

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

International

MUSICIAN



november 1960

Best Band Contest
Regional Winners 9

When Jazz Began —
LaRocca 14

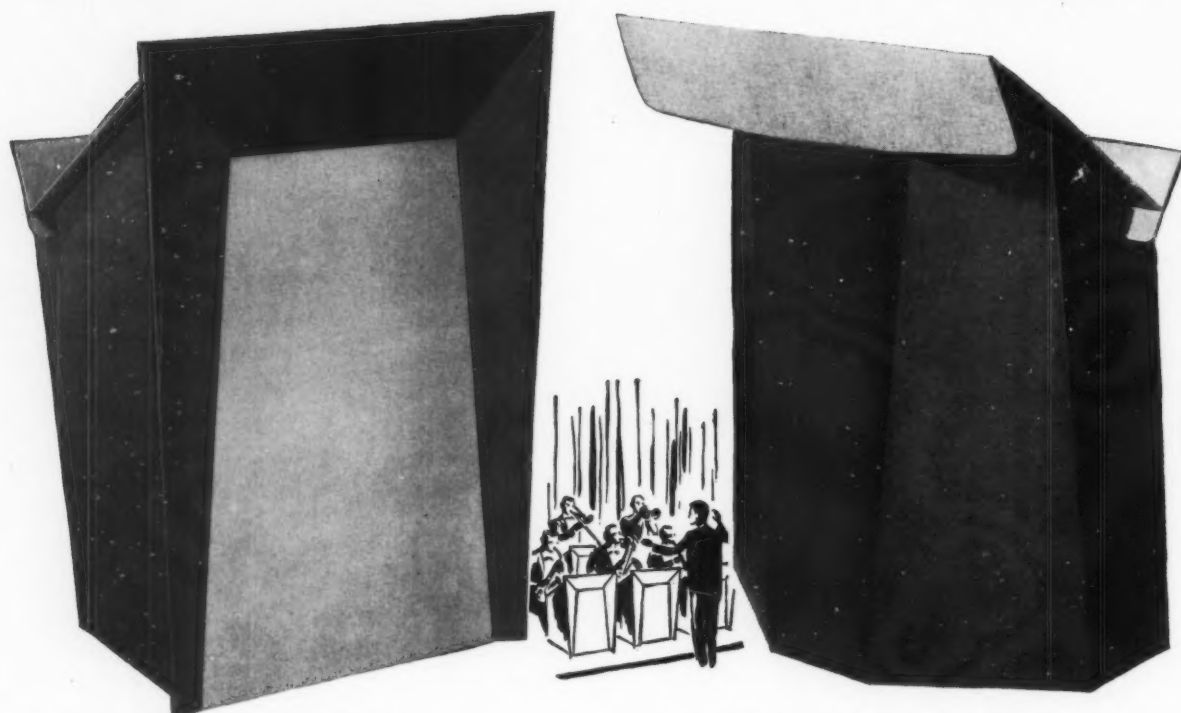
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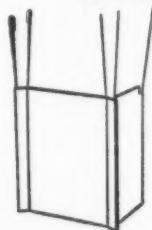
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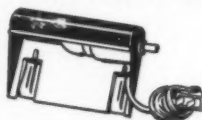
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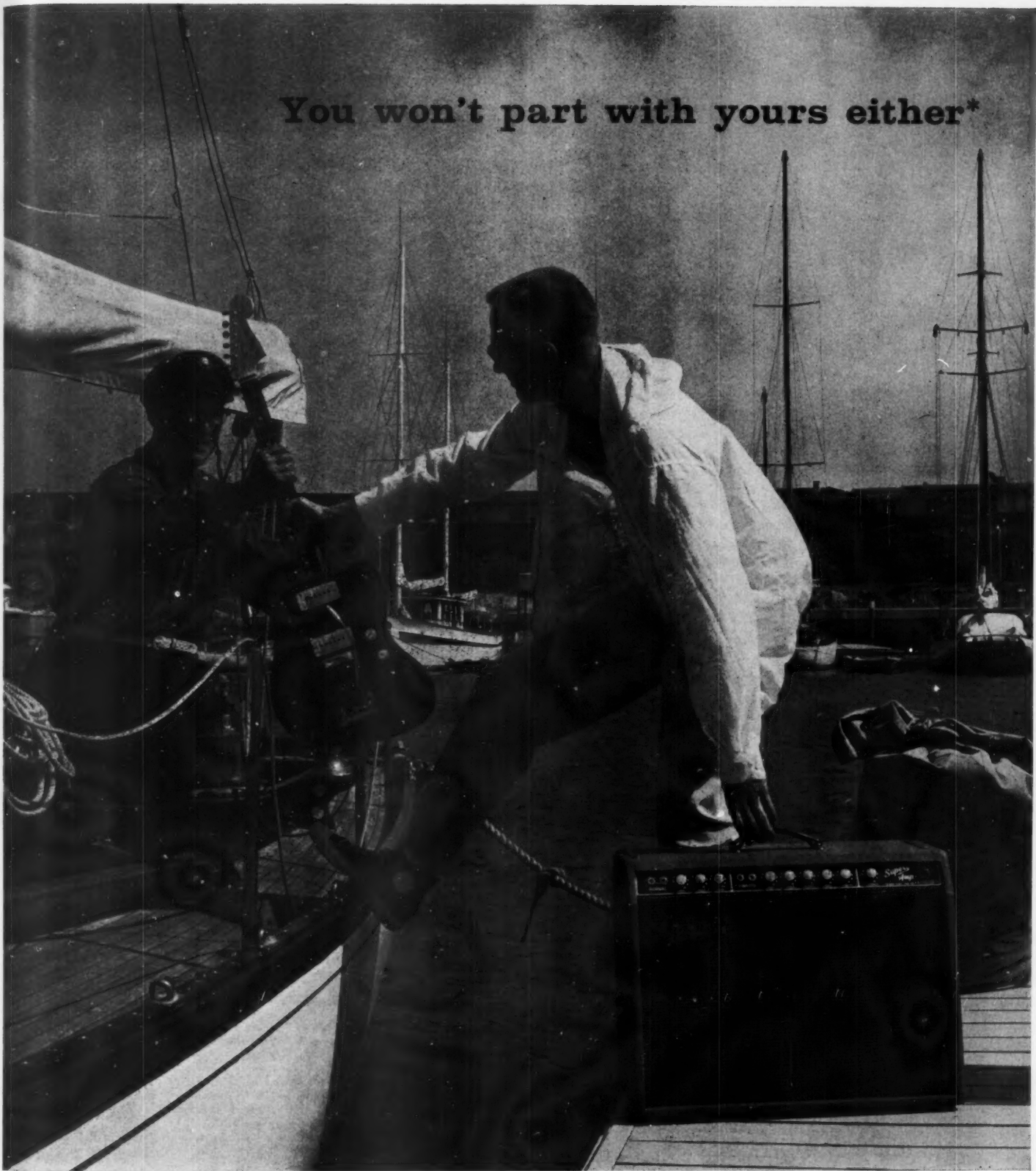
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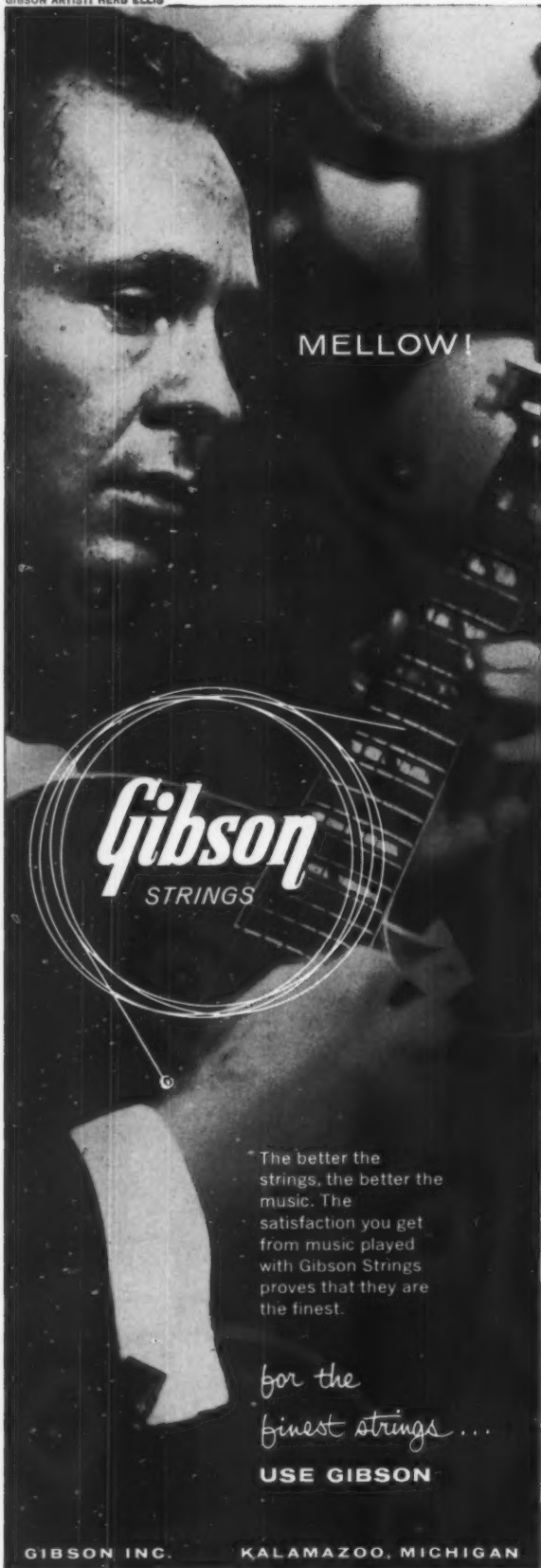
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It is of the utmost importance that your local secretary have your social security number. Members who have not already submitted their social security number to local secretaries are requested to do so immediately.

