without growing excessively tired or losing "time," you are then ready to play any tempo, anywhere, anytime. Good luck!

## IMPORTANT FOR DRUMMERS! COORDINATED INDEPENDENCE

**MAX ROACH SAYS:**

"Jim teaches the drummer to play ALL figures with the left hand and bass drum while the right hand keeps rhythm on the cymbal."

**DON LAMOND SAYS:**

"CHAPIN'S method gives the left hand control and finesse equal to the right. Playing different rhythms at the same time becomes easy."

### "Advanced Techniques for the Modern Drummer"

A complete method of progressive exercises to develop independent control of hands and feet against the cymbal rhythm. Postpaid in U. S. ....\$2.50

Send check or money order.  
**JAMES F. CHAPIN** 50 Morningside Drive • New York 25, N. Y.

## ★ DRUMMERS ★

### "Introduction to the Drum Set" by Charlie Perry

BOOK No. 1  
ELEMENTARY

1.50

Postpaid

Designed for the beginner: A progressive system for playing on a full set of drums using Modern Fill-ins. One and two bar solos—Basic Independent Coordination for the Hands and Feet.

See your favorite dealer or write:

**Charlie Perry's School for Drummers**

831 Peninsula Blvd.

Hempstead, L. I., N. Y.

BOOK No. 2  
INTERMEDIATE

2.50

Postpaid

IVanhook 3-6177

Send cash or money order.





Victor Kolar and Valter Poole. He conducted the Detroit Opera Guild in 1945 and 1946, and held a similar position with the Detroit Opera Society from 1947 to 1951.

In 1954, Mr. Yaghjian transferred his activities to the West Coast. From that year to 1959 he was Conductor of the Fresno Philharmonic, a position he relinquished to accept his present one.

Mr. Yaghjian has participated in the American Symphony Orchestra League's Summer Workshops for Conductors and Composers under the supervision of Dr. Richard Lert, and the Pittsburgh Symphony Conductor's Workshop presented jointly by the League and the Pittsburgh Symphony Society in 1958.

In May, 1958, he participated in the International Conductors' Competition sponsored by the Royal Liverpool Philharmonic Society, England, and received one of the two co-equal top awards given at the Competition. He was recipient in the summer of 1959 of an Advanced Study Award for Conductors, made possible through Rockefeller Foundation grants to the American Symphony Orchestra League.

● **George Barati:** The Hungarian-born conductor now celebrating his tenth season as Musical Director of the Honolulu Symphony Orchestra came to America in 1938, after graduating with honors from the Royal Hungarian Franz Liszt Conservatory, Budapest. He was invited to the Westminster Choir College, Princeton, New Jersey, as assistant. While at Princeton he engaged in three years of composition study with Roger Sessions of Princeton University.

After serving three years (1943-46) in the United States Army, during which time he conducted the Alexandria Military Symphony, he joined the cello section of the San Francisco Symphony. While serving in this capacity (1946-50) he became founder-member of the California String Quartet and organized the Barati Chamber Orchestra. In the 1949-50 season he went to the Islands as a guest conductor, an engagement that developed into a permanent conductorship.

Under Barati's direction, the number of yearly concerts of the Honolulu Symphony have increased from twelve to fifty, the corresponding increase of the budget putting the orchestra into the metropolitan orchestra category; average attendance has tripled; four concerts of five islands have been added with the formation of a Little Symphony; and regular children's concerts have been instituted. According to the American Symphony Orchestra League, the Honolulu Symphony plays the most youth concerts in proportion to its season of all orchestras in the entire United States.

George Barati recently returned from his second around-the-world tour, financed partly by a State Department grant. He is also the recipient of the Naumburg Award for composers for 1959.

● **Willis Page:** The new conductor of the Nashville Symphony Orchestra, Willis Page, is a native of Rochester, New York, and was graduated from the Eastman School of Music there as the first recipient of the school's double performing degree. The first Eastman graduate to be given a chair in the Boston Symphony (under Serge Koussevitzky), he was at that time the youngest performer in that famous orchestra. Mr. Page played many years at the first desk of the double basses.

He studied for several summers in Pierre Monteux's conductors' school in Maine, and was also coached in many major works by Boston Symphony Conductor Charles Munch. On several occasions he was guest conductor of the Boston Pops Orchestra. He became Conductor of the Cecilia Choral Society, and, as Conductor of the New Orchestral Society of Boston, directed many recordings for Cook Records.

Mr. Page left Boston January 1, 1955, to accept the Associate Conductorship of the Buffalo Philharmonic. During his five years in Buffalo, he conducted that orchestra in fifty to sixty concerts per year, and also inaugurated the orchestra's series of high school concerts. At his farewell concert in Buffalo, August 25, 1959, the audience bade him farewell with a prolonged standing ovation.

Feeling strongly about the importance of music in schools, Willis Page has also inaugurated eight high school concerts in Nashville by the full symphony. These are in addition to the ten concerts previously scheduled for elementary school students.

● **Haig Yaghjian:** Appointed last fall to the Assistant Conductorship of the Cincinnati Symphony Orchestra, Mr. Yaghjian in his youth and young manhood centered his activities wholly in the Michigan area. He was born in Detroit in 1924 and began violin studies at the age of eight. His musical studies were later pursued at the Detroit Institute of Musical Art, the University of Detroit, Wayne University and through private study with

### IMPORTANT NOTICE

**Article 17, Section 1. Any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled, naming the place wherein same is to be played, the amount of money contracted for, the hours of the engagement, as well as the names of the members who will play same and the locals to which they belong, their Social Security numbers and the actual amount of money paid each individual sideman, which cannot be less than the minimum local scale plus the Federation surcharge.**

George Barati



Haig Yaghjian



Willis Page



## PIANO TUNING PAYS

Learn this Independent Profession  
AT HOME

- ★ Tuning
- ★ Regulating
- ★ Repairing

Piano tuning is a well paying, uncrowded profession. The number of able tuner-technicians is at a serious low.

Here is your opportunity to combine your talents with your many contacts to enhance your professional and financial standing.



THE BRYANT  
ACTION MODEL

An actual size model of a piano action to make learning easy. Write for free booklet today!

Niles Bryant School, Dept. B3  
3731 Stockton Blvd.  
Sacramento 20, California  
Please send me your free booklet  
"Piano Tuning Pays"

Name.....  
Street.....  
City.....  
State.....

**Bandleaders!** USE THE "NEW"  
COMPOSCRIPT DANCE BAND  
**SPECIALS**  
—at your favorite music dealer  
or order direct.  
**COMPOSCRIPT** 246 Lindbergh Blvd.  
Teaneck, N. J.

## MUSIC PAPERS

Manuscript Paper, White, \$12.50; Buff, \$13.50 per ream, full or title staves out. Name on bottom, \$1.50 extra.  
**TRANSPARENCIES 9-10-12-STAVE**  
\$3.50 per 100 sheets.

### SCORE SHEETS MADE TO ORDER

Orchestra Covers, the best, 3 1/2" expansion. For stocks, \$1.00; for specials, \$1.25, plus 50c per cover for name and instrument in gold.

Lightweight Leatherette Covers for Acts, in 5 Colors, Metal corners and pockets, name and instrument in gold, \$2.50.

Everything is plus postage.

**LES FULLE MUSIC PAPERS**

1512 Walnut Des Plaines, Ill.  
(Member Local No. 10)

## POLKA and MICKEY ARRANGEMENTS

Polish & Ukrainian Polkas, Oberaks, Waltzes  
**TWO-BEAT for TENOR BAND - COMBO - BIG BAND - DIXIELAND.** Send for free list.

### EDDIE'S ARRANGING SERVICE

62 Somerset Street Springfield 8, Mass.  
Agent for Michigan and Ont., Can.: Eddie Skyles, 5724 Renville, Detroit 10, Mich.



## Where they are playing

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

Above: NEAL HEFTI has organized a new quintet and hopes to get intermission dates in New York spots to give the unit experience and plenty of rehearsal time before presenting it as a feature in jazz clubs . . . SAM DONAHUE, former big-band leader, is appearing at Kirschner's Piano Lounge in Cincinnati, Ohio, with his quintet.

### EAST

The Dave Rogers Trio (Danny Tucci on bass, Joe Patti on drums, and Dave Rogers on piano) is appearing nightly at the Maine Maid Inn, Jericho, Long Island, N. Y. . . . The Dick Style Trio is holding forth nightly at the Tower Lake Inn, Roslyn, Long Island. The threesome has Al Page on drums, Mack the Knife on bass, and Dick Style on piano.

The Don Mayo Combo is in its fourth month at the Holiday Inn, Salem, N. J. The group, organized in 1955, includes Nick Vepe, sax, clarinet and maracas; Carmen Coppola, piano and accordion; Ronnie Lauro, drums and bongos; and Don Mayo, trombone, timbales, claves, drums and leader . . . The Al Roman Orchestra has been performing at the Club D Lane in Linden, N. J., on Friday and Saturday nights for the past ten months. Members include Barry Grand, drums; Al Caruso, sax and vocals; Joe Roman, sax, trumpet and trombone; and Al Roman, accordion and piano.

The Newport (R. I.) Jazz Festival has been set to run five days this year, from June 30 through July 4.



Neal Hefti



Sam Donahue

### NEW YORK CITY

Bart Haigh, "The Caller with a Smile in his Voice," is doing a return engagement at the Village Barn Restaurant . . . Harry James' new big band is scheduled for Basin Street East on February 18. The Kenny Burrell Trio is on the same bill . . . The Russ Carlyle Orchestra is booked at Roseland Dance City until February 21 . . . The Art Farmer-Benny Golson Jazztet has been held over at Joe Termini's Jazz Gallery with J. J. Johnson's Group alternating with them . . . Pee Wee Irwin's Band continues at Nick's indefinitely.

### MIDWEST

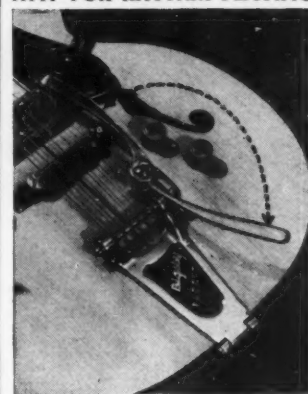
Bill Robinson, ex-Kentonite, is appearing five days per week with the Joe Howard Quintet on the "One O'clock Club" over WEWS-TV in Cleveland, Ohio.

After completing a six weeks' engagement at the St. Paul Hotel in St. Paul, Minn., the Larry Ward Quartet checked into the Van Orman Hotel in Fort Wayne, Ind. . . . The Martin Denny Foursome is due at the Embers in Fort Wayne on February 22 . . . The Pep Tones are currently playing at the Club Normandy in Mishawaka, Ind. The group includes Joe Miller, drums; Danny Baker, piano; Inez Allyn, vocals; Julius Siri, trumpet and trombone; and Charlie Scussel, bass and leader.

### CHICAGO

On January 20 Don Glasser opened a six weeks' run at the Martinique. He is booked for his tenth engagement at the Hotel Peabody in Memphis, Tenn., beginning

ALL MODELS NOW EQUIPPED WITH NEW SWIVEL HANDLE WHICH SWINGS OUT OF THE WAY FOR RHYTHM PLAYING



PATENTED

# Bigsby

## TRUE VIBRATO

Price \$55.00

COMPLETE WITH MOUNTING INSTRUCTIONS AND NEW SET OF BIGSBY STRINGS

MODELS FOR ALL CONVENTIONAL AND THIN GUITARS

SOLD DIRECT BY

### PAUL A. BIGSBY

8114 EAST PHLOX STREET  
DOWNEY, CALIFORNIA  
SEND FOR FREE FOLDER

### JOHNNY SPARROW endorses

- JAZZ ORIGINALS. 8 great themes and 8 sensational take offs for all treble clef instruments. Opus in Blue, Gray Twilight, etc.
  - CHORD SYMBOLS. Complete course for identifying and using all possible chords.
  - TAKE OFF. New complete course for jazz improvising; all instruments. Tremendous.
  - ELECTRIC BASS. Complete course for playing modern elec. bass. Endorsed by Fender.
  - MODERN BASS PATTERNS. Over 2,000 possible exciting walking elec. bass patterns.
  - TAKE OFF GUITAR. Most complete collection of chords ever published in 1 volume.
  - TAKE OFF, Part 2. The most revealing system for hot solo playing ever invented. \$1.50 ea. pp. Methods use diagram system.
- MUSIC EXPLOITATION ENTERPRISES  
237 North Mulberry St., Lancaster, Pennsylvania

### RUBBER STAMPS for . . .

#### Arrangers & Music Copyists

Save time and add to the appearance of your work, with individual vulcanized rubber stamps. Print the Name of the Instrument, Tempo, Expression Marks, Bass and Treble Clefs, etc. Unlimited selection, various sizes, at low "Stock Stamp" prices. Buy what you want—one, a dozen, or a hundred different, and be convinced. Price list free. This is a MUST.

### EVANS BROWN

1428 Spruce St. Philadelphia 2, Pa.

- ORCHESTRATIONS
- COMBO ORKS • BAND MUSIC
- Musical Supplies

For Free Catalog Write to:

## TERMINAL

MUSICAL SUPPLY, Inc.

Dept. IM, 113 W. 48 St., N. Y. 36, N. Y.

INTERNATIONAL MUSICIAN

March 28 . . . The Count Basic Orchestra, featuring Joe Williams, will be at the Blue Note until February 14 . . . The Conrad Hilton Hotel has signed the Teddy Phillips Orchestra for a one-year period.

**SOUTH**

Sandra Shaw (piano and songs) recently closed out a two-month engagement at the Suez Motel, Miami Beach, Fla. . . . The Ramoni Brothers, featuring Linda Amato, are currently at Lucerne Hotel's Band Box Room in Miami Beach. . . . Leo Sunny and his partner, Stan Keller, have settled at the Shamrock Isle Hotel in Bal Harbour, Miami Beach, for the winter season . . . Don Baker and his Quartet are at the Beach Club Hotel in Fort Lauderdale, Fla. . . . Gene Krupa opens a week's engagement at Porky's Hideaway in Fort Lauderdale on February 8 . . . Sir Judson Smith returns to his home at Pompano Beach, Fla., the middle of this month after a two weeks' stay at Longo's, Dayton, Ohio.

Singer-accordionist Barry Ross begins a two-month engagement at the St. Anthony Hotel, San Antonio, Texas, on February 4.

**WEST**

Jake Paulick, commonly called "Paddlewheel Paulick," has terminated his association with the Riverboat Ramblers of Oshkosh, Wis., and will take up residence in San Diego, Calif. . . . Pianist Len

Graves is in his tenth month as music host at Ravera's Raven Room, Midway City, Calif. . . . George Shearing, Andre Previn, and the Modern Jazz Quartet have all been signed for appearances at San Francisco's Black Hawk.

The Stan Kenton Band played a concert at McArthur Court, University of Oregon, in Eugene, on February 3. The band will also hit the states of Washington, Utah, Montana and Idaho this month.

**CANADA**

Organist Juliette Meloche performs at the Coliseum of Quebec, P. Q., for all the home games of The Quebec Aces hockey club . . . The Bob Weir Quintet has been playing at the Bellvue Tavern on East Riverside Drive in Windsor, Ont., for over a year. Making up the group are Gil Forrester on piano and accordion, Stan Gross on bass, Toby Tobias on sax and clarinet, Cliff Smith on congo drums and vocals, and Bob Weir on drums.

**ADDED NOTES**

Jo Jones has replaced Sonny Greer on drums with Tyree Glenn's Outfit . . . The Charlie Barnet Orchestra will tour New England and update New York this month . . . Sal Salvador and his Orchestra hit the road February 1 for two months of one-nighters. The jazz guitarist gave up his quartet a few months ago to put together this swinging fifteen-piece aggregation.

Jack Drummond and his Orchestra, members of Local 14, Albany, New York, are playing country club, hotel and college dates in and around the Albany area. The personnel includes left to right: T. Conrad Lanoue, piano; Jack Drummond, bass and vocals; Henry Torgan, tenor saxophone; Tommy Ippolito, accordion; Pat Panza, drums; and Danny Shaw, guitar and vocals.



FEBRUARY, 1960

at your local dealer

**ZIL-BEL**  
COW BELLS

Zildjian craftsmen experimented for more than four years in perfecting this new product. The result—a vastly superior accessory that LOOKS GOOD! SOUNDS GOOD!