MUSICIAN

international



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

Vol. LIX — No. 5



NOVEMBER, 1960

STANLEY BALLARD, Editor

Hope E. Stoddard
Associate Editor

John L. Haase, 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
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WESTERN OFFICE

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

Special Assistant to the President, DON JACOBY
8701 Wilshire Boulevard, Beverly Hills, California

CONTENTS

- 9 Best Band Contest Finals to Be Held in Detroit's Cobo Hall
- 9 "Tracking" Abuse Combatted
- 9 Federation Collects \$3,900 Back Pay for Members
- 14 When Jazz Began—Edison B. Alton
- 16 Have Tux . . . Will Swim—Leonard Jorden
- 17 What is a Credit Union?
- 18 Count Basie's Silver Jubilee—Leonard Feather
- 20 Industry's Aid to Music
- 22 Symphony and Opera
- 25 Educational Notes
- 26 Over Federation Field
- 27 Bands Are for People
- 30 Approach to Practical Drumming—Sam Ulano
- 32 Of Interest in the World of Chamber Music
- 34 Where They Are Playing
- 35 The Minneapolis Symphony Forges Ahead—Frank Miller
- 36 Meet Your First-Desk Players
- 38 Jazz Improvising for All Instruments—Walter Stuart
- 40 Violin: Views and Reviews—Sol Babitz
- 42 Travelers' Guide to Live Music
- 43 Minutes—Special Meetings of the International Executive Board
- 47 Closing Chord
- 48 Official Business
- 50 Minutes—Special Meetings of the International Executive Board
- 52 Bookers' Licenses Terminated
- 53 Awards and Honors

COVER

COUNT BASIE

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

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Stan Freeman



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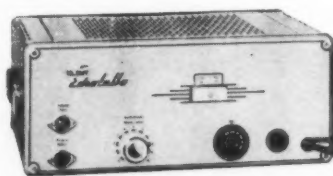
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Now makes it possible for all musicians and vocalists to have 3-dimensional sound on personal appearances

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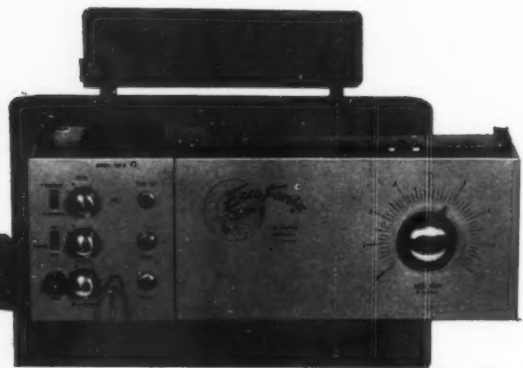
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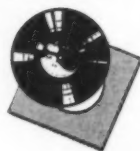
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BEST BAND CONTEST FINALS TO BE HELD IN DETROIT'S COBO HALL

FEDERATION COLLECTS

\$3,900 BACK PAY

FOR ITS MEMBERS

An alert bit of policing by a member of New York's Local 802 turned up a reward of \$3,900 in October for fifteen recording musicians, demonstrating that the Federation can and does move swiftly and effectively when members come forward with proof of maltreatment.

Back in 1956 a platter recording session produced an album, the tapes of which were retained by the recorder for the Armed Forces under a Federation waiver that prohibited any secondary commercial use. Years later the same instrumentation made its appearance in another album, with another vocalist, under a different title.

The flutist who played the original engagement heard the duplicated recording and brought his complaint to the President's office where an investigation soon confirmed his claims and resulted in wringing a shameful confession by a spokesman for the warmed-over album.

Under threat of withdrawal of services from the guilty recording concern, the Federation collected full pay checks totaling \$3,900 for the musicians who had played the recording date in 1956.

Protest to Kellogg Company

As indicated in the September issue of the *International Musician*, President Kenin has protested to the Kellogg Company, makers of cereals, etc., the sponsoring of a new, cartoon-type television show, "Mr. Magoo," because it is produced with foreign-recorded musical sound track.

The A. F. of M. recently learned that Kellogg Company has withdrawn sponsorship of the show for reasons it refuses to disclose. It is possible, however, other sponsors will purchase the series for showing on a local-station basis. Members are urged by President Kenin to protest to such sponsors and keep his office informed.

Ten top dance bands chosen as the hottest new talent emerging from local and regional competitions, which attracted 176 competing orchestras in sixty-five different cities in the United States and Canada, will converge on Detroit November 21 for the semi-finals play-off of the national "Best Band" contest.

From these ten bands, a panel of nationally-known judges famous in the music and entertainment world will pick the five best bands to compete in the finals November 22. Both contests will be held in Detroit's new Cobo Hall before what is expected to be a record gathering of music and dance lovers, thus climaxing the search for the Best New Dance Band of 1960 sponsored by the American Federation of Musicians and the National Ballroom Operators Association.

The ten winning regional dance bands competing in Cobo Hall include that of Ronnie Drumm, popular New England dance band leader from Springfield, Massachusetts. The Drumm band was nosed out in New York last year by Claude Gordon's Los Angeles group crowned winner of the band contest in 1959. Drumm's fifteen-piece band won the eastern regional title September 25 over six other area bands at the Eastern States Exposition, West Springfield, Massachusetts.

Winners of the nine other regional contests who will face Drumm's band in Detroit, November 21, are as follows:

Steve Laughery and his nine-piece band from Moses Lake, Washington, at the Seattle regionals in the Spanish Castle Ballroom, defeated bands led by Norm Hoagy, Seattle; Taylor Sheppard, Renton, Washington; and Gib Hochstrasser, Boise, Idaho.

Rod Aaberg and his fifteen-member group from Minneapolis won the St. Paul regionals in the Prom Ballroom over bands led by Larry Charles, St. Paul, and Richard Kress, Chicago.

Johnny Nicolosi, Williamsport, Pennsylvania, and his fourteen-piece band, emerged the winner at the Dancette Ballroom, Oaklyn, New Jersey, to take the Philadelphia regionals over the bands of Arlen Saylor, Pottstown, Pennsylvania; Mal Arter, Sunbury, Pennsylvania; Benny Snyder, Trenton, New Jersey; Allen Jackson, Newark, New Jersey; Bruce Stevens, Greensboro, North Carolina.

Ray Alburn, St. Joseph, Missouri, and his ten-piece combination won out at the Frog Hop Ballroom over the bands led by Jim Hilt, Wichita, Kansas, and Don Verne Joseph, Jefferson City, Missouri.

(Continued on the following page)

"TRACKING" ABUSE COMBATTED

The American Federation of Musicians has cracked down on "tracking" abuses by filing charges against Conductor Henry (Hank) Levine and ten of his sidemen for allegedly recording separately in Los Angeles a music track for which a subsequent dubbing of vocal was planned. This practice is in violation of Federation law and Federation labor contracts with recording companies.

In following up reports by its investigators, the Federation contacted John Siamis, president of Rex Productions, Inc., for whose Keen Records label the recording was made. Mr. Siamis, in turn, investigated and reported that the recording session had indeed been in violation of agreements and pledged precautions against a repetition of the abuse.

"The tracking evil is another quick buck subterfuge to cheat the instrumentalist of his employment potential," President Herman Kenin of the Federation said here today. "Subsequent dubbing of the vocal to produce a completed recording is an unartistic shortcut to further reduce the work hours of musicians and we are alerting our officers and members in every recording jurisdiction to report such abuses. We are determined to proceed against our own members and against the recording companies that practice it."

McCall's magazine, November issue, now on the newsstands, reports on "Trouble in Our Symphony Orchestras," a study in depth by the noted author, Samuel Grafton. He reports "for lack of a living wage, musicians are beginning to quit, and our cities and towns can lose much of their cultural value and charm."

Mr. Grafton makes a strong case for government support of music, citing fiscal facts that many Americans never considered, i.e., "at the time we were allotting half a billion dollars of military aid to Turkey, that country established annual appropriations of \$350,000 for the Turkish Philharmonic Orchestra, \$750,000 for operas performed, and approximately \$3,300,000 to build an opera house in Istanbul."

The author's point is not that this was wrong; rather, he says, the United States Government must come to the rescue of music since the modern tax structure makes it impossible for individual "patrons" to support music and other living arts.

Best Band Contest Finals To Be Held in Cobo Hall

(Continued from page nine)

Euel Box, Dallas, and his fifteen instrumentalists took the Fort Worth regionals at the Hi Ho Ballroom, defeating stiff competition led by Horace Puckett, Fort Worth; Ron Bartley, Tulsa; Sammy Incardona, Waco; Felix Solis, San Antonio; and Hugo Lowenstern, Amarillo.

Jimmy Cook, Las Vegas, Nevada, and his fifteen-piece group defeated five dance bands to win the San Francisco regionals at the Ali Baba Ballroom. Others were led by Johnny Cardoni, San Francisco; Henry Gallagher, Richmond; Rene Bloch, Los Angeles; Herb Miller, Salinas, California; Jack Melick, Reno, Nevada.

Five top bands were entered in the Dayton, Ohio, regionals at Wampler's Ballroom Arena, including Wayne Squires, Dayton; Fred Grant, Lima, Ohio; Jimmy Wilkins, Detroit; Al Russ, Cleveland; Ron Harvey, Fond du Lac, Wisconsin. Winning band was that of Jimmy Wilkins of Detroit, with fifteen pieces.

In the Louisville, Kentucky, regionals in the Flag Room of the Kentucky Hotel, the four competing dance bands consisted of John Lanzillo, Louisville; Al Cobine, Indianapolis, Indiana; Bob Baxter, Pontiac, Illinois; and Gene Gabbard, Hamilton, Ohio. The winner was Al Cobine of Indianapolis, with a band of fifteen pieces.

At Youngstown, Ohio, regionals in the Elms Ballroom, the competing bands included Jerry Sharrel, Youngstown; William J. Connor, Ashtabula, Ohio; Bobby Vinton, Pittsburgh, Pennsylvania; Jerry Lee, Buffalo, New York; and Pat Riccio, Toronto, Canada. The winner was Pat Riccio, with a band of thirteen pieces.

Fame for the Winner

According to Jackie Gleason, honorary chairman of the Best New Band of 1960 Contest, the winning band will take a short cut to fame and fortune. There will be two weeks' engagement at the Flamingo Hotel in Las

Photographs from top to bottom:

Steve Laughery and his nine-piece group from Moses Lake, Washington, which took the honors in the Seattle regionals will represent the Northwest area in the semi-finals of the "Best Band Contest," to be held in Detroit's Cobo Hall on November 21.

Ray Alburn offers a hot eleven-piece band from St. Joseph, Missouri, to compete in the "Best Band" semi-finals at Cobo Hall as Midwest regional winner.

Ronnie Drumm and his fifteen-piece dance band from Springfield, Massachusetts, runner-up in last year's "Best Band" finals against the winning combination of Claude Gordon and his Los Angeles band, will be one of the chief contenders in the semi-finals.

Rod Aaberg and his fifteen-piece dance band from Minneapolis, Minnesota, which promises stiff competition in the semi-finals play-off.