4½" Chrome . . . . . \$9.00	6" Chrome . . . . . \$10.00
4½" Dull Chrome . . . . . 7.00	6" Dull Chrome . . . . . 8.00

made by  
**ZIL-BEL COMPANY** 35 Holbrook Road, No. Quincy 71, Mass.  
A DIVISION OF THE AVEDIS ZILDJIAN COMPANY





**NORM  
PARIS  
TRIO**

## GUITARISTS!

Clarity of sound is a vital necessity in a trio such as ours. From the delicate nuances of a ballad to the roaring shouts of a swinging tune, the AMPEG GUITAR-AMP reproduces with unbelievable clarity and tonal balance. A worthwhile reply to the need for distortionless reproduction with amplification... the SOUND you have been waiting for.

The AMPEG ZEPHYR with true organ vibrato—two separate channels—two twelve inch speakers.



## DOUBLE-CUP MOUTHPIECE

Used by... HARRY JAMES, including the ENTIRE BRASS SECTION IN HIS ORCHESTRA... Made for all brass instruments... HIGHER TONES... INCREASED ENDURANCE... AMAZING BRILLIANCE AND POWER.



Pat. No. 2,018,738

Manufactured Only by

**JOHN PARDUBA & SON**

800 EIGHTH AVENUE

NEW YORK 19, N. Y.



HARRY JAMES

### STRING INSTRUMENT PLAYERS

A valuable book

WITH THE ARTISTS by Samuel and Seda Applebaum. 318 pp of practical information by such eminent artists as Jascha Heifetz, William Primrose, and Gregor Piatigorsky, and others on their art and techniques of violin, viola and cello playing — information covering many points of playing unavailable in the conventional ways except at great expense. Price of book—\$6.00 per copy.

JOHN MARKERT & CO.

141 West 15th St., New York 11, N. Y.

### Two-Beat Arrangements

Society Style Two-Beat — 4 to 10 men, (Tenors or Altos) 1 chorus, \$1.50.  
Dixieland Combo — 4 to 7 men, Full Arr. of Authentic Dixieland Tunes, \$3.00.

Send for free list.

KLOMAN SCHMIDT

126 North Linden Ave., Pittsburgh 8, Pa.

### PIANO TUNING

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

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

### ACCORDION TEACHERS!

Complete catalog from world's largest publisher of accordion music. Solos, duets and band numbers in every grade. Folkies, waltzes, marches, novelties, classics, Spanish rhythms and more—much more! FREE.

PIETRO DEIRO COMPANY

133 Seventh Ave., South, New York 14, N. Y.

### Italian Dance Albums

for orchestra or small combo

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

Send for Free Catalog.

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

### POPULAR PIANO LESSONS ON TAPE

Anyone who can read treble clef or classical student who wishes to play popular music with fill can follow. Introductions, ending and fill, all keys. 12 lessons, \$12.00. Musicians' Price, \$9.00. "AMPEX EQUIPMENT," Speed 7.5 I.P.S.

BOB MILLER Box 132 Cranford, N. J.

# AFL-CIO FILM SERIES "AMERICANS AT WORK"

(Continued from page nine)

Following is the approximate scheduled listing of time and station for the A. F. of M., "Americans at Work," program telecast under the sponsorship of the AFL-CIO with the cooperation of the Federation. Entitled "We Are the Music Makers" the programs will be telecast in the order given unless the schedule is altered because of network commitments, local telecasts or other unpredictable events. To be on the safe side, please call your station or check local listing for confirmation of schedule.

State	Approximate Date	Station	City	Time and Day
ALABAMA	10/23/60	WBRC-TV	Birmingham	Sun., 6:15 A. M.
	11/12/60	WOWL-TV	Florence	Sat. (after game)
	10/16/60	WALA	Mobile	Sun., 10:15 A. M.
ALASKA	2/20/60	KENI-TV	Anchorage	Fri., 7:15 P. M.
	2/27/60	KFAR-TV	Fairbanks	Sat., 5:30 P. M.
ARIZONA	4/16/60	KVOA-TV	Tucson	Sat., 11:45 A. M.
CALIFORNIA	5/1/60	KFRE-TV	Fresno	Sun., 11:15 P. M.
	11/5/60	KTVU-TV	San Francisco	Sat., 10:00 A. M.
COLORADO	2/6/60	KOA-TV	Denver	Sat., 2:30 P. M.
	4/16/60	KCSJ-TV	Pueblo	Check local listing
CONNECTICUT	4/24/60	WNHC-TV	New Haven	Sun., 9:45 A. M.
	6/19/60	WNBC-TV	Hartford	Sun., 11:45 A. M.
DISTRICT OF COLUMBIA	4/10/60	WRC-TV	Washington	Sun., 8:45 A. M.
FLORIDA	5/28/60	WEAR-TV	Pensacola	Sat., 3:15 P. M.
HAWAII	5/60-6/60	KHVV-TV	Honolulu	Consult local listing
	5/14/60	KBOI-TV	Boise	Sat., 4:00 P. M.
ILLINOIS	7/3/60	WNBQ-TV	Chicago	Sat., 12:15 P. M.
INDIANA	4/2/60	WFIE-TV	Evansville	Sat., 12:30 P. M.
	2/23/60	WTHI-TV	Terre Haute	Tues., 4:00 P. M.
IOWA	11/13/60	WHO-TV	Des Moines	Sun., 11:30 A. M.
	2/1/60	KVTV-TV	Sioux City	Mon., 12:15 P. M.
KANSAS	9/10/60	WBW-TV	Topeka	Sat., 11:30 A. M.
KENTUCKY	4/6/60	WHAS-TV	Louisville	Sun., 12:30 P. M.
LOUISIANA	4/20/60	KLFY-TV	Lafayette	Wed., 6:45 P. M.
	4/16/60	KTAG-TV	Lake Charles	Sat., 9:30 P. M.
MARYLAND	9/24/60	KBOC-TV	Salisbury	Check local listing
MASSACHUSETTS	7/1/60	WGBH-TV	Boston	Fri., 6:15 P. M.
MICHIGAN	2/20/60	WWJ-TV	Detroit	Sun., 12:30 P. M.
MINNESOTA	2/13/60	KCMT-TV	Alexandria	Sat., 12:45 P. M.
	3/11/60	WTCN-TV	Minneapolis	Fri., 9:00 A. M.
MISSISSIPPI	3/26/60	WDAM-TV	Hattiesburg	Sat., 3:00 P. M.
	6/12/60	WTOK-TV	Meridian	Sun., preceding football
MISSOURI	5/1/60	KYTV-TV	Springfield	Sun., 9:30 P. M.
MONTANA	11/23/60	WDAF-TV	Kansas City	Sun., 12:30 P. M.
	8/20/60	KOOK-TV	Billings	Sat., 3:30 P. M.
NEBRASKA	10/18/60	KFBB-TV	Great Falls	Tues., 5:15 P. M.
	12/22/60	KMSO-TV	Missoula	Thurs., 6:30 P. M.
	4/6/60	WOW-TV	Omaha	Wed., 7:45 A. M.
NEW HAMPSHIRE	4/19/60	WMUR-TV	Manchester	Tues., 6:45 P. M.
NEW YORK	3/5/60	WBEN-TV	Buffalo	Sat., 1:30 P. M.
NORTH CAROLINA	10/7/60	WBTV*	Charlotte	Consult local listing
NORTH DAKOTA	10/7/60	WFMY	Greensboro	Fri., 7:00 A. M.
	7/23/60	WDAY-TV	Fargo	Sat., preceding football
OHIO	7/23/60	KNOX-TV	Grand Forks	Sat., preceding football
	2/6/60	WBNS-TV	Columbus	Sat., 7:45 A. M.
OKLAHOMA	10/8/60	WKBN-TV	Youngstown	Sun., 9:00 A. M.
	10/23/60	KXII-TV	Ardmore	Sat., 5:45 P. M.
OREGON	4/20/60	KBES-TV	Medford	Wed., 4:45 P. M.
	5/29/60	KPTV	Portland	Sun., 12:30 P. M.
PENNSYLVANIA	10/22/60	WHP-TV	Harrisburg	Sat., 1:30 P. M.
	2/6/60	WLYH-TV	Lebanon	Sat., 2:05 P. M.
	10/10/60	WCAU-TV	Philadelphia	No definite time
PUERTO RICO	2/14/60	WHIC-TV	Pittsburgh	Sun., 10:45 A. M.
	5/21/60	WRIK-TV	Ponce	Sat., 7:30 P. M.
RHODE ISLAND	10/9/60	WJAR-TV	Providence	Sun., 10:15 A. M.
SOUTH DAKOTA	6/25/60	KRSD-TV	Rapid City	Sat., following football
TEXAS	12/4/60	KTBC-TV	Austin	Sun., 11:15 A. M.
	6/19/60	KRLD-TV	Dallas and Fort Worth	Sun., 10:30 A. M.
WEST VIRGINIA	12/24/60	KWTV-TV	Waco	Sat., 12:30 P. M.
	4/9/60	KSYD-TV	Wichita Falls	Sat., 12:00 noon
	4/10/60	WBOY-TV	Clarksburg	Sun., 12:45 P. M.
WISCONSIN	7/1/60	WOAY-TV	Oak Hill	Fri., 4:00 P. M.
	2/27/60	WISN-TV	Milwaukee	Sat., 2:00 P. M.

\*WBTV telecasts series on a time-to-time basis. Consult local listing or call station.

INTERNATIONAL MUSICIAN

# News Nuggets

Philip Farkas, principal hornist of the Chicago Symphony Orchestra for seventeen years, has been appointed a full Professor of Music at the School of Music of Indiana University, Bloomington, Indiana. His appointment becomes effective with the beginning of the fall semester, 1960, and his major activities will be the instruction of French horn students and performance with the faculty woodwind quintet.

During the summer of 1960 Mr. Farkas will be associated with the Aspen (Colorado) Music Festival and Music School.

When his services with the Chicago Symphony terminate next May, Mr. Farkas will have completed twenty-five years and some five thousand concerts as solo hornist with several of America's major symphony orchestras, including the Boston Symphony, the Cleveland Orchestra and the Kansas City Philharmonic.

Many of Mr. Farkas' pupils are now horn players in major symphony orchestras in the United States, and one plays in Winnipeg, Canada, and one in Vienna, Austria.

Charles Munch has invited Aaron Copland to join the Boston Symphony as guest conductor on the orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six to eight week tour with Conductor Munch and with Associate Conductor Richard Burgin. The tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Sigurd Rascher will present two saxophone clinics at the first Mid-East Instrumental Music Conference, to be held March 3, 4 and 5 on the campus of Duquesne University, Pittsburgh. In addition, Mr. Rascher will appear in concert with the Duquesne University Symphonic Band directed by Don McCathren.

Frederick Wilson will appear as soloist with the McKeesport (Pennsylvania) High School Band and conduct flute clinics. Phillip Grant will present two percussion clinics. Dr. Arthur S. Best will solo with the North Hills (Pennsylvania) High School Band in addition to presenting two double-reed clinics.

Three other clinics, representing brass, the clarinet and strings will be conducted, the first by Matthew and Edwin Shiner (collaborating), the second by Don McCathren, and the last by Frederick Pranzatelli.

Further information may be obtained from Dr. Gerald Keenan, Dean of the School of Music, Duquesne University, Pittsburgh 19, Pennsylvania.



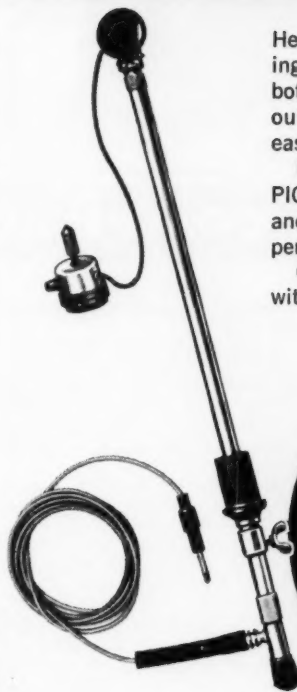
The Flor String Quartet

This season marks the tenth anniversary of the Flor String Quartet, based in St. Paul, Minnesota. It consists of Samuel Flor, Walter Targ, Alan Iglitzin, and Paul Thomas, all members of the Minneapolis Symphony.

Nat Greenberg, former personnel manager of the Kansas City Philharmonic, has now been engaged as business manager for the Fort Wayne (Indiana) Philharmonic Orchestra.

Normand Lockwood has been named composer-in-residence of the University of Denver School of Music.

## ★ INTRODUCING THE NEW AMPEG STEREO PICKUP FOR STRING BASS



Here is the SOUND you've been waiting for. It combines the virtues of both the inside microphone and the outside microphone. Quickly and easily installed. No cutting or drilling.

Bring or send your present AMPEG PICKUP for a generous trade-in allowance and begin to enjoy this most perfect SOUND.

Complete new STEREO PICKUP with Volume Control — \$69.50.



54-06 ROOSEVELT AVENUE  
WOODSIDE 77,  
LONG ISLAND, N. Y.  
Phone: TWining 9-3630

**JACMIN**

AWARD WINNING  
*formal wear*

**TUX TROUSERS**  
Midnite Blue  
or Black  
\$14.50 value \$9.50

*Riviera*  
Formal jackets as distinctive as your group's theme song. All luxury fabrics: shantungs, silk blends, and metallics. Grey, Red, Gold, Powder Blue, Royal, White.

*Holiday*... styled with self-matching lapels, no cuffs.  
\$45 VALUE FOR \$24.50

**Dayniter**  
Formal effect with tux trousers, casual with slacks.

*Two-Nighter*  
... Same style as "Dayniter" without black trim. All colors.  
\$45 VALUE FOR \$24.50

Order now or send for swatches

JACMIN MFG. CO., 200 CANAL ST., N. Y. C. • WORTH 4-6039



## CHANGES OF OFFICERS

Local 13, Troy, N. Y.—President, Carl J. Kunz, Jr., 307 Blooming Grove Drive, Troy, N. Y. Phone: Ashley 6-0521.

Local 16, Newark, N. J.—Secretary, Andy Roberts, 401 Plane St., Newark 2, N. J.

Local 58, Fort Wayne, Ind.—Secretary, Harold Stout, 4225 South Lafayette St., Fort Wayne, Ind.

Local 107, Ashtabula, Ohio—President, Kenneth A. Howe, 2106 East Prospect, Ashtabula, Ohio. Phone: WY 7-7433. Secretary, Carl Borklund, 2525 Hiland Circle, Ashtabula, Ohio. Phone: WO 4-2025.

Local 113, Redding, Calif.—President, Don Ray, Box 1786, Redding, Calif.

Local 124, Olympia, Wash.—President, Kenneth J. Stevens, 4014 Royal Ave., Olympia, Wash. Phone: FLEetwood 2-7807.

Local 137, Cedar Rapids, Iowa—Secretary, Miles Adams, 204 Guaranty Bank Bldg. Phone: EMpire 3-1693.

Local 141, Kokomo, Ind.—President, John W. Pelgen, 1028 South Locke St., Kokomo, Ind. Phone: GLadstone 9-5504.

Local 178, Galesburg, Ill.—President, Frank A. Torley, 135 Fremont St., Galesburg, Ill. Phone: DI 3-9133.

Local 199, Newport News, Va.—President, Philip P. Smith, 308 Hammond St., Newport News, Va. Phone: LYric 6-8965.

Local 206, Fremont, Ohio—President, Ralph Smith, Four Mile House Road, Fremont, Ohio. Phone: FEderal 2-9808. Secretary, Robert Blakeman, 333 South



**COMPILED TO DATE**

# OFFICIAL BUSINESS

Washington St., Fremont, Ohio. Phone: FEderal 2-3292.

Local 223, Steubenville, Ohio—President, Robert E. Shock, 310 First National Bank Building, Steubenville, Ohio. Phone: AT 2-5212 or AT 2-5556.

Local 246, Marlboro, Mass.—President, Robert Clingan, Robin Hill Road, Marlboro, Mass.

Local 267, Fulton, N. Y.—Secretary, Alfred Bedell, 507 Fay St., Fulton, N. Y. Phone: LYric 2-7757.

Local 271, Oskaloosa, Iowa—President, Victor N. Kennedy, 1011 First Ave. East, Oskaloosa, Iowa. Phone: ORchard 3-8293.

Local 276, Sault Ste. Marie, Canada—President, O. Sicoly, 130 Ruth St., Sault Ste. Marie, Canada. Phone: AL 3-1098.

Local 300, New London, Wis.—Secretary, Ralph R. Schobes, 79 South Main St., Clintonville, Wis.

Local 321, Middletown, Ohio—Secretary, Ray Creech, Sebald Bldg., Room 12, 9 South Broad St., Middletown, Ohio. Phone: GA 3-5711.

Local 324, Gloucester - Manchester, Mass.—Secretary, Richard D. Vale, 7 Maplewood Court, Gloucester, Mass. Phone: 2226-J.

Local 331, Columbus, Ga.—President, L. H. Averitt, 1911 Wells Drive, Columbus, Ga. Phone: FA 7-2885.

Local 335, Hartford, Conn.—Secretary, Richard Morehead, P. O. Box 1012, Hartford 1, Conn. Phone: CHapel 7-3901.

Local 339, Greensburg, Pa.—President, N. A. Ray, 122 Laird St., Greensburg, Pa. Phone: TE 4-2146.

Local 368, Reno, Nev.—President, Merle Snider, 650 Cricket Ave., Reno, Nev. Phone: FAirview 2-5660.

Local 421, LaPorte, Ind.—Secretary, Altus Salywedel, 810 Second St., LaPorte, Ind. Phone: 4-7883.

Local 447, Savannah, Ga.—President, Louis N. Banks, 2209 Daffin Drive, Savannah, Ga. Phone: ELgin 4-1779.

Local 448, Panama City, Fla.—President, Frank Young, 108 Carolyn Ave., Woodlawn, Panama City, Fla. Phone: AD 4-3147.

Local 465, Mount Vernon, Ill.—Secretary, James Wright, 1607 White St. Phone: CHestnut 2-2359 or 4-1024.

Local 466, El Paso, Texas—President, Dr. John H. Heiden, 310 Baltimore St., El Paso, Texas. Phone: KE 3-2076 and KE 2-8162.

Local 484, Chester, Pa.—President, Vincent Caruso, 113 East Seventh St., Chester, Pa. Phones: TRemont 4-7158 and L OWell 6-8449.

Local 514, Torrington, Conn.—Secretary, Salvatore Audia, P. O. Box 562, Torrington, Conn. Phone: HU 9-4535.

Local 552, Kalispell, Mont.—President, Byron Pember, 161 Third Ave., West N., Kalispell, Mont.

Local 554, Lexington, Ky.—Acting Secretary, Otis O. Jones, 1100 Sparks Road, Lexington, Ky.

Local 558, Omaha, Neb.—Secretary, Howard W. Farrell, 2820 Franklin St., Omaha 11, Neb. Phone: Atlantic 2485.

Local 564, Altoona, Pa.—President, Edward F. McGuire, 1531 East Pleasant Valley Blvd., Altoona, Pa. Phone: WI 2-4406.

Local 581, Ventura, Calif.—Secretary, Victor Hudson, 70 Kenneth, Camarillo, Calif. Phone: HUnter 2-4157.

Local 582, Chatham, Ont., Canada—President, John W. Trotter, 52 Tecumseh Road, Chatham, Ont., Canada. Phone: ELgin 4-3145. Secretary, Donald R. Shepherd, Prairie Siding, Ont., Chatham, Ont., Canada. Phone: ELgin 2-2156.

Local 656, Minot, N. D.—President, Art Hochhalter, Park View Trailer Court, Minot, N. D.

Local 676, Hudson, N. Y.—President, Norwood C. Ringer, Box 407, Philmont, N. Y.

Local 691, Ashland, Ky.—President, Robert L. Taylor, 2916 Terrace Park, Ashland, Ky. Phone: EAst 4-5468.

Local 694, Greenville, S. C.—President, Charles H. Cyrus, 214 West Dorchester Blvd. Phone: CEder 9-7950.

Local 732, Valparaiso, Ind.—President, Lawrence Owens, 720 Linda, Hobart, Ind.

Local 746, Plainfield, N. J. President, William Renz, 209 Lucia St., Middlesex, N. J. Phone: ELiott 6-4821.

Local 761, Williamsport, Pa.—Secretary, John H. Miller, 1415 High St., Williamsport, Pa.

Local 768, Bangor, Maine—President, Stephen R. Gould, 20 Spring St., Stillwater, Maine.

## CHANGES IN ADDRESSES OF OFFICERS

Local 13, Troy, N. Y.—Secretary, Albert G. Lottridge, Rooms 330-331.

Local 63, Bridgeport, Conn.—Secretary, Ernest Seregely, 310 Fairfield Ave., Bridgeport 3, Conn. Phone: EDison 3-2017.

Local 215, Kingston, N. Y.—President, John A. Cole, West Hurley, N. Y. Phone: FEderal 8-4548.

Local 286, Toledo, Ohio—President, Monroe Fingers, 1014 Fernwood Ave., Toledo, Ohio. Secretary, Velmer Mason, 431 Vance St., Toledo, Ohio. Phone: CH 6-0640.

Local 336, Burlington, N. J.—Secretary, Naze Calderone, 237 Talbot St., Burlington, N. J. Phone: DUdley 6-4602.

Local 384, Brockville, Ont., Canada—President, C. Stuart Paterson, 10 Crawford St., Brockville, Ont., Canada.

Local 514, Torrington, Conn.—President, Victor Muschell, 374 West Pearl

Road, Torrington, Conn. Phone: HU 2-1983.

Local 618, Albuquerque, N. M.—President, Paul Meunch, 109 Mesa S. E., Albuquerque, N. M. Phone: CHapel 3-0833. Secretary, Vern Swingle, 109 Mesa S. E., Albuquerque, N. M. Phone: CHapel 3-0833.

Local 668, Kelso-Longview, Wash.—President, Bernard J. Butler, 307 North Seventh Ave., Kelso, Wash.

Local 700, Bend, Oregon—President, Norman Coffelt, 439 Miller Ave., Bend, Oregon.

## WANTED TO LOCATE

Gallus, John, member Local 4, Cleveland, Ohio.

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 4, N. J.

## DEATH ROLL

Akron, Ohio, Local 24—Clyde A. Parsons, Patrick J. Ryal.

Boston, Mass., Local 9—Dominick Lioni, Jack C. Fay, Edward P. Hogan. Chicago, Ill., Local 10—Frank E. Broz.

Cleveland, Ohio, Local 4—James Ledvina, Sr., Thomas Prochaska.

Detroit, Mich., Local 5—Walter Hal Boorn, Roy S. Cray, Allan H. Hough, Sydney C. Johns, Vincent Romagnoli, Harry J. Westbrook, John Wichorek.

Kingston, Ont., Canada, Local 518—Roland Hutcheon.

Indianapolis, Ind., Local 3—Stuart Reiff.

Johnstown, Pa., Local 41—Leo W. Lonsinger.

Lansing, Mich., Local 303—August Marks.

Long Beach, Calif., Local 353—Earl J. Baxter, Frank C. Clark.

Miami, Fla., Local 655—Chester Springer, Sam Lipschitz, John J. Moore, Raymond Eberle.

Nampa, Idaho, Local 423—Charles T. Starr, Edwin A. Garrett.

New York, N. Y., Local 802—Chris P. Frank, Howard Kidney, Irving Krupnick (Kaye), Henry Lapidus, John Neustadter, Don Sylvio, Mark Towers, Walter C. Bagshaw, Alfred Cotlar, Michael V. Dazenko, William J. De Hay, Don Z. Doran (Schatz), Alvaro Felix, Clara J. Framan, Gerald F. Gladis, Sol Gransie, William L. Hargrave, George H. Irish, Alfred J. Okulski, Luigi Ranghelli, Arnold J. Rosey, Otto K. Schill, Salvatore Trapani, Eugene Vinciguerra, Rocco Valinoti, Charles E. Winter, Jr., George Accoo, Josef Bonime, George Drumm, Kurt Franke, Stanley A. Green, Charles Johnson, Ludwig E. Manoly, Louis Meichner, Cosmo Moschella, Avery Parrish, Joseph Piscopo, Rocco E. Recchia.

Norfolk, Va., Local 125—Frank Sortino (Billy Gauer).

Norristown, Pa., Local 341—John Stephens.

Pittsburgh, Pa., Local 60—Anderson R. Sheppard, Stephen C. Mathews, Michael L. Sassano.

Sacramento, Calif., Local 12—Edward Simons.

St. Paul, Minn., Local 30—Tell Bisson.

Toronto, Ont., Canada, Local 149—A. F. (Bert) O'Neill, R. L. Jose.

Washington, D. C., Local 161—Harold C. Heigham, Jacques (Van) Kingsbergen, Matt Mannix, Ludwig E. Manoly, Carl C. Weyforth.

Paterson, N. J., Local 248—James Trainor.

## INTERNATIONAL MUSICIAN

## ARRANGING CAN BE THE MOST Profitable Branch of your Musical Skill



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

## University Extension CONSERVATORY

DEPT. 120, 2000 SOUTH MICHIGAN CHICAGO 16, ILLINOIS

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

Name..... Age.....  
 Street.....  
 City.....State.....  
 Music Experience.....



## PLACED ON NATIONAL DEFAULTERS LIST

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

### ALABAMA

*Birmingham:*  
Stan Sellers (restored), \$200.00.  
*Mobile:*  
Willie's Hi-Fi Club and W. E. Williams, \$750.00.

### CALIFORNIA

*Burbank:*  
The Merry Macs (Ted and Carolyn McMichael), restored, \$1,161.50.  
*Los Angeles:*  
W. D. (Bill) Cunningham and Red Doff, \$1,546.54.  
Dancing Cavalcade, Inc., and Jody Elder (also listed under Albuquerque, N. M.), \$300.00.

*Martinez:*  
Venetian Club and Dominick Lupo.

*Oxnard:*  
King Arthur's Restaurant (Gourmet Catering, Inc.), and Marian McCorkle, \$175.00.

*Sacramento:*  
Father Robert Jelliffe (also listed under Reno, Nev.), \$500.00.

*San Jose:*  
Vernon Brooks, \$180.00.

### FLORIDA

*Tampa:*  
The Teen City Social Club, Tony Paglio and Peter Ward, \$577.00.

### ILLINOIS

*Chicago:*  
Tom Parker Theatrical Enterprises (also listed under Miscellaneous), \$1,458.20.

*Springfield:*  
Willis Powell, \$110.00.

### LOUISIANA

*Baton Rouge:*  
Candlelight Club and Ralph Pitslata, \$447.00.

### MARYLAND

*Baltimore:*  
Hartley's Restaurant and H. Martin Landsman, \$120.00.

*Salisbury:*  
Edward Matherly, \$19.60.

### MASSACHUSETTS

*Boston:*  
Jack Richards (also listed under Fitchburg, Mass.), added, \$200.00.

*Buzzard's Bay:*  
Danno's Ranch House and Daniel A. Palmerino, \$300.00.

*Fitchburg:*  
Jack Richards (also listed under Boston, Mass.), added, \$200.00.

### MISSOURI

*St. Louis:*  
The Peacock Alley, Al Fein, \$583.32.

### NEVADA

*Lake Tahoe:*  
Oliver's Club and Morrey Brodsky, \$2,000.00.

*Reno:*  
Father Robert Jelliffe (also listed under Sacramento, Calif.), \$500.00.

### NEW JERSEY

*Bayonne:*  
Ronald Mullaney, \$140.00.

*Livingston:*  
Colony Swim Club, \$190.00.

*Lodi:*  
Allross Productions, Inc., and Albert Iannaci, \$500.00.

### NEW MEXICO

*Albuquerque:*  
Dancing Cavalcade, Inc., and Jody Elder (also listed under Los Angeles, Calif.), \$300.00.

*Socorro:*  
Fence Acres and Sonny Weatherly, \$75.00.

### NEW YORK

*Brooklyn:*  
Continental Cafe and Clyde Cheeks, \$215.00.

*New York:*  
The Estate of Cass Franklin, \$958.95.

### OHIO

*Dayton:*  
Johnny K's Reef (Esquire Red Room, Inc.), and John Kokenakis (restored), \$995.00.

*Columbus:*  
The 502 Club and Stan Vogel, \$72.00.

### OKLAHOMA

*Ardmore:*  
J. E. Ranch Rodeo and Jim Eskew (Eskew also listed under Baird, Texas and Miscellaneous), \$760.00.

### PENNSYLVANIA

*Elgin:*  
Alan D. Cox, \$350.00.

*Somerset:*  
The Oakhurst Tea Room and Ernest W. Baker, added, \$235.00.

### TENNESSEE

*Nashville:*  
John Kelly's World Famed Attractions, added, \$350.00.

### TEXAS

*Baird:*  
Jim Eskew (also listed under Ardmore, Okla., and Miscellaneous), added, \$760.00.

### WISCONSIN

*Green Bay:*  
The Colony Club and Norden DeWitt, \$125.00.

### CANADA

*St. Adolphe d'Howard, P. Q.:*  
Roberto Lodge and Earl Aspell, \$97.50.

### MISCELLANEOUS

Jim Eskew (also listed under Ardmore, Okla., and Baird, Texas), added, \$760.00.

Tom Parker Theatrical Enterprises (also listed under Chicago, Ill.), \$1,458.20.

## PLACED ON NATIONAL UNFAIR LIST

### CALIFORNIA

*San Diego:*  
Civic Productions.

### CONNECTICUT

*Hartford:*  
Roy Duka.

### NEW YORK

*Old Chatham:*  
Old Chatham House Restaurant, a/k/a Jackson's and Wm. Jackson.

### OHIO

*Cincinnati:*  
The Golden Lounge.

*Columbus:*  
Press Club of Ohio and Paul D. Quick, Mgr.

*Columbus Grove:*  
Reynold's Tavern and Kie Reynolds.

*Piketon:*  
Technical Division Recreation Committee of the Goodyear Atomic Corporation.

### CANADA

*Drummondville, P. Q.:*  
The Normandie Hotel and Ben Benoit.

## REMOVED FROM NATIONAL DEFAULTERS LIST

### ARIZONA

*Phoenix:*  
The Riverside Park Ballroom and Bob Fite.

### CALIFORNIA

*Los Angeles:*  
Bob Leonard.

*Oakland:*  
Ernest Jones Artists Agency.

*San Francisco:*  
Fan Club.

*Van Nuys:*  
A. V. Bamford.

### MARYLAND

*Baltimore:*  
Sea Gull Inn.

*Havre de Grace:*  
Norvel Bond.

### NEW JERSEY

*Camden:*  
The Village Club and Solomon Burke.

*Lambertville:*  
St. John Terrell's Music Circus and St. John Terrell and Tom Reddy.

*North Bergen:*  
Aladdin's Lamp Club.

*Stewartville:*  
The New Palm Gardens and Tony Paranee.

### NEW YORK

*Albany:*  
Jonathan States.

*Syracuse:*  
Citizens Club.

### OKLAHOMA

*Altus:*  
Colony Club and J. Hinchey.

### PENNSYLVANIA

*Dawson:*  
St. James Country Club and Jo Bracco.

### SOUTH DAKOTA

*Sioux Falls:*  
The Club Capri and Daniel J. O'Connell.

### WASHINGTON, D. C.

Abarts Lounge and Abraham Spencer, Jr.

## REMOVED FROM NATIONAL UNFAIR LIST

### CALIFORNIA

*Long Beach:*  
Key Largo and Nathan A. Miller.

### COLORADO

*Denver:*  
Lowry Air Force Base Officers' Club.

### LOUISIANA

*Baton Rouge:*  
Purple Circle Social Club.

### OKLAHOMA

*Nowata:*  
V. F. W. Post and Ed Huey.

### PENNSYLVANIA

*Mount Pleasant:*  
American Legion Post No. 446.

### UTAH

*Salt Lake City:*  
Elks' Lodge 85.

## A BRILLIANT NEW ADVENTURE IN MUSIC

# Accorgan

Combining the majesty of the organ  
with the universal appeal  
of the Accordion.

If you can play the accordion, you can play ACCORGAN . . . now! Accorgan was created especially for the professional musician and advanced student, opens an entirely new professional spectrum as an organist and offers the widest new income and booking possibilities. With Accorgan, the accordion becomes a portable organ console. You can play the organ without use of the accordion bellows or command a fully amplified Hi-Fi accordion, which can be played with or independently of the organ . . . from one keyboard. Result . . . magnificent tonal combinations. Any accordionist can play ACCORGAN without additional training or technique.



Louis Delmonte,  
radio, recording and concert artist

Accorgan is now being demonstrated by leading artists . . . through recitals and illustrative records. ACCORGAN can be seen, tested, and purchased through your favorite music store or write

**IORIO**  
INSTRUMENTS, INC.

164-03 Clayton Road, Jamaica 33, N. Y.