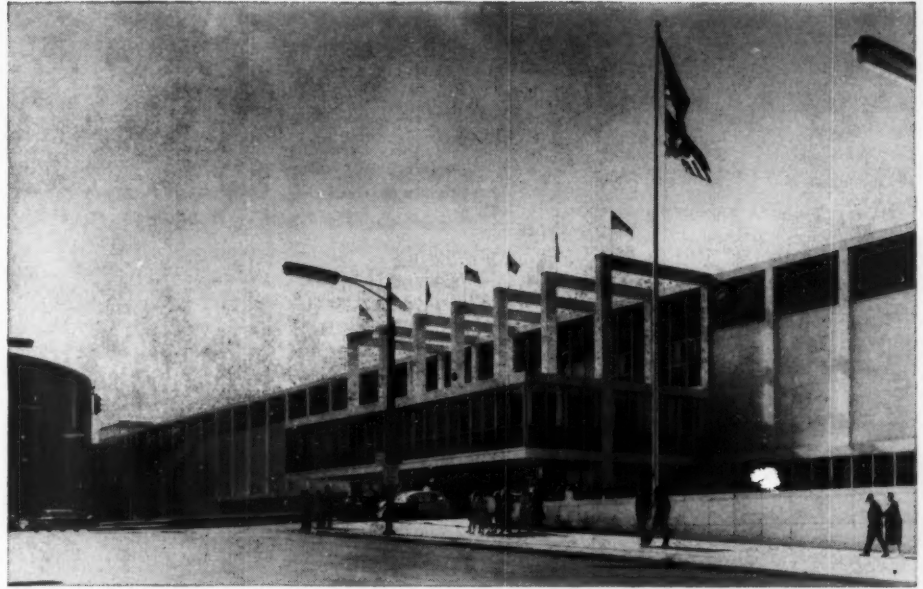


Vegas, a nation-wide tour of famous ball-rooms and a recording contract. "These rewards are worth the effort," Gleason said. "Without such a contest a band could play for years before working itself up to top engagements like this."

Instruments as Prizes

One of the most generous dividends, Federation Treasurer and Best Band Chairman George V. Clancy points out, are some \$20,000 worth of brand new dance band instruments and other equipment being donated as prizes through the cooperation of the nation's leading band instrument manufacturers who have pledged their all-out support.

These include Conn Corporation, H. and A. Selmer Company, Inc., Buescher Band Instrument Company, Martin Band Instrument Company, W. T. Armstrong Company, Inc., all of Elkhart, Indiana; Kay Musical Instrument Company, F. E. Olds and Son, Inc., and Gibson, Inc., of Chicago; H. N. White Company and Rogers Drums Company, both of Cleveland. Also G. LeBlanc Corporation, Kenosha, Wisconsin; Fender Sales, Inc., Santa Ana, California; Avedis Zildjian Company, Quincy, Massachusetts; Fips Drum Company, Westbury, New York; M. Hohner, Inc., Hicksville, New York; Ampeg Company,



Detroit's new multi-million dollar Cobo Hall and Convention Center which will be the scene of the semi-finals and finals play-off of the Best New Dance Band of 1960 Contest, November 21 and 22.

Woodside, New York; Thomas Organ Company, Sepulveda, California; Frank Holton Company, Elkhorn, Wisconsin; Sonola Accordion Company, Hoboken, New Jersey.

Saxony Clothes, New York manufacturers of dance band apparel, will completely outfit the winning band. Other prize offers are being considered by the National Dance Committee.

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The amazing new transistorized Thomas Serenade Organ is so compact and lightweight you can carry it to engagements in a station wagon!

Here for the first time — an organ of unmatched versatility is yours in an attractive, easily transportable package, made possible by the modern miracle of transistors, a feature that also assures you of long life, performance dependability, and superior sound capability.

Though compact, this marvelous instrument gives your music a new, exciting sound by providing unique musical voices — each of flawless and individual timbre — that lend contrast in solo tones as well as the fullness obtained from blending these voices in rich ensemble.

By using the exclusive Thomas Color-Tone Attack Percussion system, you may recreate with life-like fidelity such specialty instruments as the mandolin, zither, marimba, banjo, bells, and hundreds of other special effects that will add a distinctive new quality to your arrangements.

In addition, the Serenade is the first and only organ available with both Percussion and Sustain! Here is the most versatile organ you've ever played!

All Thomas Organs are completely self-contained: a powerful amplifier and main speaker system is built into the console. The Concert model Thomas Serenade contains a Built-in Leslie Speaker, in addition to the main speaker system. A two channel amplifier, capable of 80 watts peak power, gives you a Stereo organ. Imagine — you can play one keyboard through the Built-in Leslie speaker while you play the other keyboard through the main Thomas system. Limitless effects are possible!

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THE THOMAS CONCERT SERENADE — FROM \$1495

- All of the above features plus:
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- 80 Watt Peak Power Two Channel Stereo Organ Sound
- 25 Note Pedalboard

Incidentally, if you know the piano keyboard, this new instrument will be easy to learn because the voice tabs are marked with the names of the instrumental sounds. Special charts that fit over the tabs guide you in selecting the right combinations in a fraction of a second.

Best of all — the price of the new transistorized Thomas Serenade models begins at only \$995! (Other Thomas Organs begin in price at \$695.) You owe it to yourself to investigate the advantages the Thomas can provide.

See your Thomas Organ Dealer today or write for full information . . .



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CONVENTION RESOLUTION No. 30

WHEREAS, The territorial jurisdictions as designed by the Federation, in many cases are impractical, and not properly serviced,

THEREFORE BE IT RESOLVED, The President appoint a committee to study and correct the situation.

This resolution was referred to the International Executive Board by the Convention and referred to the Subcommittee on Jurisdiction by the Board.

After a thorough study and consideration of the matter, the Subcommittee on Jurisdiction decided that an appropriate notice be placed in the *International Musician* advising our locals that where they find evidence that jurisdictions are not being properly policed and the jurisdictions, as allocated, are not practical, they should submit such evidence to the Federation for proper investigation and disposition.

President Kenin last month urged Secretaries of all locals in the United States to make every effort to forward to his office promptly reports on how the halving of the cabaret tax has affected the employment of musicians during the August-September-October quarter. Resolution Number Four, adopted at the recent annual Convention, requires compilation of this data by locals.

In addition, the A. F. of M. is obligated to its friends in Congress to make this information available to them to justify this excise tax reduction by showing how increased employment and resulting income taxes more than offset the reduction. Moreover, the data compiled will be extremely useful in attempts to have the tax eliminated entirely.

HOW "TIGER RAG" WAS COMPOSED

(See article on page fourteen)

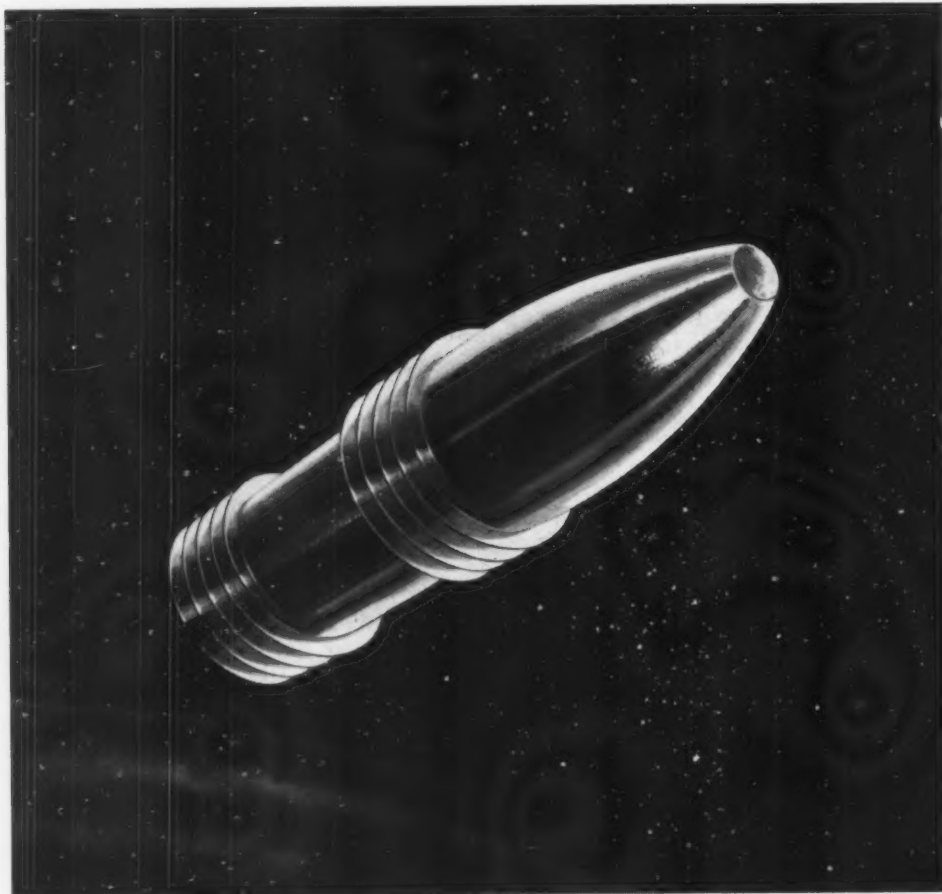
How could a self-taught cornetist like "Nick" LaRocca not only play, but compose, many of the most popular offerings of the Original Dixieland Jazz Band, like "Tiger Rag"? He explains to E. B. Allen: "I'll tell you how 'Tiger Rag' came about. A man who's self-taught has only a limited amount of material to draw on. He gets different ideas and then he tries to put them together. Now they needn't dispute me on this. I constructed the number; I should know where I got the music. I knew only the tunes of my childhood days, and other tunes which I incorporated in tunes which were to follow.

"'Tiger Rag' begins with an ending I always made to my numbers, with a few little notes added. It's a piece of tango. When people bothered me too much, I'd blow these few little notes at them and they meant 'get over, dirty,' just like 'where did you get that hat?'

"As for the second part, it's 'London Bridge Is Falling Down'—but in stop time . . . The trio is nothing but the chord construction of 'National Emblem March,' by Sousa—'Oh, the monkey wrapped his tail around the flagpole' . . . If you take this, and put rhythms against it, you'll see it's nothing but the chord construction of the march, with two beats synopated.

"Another part comes from the old German bands in New Orleans that used to play their 'um-pa, um-pa.' But you make those notes used as background by brass behind clarinet, and you get this part of 'Tiger Rag.'

"Some people have tried to say that this tune came from a French quadrille. Others claim it was being played under different names around New Orleans long before I put it together. But I dispute all of these people and I never heard any such quadrille."



space cone:

Just as precise as components of an off-earth rocket are the pivot screws used for Conn woodwind instruments. And they perform a vital "space" function, too . . . adjusting to perfection the bearing space of key hinge rods for that just-right

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LES BROWN
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WHEN JAZZ BEGAN

By Edison B. Allen

Mr. Allen is Editor of "The Tulsian," a publication of The Tulane University of Louisiana. The present article is reprinted from the March, 1960, issue of that magazine.



D. James (Nick) LaRocca

(Photo by Larry Karl.)

● The signal for the start of The Jazz Age was, fittingly enough, a blast on a horn. The horn was a cornet, played by an intense twenty-seven-year-old New Orleans musician who could not read music. But he could play. How he and his four friends could play!

Another youthful entertainer, Jimmy Durante, described the occasion. "It wasn't only an innovation," he said. "It was a revolution."