Territories are open for franchised dealers. Your inquiry invited.

## Help Your Heart Fund



HELP YOUR HEART

Keep Music Alive -  
Insist on Live Musicians

Winners of the Fawick Orchestra Composition Contest held recently in conjunction with the National School Orchestra Convention at Fish Creek, Wisconsin, were Mrs. Ursula Mamlock of New York City and Edmund J. Siennicki of Cleveland. Mrs. Mamlock received the first prize of \$300 for her *Divertimento* and Mr. Siennicki the second prize of \$200 for his *Park Avenue Hoedown*. This contest is held annually and the deadline for this year's entries is May 1. For further information write NSOA Business Office, 1418 Lake Street, Evanston, Illinois.

Nearly 6,000 public, parochial and private school students are attending the concerts of the Philadelphia Orchestra during the current season, thanks to a \$10,000 grant from the Presser Foundation. Converted into concert tickets, the grant is distributed to the schools for the various concert series, thus enabling thousands of youngsters to grow up with the Philadelphia Orchestra and the masterworks of music literature.

A "piano accompanist scholarship" will be offered by Centenary College for Women, Hackettstown, N. J., for the year 1960-61. The grant, which may be renewed for a second year, amounts to \$500 to be accredited toward a year's tuition and \$125 for private piano study. Recipients will serve as piano accompanists for the Centenary Singers and other campus

## AWARDS AND COMMISSIONS

musical organizations. Applications must be submitted by March 1, 1960. For further information, write Director of Admissions, Centenary College for Women, Hackettstown, New Jersey.

Easley Blackwood will write his Second Symphony on a Schirmer Centennial Commission and the work will be premiered by the Cleveland Orchestra under George Szell during 1961, Schirmer's one-hundredth year.

The "Great Teacher Award" has been presented to composer Douglas Moore by the Society of Older Graduates of Columbia University.

The Fifth Annual Merriweather Post Contest will be held this coming Spring in conjunction with the National Symphony "Music for Young America" concert series. To be eligible, contestants must not have reached their nineteenth birthday by March 1, deadline for entry. They must be able to perform from memory an entire concerto from standard symphonic repertoire and must be recommended by a teacher, principal or conductor.

This year, judging will be done by a special panel of three members of the symphony and conduc-

tor Howard Mitchell. In addition, a prominent musical figure not connected with the orchestra will be invited to act as panel chairman.

Regional auditions will be held throughout the country in early April with winners coming to Washington for the finals in May.

Three winning pieces by New York children will be orchestrated by Leopold Stokowski and conducted by him at the concert of the Symphony of the Air in Carnegie Hall on April 16. The contest is being run by the Parents League of New York. Each entry has had to be certified as original by two teachers in the school of the child submitting it.

Fred Myrow, California composer, has been commissioned by the Young Musicians Foundation for \$500 to write an orchestral work that will be premiered at the Hollywood Bowl in September, 1960.

The six symphony orchestras which are recipients of the \$210,000 commissioning project carried on by the American Music Center under a grant by the Ford Foundation are now the Knoxville Symphony, David Van Vactor, conduc-

tor; the Minneapolis Symphony under Antal Dorati; the National Symphony under Howard Mitchell; the Oklahoma City Symphony under Guy Fraser Harrison; the San Francisco under Enrique Jorda; and the Rochester Philharmonic under Theodore Bloomfield. The latter orchestra has taken the place of the Boston Symphony.

The New School of Music of Philadelphia, Pennsylvania, is providing tuition scholarships for string players, in cooperation with the National Federation of Music Clubs. A nation-wide competition will be held early in March, the winners acquiring five full tuition scholarships, including two in violin, one in viola, one in cello and one in double bass. These are renewable for three or four years if the required progress is maintained.

For further information address the New School of Music, 1738 Pine Street, Philadelphia 3, Pennsylvania.

An annual award bearing the name of Mme. Rosina Lhevinne has been established at Juilliard School of Music by pianist Van Cliburn, who himself is a Juilliard graduate, pupil of Mme. Lhevinne. The award, which will not exceed \$1,000 annually, will be made to an exceptionally gifted student of piano at Juilliard and the recipient will be selected by the school's Scholarship Committee.

## OVER FEDERATION FIELD

(Continued from page sixteen)

The New York *Post* ran a story quoting "a major independent record manufacturer" as saying he has been paying close to \$10,000 a year to disc jockeys to induce them to play his records. What would \$10,000 a year do toward helping a dance band get a start or toward tiding a symphony orchestra over a hard season.

We are indebted to Ernie Hoffman, Secretary of Local 771, Tucson, Arizona, for the cartoon reprinted on this page from "The Tucson Musician." His accom-

panying editorial reads in part, "The decline of Live Music opportunities for the American musician during the past thirty years has been appalling. A steady deterioration of opportunities for the American musician marked the era. The responsibility for this situation may be attributed to three factors: technological changes providing mechanized music; the federal tax policy in continuing the pernicious twenty per cent tax; and the importation of foreign cut-rate sound tracks to be used on American television shows."

—Ad Libitum



It's your move. Write your Congressman!

INTERNATIONAL MUSICIAN

# President Kenin Testifies Before F.C.C.

(Continued from page five)

and women who have made enormous investments of energy, time and money to cultivate their talent to make the music that adds so much of beauty, joy and meaning to the lives of our entire citizenry.

The uniqueness of this occasion lies in the fact that this is the first time that the compelling story of the professional musician and his relationship to the Radio-TV industry is being told directly to the public officials who are empowered and, in my opinion, even required to give that story a more happy turn. For this unprecedented opportunity and on behalf of the American professional musician, my sincerest expression of gratitude.

My theme may be succinctly summarized. The economic interest of the professional musician (which is my responsibility) and the public interest (which is your responsibility) are identical, and both interests have been sorely neglected by an insensitive industry, and, I am constrained respectfully to say, by an unwise and improper execution of clear public policy.

You gentlemen are perhaps aware of the musicians' contribution in launching the radio industry. Names like Jan Garber, Coon-Sanders, George Olsen, Ben Bernie, Kay Kyser, Ted Weems, and a host of others, may refresh your recollection of the dominant, pioneering role of music and musicians in the early days of radio.

In virtually every local community with a radio station, the uncompensated cooperation of the outstanding musicians in the locality was solicited and obtained on the commitment—explicit or implicit—of ample monetary reward upon achieving economic stability.

Well, as you know, more intimately than I, "stability" has long since lost any meaning in this context. And the compounded millions of dollars that have filled the pockets of those who pay nothing for the monopolistic exploitation of the public's air-waves still stem primarily from music. But it is music without musicians, music out of the can, frozen on wax or tape, music that almost never costs the licensee anything and, as everybody now knows, sometimes pays for its own way to the disc jockey's turn-table.

Thus, radio's and television's truly tremendous potential for American music and musicians and for the public's enlarged appreciation of them has been utterly frustrated. Indeed, the ironic reality has been a progressive diminution of live musical performances everywhere because of that industry's competitive intrusion into traditional areas of musical entertainment.

A recent, highly-publicized instance of the industry's insensitive, dollar-dominated attitude toward live music is the callous banishment of "The Voice of Firestone." For thirty-one years this program had provided a rich feast of live concert music for millions of Americans. And why the abrupt termination? Not, of course, because the Firestone Corporation was in any sense wanting in financial responsibility, but solely because a rare interval of cultural music might lower network income on adjoining programs.

Here is a classic illustration of the unhappy tendency of those who receive a monopoly of the air ways from a generous public to equate the public's interest with their own profits—blithely to ignore Herbert Hoover's admonition that the broadcaster's "purpose" be "something more than naked commercial selfishness." And the result for the public was the silencing of the cultivated musical "Voice of Firestone" solely because of a cynical decision that cops and robbers or cowboys and Indians are better salesmen. The employment loss on this one program amounted to 1,013 man days between January and June of last year.

## The Deceptive Use of Foreign "Canned" Music

I come now to a discussion of a widespread practice in the TV industry, which causes the greatest concern to the Federation, and which, in my opinion, merits the immediate attention of the Commission. I refer to the extensive use, *without any identification*, of canned foreign music in otherwise wholly American shows, designed to sell American goods to the American people.

Let me make it perfectly clear that I am not talking about the legitimate product of foreign musicians. We welcome artistic talent from all over the world because the American public interest is clearly served by the enriching experience of music and art from foreign sources.

It is only the specious, unlabelled foreign music that I talk about. I mean background music that comes out of a can, like last year's peas; music that was frequently never scored by anyone, foreign or American, in the form heard by our audiences.

It would be well, perhaps, to tell you of some of the techniques employed. A few years ago in Hollywood, California, I personally inspected several so-called commercial music libraries whose source materials are old European sound tracks made to accompany European motion picture film. (The reason

why these were obtainable only in Europe is because the motion picture industry in this country had, for some years, cooperated with the American musician by forbidding this kind of abusive exploitation of its recorded music.)

This old sound track is purchased at a very nominal cost and is then broken down into countless component parts such as bridges, cues, moods, emotions, etc., etc.

Having acquired, cut up, catalogued, and filed this pseudo "music," the library owner is now able to supply the industry with so-called background music. And he has proved amazingly successful. Countless TV films in this country contain this dull, mechanical, paste-and-scissors music, for which no composer, arranger, copyist or instrumentalist, foreign or American, received one penny.

The American public does not know that this ersatz music is being foisted on them, purely as a matter of greed to avoid paying prevailing American scales. As Senator Morse truly said, "this is a species of fraud being perpetrated upon the American public."

These hearings are taking place against the background of proper, public outrage at the deception in some quiz programs. The abusive use of foreign can is no less deceptive. It is as if the viewer would see Van Doren in the booth, observe his lips moving, but actually hear the previously transcribed voice of another put forth as Van Doren's present answer.

The net effect of this practice is to condemn the American public to inferior, substandard music which can only cause a deterioration of our precious musical heritage and a diminution of professional work opportunities for American musicians. It is no exaggeration to say that if this trend continues, there will be no real music in the United States because there will be no real musicians left to make it.

As recently as 1956, the Federation's vigorous opposition to the liberalization of the Commission Rules and Regulations on the identification of mechanical reproductions fell on deaf ears. In your decision of October 8, 1956 (cited as 14 Pike & Fischer R.R. 1541) you were persuaded by the industry that rules on announcement of broadcast of mechanical reproductions, originally adopted to protect the public from deception, were "too stringent" and should be relaxed in order not to "detract from the public's enjoyment of programs." You said you could rely on the licensees to protect the public from harmful deception.

Needless to say, whatever the abstract justification for such reliance, recently disclosed actual practices overwhelmingly demonstrate its illusory premise. Beyond argument, this industry needs more, not less, official control of techniques and procedures that lend themselves to public deception. And to meet the deceptive use of foreign canned music, I urgently suggest and request that the Commission require all stations properly to label their music, and to explain its origin.

(Continued on the following page)



## The Industry's Failure to Promote Local Talent

Perhaps the most conspicuous failure of the industry and one which lends itself to complete remedy by the Federal Communications Commission has been the industry's deplorable record with respect to the utilization and development of available local talent.

It is, of course, axiomatic that the cultivation of local talent is a significant aspect of the "public interest" which the statute makes the principal guide for programming policy.

In *Tampa Times Co.* (10 R.R. 77, 127) the Commission said "but because an applicant through its local live programming demonstrates his capacity to meet community needs and desires and serves as an outlet for local expression, we attach great weight to local live programming." (Emphasis supplied.)

Again, in *Odessa Television Co.* (11 R.R. 755, 733) the Commission said "in evaluating the program proposals of an applicant, the amount of its proposed live programming serves best to demonstrate its ability to meet and fulfill the needs of the community involved."

In *Tribune Co.* (9 R.R. 719, 770c) you impose "a positive responsibility . . . upon the licensee to make articulate the voices of the community."

The courts have followed your lead in thus emphasizing the rights and needs of our local communities. In *Courier-Post Publishing Co. vs. FCC* (104 F. 2d 213) the court recognized the duty of local stations to "utilize and develop local entertainment talent which the record indicates is available . . ."

It is doubtless pursuant to this clear-cut policy that each licensee applicant is required to list the amount of time given weekly to live programs in the past and proposed for the future. Yet, because the Commission has not cancelled the licenses of those who broke their promises, this requirement has become an empty, mocking formality.

A striking illustration is what happened after your decision of July 11, 1956, in the *Matter of Applications of Loyola University, et al* (Docket No. 8936 et al). That was a comparative television proceeding involving three New Orleans applicants. The Commission praised the successful applicant for employing two staff orchestras at its radio station and promising to continue that practice if permitted to operate a television station. You criticized a losing applicant because he had failed to fulfill a promise in 1949 to employ a studio orchestra at his radio station. Nevertheless, as of today, not a single instrumental musician is employed as staff in any of the sixteen radio and television stations in the New Orleans area.

In anticipation of my appearance here today, I recently sent a questionnaire to all locals of the Federation in order to obtain an accurate picture of the situation as of this moment. While there has not been sufficient time for total returns, we have a more than sufficient sampling to justify the conclusion

of a shocking decline in the employment of local musicians in the past ten years.

Returns covering 537 local radio and television stations in thirty-one states and the District of Columbia (not including the cities of New York, Chicago or Los Angeles, from which emanate most of the network programs) show that a total of 502 stations do not employ a single live musician.

The remaining thirty-five stations employ a total of 165 musicians, but even this total is misleading when its contents are examined. These musicians include persons who have been employed once, twice or three times throughout the year—indeed this incidental, casual type of employment represents the large bulk of the 165. Only twenty-seven of the total are staff employees of the stations involved.

The total employment of live musicians by these thirty-five stations constitutes less than 6 per cent of the music programmed by those stations.

The returns also show that out of the 537 stations, 380 programmed music for 75 per cent or more of their total air time, and of those, 192 programmed music for 90 per cent or more of their total air time.

Nor does even the foregoing tell the full story. In many areas the sharp decline in the employment of musicians was accompanied by a dramatic increase in population and in number of radio and TV stations. In the area of Greater Atlanta, Georgia, for example, there are now fourteen radio and TV stations. I am advised by the Atlanta local that:

"In 1935, four Atlanta Radio stations employed a total of thirty musicians with an approximate total payroll yearly of \$60,000.00. At that time, the population of Atlanta was 270,000. Today the population of Greater Atlanta is one million people and the employment for musicians in Radio and TV stations in the area is practically non-existent. One or two musicians occasionally secure a few weeks for a one-time-a-week commercial broadcast."

The tremendous loss to the nation, the irreparable damage to the public interest, stemming directly from this dreadful failure to encourage live, local talent cannot be overstressed. Unless we are to become a culturally sterile nation, totally passive in our relation to the arts, broadcasters must be required to use the public domain to encourage, rather than stifle the musical and artistic energies of our people.

The Government has recognized the usefulness of music in promoting our interests and image abroad. Artists like Van Cliburn, Louis Armstrong, Leonard Bernstein and Marian Anderson have said a great deal about America to literally millions of Europeans, Asians and Africans who knew not a word of English. Not one of them could have become the musician he or she is if music had not been part of their community—part of the very air

## IMPORTANT NOTICE TO LOCALS

By action of the International Executive Board at its Special Meeting held in Cleveland, Ohio, on October 14, 1959, it was decided that the following must be submitted to the International Secretary's office at the time the pink copy of the delegate's credential is forwarded:

- (1) The notice to the members of the date and place when election of the delegate(s) to the A. F. of M. Convention is held.
- (2) An official copy of the local's election results.

It is important that all local secretaries comply with the above directive.

STANLEY BALLARD,  
Secretary, A. F. of M.

they breathed. And, of course, it is the young musicians of the present who will grow into the Cliburns, Bernsteins and Armstrongs of the future.

Congress, in the National Cultural Center Act, recognized that the world's richest nation has an obligation to preserve and foster the arts. The Government is spending money to send musicians and other artists abroad. Yet the beneficiaries of the public bounty, the broadcasters who receive without charge the priceless monopoly of the airwaves, are unwilling to promote, indeed they are progressively choking off, American culture.

The public interest clearly requires that this Commission put a decisive halt to this cavalier disregard of plain obligation. You can, and should, state in clearest terms that you will not renew the license of those broadcasters who violate their pledge to employ local, live talent. And, of course, you must follow through by refusing to renew the licenses of those who break the faith with the public and the Commission.

I want to conclude with the assertion of my conviction that the Commission's power to require broadcasters to program at least a given amount of live music is not foreclosed in any way by that portion of the Act which forbids it from becoming a censor. Like all other creative individuals, musicians are acutely sensitive to the dangers of even the slightest Governmental interference with free expression. What we urge is not Commission control of the content of the expression, be it Bach or Brubeck, Handel or Harris. Rather, we urge the guarantee of a reasonable portion of broadcast time for live musicians. This recognition of the importance of music in our culture is necessary if the public airways are not to be exploited to the destruction of our musicians and our precious musical heritage.

Again, I thank you very much for this unprecedented opportunity to bring to your attention the views of the organized American professional musicians.

INTERNATIONAL MUSICIAN

# MARY KAYE TRIO

(Continued from page fifteen)

chorus or two, then nonchalantly saunter off the stage and into the audience for some infighting with the customers. Needless to add, they love it.

Ross had a field day when Hawaii became the fiftieth state because Mary and Norman are of Hawaiian extraction. Norman, however, reports, "It's a standing joke between my sister and me that even though we're of Hawaiian extraction and sang Island songs for many years, we've never been to Hawaii. We had a two-week vacation this year (1959) and Frankie Ross went to the Islands and loved it, and we hope to visit there sometime in the near future."

Hawaiian music has long been Mary's forte in show business. At the age of three she was wriggling onstage in a sarong, accompanied by her six-year-old brother's ukulele accompaniment. The kids were working with their father as part of a Hawaiian act which toured the country, bringing all areas the sound of the music of the Islands.

Later, of course, the group's emphasis shifted off Hawaiian music and onto popular fare when the father dropped out and Frankie Ross became a member.

The group worked its way into the \$500-a-week bracket some five years ago. As its popularity has increased rapidly, it has since that time moved on into the six-figure annual bracket. In 1959 it had some \$400,000 worth of commitments.

Also in the year 1959, the group took some time off, because their leader retired temporarily to bring a son into the world. The baby, Jeffrey, was added to a fine family which, regardless of the group's steady work schedule, is a happy and stable unit. Mary is the wife of Jules Pursley, her road manager, and mother of their three children. In addition to Jeffrey, they have a six-year-old son, Jay; and a three-year-old daughter, Donna. The trio's heavy work schedule in the Las Vegas area enables Mary and her family to enjoy a portion of the year at the home she and Jules own in Las Vegas.

The year 1959 was also notable for the group's stepping up its TV work with out-of-the-ordinary engagements such as its guest shot with Edd (Kookie) Byrnes on "77 Sunset Strip," and the record of "Kookie's Love Song" which was released following the show. The trio is currently under contract to Howard Koch and Aubrey Schenk for two movies a year. The Mary Kaye Trio completed a film called "Bop Girl Goes Calypso," and supplied the background

music for Betty Hutton's film, "Spring Reunion."

"Spring Reunion" was our introduction to making films," Mary says, "and it was a real thrill. Although we cut the song for the picture the way we would any record tune, it is still a source of excitement to enter a theater and hear our song flow from the screen."

But it's mainly in the night clubs that the Mary Kaye Trio makes its most lasting impression. The group has recorded for years and has cut many substantial sellers for Decca and most recently for their current recording company, Warner Brothers Records. For the latter label, the group has recorded three long-playing albums. One of the three, "The Mary Kaye Trio on the Strip," was cut live on Sunset Strip in a night club, and although each selection is over the length the broadcasters like for programming, the record has met with smiling reception. It is the closest thing yet to seeing the group in person. The ad libs, the break-ups, the excellent musicianship, the fun, and the audience's delight at all that's going on are clearly demonstrated.

"Night clubs are our first love," says Mary. "I guess it's much like an actress' love for the legitimate stage. You know how you're going over, and you tend to give more."

Next to working live, the group comes across best on TV, where it makes many appearances each year on such shows as those hosted by Dinah Shore, Rosemary Clooney, Steve Allen, and Perry Como. The trio earned the distinction of being the first act booked for three consecutive weeks on Como's show.

## Las Vegas Vogue

More than most other acts of this nature, the Mary Kaye Trio plays and plays and plays the Nevada clubs, where a constant demand for their services exists. Norman has parlayed his musical work and his sideline work, and now has sizeable real estate investments in the state. The state, in turn, has some sort of investment in the group. The trio has a contract at the Hotel Sahara in Las Vegas calling for them to play there twenty-four

weeks a year for three years; another agreement calling for ten weeks a year at Harrah's Club in Reno; and still another, a ten-week-a-year pact with the famed Crescendo in Hollywood. That leaves just eight weeks or so for the rest of the country!

With such a schedule, and with home lives and families as well, the group apparently has more than enough commitments for, say, an orchestra. But with the new emphasis on movie work, and the possibility of more and more TV work in situations similar to the plot guest shots on "77 Sunset Strip," the area of trio work may expand despite the seemingly top work load.

In the music field so dominated by men, the rare women leaders and musicians who come along and strike it big are a constant source of inspiration to talented young women the country over. But if they're prepared to work—and *hard*—for several years before bringing a polished, sure-fire act into a club, they can follow Mary Kaye's trail.

But, all in all, this is a very tough act to follow.

## The National Symphony Orchestra In Line to Receive Federal Aid

A hopeful step has been taken recently by the United States Government—a step which augurs well for future developments. Legislation was introduced on January 6, the opening day of Congress, by Representative Frank Thompson, which would provide funds for the National Symphony Orchestra of Washington, D. C., and other cultural activities in the nation's capital.

Under Thompson's proposal, one mill out of every tax dollar collected in the district would be set aside to help the orchestra and other cultural activities. This fund would be matched by federal revenues.

## SHAWL COLLAR JACKETS *made in our own factory*



**ORIGINAL!**  
**SOLIDS \$18.75 PLAIDS**  
**IN STOCK**

Fine, full-bodied all-year-round gabardines in solid colors, nylon, rayon, dacron and quality tartan plaids. Fully lined, long-wearing, fully crease-resistant. **COLOR-FAST - WILL NOT SHRINK - SMART, COOL, GOOD LOOKING. SATISFACTION GUARANTEED.**

**SIZES**  
34 to 50  
and up

**SOLID COLORS:** red, lime, gold, powder and cadet blues, grey, white, pink, etc.  
**TARTANS:** reds, greens, maroons, etc.  
**TUX PANTS—Cummerbund sets.**

Send for free sample materials.

**TOWNCRAFT CLOTHES**

ESTABLISHED 1931

752 Broadway

Corner Eighth St.

New York 3, N. Y.