The cornetist of the band, Dominick James (Nick) LaRocca, now, at seventy, leads a quiet life at 2218 Constance Street, New Orleans, in a home he built with his own hands. Frequently he must think of that night in 1917 when he and his Original Dixieland Jazz Band started their music on its way around the world.

The place was Reisenweber's Restaurant, at 8th Avenue and 58th Street in New York City. The date was January 17, 1917. The music was something like the old ragtime, but when the leader, "Nick" LaRocca, kicked off the group into his composition, "Tiger Rag," the audience well knew the difference. First the listeners were scornful. Then, exhilarated by the driving force and originality of the boys from New Orleans, they took to the dance floor to enjoy this uninhibited new music.

There are students of jazz who support "Nick" LaRocca in his claim that he and his band were the "Creators of Jazz," as they were first billed in 1917. Others maintain that such music was being played by others earlier, and that its beginnings are traceable to Europe and Africa as well as to New Orleans. It is undeniable, however, that the spectacular success of the Original Dixieland Jazz Band, in appearances in the United States and England, and its trail blazing in jazz phonograph recordings, were of primary importance in the popularization of the musical form. If the Original Dixieland Jazz Band are among the "forgotten men" of jazz, evidence indicates that they deserve to be remembered better.

The authorities are not even in complete accord on the definition of "jazz" (or "jass" as it first was called). *Webster's New World Dictionary* defines it as a "kind of music,



The Original Dixieland Jazz Band as it appeared in 1917 during its sensational New York appearances.

originally improvised but now also arranged, characterized by syncopation, rubato, heavily accented 4/4 time, dissonances, melodic variations, and unusual tonal effects . . ."

Forty-three years ago the Original Dixieland Jazz Band (hereinafter the ODJB) had no time to quibble over definitions. "Nick" LaRocca on cornet, Larry Shields on clarinet, Eddie Edwards on trombone, Tony Sbarbaro on drums, and Henry Ragas on piano made a meteoric rise. They played new music of their own and made old music fresh. This was despite the fact that they were "disowned" by their hometown newspaper, *The Times-Picayune*, and despite detractors, competitors, imitators and litigation.

The week after their opening at Reisenweber's, they accepted a recording contract with Columbia. But this company failed to realize what it had on its hands. So after cut-

ting "Darktown Strutters' Ball" and "Indiana" under the most trying of circumstances, the ODJB went over to the opposition, Victor. On March 7, 1917, Victor issued the world's first jazz recordings—"Nick" LaRocca's "Livery Stable Blues" and "Dixieland Jazz Band One Step."

This record sold more than a million copies at a time when the talking machine was in its infancy. For a while these numbers, and others such as "Tiger Rag," "Sensation Rag" and "Ostrich Walk," which were pressed soon afterward, surpassed those of two Victor stars, Sousa and Caruso, in popularity. Before finally disbanding some twenty years later, the ODJB was to have some sixty sides published, including about twenty numbers of their own origination.

Meanwhile, on March 10, 1917, *Variety* made the following comment on the commo-

tion being caused by the ODJB at Reisenweber's:

"Late in the morning the jazzers go to work and the dancers hit the floor, to remain there until they topple over, if the band keeps playing. It leaves no question but that they like to dance to this kind of music and it is a 'kind.' If the dancers see someone they know at the tables, it's common to hear 'Oh, boy!' as they roll their eyes while floating past, and the 'Oh, boy!' expression probably describes the Jazz Band music better than anything else could."

"Nick" LaRocca was born in 1889 and grew up in New Orleans' Irish Channel, the son of an Italian-born shoemaker. To the disappointment of his father, who wanted him to become a doctor, "Nick" became devoted to music. At twelve he bought a second-hand cornet, which he played (as in later years) strictly by ear. At sixteen he joined his first in a series of music groups around the city.

Late in 1915, while playing with a tailgate band at Canal and Royal streets to publicize a prizefight, he was heard by a Chicago restaurant owner named Harry James. In March, 1916, "Nick" arrived in the Windy City with an organization managed by drummer Johnny Stein.

It was during their run at Schiller's Cafe, it is believed, that the word "jazz" was first applied to music. The term supposedly was

derived from an obscene slang expression used by exuberant customers.

After three months of playing at \$25.00 a week per man, LaRocca, Eddie Edwards, Alcide Nunez and Henry Ragas left to seek greener paychecks. Tony Sbarbaro joined them on drums and Larry Shields, who was to become the idol of the latter-day celebrity Benny Goodman, replaced Nunez on clarinet. The ODJB was on its way.

It was about then that the jazz immortal Bix Beiderbecke was befriended by LaRocca and was influenced by his style. And it was while the ODJB was playing at the Casino Gardens that Al Jolson heard them and urged a New York theatrical agent, Max Hart, to give them a tryout. (Ten years later Jolson was to star in the first successful talking movie, "The Jazz Singer.")

After "conquering" America, the ODJB went to London in 1919 and remained there for seventeen months. They made seventeen recordings and aroused lasting interest in jazz among the not-completely austere English. With some changes in personnel, they helped provide the background music for the opening years of the Roaring Twenties.

But the days of "pure" jazz were numbered. Moralists decried the wildness of the times, and in their stinging criticism included the music which seemed to symbolize the era. In 1922, New York City outlawed jazz bands

and dancing after midnight. Also, the trend was toward a new kind of "symphonic" jazz, the product of large organizations with written arrangements such as Paul Whiteman's.

In 1925, "Nick" LaRocca, suffering from a nervous breakdown, returned to New Orleans and the ODJB slipped into obscurity. In 1936, when "swing" was the thing, "Nick" reorganized the band and made a successful comeback in personal engagements and recordings. Two years later internal friction caused disbandment, this time finally.

For a time, while his health permitted, "Nick" LaRocca was active in construction and contracting work in New Orleans. Today, a man with many memories, he wonders what his eventual niche in jazz history will be. In donating his collection to Tulane, he has added much to the proper understanding of such history.

Tulane University received a \$75,000 grant from the Ford Foundation for the purpose of establishing the Archive of New Orleans Jazz. This was done in 1958. At present the Archive consists of approximately 9,000 items, including about 3,700 disc recordings, 450 pieces of sheet music, twenty piano rolls, and 185 tape-recorded interviews.



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'HAVE TUX...WILL SWIM'

by Leonard Jerden

THE year was 1938.

A big limousine of ancient vintage slithered into a midwest gas station dragging a two-wheel trailer bearing the name "Royal Serenaders." I played string bass with this band and was one of the nine musicians who piled out for a stretch.

Now there was nothing unusual about all this, except that it was a warm sunny afternoon and we were wearing tuxedos—dripping wet!

The tuxes in the afternoon are easy to explain. It was our only uniform. Our humid condition needs a bit more elaboration.

We were returning from an engagement on which we had been a last minute substitution for a "name" band which had encountered difficulties and had been unable to appear at a convention of farmers. It was an unexpected break for us and we were quite excited because the festivities were to be broadcast, at noon, on the "National Farm and Home Hour," a daily network radio show.

Because of the short notice, we had no further information until we reached our destination, which turned out to be a park on the banks of a river.

We were directed into a parking space by a red-faced official who started yelling orders at us before we could get out of the car. "You fellers will be on the first raft!" he shouted.

"Raft?" we echoed, as one. Nine pairs of eyes shifted toward the river where we could see a string of decorated barges lined up along the bank.

"Didn't they tell you? Them barges is going to be pulled down the river in a string by a motor-boat, like a parade," he explained. "Git yer junk set up on the front raft, the one with the pianna."

With this he dashed off in the direction of the beer concession, leaving us completely stunned.

As we stowed our gear aboard our craft we noticed that each barge in the "parade" had a girl in a bathing suit. Except ours, darn it!

One of the by-standers informed us that the gals were competing in a beauty contest for the network radio broadcast.

Our friend, the official, reappeared after we were all set up on the raft. He must have made out O.K. at the beer stand because his



Leonard Jerden, winner of the third prize in the recent Contest for Musicians, is a midwesterner who now lives in California. Taking up the trumpet at the suggestion of a "Music Man" who visited his home town, Jamestown, North Dakota, he soon switched to the bass viol "because my fingers were tougher than my lip," and played in many territory bands. In 1935

he became interested in music therapy and worked for five years at the State Hospital at Jamestown and, after the war, at the Veterans Hospital at American Lake, Washington. From there he transferred to Sepulveda Veterans Hospital where he is at present employed as a music therapist. Week-ends he works on dance engagements in and around Los Angeles.

voice was louder than before. He continued his orders as though he hadn't even left us.

"The signal for the parade to commence will be when that announcer feller waves his handkerchief."

We looked in the direction he was pointing and we could see the judges' stand and the microphones about a city block down-river.

"You boys start playing some peppy songs as soon as you start moving." Having fulfilled his obligation to us, he tooted off across the lawn to resume his "togetherness" pact with the bartender.

"You boys all set?"

This question came from the motor boat at the head of the parade. It introduced our "skipper." He looked about seventy-five years

old. I found out later that he owned the only craft that could handle the load and that he insisted on being the pilot.

"Gonna get out in the middle and get ready," he announced. The old boy was really excited. He started his engine and jockeyed our flotilla into the middle of the river. There were about fifteen barges in all. The last one had a rope attached to its stern. The rope was tied to an old piling with a slip knot. From there it trained to the river bank and was held by a nervous kid.

The whole thing reminded me of an eager dog being held back by the tail. Our skipper directed a command to the rope-tender.

"When you hear me rev the engine, leave 'er go." The kid waved back importantly.

INTERNATIONAL MUSICIAN



By now I was holding my bass fiddle over my head and looking around in stark panic for refuge. The others in the band were doing the same. The drummer was frantically trying to moor his wildly bobbing equipment.

The piano was now up to the keyboard in water. Our piano man instinctively gave a mighty leap and landed on top of his piano. It didn't take me long to follow suit, bass fiddle and all. Seconds later there were eight of us on top of a spinet piano. Everybody but the drummer, who seemed determined to go down with his traps.

You say it's impossible for eight full-grown men to stand on the top of a spinet piano? Believe me, there we were, white-faced and trembling, holding our instruments, huddled together like a flock of seals on an ice floe!

About the time we thought our pilot had flipped and all was lost, we saw a group of officials running along the bank waving and screaming, "Not yet!"

Our hardy seaman, realizing he had goofed, was equal to the situation. Without hesitation he threw the tow-boat into reverse and came back at our raft like a torpedo. This maneuver caused his boat to crash into our raft with the force of a battleship. The stern of the lead boat slipped onto our barge, bending the propeller and killing the engine. In the ensuing silence we could hear the screams of the beauty contestants and the guffaws of the

spectators. One wag even requested "I'm Forever Blowing Bubbles."

The rest of the barges, once started, kept right on coming and wrapped around our tow-boat reducing our parade to a meaningless blob. The current carried this mass of flotsam and jetsam past the announcer who was so clever he pretended to the radio audience that nothing unusual had happened.