GRamercy 7-7652





# BOOKERS' LICENSES TERMINATED

<p><b>ARKANSAS</b></p> <p><b>Fayetteville</b></p> <p>Clark's Booking Agency ..... 2506</p> <p><b>Little Rock</b></p> <p>Arkansas Artist Service, Inc. .... 2677</p> <p><b>CALIFORNIA</b></p> <p><b>Bell Gardens</b></p> <p>Taylor, Miss Jane H. .... 4113</p> <p><b>Beverly Hills</b></p> <p>Campbell-Rosenthal Agency ..... 3373</p> <p>Ehrlich, Jake, Jr. .... 4261</p> <p>Gans, Cliff R., Agency ..... 2699</p> <p>Harris, Kenneth S. .... 549</p> <p>Heman &amp; Preston Agency ..... 2718</p> <p>Herrick, Rick ..... 2235</p> <p>Mickie, Pauline, Theatrical Agency ..... 2976</p> <p>Mills, Earl ..... 889</p> <p>National Booking Corp. .... 2409</p> <p>Purcell, Ed ..... 3246</p> <p><b>Compton</b></p> <p>Willey, Russ ..... 1412</p> <p><b>El Cajon</b></p> <p>Kochian, Sam ..... 3010</p> <p><b>Glendale</b></p> <p>McDowell, Jean ..... 4155</p> <p><b>Granada Hills</b></p> <p>Weir, Wallace ..... 2729</p> <p><b>Hollywood</b></p> <p>Ash, Flo, Agency ..... 2990</p> <p>Beam, James C. .... 1601</p> <p>Benton, Walsh and Gutierrez ..... 2975</p> <p>Berg, Billy ..... 3817</p> <p>Clarke-Hines Agency ..... 233</p> <p>Cossette, Pierre ..... 3002</p> <p>Dacey Enterprises Agency ..... 2787</p> <p>Garry, George A. .... 2721</p> <p>Gibbs, John, Agency ..... 2916</p> <p>Guaranty Agency (A. Schnitzer) ..... 2073</p> <p>Hollywood International and Theatrical Agency (Phillip Sudano) ..... 3272</p> <p>Lambert, Harold R. .... 1525</p> <p>Leonard, Robert ..... 3707</p> <p>Michaud, Arthur T. .... 1073</p> <p>Molina, Carlos ..... 3349</p> <p>Pan American Artists Enterprises ..... 3612</p> <p>Pratt, Jimmy, and Woodward, Donald ..... 2989</p> <p>Preble, Dorothy, Agency ..... 1658</p> <p>Producers Studio Corp. Agency ..... 3678</p> <p>Rogers, Ral A., Associates Agency ..... 2721</p> <p>White, Mack ..... 2303</p> <p>Woliver, Vivian, Theatrical Agency ..... 2778</p> <p><b>Huntington Park</b></p> <p>Egan, Martin, Agency ..... 3106</p> <p><b>Los Angeles</b></p> <p>Alexander, Norman ..... 3563</p> <p>Blair, Dick E. .... 1611</p> <p>Briere, Therese ..... 2800</p> <p>Butler, Harry ..... 168</p> <p>Carling, Clifford ..... 1493</p> <p>Carson, Don ..... 2908</p> <p>Church, Geneva ..... 231</p> <p>Drake, Dr. David ..... 1030</p> <p>Grant, Edythe ..... 1867</p> <p>Graves, Leslie V. .... 2328</p> <p>Hill, Herman ..... 2620</p> <p>Howard, Gene ..... 595</p> <p>Kaiser, Albert ..... 2248</p> <p>Key Party Plan Agency ..... 2799</p> <p>Lewerke, Jack ..... 2032</p> <p>Linder, Jack, Theatrical Enterprises, Inc. .... 770</p> <p>McNeely, Dillard ..... 813</p> <p>Miller, Virginia ..... 2828</p> <p>Noriega, Anthony ..... 3275</p> <p>O'Neill, Sunny ..... 1539</p> <p>Pacific Coast Attractions Agency ..... 3409</p> <p>Party Management, Edmund Cantillon ..... 2842</p> <p>Penney, Janice (Lovoos) ..... 1935</p> <p>Price, Bob, Agency ..... 2720</p> <p>Raskin, Roy L. .... 1624</p> <p>Red Fox Music Management ..... 2709</p> <p>Saputo, Frank, Jr. .... 1464</p> <p>Schumm, Richard H. .... 1793</p> <p>Silber, Arthur, Jr., Agency ..... 1723</p> <p>Silvers, Herb ..... 2093</p> <p>Sonenshine, Jack W., Agency ..... 2167</p> <p>Sullivan, Joseph, Agency ..... 2438</p> <p>Turnham, Raymond P. .... 2665</p> <p>Waller's, Ben, Enterprises ..... 1383</p> <p>Ward, Al C. .... 1384</p> <p>Wood, Bill ..... 1839</p> <p><b>Manhattan Beach</b></p> <p>Katz, Jack J. .... 1801</p> <p><b>Newport Beach</b></p> <p>Betty's Theatrical Agency ..... 3946</p> <p><b>North Hollywood</b></p> <p>Celley, Albert ..... 3100</p> <p>Neff, Fred ..... 2482</p> <p><b>Oakland</b></p> <p>England Entertainment Agency ..... 385</p> <p>Network Booking Agency, Evelyn Leon ..... 3226</p>	<p><b>Pacoima</b></p> <p>King, Bob J. .... 2706</p> <p><b>Palo Alto</b></p> <p>Cahn, Jane ..... 171</p> <p><b>Pomona</b></p> <p>Gallion, Aida ..... 452</p> <p><b>Richmond</b></p> <p>Trans-Bay Agency ..... 2551</p> <p><b>San Diego</b></p> <p>Poole, Nathaniel, Agency ..... 3315</p> <p>Stutz, Walter R., Enterprises ..... 1275</p> <p><b>San Francisco</b></p> <p>Allen, Jack ..... 33</p> <p>Baccari, Alessandro M., Jr. .... 81</p> <p>Beth, Leslie E. .... 79</p> <p>Bristow, Harry ..... 143</p> <p>Brown, Kathleen May ..... 1569</p> <p>Dwyer, Ruth, Productions Agency ..... 3050</p> <p>Miller, Richard S. .... 3434</p> <p>Morgan Entertainment Agency ..... 1820</p> <p>Waltz, Paul, Singing Artists Agency ..... 3390</p> <p>Western Services Co. .... 2379</p> <p><b>San Jose</b></p> <p>Bender, Gene, Enterprises ..... 3260</p> <p><b>Santa Ana</b></p> <p>Footitt, F. Clifford ..... 427</p> <p>Melody Entertainment Agency ..... 4139</p> <p>Star Theatrical Representative ..... 2860</p> <p><b>Santa Monica</b></p> <p>Barton, Dorothy R. .... 1630</p> <p>Snyder, William G. .... 1620</p> <p><b>Sherman Oaks</b></p> <p>Bronson, George A. .... 3117</p> <p>Kane, Bernie, Management ..... 2917</p> <p><b>South Gate</b></p> <p>Stowell, Lawrence L. .... 2783</p> <p><b>Stockton</b></p> <p>Stockton Programs and Geo. C. Westcott ..... 1264</p> <p><b>Van Nuys</b></p> <p>Rubell, Allen ..... 2243</p> <p><b>CONNECTICUT</b></p> <p><b>New Haven</b></p> <p>Madigan, William (Madigan Entertainment Service) ..... 821</p> <p><b>DISTRICT OF COLUMBIA</b></p> <p><b>Washington</b></p> <p>Jenkins, Jesse (Tiny) ..... 4041</p> <p><b>FLORIDA</b></p> <p><b>Miami Beach</b></p> <p>Rose, Irving ..... 2337</p> <p><b>Pensacola</b></p> <p>Mack, Mildred (Gulf Attractions) ..... 2518</p> <p><b>St. Petersburg</b></p> <p>Auletta, Vic, Attractions ..... 4322</p> <p><b>GEORGIA</b></p> <p><b>Atlanta</b></p> <p>Entertainment Associates ..... 387</p> <p>Harris, Denton ..... 1692</p> <p>Miller Enterprises ..... 2700</p> <p>Read, Tommy, Booking Agency ..... 1084</p> <p>Ridley, Lewis, Agency ..... 1100</p> <p><b>Augusta</b></p> <p>Street, John ..... 3094</p> <p><b>IDAHO</b></p> <p><b>Pocatello</b></p> <p>Mason, Charles P., Theatrical and Musical Booking Agency ..... 2381</p> <p><b>ILLINOIS</b></p> <p><b>Aurora</b></p> <p>Aurora Entertainment Agency ..... 70</p> <p><b>Beardstown</b></p> <p>Ader, Lt. Col. Sam ..... 23</p> <p><b>Bloomington</b></p> <p>Olson, Al ..... 2444</p> <p><b>Calumet City</b></p> <p>Wayne, Ted, Associates Service ..... 67</p> <p><b>Chicago</b></p> <p>Bloom, Marty, Talent Mart of America ..... 1307</p> <p>Brown, George, Jr. .... 3812</p> <p>Central Booking Office ..... 217</p> <p>Evans, Sam ..... 2388</p> <p>Fitzhugh, McKie ..... 424</p> <p>Jamboree Attractions ..... 2348</p> <p>Magnum Talent Corporation ..... 4995</p>	<p><b>Danville</b></p> <p>Martin, Robert, Entertainment Service ..... 849</p> <p><b>Decatur</b></p> <p>Harris's Talent Agency ..... 1294</p> <p><b>Elgin</b></p> <p>Nicoll, Jim, Agency ..... 1664</p> <p><b>Galesburg</b></p> <p>Mullen, C. H. .... 1895</p> <p>Mullin, Phil C. .... 1889</p> <p><b>Peoria</b></p> <p>Acme Entertainment (Robert Hundemer) ..... 3160</p> <p>Donato, Mildred ..... 2118</p> <p><b>Rockford</b></p> <p>Ad-Video Productions ..... 3037</p> <p>Cave, Harry G. .... 214</p> <p><b>Springfield</b></p> <p>Affiliated Booking Agency ..... 2472</p> <p>White, Lewis, Agency ..... 1567</p> <p><b>Taylorville</b></p> <p>Butler, K. W. .... 2671</p> <p><b>INDIANA</b></p> <p><b>Bluffton</b></p> <p>Cavalcade of Stars, Donald Lane ..... 4054</p> <p><b>Evanville</b></p> <p>Crawford, Lillian, Theatrical Agency ..... 1865</p> <p>Kellough, Sam, Entertainment ..... 2111</p> <p>Talent Unlimited (Arthur Forcum) ..... 3384</p> <p>Tri-State Theatrical Agency ..... 1339</p> <p><b>Indianapolis</b></p> <p>Lester, Leo ..... 2983</p> <p>Variety Entertainment Agency ..... 4049</p> <p>Zainey Brothers Enterprises ..... 1447</p> <p><b>Marion</b></p> <p>Glad, Zina, Studios ..... 470</p> <p><b>Richmond</b></p> <p>Pollock, Harry A. .... 1053</p> <p>S and E Booking Agency ..... 2770</p> <p><b>Terre Haute</b></p> <p>Richmond, Don ..... 2387</p> <p>Roman's Theatrical Enterprises ..... 1125</p> <p><b>West Lafayette</b></p> <p>Cheatham-Stitt Booking Agency ..... 226</p> <p>Zink, Lewis E. .... 2458</p> <p><b>IOWA</b></p> <p><b>Des Moines</b></p> <p>Dresser, Naomi, Artists Representative ..... 590</p> <p><b>Waterloo</b></p> <p>Rainbow, Eddie, Agency ..... 2625</p> <p><b>KANSAS</b></p> <p><b>Wichita</b></p> <p>Peebles, Harry ..... 2170</p> <p><b>KENTUCKY</b></p> <p><b>Covington</b></p> <p>Goldblatt's Entertainment Service ..... 2565</p> <p><b>Louisville</b></p> <p>Belgrade Booking Agency, Lester Belgrade ..... 2156</p> <p>Franklin, Jimmy, Attractions, and R. James Griffin ..... 3509</p> <p>Kleinhenz, Bonnie Smith ..... 1531</p> <p><b>LOUISIANA</b></p> <p><b>Baton Rouge</b></p> <p>Howeth, Eddie ..... 598</p> <p><b>Boasier City</b></p> <p>Ark-La-Tex Entertainment Service ..... 3188</p> <p><b>New Iberia</b></p> <p>Romero, Johnny (Pelican Booking Agency) ..... 4220</p> <p><b>New Orleans</b></p> <p>Boone, Phyllis ..... 2749</p> <p>Crescent City Booking Agents ..... 280</p> <p>Durning, Al, Music Entertainment ..... 364</p> <p>Jiles, Wilbur J. .... 2546</p> <p>Young, Alvin E. .... 1947</p> <p><b>Shreveport</b></p> <p>Belcher, Ray ..... 2228</p> <p>Lippincott Booking Agency ..... 2028</p> <p><b>MARYLAND</b></p> <p><b>Baltimore</b></p> <p>Colimer, Jimmy, Theatrical Agency ..... 2471</p> <p>Dorsey, Bertram I. .... 4565</p>	<p><b>Pikesville</b></p> <p>Miller's Management Agency ..... 3048</p> <p><b>MASSACHUSETTS</b></p> <p><b>Boston</b></p> <p>Dartmouth Entertainment Agency, Abe Wolfson ..... 3971</p> <p>Larkin, Robert ..... 2552</p> <p>McLean, Dixie ..... 2393</p> <p><b>Danvers</b></p> <p>Larkin, George ..... 2614</p> <p><b>MICHIGAN</b></p> <p><b>Ann Arbor</b></p> <p>ABC Party Services ..... 3437</p> <p>Chisholm, Don ..... 3114</p> <p>Donelson Orchestra Management ..... 1974</p> <p><b>Detroit</b></p> <p>Diamond, Dave, Organization ..... 335</p> <p>Empire Theatrical Agency ..... 383</p> <p>Klein, Jules, Agency ..... 702</p> <p>Sawyer, Duane ..... 1164</p> <p><b>MINNESOTA</b></p> <p><b>Duluth</b></p> <p>Mi-Lu Agency ..... 2567</p> <p><b>Hopkins</b></p> <p>Schoening, Bill E. .... 1477</p> <p><b>Minneapolis</b></p> <p>Smith, William C., Entertainment Agency ..... 3922</p> <p>Trumble, Celia, Shows ..... 2398</p> <p>Utecht, Robert J. .... 2746</p> <p><b>New Ulm</b></p> <p>Stahl, Dick, Booking Agency ..... 2204</p> <p><b>Winona</b></p> <p>Interstate Orchestra Exchange, L. Porter Jung ..... 626</p> <p><b>MISSOURI</b></p> <p><b>Kansas City</b></p> <p>Beasley's Booking Agency ..... 3074</p> <p>Pagano, Paul ..... 1001</p> <p><b>St. Louis</b></p> <p>Downey, Jimmy ..... 351</p> <p>Farrar, Mrs. Arthesma Downey ..... 407</p> <p>Fisher, Clement E., Jr. .... 2098</p> <p>JJJ Company ..... 3241</p> <p>Padratzki, Victor ..... 2245</p> <p>Rose, James K. .... 1129</p> <p><b>Springfield</b></p> <p>Mitchell, Danny, Inc. .... 3424</p> <p><b>NEBRASKA</b></p> <p><b>Omaha</b></p> <p>DeMichel Entertainment Service ..... 3631</p> <p>Swanson, Guy A., Midwest Booking Agency ..... 2083</p> <p><b>NEW HAMPSHIRE</b></p> <p><b>Manchester</b></p> <p>Breton, Maurice, Agency ..... 2870</p> <p>Pratt, Lou, Orchestra Service ..... 1061</p> <p>Soule, Ernest C. .... 2429</p> <p><b>NEW JERSEY</b></p> <p><b>Belleville</b></p> <p>Atlantic Artists Agency ..... 2977</p> <p><b>Lodi</b></p> <p>Iannaci, Al ..... 4096</p> <p><b>Paterson</b></p> <p>Ciamprone, Joseph A. (New Jersey's Music Agency) ..... 960</p> <p><b>Roselle</b></p> <p>Creative Talent ..... 3580</p> <p><b>NEW YORK</b></p> <p><b>Albany</b></p> <p>Snyder, Bob ..... 1904</p> <p><b>Bronx</b></p> <p>Gallo, Joe ..... 2350</p> <p><b>Brooklyn</b></p> <p>Martin, Dave ..... 2301</p> <p><b>Cohoes</b></p> <p>White, Wm. P., Theatrical Agency ..... 1406</p> <p><b>Hempstead</b></p> <p>Walmetta Agency ..... 3288</p> <p><b>Hudson</b></p> <p>Bell, Curt, Agency ..... 105</p> <p><b>Ithaca</b></p> <p>Causar, Bob ..... 210</p> <p>Halsband, Jerome ..... 2401</p> <p>Natale, Frank ..... 2390</p> <p>Townsend, Don ..... 2456</p> <p><b>New York City</b></p> <p>Allied Artists Agency, Inc. .... 2539</p> <p>Austin, Clarence J. .... 3059</p>	<p>Barbieri, Al ..... 3007</p> <p>Berns, Harry B. .... 2238</p> <p>Blue, Joe, Theatrical Agency ..... 3137</p> <p>Bowser, Milton ..... 4574</p> <p>Carlson, Ralph T. .... 2266</p> <p>Carpenter, Richard W. .... 201</p> <p>Croydon's Theatrical Agency ..... 297</p> <p>Diel, Lillian, Theatrical Enterprises ..... 2595</p> <p>Eva Artists Assoc., Hi Steger ..... 2325</p> <p>Field, Jerry ..... 3351</p> <p>Finck, Jack ..... 4884</p> <p>General All-Stars Agency (Phil Bernard) ..... 3738</p> <p>Grade, Lew and Leslie, Ltd., Inc. .... 491</p> <p>Greene, Beverly, Theatrical Agency ..... 500</p> <p>Hamid, George A., &amp; Son ..... 534</p> <p>International Entertainment Bureau, Morris Bleiman ..... 623</p> <p>Kalchheim, Jack ..... 2659</p> <p>Kalet, Paul (K N S Assoc.) ..... 670</p> <p>Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) ..... 2100</p> <p>McRae, Teddy, Theatrical Agency ..... 2352</p> <p>Malco Entertainment ..... 3797</p> <p>Miller, Bob, Enterprises ..... 885</p> <p>Montgomery, Jack, Productions ..... 3248</p> <p>Morales, Cruz ..... 1561</p> <p>Perry, Lou ..... 1028</p> <p>Robinson, Thomas (Atlas Theatrical Agency) ..... 69</p> <p>Rogers and Ruggerio, Trixie Rogers, Rose Ruggerio ..... 1964</p> <p>Saunders, Hal ..... 1161</p> <p>Saxon, Don ..... 3436</p> <p>Singleton's Show People's Employment Agency ..... 3397</p> <p>Smith, George ..... 3238</p> <p>Strauss, Fred ..... 1745</p> <p>Weiss, Norman, Roy Gerber ..... 2660</p> <p>Weisman, Harry ..... 1305</p> <p>Williams, Bradley, Entertainment Bureau, R. Bradley Williams ..... 1415</p> <p><b>Nyack</b></p> <p>Oliver, Maurice (Sonny) ..... 983</p> <p><b>Rochester</b></p> <p>Charles, Ken, Entertainment Service ..... 2225</p> <p><b>NORTH DAKOTA</b></p> <p><b>Bismarck</b></p> <p>Del Giudice, Eddie ..... 2961</p> <p><b>OHIO</b></p> <p><b>Akron</b></p> <p>Mussara, Russ ..... 1538</p> <p><b>Cincinnati</b></p> <p>Ace Attractions Co., Inc. .... 1629</p> <p>Dahlman, Arthur L. .... 1668</p> <p>Nathan, Isadore ..... 943</p> <p><b>Cleveland</b></p> <p>Artistry in Promotion, Ray Skrepich ..... 2895</p> <p>King, Ted, Agency ..... 2708</p> <p><b>Columbus</b></p> <p>Lewis, Richard, Agency ..... 4119</p> <p><b>Dayton</b></p> <p>Willis, Tommy, Midwest Entertainment Service ..... 882</p> <p><b>Lima</b></p> <p>Newland, Peter, Amusement Agency ..... 1998</p> <p>Schenk, Frankie, Attractions ..... 2197</p> <p><b>Sandusky</b></p> <p>Anderson, Glenn E. .... 2342</p> <p><b>Springfield</b></p> <p>Chew, R. D., Enterprises, Inc. .... 3465</p> <p><b>Toledo</b></p> <p>Bender, Bob, Attractions ..... 1605</p> <p>Zallocki, Chet ..... 1446</p> <p><b>Youngstown</b></p> <p>Capri, Tony, Entertainment ..... 189</p> <p>Consolidated Amusement Service ..... 258</p> <p>Tee Ross Music, Inc. .... 1317</p> <p><b>OKLAHOMA</b></p> <p><b>Bartlesville</b></p> <p>Apollitan Agency ..... 4468</p> <p><b>Lawton</b></p> <p>Duncan, Tommy, Agency ..... 2129</p> <p><b>Tulsa</b></p> <p>Cowles Enterprises ..... 2998</p> <p>Schroeder, Vic ..... 3539</p> <p><b>OREGON</b></p> <p><b>Portland</b></p> <p>Anderson's, Beth, Music Agency ..... 3343</p> <p>Anderson, Norman, Theatrical Agency ..... 2804</p> <p>Baker's, Fred, Agency ..... 1560</p> <p>Mossman, Earl, Attractions ..... 3154</p> <p>Owen, Jerry, Agency ..... 2958</p>
---	--	--	--	--



PENNSYLVANIA	SOUTH CAROLINA	Fort Worth	VIRGINIA	CANADA
<b>Carbondale</b>	<b>Sioux Falls</b>	Allen, Tracy, Theatrical Booking Agency ..... 1566	<b>Norfolk</b>	<b>Vancouver, B. C.</b>
Howe, Buddy, Booking Agency ..... 597	Siouxland Musicians' Booking Agency ..... 2407	Stromer's Party Planning Service..... 2162	C.M.C. Artists Agency ..... 242	International Theatricals, Ltd. .... 3738
<b>Chester</b>	<b>TENNESSEE</b>	<b>Galveston</b>	<b>WASHINGTON</b>	<b>Winnipeg, Manitoba</b>
Randolph, Louis ..... 2593	<b>Memphis</b>	Star Bookings (Harold Hill) ..... 2880	<b>Seattle</b>	Winnipeg Entertainment Agency .. 3903
<b>Erie</b>	Bluestein, Ben ..... 130	<b>Houston</b>	Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh) ... 207	<b>Hamilton, Ontario</b>
Danielson, Gustav ..... 2767	Harris, W. A., Jr. .... 4783	Curtis, Eli J. .... 295	Harverson, R. S., & Assoc. .... 2053	Horrigan and Horrigan ..... 3441
<b>Harrisburg</b>	Neal, Bob ..... 3194	Fenley, Dora Jacqueline ..... 3339	<b>WEST VIRGINIA</b>	Ireland, Ray ..... 2030
Filingeri, Chas., Theatrical Enterprises ..... 2113	Treat, Ray, Agency ..... 2242	Kahal, Solomon M. .... 1503	<b>Clarksburg</b>	<b>London, Ontario</b>
<b>New Castle</b>	<b>Nashville</b>	Lampkin, Phil, Agency ..... 2707	Powell, Frank E. .... 2108	Scalon, The, Entertainment Agency ..... 2943
Natale, Thos. A. (Natale Theatrical Agency) ..... 942	Emerson Talent Agency ..... 4445	McCardell, Lillian, Theatrical Agency ..... 795	<b>White Sulphur Springs</b>	<b>Toronto, Ontario</b>
<b>Oreland</b>	Kelly, John, World Famed Attractions ..... 4328	Municipal Concerts ..... 913	Cardini, George ..... 3027	Bin-Ree Agency ..... 5011
Entertainment Unlimited ..... 2868	<b>TEXAS</b>	Prud'Homme, M. Edwin ..... 3367	<b>WISCONSIN</b>	Larkin, James ..... 734
<b>Philadelphia</b>	<b>Austin</b>	Schwartz, Jack B. .... 3042	<b>Green Bay</b>	<b>Windsor, Ontario</b>
Cavanaugh & Martin ..... 213	Guerra, Tony ..... 2045	Stone, Harry L. .... 2463	Anderson, Clifford R. .... 52	Barbaro Agency ..... 3686
Fisher Attractions, Joseph Fisher ..... 2900	Hays, George V. .... 2132	Whalen, Gene ..... 3331	Ohlsson Advertising Agency ..... 1807	<b>Montcalm, Quebec</b>
<b>Pittsburgh</b>	Struve, Dan ..... 1272	<b>Longview</b>	Scofield, Nathan M., Theatrical Productions ..... 1176	Riley's Vaudeville Agency ..... 1103
Blumer, Lou ..... 131	<b>Beaumont</b>	Morrow, Wm. M., Jr., and Associates ..... 1983	<b>Madison</b>	<b>Montreal, Quebec</b>
Daly, Jack, Theatrical Agency ..... 1811	Artist Relay Service ..... 3415	<b>Port Arthur</b>	A & C Booking Agency ..... 3665	Artistes de Montreal, Reg'd. (Madame Albert Gosselin) ..... 63
Hoyes, Charles, Agency ..... 599	<b>Corpus Christi</b>	Rowley, Rex B. .... 2240	<b>Marshfield</b>	Harbor Lights Revue ..... 4608
Simmons, Mildred ..... 1214	Albright, Phillip, Agency ..... 29	<b>Rosharon</b>	Gotz, Clarence ..... 487	Montreal Artists Bureau, Michel Leroy ..... 900
<b>Scranton</b>	Gilder, Grady ..... 2001	Lockridge, Tom ..... 3191	<b>Milwaukee</b>	Montreal Theatrical Agency, Rita Doucet ..... 2796
Cohen, Arthur ..... 244	Lyons, Ted, Productive Entertainment ..... 2356	<b>San Angelo</b>	Owen & Elliott (Art Owen-Joan Elliott) ..... 999	Renaud, P. D., Canadian Attractions ..... 2973
<b>RHODE ISLAND</b>	Patrick, Henry, Jr. .... 2672	Hickman's Record Shop ..... 3421	Ross, Dace "Curly," Agency ..... 1136	<b>Ville La Salle, Quebec</b>
<b>Providence</b>	Talent Agency, The (Jay Byars) ..... 3004	<b>San Antonio</b>	<b>Wausau</b>	Blythe, Thomas William ..... 3828
Bar Agency, Bennie Woods ..... 3670	<b>Dallas</b>	Artists Management and Entertainment Agency ..... 3405	Entertainment Booking Agency, Robert Maley ..... 2383	<b>Moose Jaw, Saskatchewan</b>
Clarke, Albert J. .... 1950	Allied Artists of America ..... 3699	Block, Metha (Mrs.) ..... 1556	<b>WYOMING</b>	Andrie, Wes, Agencies ..... 4053
Cleary, Bernard F. .... 1638	Bock, Jim ..... 1517	Botello, Roy ..... 3251	<b>Casper</b>	<b>PUERTO RICO</b>
Columbia Artists Corp. .... 3526	Dunbar, Robert G. .... 1689	Denas, Vicky ..... 2856	Fordham, Howard ..... 1936	<b>San Juan</b>
Guny, Louis ..... 4020	Fashions in Music, Jimmy Eastland ..... 409	<b>Waco</b>		Agencias Ramos (Richard Ramos) 3762
	Parker, Roy L. .... 1009	Associated Enterprises, Inc. .... 2824		
	Sozzgin, Chic, Agency ..... 1177	Zachery, Colonel C. .... 2339		
	Wright, Charles D. .... 2012			



Ralph A. Pensyl

### RALPH A. PENSYL

Ralph A. Pensyl, a member of Local 456, Shamokin, Pennsylvania, for many years, passed away on November 9, 1959, at the age of sixty-three. He served the local as Treasurer for about three years and as Secretary-Treasurer for seventeen years, retiring in 1959.