He picked out the barges at random and described them in normal sequence.

We somehow managed to recover sufficiently to fake some music. Our group had degenerated into a wet piano, soggy drums, and one sick alto sax. (By now we had surfaced to within six inches of the top.)

The rest of the journey was uneventful. We drifted with the current and finally came to rest against a bridge pier and scrambled up a ladder provided by the local fire department.

By the way, the above-mentioned caper happened in Valley City, North Dakota. I mention this geographical note because there might still be a few faithful listeners to the National Farm and Home Hour who are still wondering why, if that water parade was as great as the announcer described it, why was that terrible, out of tune, three-piece band mournfully giving out with "Nearer My God to Thee"?

The pressure was beginning to tell on our captain. Perspiration was dripping from his nose and he kept checking his watch and squinting nervously at the broadcast stand.

Whether our skipper's eyesight was bad, or whether he was just trigger-happy, I'll never know. Someone near the announcer, unaware of the signal, pulled out a white handkerchief. This was all the old man needed. He went into action like a fire-horse.

I still have nightmares about the moments that followed.

The old boy gave his trusty boat full-throttle; the kid on the hold-back rope dutifully pulled the knot loose; there was a gigantic surge of water from the boat's propeller; our leader gave the down-beat, and we started the introduction to our first tune.

We were off!

Did I say off?

Under is a more fitting description! For when our tow-boat gave that first mighty heave, our raft pointed its nose downward at a 45-degree angle and started to submerge!

We were in water up to our knees before we had finished two bars of our first tune. Our music stands went awash and there was music floating on the water like lily pads.

The old skipper pressed forward as though he were on his way to the Normandy invasion. We just kept going deeper!

What is a Credit Union?

A credit union is a financial self-help group, formed by people who have a common bond. It is formed for two purposes: (1) to encourage saving; (2) to provide a source of low-cost credit for the members.

Membership in a credit union is restricted to those who share the common bond. Members' savings are actually shares in the credit union. These shares earn regular dividends, usually about 3 per cent to 4 per cent per annum. Shares may be withdrawn in a way similar to other types of savings accounts.

As for loans to the members, interest on them is kept as low as possible. The maximum allowed by law is 1 per cent per month on the unpaid balance. Interest on a \$100 loan, which is repaid in equal monthly installments in a year, would be approximately \$6.50. Some credit unions also refund part of the interest, to make the cost even less.

The reason credit unions can afford to make loans at so low a price and still pay sufficient dividends to attract the capital necessary to operate is that they are nonprofit, voluntary groups dealing only with their members and not with the general public.

Because credit unions deal only with a select group of people—in this case members of any one musicians' local—the members of which are well known to one another, they pay no investigation fees, and members have a much better repayment record than have borrowers from banks and loan companies. In a word, credit unions aim for efficient operation and maximum service to the members at the lowest cost.

Count Basie's

SILVER JUBILEE

By LEONARD FEATHER

(Author of *The New Encyclopedia of Jazz*,
Horizon Press)



Joe Williams and Count Basie. Williams has for the past six years sung blues and ballads with Basie.

Though jazz has always been essentially a music of the individual, there was a substantial period, from about 1930 to 1945, when almost all the important new developments, the pace-setting writers and instrumentalists, could be found in the ranks of the big bands. Small combos were ephemeral and, for the most part, musically insignificant.

Today the situation is almost completely reversed. Much of the creative writing, as well as the most influential virtuosi, can be traced to one or another of the quartets and quintets that dominate the scene. Most bandleaders of the 1940's now have small groups. Jazz clubs from New York to Palm Springs in recent months have presented the quartets of Gene Krupa, Charlie Barnet, Ralph Flanagan, Sam Donahue, Cootie Williams, Erskine Hawkins and many others who used to front large orchestras.

Count Basie is a rare exception to this rule, a man who has bucked the trend through a combination of perseverance, good management, fine music and perhaps a touch of nostalgia. Though at one point the decline in big band jazz led him to abandon the format briefly (he toured with a septet in 1950-51), his fortunes have improved continuously since he reorganized.

Currently Basie is celebrating his twenty-fifth anniversary as a bandleader. The event has been attended by the simultaneous release of three new albums. Since he is copiously represented on records, most of the band's quarter-century can readily be traced by this means.

Perhaps the most significant aspect of Basie's unflagging popularity is the complete lack of a success drive in the man. His personality is in no way that of a bandleader. As one of his sidemen remarked recently, "Basie is still a sideman at heart. He doesn't think like a leader, at least not in terms of laying down the law." He's only a leader while he's on the bandstand."

Even the opportunity to become a leader came by sheer chance. On the death in 1935 of Bennie Moten, in whose band he had been playing second piano for several years, Basie was approached by the owner of a local night club in Kansas City to put in a small group of his own.

Up to that point his life had been a haphazard succession of peregrinations. Born August 21, 1904, in Red Bank, New Jersey, he studied piano with his mother and with a private teacher, but his most valuable early training in jazz came from his association

with the pioneer pianists who were on the scene in the early '20's around New York and New Jersey. Thomas "Fats" Waller, who was just three months older than Basie, befriended him and informally showed him some of the techniques of organ playing. (Basie has occasionally played organ on records.) The mark of Waller's "stride piano" style is conspicuous in some of the earlier Basie band records, when he used the resources of the keyboard much more fully than today.

Most of Basie's earlier jobs were minor ones involving small group working, accompanying singers and touring with shows, one of which stranded him unexpectedly in Kansas City, where he wound up with a job in a silent movie theater.

His first important job in terms of jazz creativity, and his first recording work, came about as a result of his association with Walter Page, the bass player who died in 1957. The two worked together in Page's band in 1928-29, in Moten's group from '29 until Moten's death, and in Basie's orchestra from 1935 to 1948. Page and Basie were the nucleus for what became the most famous rhythm team in jazz history. The other two members, added soon after Basie became a leader, were drummer Jo Jones and guitarist Freddie Green.

As Barry Ulanov pointed out in his *History of Jazz in America*, this rhythm section "was a unit that took fire from Jo's cymbals and warmth from Walter's strings, had good guitar time, and was capable of sustaining a string of choruses all by itself, with the titled head of the band and the section tinkling on the off-beats. "I don't know what it is," one of the Basie veterans once said. "Count don't play nothing, but it sure sounds good!"

Basie would be the last to lay claim to any personal virtuosity. "I'm not a soloist," he said. "My job is just to 'feed' the rhythm section and the band." Several of the definitive 1937-39 Basie recordings furnish evidence to the contrary; Basie could, and no doubt still can when so inclined, play some powerful and technically efficient Waller-inspired stride piano.

In the present quarter-century perspective, though, the true contribution made by Basie to jazz history can be seen clearly in terms

of two major factors: ensemble feeling and individual solo personalities.

The first was an elusive, indefinable and certainly inimitable quality that came not from the band's manuscript but from its close cooperation on the bandstand. "When we first came to New York," trumpeter Harry Edison recalls, "I don't think we had more than half a dozen written arrangements all together. Our library was so small that we'd take turns carrying it in our horn cases."

What this means is that virtually all the band's arranged music, except for this handful of written material, was devised by trial and error through the almost mystic process known as head-arranging. Somehow the brass and reed sections would manage to take a series of riffs, voice them correctly, change them to correspond with the variations in harmony through the chorus, and produce a rhythmic and melodic effect the like of which no prepared manuscript could duplicate. The sense of immediacy and sheer excitement in this band was rarely duplicated. Only the Woody Herman band of 1944-46 had a comparable capacity for creating head arrangements.

Basie's most famous creation, *One O'Clock Jump*, was born in this singular manner. A pastiche of riffs from various sources, it includes one series of phrases borrowed from a 1929 record called *Six or Seven Times* by a group known as the Chocolate Dandies. Such perennials as *Swinging the Blues*, *Jumpin' at the Woodside*, *Rockabye Basie* and *Shorty George* all started as head arrangements.

The second factor in the Basie success was the impact of his soloists. No band, before or since (and this includes the present Basie organization), could match it for the quantity and quality of solo talents. The most memorable contribution was that of Lester "Pres" Young, whose tenor saxophone turned the thinking of many musicians upside-down. Accustomed to the big, full sound of Coleman Hawkins, who had been the reigning virtuoso since the early 1920's, they were at first suspicious of Young's more oblique, subtle sound

and leaned more toward the other great tenor soloist in the definitive Basie sax section, Herschel Evans. The latter died in 1939 and Pres passed in 1959. Though it was Young who influenced a whole generation of saxophonists, Evans, had he lived, might have made an almost equally vital contribution. "There was no jealousy between them—only mutual love and respect," recalls Jo Jones. "Listening to the two of them sharing a chorus was like watching a tennis match between champions."

The brass section, too, was a unique and influential team, in which the outstanding soloists were Buck Clayton, best known for his cup-mute trumpet work; Harry "Sweets" Edison, whose searing, virile style produced some of the most durable solos on the early records; and in the trombone section Dickie Wells, one of the first in that era to blend a swinging beat with a wry sense of rhythmic and melodic humor.

No less important were the singers. Jimmy Rushing, a veteran associate from the Page and Moten years, gave the band much of its blues-rooted Kansas City authenticity, contributing his own lyrics in a high-pitched, euphoric voice that remains even today unique in jazz; and Helen Humes, though confined largely to popular songs of the day, interpreted them with such grace and so natural a beat that her performances often lent undeserved substance to her material.

Is it only nostalgia that gives this old Basie band its seeming incandescence in today's light? Have its simple head arrangements been rendered valueless and dated by the complexities of today's orchestrations? Evidently not, for a rehearing of the early records reminds us that there was in this orchestra an inherent *esprit de corps* that is utterly unaffected by the inroads of time. Even youngsters who were not yet born when these discs were cut, listening to them today for the first time, manage to find in them some of the elusive blend of intensity and relaxation, combined with the abundance of inspired solo talent, that made this the most powerful musical product of its era.

The Basie band today has a voluminous library of arrangements by Thad Jones, Frank Foster, Frank Wess, Ernie Wilkins, Neal Hefti and others. All are talented writers and their work invariably suits the band perfectly; yet it must be conceded that the present outfit differs markedly from the old in concept and execution. Marshall Royal, the lead alto saxophonist, who helped organize the band in 1951 and is the de facto leader at rehearsals, explains it: "The old band was primarily a band of soloists. The new band tends to put more of an emphasis on ensembles." And Joe Williams, who for the past six years has sung blues and ballads with Basie, says: "This band is a bunch of real pros. They're much more versatile than the old band. They have a broader scope, a better-rounded musical presentation. The ceiling for this band may be unlimited."