Born November 10, 1895, he was a lifelong resident of Shamokin. Mr. Pensyl played the trombone, was a member of Our Band, Shamokin Dye and Print Works, Inc., for thirty-five years, and served this organization as business manager for the past ten years.

FEBRUARY, 1960

## • CLOSING CHORD •

### WILLIAM J. MCCOY

William J. McCoy, a long-time executive board member of Local 755, Fort Scott, Kansas, passed away on December 8, 1959, at the age of seventy-one.

He was born July 30, 1888, and until about a year ago was still playing drums in a small combo throughout Southeast Kansas.

### WILLIAM GEIB

William Geib, President of Local 111, Canton, Ohio, for over twelve years, suffered a fatal heart attack on January 5. He was sixty-one years of age.

Mr. Geib was a resident of Canton for forty-one years and was very active in various dance and marching band units during that period.

### SAMUEL S. GELFER

Samuel S. Gelfer, a member of Local 122, Newark, Ohio, passed away recently at the age of fifty-eight.

Mr. Gelfer came to Newark almost forty years ago with the Victor Herbert Company and remained to be conductor of the orchestra at the Auditorium Theater. In 1925 he joined the faculty of Denison University and in 1955

was made Associate Professor. He was the organizer and Conductor of Newark's Licking County Symphony Orchestra and was former supervisor of music in Newark public schools. He taught violin from his studio in his home and had classes in Zanesville, Ohio, where he had also been associated with the public school system.

Mr. Gelfer received his gold life membership card in Local 122 last year.

### OTTO K. SCHILL

Otto K. Schill, ninety-six-year-old dean of Newark (New Jersey) music teachers, died on December 27, 1959. He was an honorary member of Local 16, Newark, and a member of Local 802, New York City.

Mr. Schill was born in Pforzheim, Germany, in 1863. By the time he was twelve, he was already an accomplished violinist and entered the Stuttgart Conservatory. After graduation he made a number of concert tours of his native country. He had known and played with some of the great musicians of the last century.

In 1884 he came to this country and joined the faculty at Syracuse University and later played

with the New York Symphony Orchestra. Mr. Schill had lived in Newark since 1886 and had given violin and piano lessons to hundreds of students at his studio until his retirement two years ago.

He is survived by his wife, Emma von der Heide Schill, of Newark, a son, Walter, cellist with the New Jersey Symphony, a daughter, Mrs. Elsa Juzi of Harrisburg, Pennsylvania, and four grandchildren.

### HAROLD GIBSON DAVIDSON

Harold Gibson Davidson, composer, pianist, teacher and critic, died at his home in Glendale, California, on December 14, 1959. He was a member of Local 47, Los Angeles.

Born in Low Moor, Virginia, on February 20, 1893, he lived most of his life in Columbus, Ohio. He received his B. A. from Ohio State, was a scholarship graduate of Cincinnati Conservatory of Music, and later attended Teachers' College, Columbia University, for a year. In the 1930's he concertized extensively. Mr. Davidson wrote both traditional music and modern. One of his best known works, "Concert Square Dance," a folk style piece, has been played by major symphony orchestras, including the Los Angeles Philharmonic under Alfred Wallenstein. At the time of his death he had a large class of piano pupils from in and near Glendale.

# Protest Sparks Nation-wide Drive

(Continued from page seven)

of all locals keeping him advised of the progress being made in their respective jurisdictions, including mailing to his office all copies of advertisements and news and editorial comment. He said, "This is the only means by which the Federation can ascertain the success of this important program on all fronts." And he repeated once more, "This is the battle for the musicians' right to survive. We must give it everything we've got."

Following is the list of producers, television shows and sponsors using music recorded by foreign musicians, against whom the protest campaign should be directed.

## Four Star Productions, Hollywood, California

**THE RIFLEMAN** and **ROBERT TAYLOR DETECTIVE**, sponsored by Proctor & Gamble Co., Box 599, Cincinnati 1, Ohio.

**THE DU PONT SHOW**, sponsored by E. I. Du Pont De Nemours & Co., Wilmington, Del.

**JOHNNY RINGO**, sponsored by P. Lorillard, Greensboro, N. C.

**ZANE GREY THEATRE**, sponsored by S. P. Johnson Wax Co., Racine, Wis., and Maxwell House Division of Maxwell House Coffee, Hoboken, N. J.

**THE BLACK SADDLE**, sponsored by Liggett & Myers, Durham, N. C.

**TALES OF THE PLAINSMEN**, sponsored by Renault-Dauphine, 2250 E. Imperial Highway, El Segundo, Calif., and Sunshine Biscuit Co., Oakland.

**WANTED DEAD OR ALIVE**, sponsored by Brown & Williamson Tobacco Co., Louisville, Ky.

**RICHARD DIAMOND**, sponsored by Poligrip, Polident, Nytol and Coldene, Block Drugs, New York, N. Y.

## Ziv Productions, Hollywood, California

**BAT MASTERSON**, sponsored by Hills Bros. Coffee, Inc., 2 Harrison St., San Francisco 19, Calif., and Sealtest, Kraft Co., 500 Testigo Court, Chicago, Ill.

**THE LOCKUP**, sponsored by Italian Swiss Colony Wine, 615 Fourth St., San Francisco, Calif.

**TOMBSTONE TERRITORY**, sponsored by Lipton Tea, Thomas J. Lipton & Co., Hoboken, N. J.

**MEN INTO SPACE**, sponsored by American Tobacco Co., Salem, Va.

**THIS MAN DAWSON**, sponsored by S. & W. Fine Foods, 333 Schwerin St., San Francisco 24, Calif.

**SEA HUNT**, sponsored by Standard Oil Company of California, Los Angeles, Calif.

## RADIO and TELEVISION

To celebrate the sixty-second birthday of Dr. Roy Harris, February 12, WNYC, the municipal station of New York City, is broadcasting a special program. Of particular interest on the program will be Harris's Fifth Symphony, performed by the Moscow Radio Symphony under the direction of the composer. When in 1958 Harris was sent to the U.S.S.R. by the State Department as a cultural ambassador of the United States, this symphony was played by a Russian orchestra under the composer's baton.

Dr. Harris, who is the director of the International String Congress, will train the string orchestra of the Congress in Puerto Rico during June, July and August, and will take the outstanding students to the Stratford Festival in Canada, where they will perform a program of contemporary music for the International Conference of Composers, August 13.

On February 12, Renata Tebaldi, Carl Sandburg, Julie Andrews, Earl Wrightson, and Nanette Fabray will star in a musical program on the Bell Telephone Hour over NBC-TV at 8:30 P. M. EST. In a tribute to Lincoln's Birthday, the poet, Carl Sandburg, will present excerpts from the letters and speeches of Lincoln, accompanied by Donald Voorhees and the Bell Telephone Orchestra playing Aaron Copland's *A Lincoln Portrait*.

Miss Tebaldi will sing two excerpts from Verdi's *Otello*. Julie Andrews and Earl Wrightson will together present selections from American operettas. Nanette Fabray will present "a musical history of women" during the past seventy-five years.

## CLASSIFIED ADVERTISING

(NON-COMMERCIAL ONLY)

FOR SALE, EXCHANGE, WANTED TO BUY, LOST OR STOLEN; payable in advance, 30 words, \$1.00—HELP WANTED, AT LIBERTY; 30 words, no charge. Type or print your ad and send with check or money order by the 12th of the preceding month. Monthly basis only. GIVE THE NUMBER OF YOUR LOCAL. Please notify the INTERNATIONAL MUSICIAN, 39 Division St., Newark 2, N. J., of any advertiser using these columns for commercial purposes.

## FOR SALE

**ACCORDION (Frontalin)**, used four months. 120 bass, two bass switches, three treble; red and white pearl, brown and cream case; \$200.00. Will handle shipping. Eddie Kay, 636 Elkhart St., Gary, Ind.

**ACCORDION**, Italian, student model, 120 bass, five switch. Excellent condition, black and white pearl, brown case, red velvet interior. Bargain, \$100.00, will ship. Eddie Kay, 638 Elkhart St., Gary, Ind.

**ACCORDION (Electronic-Crucianelli)**, five built-in microphones, bass and treble controls, nine treble, five bass switches. In excellent condition and in tune. Cost \$1,040.00, asking \$595.00. Bill Neuwirth, 21 Chamberlin Road, West Hempstead, L. I., N. Y. IVanhoe 9-9224.

**AMPLIFIER (Guitar)**, three inputs. Will sell for \$25.00, account of illness. Jerry Lama, 1706 Zerega Ave., Bronx 62, N. Y. Phone: TAlmadge 3-8409.

**BANJO**, Vega Vox plectrum, \$150.00. Also, Olds trombone, \$125.00. Both used, hard shell cases included. J. A. Perry, 535 Slocum Road, North Dartmouth, Mass.

**BASS (Electric)**, Excelsior Symphony Grand 140. List price, \$2,000.00, will sell for \$650.00; need cash. Excellent condition. Lawrence Wicklund, 42 Martens Ave., Valley Stream, N. Y. VA 5-2696. 11-12-12

**CLARINETS**, perfectly matched "Mazzeo" model (21M) A and B♭ Selmers in combination case. Articulated G♯, left handed E♭, low E♭; just overhauled. Lists \$672.00 each, will take \$475.00 for the pair. Clay Harvey, 468 Everett Ave., Crystal Lake, Ill. Phone: 1849. 12-1-2

**FLUTE (Wm. S. Haynes)**, wood, closed G, in C. Also a French model Vano Barrioli flute, closed G, in C, metal. William Heinrich, 1125 Grand Concourse, New York 52, N. Y.

**FREE MUSIC TO MEMBERS OF FEDERATION.** Fresh new songs for pianists, organists, entertainers, singers, and for small combos of no more than four people. These are not orchestrations, however they are fine new material for your enjoyment and for your listeners. I will send you eight the same day as your letters arrive. Send \$1.00 to cover cost of handling and mailing. Ed Caron, 43 Highland Ave., North Adams, Mass. 2-3-4

**FREE TO FEDERATION MEMBERS ONLY.** Two special arrangements for full dance band, so you may introduce same in your public. These can also be played effectively by smaller groups and combos. Please send \$1.00 to cover cost of handling and mailing. I will accept stamps. Eddie Ames, Box 309, North Adams, Mass. 12-1-2

**FRENCH HORN**, 1948 Sansone, four valve, double F and B♭, needs re-lacquering, \$200.00. Morton L. Hoffman, 2121 West Forrest Hill, Peoria, Ill.

**FRENCH HORN**, pre-war Schmidt, double, excellent condition, new case, \$310.00. Richard Mackey, 10720 Deering Road, Cleveland 6, Ohio.

**GUITAR (Harmony Monterey)**, and case. New, received as Christmas present, never used. Blonde, six-string, beautiful instrument. 50% below retail, \$35.00. James Rugg, Box 85, Vanderbilt, Pa. LA 4-8461.

**GUITAR**, Wright custom, three-neck with seven pedals, eight strings per neck, in excellent condition. I am buying a ten-string steel. For particulars write: Bob Black, 1241 Granada St., Belmont, Calif.

**LIBRARY (Symphonic)**, 75 orchestrations, Breitkopf and Haendel editions, large score. List of contents will be mailed upon request. A. Geisler, 130 Underwood St., Newark 6, N. J.

**PIANO SCORES**, 150 to 200 songs, a lot of standards. Hate to see it go to waste, value unknown. Send \$2.00 to cover expense. John Dempsey, 7539 Melrose St., Pittsburgh 18, Pa.

**SAXOPHONE (Baritone)**, Conn, excellent condition, with stand, \$300.00. Don Schraier, 5915 Brayton, Long Beach, Calif. GARfield 3-9347.

**TRAILER (Orchestra)**, 5 x 7 bed, streamlined, all metal welded body. Three doors for easy packing; signal lights. Picture available, \$150.00. Dan Mecklenburg, New Ulm, Minn. EL 4-2406.

**TROMBONES**, Holton "Stratodyne" No. 67. Two years old, excellent condition. Lists \$287.50, will take \$150.00. Also a Conn 32-H "Burkley" duobore, special light weight slide, recently overhauled. Lists \$215.00, will take \$125.00. Clay Harvey, 468 Everett Ave., Crystal Lake, Ill. Phone: 1849. 12-1-2

**TROMBONE (Slide)**, 7" bell, brass finish, good playing condition. Excellent buy, complete with case and mouthpiece, \$25.00. B. McGuire, 314 Van Brunt St., Mankato, Minn.

**TUBA**, Alexander, upright C, brass lacquer, \$475. Also same in nickel silver, \$625.00. Consider B♭ in trade. Louis Pirko, 3362 Toledo Terrace, Apt. E-1, Hyattsville, Md.

**VIBES**, model 622, Jenco's best. Like new, used very little, three octave, beautiful tone, easily taken apart. Lists for \$700.00, asking \$375.00. Wallace Linburgh, Old Academy Road, Fairfield, Conn.

**VIOLIN**, Carl Becker No. 299, year 1930; \$750.00 value. Asking \$500.00 or will trade for Becker or other viola, preferably modern. William Presser, Box 158, Station A, Hattiesburg, Miss.

**VIOLIN**, Peter Guarnerius of Mantua, about 1720, with papers from well-known appraiser. Insured. Would also consider trade. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928.

## HELP WANTED

**ACCORDIONIST (Piano)**, for weekend engagements in New York, Westchester area. Modern and commercial trio now being formed. Phone: GREENleaf 6-0143 (weekdays after 7:00 P. M.)

**BASSIST (String)**, doubling on B♭ tuba, top grade. Back every night. Clem Brub Orchestra, Arlington, Minn.

**BASS MAN (Electric)**, for rock 'n' roll group. Prefer young man from Grand Forks or Fargo, N. D., area, but will consider anyone who is willing. Johnny Serdan, Alvarado, Minn.

**DRUMMER**, steady Friday nights in night club in Yonkers, N. Y. Show and dancing. Phone: Mark, TR 2-8473.

**DRUMMER**, must be neat, play all Latin, read, and willing to travel. Send snapshot and experience in first letter. Dance Orchestra, 620 East 52nd St., Savannah, Ga. Phone: ADams 2-7347.

**INSTRUMENT REPAIRMAN**, experienced on brass and reeds. State qualifications in letter or call Levitt & Elrod, 233 West 72nd St., New York, N. Y. SU 7-5765.

**INSTRUMENT REPAIRMAN**, capable of complete job on brass and woodwinds. Have complete shop, good working conditions and good salary. Send reference and photo. Joe Buzze, 422 Franklin Ave., Waco, Texas.