The evidence would appear to bear out Williams' prediction. Partly because the public's ears have opened up after so many years of gradual indoctrination, the present band has edged its way into the major national TV shows; was the first Negro orchestra ever to crash the Starlight Roof of the Waldorf Astoria; has toured Europe four times to fanatical receptions and has been lionized by the British Royal Family at a command performance. Princess Margaret, one of the band's most dedicated British fans, has visited the band several times and revealed in conversation that she is familiar with its library.

What all this means in effect is that the brand of music now offered by Basie has found a level of appreciation that would have seemed, to fans of the old band, to rank in probability with Basie's chances of playing two weeks (with options) on the moon. By bridging the cultural gap between the London Palladium and Birdland and the Waldorf, by showing that his music can appeal to all age groups and social strata, Count Basie in the past few years has paved the way for a welcome and long-overdue phenomenon that now looms as an immediate possibility: a full-scale international revival in big-band jazz.

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INDUSTRY'S AID TO MUSIC

Industry is increasingly prominent as a sponsor of music. Conditions calling for this generosity are discussed in the present article.

● The Ford Motor Company paid the entire cost — around \$150,000 — of flying the one hundred and six musicians of the New York Philharmonic to Berlin to give two concerts at the Berlin Festival September 22 and 23.

On February 18, the Monsanto Chemical Company sponsored a concert by the St. Louis Symphony, featuring Van Cliburn.

On June 8, the Union Pacific Railroad Foundation announced a grant of \$5,000 to the Omaha Symphony.

In Montreal, four concerts take place each summer on the top of Montreal's Mount Royal. Texaco sponsors the first two and the Dominion Store the last two.

The 1960 summer series of the Worcester (Massachusetts) Orchestra was sponsored by six major Worcester companies.

The Starlight Series of the Honolulu Symphony is sponsored by the Dairymen's Association, Ltd. (Leis, courtesy of the Hawaiian Flower Distributors, and the guest artists' hotel accommodations, courtesy of the Hawaiian Village Hotel.)

Something New

These isolated examples of industry giving represent a relatively new development in music's sponsorship. Only within the past twenty years has business become a significant factor in the artistic life of the United States and Canada. But if it is a sudden shift, it is also a spectacular one. It is estimated that in 1959, corporate giving in all fields of endeavor in the United States amounted to \$500,000,000.

Grants earmarked for musical enterprises are less measurable. We have been able, however, to get a record of corporations' support of some twenty major symphony orchestras. The figures are illuminating.

The 1959-60 fund drives of the various symphonies showed the following percentages contributed by industries: more than a fifth of the total amount raised by the San Francisco Symphony; almost one-fourth of the total raised by the Philadelphia Orchestra; 24.2 per cent of the total brought in by the Buffalo Philharmonic; approximately one-fourth of the total realized by the Los Angeles Philharmonic; about one-third of the amount raised by the Minneapolis Symphony; 45 per cent of the total of the Kansas City Philharmonic; almost one-half of the sum realized by the San Antonio Symphony; one-half of the Atlanta Symphony's total; 60 per cent of the total realized by the Houston Symphony.

In Cincinnati and Louisville (Kentucky) where orchestras receive monies from united arts funds—"cultural community chests"—the percentages are "over a third" for the Louisville Orchestra and "more than a half" for the Cincinnati Symphony.

Some major orchestras, chary of percentage statements, yet reveal huge sums derived from industries. The Birmingham Symphony gets almost \$30,000 in contributions from two hundred businesses and industries annually; the St. Louis Symphony during the 1959-60 season received gifts to the amount of \$100,000 from six hundred industries; this year Rochester industrial banking and retail concerns corporately pledged in one form or another more than \$77,000 toward the support of the Rochester Philharmonic.

Astonishing figures are reported by the Detroit Symphony. The very reemergence of this orchestra in the 1940's from a period of total eclipse, was dependent on "The Detroit Plan" by which industries figured not only as sponsors but as actual founders. Today, the Detroit Symphony boasts at least sixteen in-

dustries and businesses which contribute \$10,000 each a year; six which contribute between \$5,000 and \$10,000; two which contribute between \$2,500 and \$5,000; and nine which contribute between \$1,000 and \$2,500.

Aside from annual maintenance drives, there are innumerable ways by which orchestras are aided outside the pattern. The fashion shows held annually by the Birmingham Symphony, to which seven department stores contribute to the amount of \$5,000; the young peoples' concert programs paid for by the Atlanta Coca-Cola Bottling Company; the nineteen pop concerts presented by the Buffalo Philharmonic; the summer series in Detroit underwritten in part by Detroit Edison Company and the National Bank of Detroit are cases in point.

Then there are the sponsored radio and television programs such as the New York Philharmonic by CBS, and, in 1959-60 by Shell Oil; four live telecasts with radio AM-FM broadcasts of the Hartford (Connecticut) symphony, by Aetna Life Affiliated Companies; children's concerts by the New Orleans Philharmonic broadcast under sponsorship of various businesses of that city.

Sometimes it is an area or hall, rather than actual money, that is donated. The Mondawmin Merchants Association and the National Brewing Company in Baltimore provide concert space, namely the parking lot of the Mondawmin Shopping Center, for a series of Starlight Pop Concerts. J. P. Allen (ladies' wear) gives the Atlanta Symphony box office space.

The Why of It

Why this sudden emergence of industry as contributor in the field of art? Confessedly it is not from a heady desire to illustrate the fine points of a fugue or a Messianic urge to

spread the message of Beethoven's Ninth. Industry and business are founded on the law of supply and demand and depart from it at their peril. The irrevocability of this law is ingrained in every executive who sits behind the glass-topped desk in a manager's office. Quixotic ideas are not on his agenda. He deals in facts and figures. Industry and business put on pop concerts, finance music on television and contribute to symphony drives because such activities bring solid returns. There is no shilly-shallying about this. Hear what Morton D. May, president of the May Department Stores, Inc., in St. Louis, told a general session of the American Symphony Orchestra League at its convention in that city, this past June.

"Business learned that to survive," he said, "it must contribute to the well-being of free men in a free society. This emphasis upon the connection between private interest and the public interest . . . between the profit responsibility of management and its social responsibility, differentiates between today's business and that of a generation ago.

"The idea of investing time, skill and money in research to improve products and tools, reduce costs, advance marketing methods and develop superior administrative techniques, has long been accepted as vital to maintaining a competitive position in industry. More recently, investments in community welfare, designed to make the environment of the enterprise more conducive to operating efficiently, have been considered desirable.

"In essence, business has learned that it can grow and prosper only in a community that is growing and prospering—not only in numbers and monetary worth but in the broad cultural sense as well. It must be the kind of community that knows and appreciates the better things in life . . . that is constantly striving to uplift itself . . . to stand for leadership, including cultural achievement."

Later in his speech, Mr. May advised the symphony orchestra representatives how to solicit the aid of industry: "You must demonstrate to them," he said, "how a cultural environment is a valuable asset to their business, and appeal to their civic pride and responsibility. Another helpful selling tool is employee relations and the benefits to be achieved in this area by support of the arts."

For instance, the management of the Mondawmin Merchants Association of Baltimore was quite clear on the point that the center wanted a promotion event which would not only bring people from all over the city to see the center and to be "exposed physically" to the stores, but which would also serve an unfulfilled need of the community. Incidentally, *Redbook Magazine* recently conducted a contest among the shopping centers in the United States to select the center with the best public relations and promotional ideas. The Mondawmin Shopping Center won a tie for first place in this contest, and the summer concerts were given credit for this achievement.

No doubt of it, business and industry have gained through their support of the arts. One wonders why they delayed so long to begin the good work. The principal reason could have been the belief, held rather universally at one time, of industries not having the legal right to share in community activities. However, this doubt was settled when, in 1940, a decision in the courts in New Jersey gave full scope to industry's giving. Today corporations are allowed to donate up to 5 per cent of their taxable income, tax free, to qualified organizations.

Musical enterprises on their part profit from industry's largesse, and their spokesmen are not loath to say so. "There is no question," writes Boris Sokoloff, general manager of the Minneapolis Symphony, "that in Minneapolis and St. Paul the assistance of industries is vital to the maintenance of the Minneapolis Symphony."

Wrote Thomas Archer in the *Montreal Gazette*, "the recent blessing given to fine music by business and industry is one of the most pregnant developments in the history of music in this city. It means that music, which never pays in terms of box office receipts, is being recognized by hard-headed men as something a little more than just the luxurious pastime of an evening."

So much for the beneficial effects of industry's new-found interest in the arts.

In every positive development—even in donations to good causes—there is always a negative aspect. Industry's aid, for one thing, is often localized. In some communities musical organizations receive almost no aid from industry, because the businesses located there are but branches of large corporations. Though some nation-wide corporations, such as Ford, are educated to the idea of their branch cities as well as their main centers being due for cultivation, many forget this important fact. New Orleans, for instance, is the headquarters of but a few large corporations. National companies maintaining offices in the area usually resist appeals for contributions for orchestral maintenance on the grounds that they will thus lay themselves open to being solicited for similar donations in all the sections in which they are represented. That such solicitations are entirely in order does not seem to occur to them. The plain fact is that, just as all branches are expected to produce, so they should be equally solicitous of the artistic life of their communities.

Then there is that bugaboo raised in every case of outside help, be it from individuals, governments or industries: do the givers unnecessarily influence the policies of the musical organizations to which they contribute?

There is, in short, that question of board membership.

It is true that in many cases of large donations, by an industry to a symphony orchestra, the corporation has a representative on the board of directors of the orchestra. But there are also checks and balances. The Louisville Orchestra management maintains that

"board membership is not tied up with the personal gift," and the Los Angeles Philharmonic's general director puts it, "Executives of some of the contributing organizations are members of the orchestra's board, but this is not a 'quid pro quo' arrangement."

In the Detroit Symphony annual gifts of \$10,000 by corporations automatically carry with them symphony board membership. However, great care is taken that the voting power of each remains equal, "so that there can be no criticisms of any one organization dominating the policy of the orchestra."

In general, therefore, it seems to be a policy for the big givers to have posts on the board, *with proper restraints and balances.*

Whatever abuses may creep in are to be righted, in any case, by diligence and a sense of integrity. But certainly the mode of giving by industry is in itself a permanent part of our musical scene. The very future of our orchestras, in fact, has become dependent on corporate support. In this era of the vanishing philanthropist and the diffident governmental body, business and industrial support form the solid financial understructure of all musical enterprise.—*Hope Stoddard.*

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The above advertisement appearing in a Hartford, Connecticut, newspaper is a good illustration of the attitude of business toward sponsorship of music.