**MUSICIANS**, re-organizing small combo for steady year-round work. Want Chicago area musicians on the following instruments: clarinet, string bass, guitar, accordion and drums. Del Rader, 331 School St., Villa Park, Ill. TE 4-7239.

**MUSICIANS**, commercial experience, steady work, top spots; leader. Dave Brumitt Agency, Peachtree Federal Bldg., 3030 Peachtree Road, N. W., Atlanta 5, Ga.

**MUSICIANS (Girls)**, violinists, accordionists, pianists and guitarists for immediate work in top hotel rooms, playing cocktail and continental music. Must be willing to travel. We will teach you our repertoire if inexperienced. Highest salary. Send picture, musical background and personal description. Ving Merlin, 130 West 44th St., New York 36, N. Y. 2-3-4-5-6-7

**MUSICIANS**, pianist, accordionist, duos, trios; male or female. Send pictures, experience, etc. Nino Rinaldo, 2223 N. W. 3rd St., Miami, Fla. 1-2

**PIANIST**, Local 624 area. New group forming with experienced leader. Must know all standards, fake, have neat appearance and sober. Robert Umbaugh, 213 South Jared St., Du Bois, Pa. Phone: 4042-M.

**PIANISTS (Girls)**, experienced entertainers for lounges and restaurants. Both pianists and pianist-vocalists wanted. Age limit 20 to 33 years of age. Salaries start at \$30.00 per day and up, steady work guaranteed. We have beautiful rooms. Ralph Williams Music Service, 203 North Wabash, Chicago, Ill. Phone: Central 6-0050. 12-1-2

**PIANIST (Girl)**, attractive, willing to team up with established male singer in developing an act for bookings in the best clubs and hotels. Must be able to transpose and play a good rhythm piano. Jerry Marsh, Park Wald Hotel, 117 West 58th St., New York 19, N. Y.

**PIANIST**, for burlesque theatre, salary \$90.00 per week. Must be sober, dependable, excellent reader, able to fake, and familiar with the use of the solovox. Write: J. Ligart, 1019 Clarence St., Norfolk 2, Va.

**PIANIST**, doubling Baldwin organ; organ experience not necessary; organ furnished. Guarantee \$130.00, established hotel, supper club quartet. All reel arrangements, centrally located. Organist also contact. Quartet, 1210 Fifth St., Rapid City, S. D. (permanent mailing address).

## INTERNATIONAL MUSICIAN



## HELP WANTED

**PROMOTER-MANAGER**, for guitar studio. Must be capable teaching as well as promoting students. Well equipped studios; salary and commission. Must be sober, reliable, have references. Send photo. Joe Buzze, 422 Franklin Ave., Waco, Texas.

**TRUMPET (Lead)**, and section tenor men for traveling orchestra. Weekly salary and steady work. Contact: Jess Gayer Orchestra, 1612 North Broadwell, Grand Island, Neb.

## WANTED

**BANJO (Tenor)**, Vega-Vox I-V or best model. Will be in New York soon, send particulars to: Billy Meek, 359 Douglas Ave., Toronto 12, Can.

**BANJOS**, banjo parts and accessories in any condition. State lowest prices acceptable. Sidney Locker, 4326 Pine St., Philadelphia 4, Pa.

**BAND INSTRUMENTS**, preferably French horns, baritone horns, tubas, Sousaphones and bass clarinets. Please include a full description, price and picture, if possible. All band instruments considered. Kent Rensin, Music Director, C.B.A., 421 East Willow St., Syracuse, N. Y.

**BASS (String)**, old 1/2 up to 3/4 size. Will accept one needing repairs, must be reasonable. Give condition, details and price in first letter. Bob Swanson, 2291 Morrow Road, Bridgeville, Pa.

### Learn to Compose and Arrange Your Own Marches!

Write today for FREE sample lessons from this new Home Study Course, written and supervised by Dr. Ervin H. Kleffman, well-known Composer and Band Director.

**UNIVERSITY EXTENSION CONSERVATORY**  
Dept. 120A, 2000 S. Michigan, Chicago 16

## VIOLINISTS!

Mail us your used **KOLITSCH SHOULDEREST** together with \$2.00 (cash, check or M.O.). You will receive by return mail a new pad worth \$4.95.

**KOLITSCH SHOULDEREST CO.**  
P. O. Box 38394 Hollywood 38, Calif.

## Have you changed your address?

MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

\*Name  FIRST  MIDDLE  LAST

New Address:  Street and No.

City  Zone  State

Social Security Number

Local No.  Date

Phone:  Instrument  Card No.

\*If new name, show former name here:

Old Address:  Street and No.

City  Zone  State

PLEASE TYPE OR PRINT PLAINLY

### NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Stanley Ballard, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

**CLARINET (Bb)**, Boehm system, covered keyholes. State make, price and condition. Arthur Henschel, 3139 George St., Franklin Park, Ill.

**MAGAZINES (Violins & Violinists)**, 1940 through 1945; also old Lyon and Healy, Wurlitzer or other brochures; books on the violin containing photos, plates. Fred Schlichting, 421 North Sherman, Olympia, Wash.

**MOUTHPIECE (Berg Larson)**, old style, flat model for tenor, size 130/0; also bari. Don Schraier, 5915 Brayton, Long Beach, Calif. GARfield 3-9347.

**TRUMPET**, prewar French Besson, brass, medium large bore in good condition. Give complete information and price desired. Joe Bellamah, 934 McNeel Road, San Antonio 1, Texas.

**TUBA (Helicon)**, old fashioned standard make Bb in fair condition. Frank Robyns, 4625 Second, Apt. 217, Detroit, Mich.

**VIOLA**, prefer fairly large modern viola by Becker, Moennig, etc. Cash or will trade Carl Becker violin made in 1930. William Presser, Box 158, Station A, Hattiesburg, Miss. 2-3

**VIOLONCELLO**, Venetian school. Please state details, including maker, proof of authenticity, dimensions, condition and price. Louis Berger, 84 The Fenway, Boston, Mass.

**VIBRAPHONE**, 2 1/2 octaves, any make, any condition. Send photos and full description. Also a partner for new music store in Puerto Rico. Jerry Putnam, 150 Ocean Ave., Brooklyn 25, N. Y.

## AT LIBERTY

**ACCORDION (doubles vibes)**, modern or society; fakes, does jump vocals. Can supply trio. Traveling distance of Local 802 only. Martin Reisman, 357 Fair St., Paterson 1, N. J. Phone: ARmory 4-0527.

**ACCORDIONIST**, vocals, excellent tenor voice, 24 years old. Available for clubs and hotels. Has appeared in top clubs in New York City and Canada; many TV shows and Broadway musicals. Harry Ross, 42-10 82nd St., Elmhurst 73, N. Y. Phone: DE 5-8951.

**BASS**, have done shows with top name groups. Read, fake, ad lib, will double on trumpet in big group. Desire work in Local 624 area. References furnished upon request. Robert Umbaugh, 213 South Jared St., DuBois, Pa. Phone: 4042-M.

**BASS (String)**, read, fake, experience in cocktail music. Seeking steady weekends. Local 802 card. F. R., phone: CO 6-8270 (N.Y.)

**BASSIST (Vocalist)**, doubles cello; concert or dance. Play shows, band or combo; sing baritone, knows tunes. Locals 802 and 38. Prefer weekends in Bronx or Westchester area. Cy To-back, 620 King St., Port Chester, N. Y. Phone: WEstmore 7-3448.

**CELLIST**, experienced, opera, symphony and chamber music. Will accept position covered by unemployment compensation. V. M. Cruz, 2 North Annapolis Ave., Atlantic City, N. J. 1-2-3-4-5

**CLARINET**, fine tone, large repertoire, also Dixieland. Prefer trio or small combo. Local 802 card. Tony Best, FO 7-3032 (N.Y.C.)

**DRUMMER**, 23, single, experienced; sings, excellent reader and soloist. Desires steady 3-5 night club work in New York, Long Island or Brooklyn area. Charles Freundlich, 516 West 50th St., New York 19, N. Y. CI 5-0528.

**DRUMMER**, experienced in jazz and rock 'n' roll. Would like to join small combo; will travel anywhere; weekly work. Good appearance, 29 years of age, sober, reliable family man. Local 251 card. Eugene Pretlor, General Delivery, Indiana, Pa. Phone: HOPkins 5-6377.

**DRUMMER**, play any style, Latin rhythm, show work. Desires three or four nights work with combo in or around Boston. Non-drinker and very reliable. Local 138 card. Robert G. Therrien, 30 Mason St., Brockton, Mass.

**GUITARIST**, young, experienced; play lead or rhythm, sing parts or solo, excellent rock 'n' roll style. Good appearance, good showmanship; photo on request. Will travel, Local 596 card. K. Mills, Box 224, Republic, Pa.

**GUITARIST-TEACHER**, doubles electric bass; 32, formerly with Greg Shearing and Elgart orchestras. Take club dates one to six nights, commuting distance. Lessons (12 years experience), given only at 343 Fair St., Paterson, N. J. Phone: Dick Evans, ARmory 4-0527 (preferably after 6:00 P. M.)

**GUITARIST (Electric)**, rhythm and solos. Experience in all types; read, fake, all old standards. Local 802 card, 1960 night club permit and car. Available Friday and Saturday. Bob (Buddy) Caffill, phone: UN 4-0181, Mon. to Fri., 7:00 P. M.

**HARMONICA AND GUITAR**, 24 years experience, 13 1/2 years stage and floorshows, also records. Have photos; Local 802 card. Desires steady year-round variety act. Anthony Pizzo, 2192 Walton Ave., Bronx 53, N. Y.

**MUSICIAN (All-around)**, instrumentalist, writer, arranger, A.S.C.A.P. Sober and dependable. Locate in Florida. A. J. Franchini, 35-16 34th St., Long Island City 6, N. Y. ASToria 8-9293.

**ORGANIST**, has own full size Hamond, Versatile, plays piano and organ simultaneously; does not sing. 38 years old, Local 802 and Miami cards. Harry Strat, Apt. 26, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. Phone: ASToria 8-5085.

**ORGANIST**, own gear, custom organ. Desires places interested in exciting music, not background. Local 38 card. Noel R. Kramer, 1097 Broadway, New York, N. Y.

**PIANIST (Vocalist)**, attractive girl, 23, wishes to join organized group in Miami Beach or New York City. Plays Latin, jazz, all-around piano; can transpose, accompany singers; very accomplished. Local 47 card. Post Office Box 2064, Los Angeles 28, Calif.

**PIANIST**, wide, all-around experience, would like permanent engagement in New York area. Read, fake, play concert, show, dance, Gay 90's; also play accordion; have tux. Local 802 card. Harry L. Forman, Hotel Mansfield Hall, 226 West 50th St., New York 19, N. Y. CO 5-5070.

**PIANIST**, all-around experience, reliable, flexible, good repertoire; cut shows. Prefer hotel or combo work, consider all; will travel, locations only. Local 223 card. Joe De Gregory, 534 Linden Ave., Steubenville, Ohio.

**PIANIST**, doubles accordion, desires club dates in and around the New York City area. Local 802 card. Dennis Gershwin, 1342 West Sixth St., Brooklyn 4, N. Y. Phone: BE 6-7819.

**PIANIST**, experienced in combo work, student of Hartt College of Music. Desires weekend jobs in New York area. Local 802 card. Andrew Axler, Box 307, 187 Broad St., Hartford 5, Conn.

**PIANIST**, available immediately for hotels, resorts, lounges and ocean liners of any size. Excellent mood and background music; solo or groups of any size; all-around experience in different phases; Latin, society, commercial dance or jazz. Contact: Pianist, 1215 White Ave., Knoxville, Tenn.

**PIANIST**, many years experience, society dance, shows, concert. Read, fake, clean living, congenial and dependable. Seeks first class resort hotel, ship, restaurant or club jobs with steady contractor. Available also as accompanist. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. ESplanade 7-3167.

**PIANIST**, doubling accordion, can cut shows. Desires club dates in Metropolitan area. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

**SAXOPHONE (Alto)**, young, attractive girl; read, fake, three years experience. Desires to join Latin band, New York area only; Local 802 card. Jenny Fuentes, phone: LO 4-6675 (9:00 to 5:00 P. M.)—LU 9-3192 (7:00 to 11:00 P. M.)

**SAXOPHONE (Tenor, Clarinet)**, read, fake, two years experience, Army dance bands and combos, club dates. Desires club dates or good steady job in New York area. Bill Lucia, KI 7-6689.

**SAXOPHONIST**, commercial lead alto or tenor, double flute on Latin; jazz clarinet, first alto on shows. Top name experience, have played leading hotels and theatres; read shows well. Prefer southern location. Write: Eddie Beau, Taycheedah, Wis. Phone: Fond du Lac, Wis., WA 1-4429.

**SAXOPHONIST (Tenor)**, clarinet, vocals, MC chores; read, fake, transpose, pleasant tone. Large repertoire, society, Latin, commercial. Clean cut, available weekends, New York City area. Frank, TY 2-3789.

**TRUMPETER**, all-around, 30 years experience. Local 494 card; have car. Desires work anywhere in New England. Chester J. Salvatori, 109 West St., Southbridge, Mass. PORTer 5-5132.

**VIOLINIST (Tenor Sax)**, experienced since 1924 in Continental and American music; popular and classic, Bavarian dress; weekends or club dates. Herbert Nettler, 37-47 61st St., Apt. 4-F, Woodside 77, N. Y. DE 5-3303.

**VIOLINIST**, read, fake and stroll. Experienced in orchestra also. Gerard Occhinfino, 7612 16th Ave., Brooklyn 14, N. Y. Phone anytime: TR 7-3032.

GIVE TO  
CONQUER  
CANCER

AMERICAN  
CANCER  
SOCIETY

Your  
finest  
Performance  
demands

## KAPLAN STRINGS

Craftsmanship from Kaplan produces top performance and superb tonality. Kaplan's unhurried care insures the quality demanded in a bowman's finest hour.

for Violin, Viola  
Cello and Bass

- GOLDEN SPIRAL
- MAESTRO
- RED-O-RAY
- TONE CRAFT
- MIRACLE WOUND
- TRU-STRAND DELUXE

See Your Local Dealer.

Kaplan Musical String Co.  
SOUTH NORWALK, CONN.





# Selmer presents "COLOR WOODWINDS"

for your band...

### Accurately Tuned SELMER Eb SOPRANO CLARINET

Clear full tone, jewel-like mechanism. As used in foremost symphony orchestras and bands. Hear it on London record mentioned below.



### Remarkable SELMER Eb ALTO CLARINET

So easy to play, so rich in tone quality, so accurately pitched that the alto clarinet need never again be a "stepchild" in your band.



### Time-Tested Artist Quality SELMER OBOE

Many Selmer oboes built twenty and twenty-five years ago are still being played daily. Maintains traditional Selmer tonal and tuning standards.



### Outstanding French-made SELMER ENGLISH HORN

Should be included among your school-owned equipment. Price fully justified by reduced maintenance costs, so important in complex instruments like this.

### New SELMER Mark VI Bb SOPRANO SAXOPHONE

Developed in collaboration with Marcel Mule. Same high standard of tuning, tone, and lifetime construction as Selmer alto and tenor saxophones.



### Improved SELMER Bb BASS CLARINETS

Available in 3 fine models. New neck tuning slide, new bell key placement, many other refinements. Compare price, musical quality, and lifetime construction! Also made with extension to low C!



### Extended Range SELMER BARITONE SAXOPHONES

Fabulous new Mark VI model available in standard range or extending to low A, giving solid bottom to saxophone section in most-used key signatures. Selmer Power-Hammered keys and rib-mounted mechanism proved best for school use.



ALSO AVAILABLE: SELMER Ab Soprano Clarinets, Bass Horns, Alto and Tenor saxophones with extended high range, 5 models of Selmer (Paris) trumpets, new Selmer (Paris) Trombone, fine Selmer Flutes and Piccolos.

### SELMER PARIS Eb CONTRABASS CLARINET

For over 20 years, the preferred contrabass clarinet with those who compare before they buy. True clarinet tone quality—due to acoustically correct bore and rosewood body. Easier to blow and finger. Special parts not needed—Eb key permits reading any bass clef part at sight with simple key signature change. Hear it with Clarinet Sextet of Paris on London record LS-1077 "The Clarinet, Volume II."



**Selmer** ELKHART, INDIANA — Dept. 521

I am interested in \_\_\_\_\_ (instrument)

Please send FREE catalog.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