SYMPHONY and OPERA

APPOINTMENTS

Herbert W. Harp has been appointed assistant conductor of the Erie (Pennsylvania) Philharmonic Orchestra. He is conductor of the College Concert band at Fredonia, New York, a position he has held since 1946. He is a graduate of the Eastman School of Music . . . Henry Aaron is the new musical director of the Wheeling (West Virginia) Symphony Orchestra. He is the assistant conductor of the Chautauqua Symphony, and was for three years assistant conductor of the Buffalo Symphony under William Steinberg . . . Jose Serebrier, who served under Antal Dorati as apprentice conductor of the Minneapolis Symphony for the past two years, has been named conductor of the Utica Symphony Orchestra. A native of Uruguay, he is twenty-two and has been conducting since 1949. Before coming to the United States in 1956, he was in charge of both the National Chamber Orchestra and the National Symphony of Uruguay . . . Stefan Bauer-Mangelberg, assistant conductor of the New York Philharmonic Orchestra, has been appointed conductor of the St. Louis Philharmonic Orchestra for the 1960-61 season. Now an American citizen, he was born in Heidelberg, Germany, in 1927, and came to this country at the age of twelve. He attended Iowa State College, Rutgers University and New York University, studied conducting with Carl Bamberger in New York, with Leonard Bernstein in Tanglewood, and with Jean Morel at the Juilliard School of Music . . . Richard Marcus has been appointed music director and conductor of the Royal Winnipeg Ballet of Canada. He had led the Easton (Pennsylvania) for three years . . . Leo Scheer has been named musical director-conductor of the Abilene (Texas) Symphony. He has been associated with the Kansas City Philharmonic as assistant conductor, and has been founder of two youth symphonies.

ANNIVERSARIES

The Honolulu Symphony is celebrating its sixtieth anniversary and the New Orleans Philharmonic, its twenty-fifth anniversary . . . Eugene Ormandy is conducting his twenty-fifth season with the Philadelphia Orchestra and George Szell his fifteenth with the Cleveland Orchestra . . . Aaron Copland is being honored on his sixtieth birthday by the first Cleveland performance of the suite from his recent opera, *The Tender Land*, and Samuel Barber's fiftieth birthday is being observed, also by the Cleveland Orchestra, with a first performance in that city of his *Prayers of Kierkegaard*.

SOLOISTS

As was entirely fitting, Isaac Stern was soloist when the New York Philharmonic opened its season at Carnegie Hall, September 27. For Mr. Stern was one of the key figures in saving Carnegie Hall from demolition, and he is president of the new Carnegie Hall Corporation . . . For the opening concert of the Boston Symphony, the Boston organist, Barj Zamkochian, was soloist; for that of the Brooklyn Philharmonic, Jean Casadesu; for that of the Huntsville (Alabama) Civic Orchestra, Claudette Sorel; and for the Orchestra of America (New York City), Benny Goodman. The American debut of the Soviet pianist, Sviatoslav Richter, was the much-heralded event of the opening concert of the Chicago Symphony, under Fritz Reiner . . . November instrumental soloists with the Philadelphia Orchestra are violinists Anshel Brusilow and Nathan Milstein; with the Cleveland Orchestra, pianists Hans Richter-Haaser and Robert Casadesu, and violinist Isaac Stern; with the Detroit Symphony, pianist Robert Casadesu and violinists Joseph Fuchs and Mischa Mischakoff; with the Rochester Philharmonic, pianists Lilian Kallir and Claudio Arrau, and cellist Pierre Fournier; with the Cincinnati Symphony, pianist Claude Frank and cellist Antonio Janigro; with the

Houston Symphony, Isaac Stern; with the Baltimore Symphony, pianists Jose Iturbi and Lorin Hollander, and violinist Nathan Milstein; with the National Symphony, Isaac Stern and Lorin Hollander; with the Portland (Oregon) Symphony, Van Cliburn; and with the Winnipeg Symphony, Danis Matthews. The San Antonio Symphony will have not only John Browning, pianist, but, on its November 12 "Concerto Program" Ariel Hall, harpist; Alfio Pignotti, violinist; Daniel Stolper, oboist; and Raymond Davis, cellist . . . Pianist Elizabeth Wittskey will be soloist at the November 20 concert of the Charleston (West Virginia) Symphony, directed by Geoffrey Hobday, and Gregor Piatigorsky will be cello soloist on November 28 with the Albuquerque (New Mexico) Civic Symphony under Maurice Bonney.

TOURS

More than 200,000 people heard the New York Philharmonic during the 20,000-mile tour, which took the orchestra as far west as Hawaii, as far north as Vancouver (Canada), as far south as New Orleans, and as far east as West Berlin (Germany). Thirty-four concerts (including two for young people) were given in twenty-four cities and all were conducted by Leonard Bernstein. In addition, a television program, filmed in Berlin, will be shown in the United States at a future date.

YOUTH

The Gettysburg Symphony Orchestra, under the direction of William Sebastian Hart, is including youth concerts in its 1960-61 season, an appropriate innovation for a symphonic season in this national historic shrine . . . Walter Hendl has charge of the Youth Concerts by the Chicago Symphony. The December 6 concert, as well as that of January 17, will have the orchestral brass section augmented by students from the public high schools of Chicago . . . The Omaha Symphony began its 1960-61 season with a "Concert for Youth," first in a newly inaugurated series. These programs are designed especially for school children and are presented on Saturday afternoons under the baton of Joseph Levine . . . This season the youth concerts of the Honolulu Symphony Society have been expanded to include students from pre-school through teen-age grades. A total of thirty youth concerts is planned for the season, some of them to be given on neighboring islands . . . The Shreveport Symphony Society's auditions for piano, voice and stringed instruments have done much to encourage young artists in the area. The competition is held annually and draws sixty to sixty-five entries from an area covering about ten states. Cash awards are presented to the



The orchestra at the Oakdale Musical Theater in Wallingford, Connecticut, summer, 1960. Back row, left to right: Al Lepak, percussion; Louis Ponticorvo, trumpet; Louis Mazza, trumpet; Harry Bartocetti, oboe; Nadi Amato, clarinet; Tom Yalanis, violin; Milton Setzer, piano. Front row: Stanley Hassel, secretary of Local 55, Meriden, Connecticut, bass; Dick Otto, music contractor and trombone; Mary Beth Benedetto, harp; Lucile Stewart, cello; Marjorie Tower, violin; Colin Romoff, conductor; Aldo Bernini, violin; Walter Kuczynski, violin; Don Reutenaur, flute. Nearly all are members of Local 55. The picture was taken at a performance of Rodgers' and Hammerstein's "South Pacific," starring Howard Keel.

first place winners in each division. In addition, these winners are presented in a full subscription concert with the Shreveport Symphony. Second and third place winners are given an opportunity to perform with the orchestra either on a television broadcast or with the orchestra's youth series in the public schools.

San Francisco approves heartily of its new conductor, **CHOICE** George Solti. Eastern United States will have a chance to judge for itself, since he is scheduled to make his debut this coming season at the Metropolitan Opera and to appear as guest with the New York Philharmonic. Mr. Solti was born forty-eight years ago in Budapest and is a graduate of the Conservatory in that city, where he studied with Dohnanyi and Kodaly. He was conductor of the Budapest State Opera from 1933 to 1939. He has been general music director of the Frankfurt Opera since 1952. During all these years he has guest-conducted extensively in Europe. His first appearance in the United States occurred in the 1953-54 season, when he guest-conducted the San Francisco Symphony. Since then he has repeatedly been guest at the Ravinia Festival and the Hollywood Bowl, and has led the symphony orchestras of Chicago, St. Louis, Los Angeles and Mexico City.

FEATURES Improvisation had its innings at October concerts of the Philadelphia Orchestra both in the home city and in New York. The Lukas Foss Ensemble played, without written or memorized music, harmonies, melodies and counterpoint created on the spur of the moment. Only the parts for members of the orchestra were written down, and these provided a framework in which the Ensemble operated. Expression by "controlled chance" is how Mr. Foss describes the playing of his Concerto for Improvising Instruments and Orchestra. As an experience in musical spontaneity, it was extra-

ordinarily stimulating . . . On December 3, the San Antonio Symphony will give a memorial concert to Max Reiter, the beloved conductor of that orchestra from 1939 to 1950. Verdi's *Requiem* will be performed . . . The Jack Benny show with the Cincinnati Symphony November 6 is expected to be richly lucrative for the orchestra. This benefit performance with the 100-piece orchestra is the perfect setup for Benny's deadpan humor, as well as Benny's idea of a good time. In fact, he is so enthusiastic about playing his violin with a real symphony, that in this case and in many another instance of playing throughout the country with symphony orchestras, he is overlooking money entirely. Thus every cent goes into the tills of the orchestras singled out.

EXTRA CONCERTS The Boston Symphony rehearsals will be opened to the public during the orchestra's 1960-61 season—cost of the entire series, \$15.00. Charles Munch is conducting the majority of the rehearsals . . . The Houston Symphony has a "bonus concert," free to all who have subscribed to the complete series . . . The Honolulu Symphony Orchestra, under the baton of George Barati, played at a command performance for Japan's Crown Prince Akihito and Princess Michiko at the Waikiki Shell in that city on September 23. The royal couple were making a two-day stopover in the fiftieth State, before continuing on their way for their fourteen-day official visit through the United States.

CURTAIN CALLS The Detroit Opera Theatre is a newly-formed resident opera company whose performances are accompanied by an orchestra made up of first-chair men of the Detroit Symphony conducted by Valter Poole and guest conductors Warner Bass and Martin Kalmanoff. It launched its

(Continued on page twenty-four)

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How many?
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....**THE COUNT DOWN**—medium jump instrumental.
....**DREAM AWHILE**—a ballad instrumental.
....**I'M MYSTIFIED**—a ballad instrumental.
....**THEME FOR DANCERS**—a ballad instrumental.
....**THE CHARM WALTZ**—instrumental waltz in Viennese style and tempo.
....**DRUMMERS SPECIAL**—medium fast instrumental featuring the drummer.
....**YOU SET ME ON FIRE**—a medium fast male vocal background arrangement with instrumental cues.
....**CHRISTMAS, 1958**—instrumental medley including: "Jingle Bells," "It Came Upon a Midnight Clear," and "Hark the Herald."

2. BIG DANCE BAND SPECIALS • Price, \$3.00 ea. (4 or more \$2.50 each)

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....**DOODLIN'**—medium jump instrumental.
....**THE SKIP'S THE LIMIT**—medium jump instrumental.
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....**SWINGIN' AROUND THE MULBERRY BUSH**—medium jump instrumental.
....**RIFF TIME**—medium jump instrumental.
....**ROCK 'N' ROLL IT**—medium jump instrumental.
....**BY THE EMBERS**—a ballad instrumental.
....**MOON MIST**—a ballad instrumental.
....**EVENING SHADOWS**—a ballad instrumental.
....**O SOLE MIO**—a ballad instrumental.
....**THERE'S GOT TO BE A WAY**—medium slow vocal background arrangement for male or female with instrumental cues.
....**FANFARES—Vol. 1**—in Eb, Bb, F, C, and G.
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SYMPHONY and OPERA

(Continued from page twenty-three)

1960-61 season October 14 with a performance of *The Music Master* by Pergolesi and *The Old Maid and the Thief* by Menotti . . . Following its San Francisco season, the San Francisco Opera is having a Los Angeles Season (October 28-November 16), and a San Diego season (November 3, 10 and 17) . . . An operatic version of James Thurber's "The Thirteen Clocks," commissioned by the Minnesota Statehood Centennial Committee, is scheduled for performance by the Tulsa Philharmonic December 4. Its composer is Mrs. Manley Johnson, professor of piano at the University of Tulsa . . . Bliss Hebert, pianist, stage director and vocal coach, has been named general manager of the Opera Society of Washington (D. C.) . . . The one-act opera, *Daphne*, by Richard Strauss, had its United States premiere in an uncut concert presentation in New York City October 10, by Thomas Scherman and the Little Orchestra Society.

PREMIERES

The Second Symphony of Sir William Walton will be given its American premiere December 29 by the Cleveland Orchestra, under its conductor George Szell.

This orchestra has also been chosen to give the world premiere of the Second Symphony of Easley Blackwood. The "Symphonic Prelude" by Walter Piston will be premiered in the closing program of the season . . . Samuel Barber's newly completed Toccata Festival for Organ and Orchestra had its first performance at the Philadelphia Orchestra's opening concert September 30. Eugene Ormandy conducted and Paul Callaway was the soloist. The occasion was the dedication of a new organ installed at the Academy of Music, donated by Mrs. Mary Curtis Zimbalist, founder of the Curtis Institute of Music. . . . A world premiere has been scheduled for the 1960-61 season of the Chicago Symphony. It is *All in the Spring Wind* by the Chinese-American composer, Chou Wen Chung, to be presented December 8 and 9 . . . The Cincinnati Symphony will perform the world premiere of Leo Kraft's Variations for Orchestra.

BIG BROTHER

The conductor of the Omaha Symphony, Joseph Levine, is also the "big brother" and conductor of a training orchestra of eighty-seven musicians, the oldest, eighteen, the youngest, twelve. These young musicians put in three hours of intensive practice under Mr. Levine every Saturday morning, this besides practicing at home. In short, they get the kind of discipline and rehearsal exercise the big orchestras get. The Omaha Youth Symphony is in fact a part of the same organization as the Omaha Symphony, and the first chair players in the senior orchestra assist Mr. Levine with the young symphony. To emphasize that the big orchestra should be the youngsters' goal, Mr. Levine has established an annual Symphony Entry Award. The winner graduates to professional status in the Omaha Symphony. Mr. Levine also is bringing the adult and youth symphonies together for pop concerts in which they play as a single unit.

GUESTING AROUND

George Georgescu is this season making his initial appearance in Philadelphia as guest conductor of the Philadelphia Orchestra. Leopold Stokowski, William Steinberg and the orchestra's assistant conductor, William Smith, will also guest-conduct the orchestra . . . The Chicago Symphony will have as guests: Hans Rosbaud, Pierre Monteux, André Cluytens and William Steinberg . . . Conductor Charles Munch has invited to the podium of the Boston Symphony, in addition to the orchestra's associate conductor, Richard Burgin, Lorin Maazel (a former conducting pupil at the Berkshire Music Center), Erich Leinsdorf of the Metropolitan Opera Association, and Thomas Schippers . . . The whole Dallas Symphony under Paul Kletzki will make a guest appearance on the series of the Omaha Symphony, in that Nebraska city.

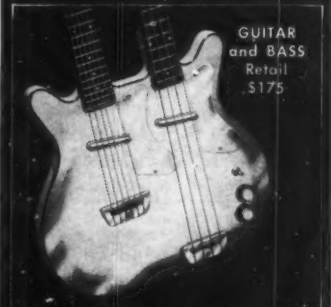


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Educational Notes



On May 19, 1961, the third annual Contemporary Music Festival will be held on the campus of San Jose State College. The festival is under the joint auspices of the college and the bay section of the California Music Educators Association. Emphasis will be placed on original, unpublished compositions for symphony orchestra, symphonic band, chorus, wind band ensemble, and chamber ensembles. Composers are invited to submit works: deadline, January 15, 1961. For application blanks write: Dr. Robert Hare, Contemporary Music Festival, San Jose State College, San Jose, California.

Herman Godes, concert pianist, has been appointed associate professor of music at the West Virginia University School of Music.

Film scoring is being taught at the University of California this year. Leith Stevens, film composer, is the instructor.

Roy Harris is this season commuting between Puerto Rico and Philadelphia. He is director of the International Institute of Music at San German, Puerto Rico, and is also the director of the graduate department of theory and composition at the Philadelphia Musical Academy. His wife, Johana, has joined the Philadelphia Academy as teacher, lecturer and chamber music performer.

John R. White, director of music at the University of Richmond in Virginia, will join the Indiana University faculty in September, 1961, as professor of music. He will replace Paul Nettle, internationally known musicologist, who retired last year, in the teaching of music literature courses.

The Music Teachers National Association 1961 convention will be held in Philadelphia at the Hotel Sheraton, February 26 through March 1. The theme of the convention will be "Our American Heritage."

The University of Texas Junior String Project serves as a teacher training program for twenty-four advanced string students whose work is supervised by members of the faculty. The students are given experience in instrumental and theory teaching, conducting and administration.

The Pro Arte Quartet has lost violinist Albert Rahier, the only musician who played with some of the original members in Belgium

where the group was formed seventeen years ago. At the news of his retirement at sixty-five, for reasons of health, messages came from all over the United States from musicians voicing their regret. Rudolf Kolisch, the quartet's first violinist, wrote from California, where he was on a visit, "I wish to express my deep appreciation of Albert Rahier on the occasion of his retirement. He, in truth



Albert Rahier

a 'first' violinist, has faithfully and selflessly served the cause of the quartet in the thankless role of second violinist, and proved a rock of dependability and reliability throughout changing events."

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Over Federation Field...

The City Council of Sacramento recently presented the members of Local 12 of that California city with a scroll in the form of a formal resolution praising the local and the Music Performance Trust Funds of the Recording Industries. The resolution takes note of the support that city activities have received from the MPTF. A copy of the scroll is now adorning the wall of the Board Room and a copy has been forwarded to Samuel Rosenbaum, the trustee of the MPTF.

After three years of work in Europe, Howard Gilbert, a member of Local 76, Seattle, has this to tell about conditions in Munich, in Western Germany. The time is shortly before a film music recording session.

"Telephone rings. You walk unsuspectingly toward it and answer it. Who is calling? The piano player you engaged four weeks earlier. He has a different engagement now and wants to know if it is all right to leave your score with his landlady for you to pick up.

"The recording studio is paid for and four other musicians will be there to record in a few hours. What are you going to do? You can't look into your musicians' directory for a new pianist because there is no directory. There is no union either. Oh well, you are lucky. At least you have a playing job to survive with. It starts at 7:00 P. M. and if the customers leave early you can finish by 3:00 A. M. You get paid 25. D. M. (Deutsche Mark) for this, which is \$6.25. Most of your colleagues are out of work because of all the Italian bands in town for the tourist season, and there is almost no work till they go south again. They, of course, are earning less.

You ask a friend, 'Werner, why don't you German musicians get together and form a union?

"Well, we do have a union.

"Oh you do? Where is it?

"It is somewhere downtown near Odeonsplatz. No one really knows anything about it. They don't do anything anyway. Someone tried one like you have in America a few years ago, but it failed. You know, it will never work in Germany because everyone won't join. You might and I might, but oh no, the others never would. You see, it is hard enough here without having to worry about the others. Anyway, it is all right for the coal miners and all those workers, but it is different with us. We are musicians."

"I have had the identical conversation with the identical dialogue with dozens of musicians in Europe. They seem to think that organizing will deprive them of their individuality and involve a lack of prestige. Strangely enough, except for some virtuosos, the general musicianship among instrumentalists is not as high as we in America believe it to be and there is a definite lack of vitality.

"After three years of work under the most ugly conditions, it is more than a relief to be back."

Mr. Gilbert's letter is reprinted from "Musicland," periodical of Local 76, Seattle, Washington.

Volmer Dahlstrand, President of Local 8, Milwaukee, has counted up twenty-five years as head of that local. He has been a life-long advocate and prime mover for a permanent local symphony orchestra. This year the Milwaukee Symphony, directed by Harry John Brown, has twenty concerts scheduled.



W. J. Korzinek, Secretary of Local 195, Manitowoc, Wisconsin, writes us that three generations of Stechmessers (all local members) are in the drum section of the Manitowoc Marine Band: Herbert A. Stechmesser, 64; Chester A. Stechmesser, 42; and Gary R. Stechmesser, 17. Above, father gives the downbeat while grandfather and son do their stuff.

Local 125, Norfolk, Virginia, will observe its sixtieth anniversary on November 21. They plan to have a local band for the dancing portion of the event.

Ed Charette, Secretary of Local 406, Montreal, writes proudly of member Ethel Stark, Director of the Women's Symphony Orchestra and "the only woman conductor in Canada." She has just returned from a tour of the Orient during which she appeared at Tokyo's Bunkyo Public Hall as conductor of the A. B. C. Symphony Orchestra. She also appeared as violinist in several cities of the Orient. "Local 406 is proud," Brother Charette writes, "to have a member like Ethel Stark to enhance its prestige and contribute to the Federation's efforts in publicizing good music not only in America but throughout the world.

Local 5, Detroit, has instituted a "Ladies' Night"—a special evening, the first Monday of each month, for the lady members, their families and friends. The first evening, October 3, was such a big success — sandwiches, "deluxe" hamburgers and chili were available from the kitchen—that the plan is to have more and more of the same. The purpose of these

meetings is to get to know new members' families and to re-establish old friendships.

The San Diego Sound Post—which, by the bye, is in its fifteenth year as publication for Local 325—gives the piece of news that Life Member Leo Scheer has been appointed the new conductor of the Abilene (Texas) Philharmonic Orchestra, and adds, "You can't keep a man down who is ready for anything—and Leo is always ready. We venture to say Leo Scheer will give the people of Abilene musical value such as they've never known. The best, Leo, from all of us here at Local 325!"

For its recent western tour the New York Philharmonic provided "Bernstein insurance."

At least nine managers insured themselves against loss if Leonard Bernstein did not conduct the orchestra. The rate was \$30 for every \$1,000 the box-office might fall off as a result of Bernstein's non-appearance.

The company had previously insured against non-arrival of soloists and rain at summer outdoor concerts, but this is reported to be the first time the firm had insured against non-appearance of a specific conductor.

—Ad Libitum.



New Jersey's Governor Robert G. Meyner's signing the "Use Live Music Week" Proclamation has had happy results in that state. Take Newark as an example: from October 2 to October 8, Washington Park, located in the center of that city's business district, had concerts from twelve to two daily. Each day the crowds that circled the bandstand grew larger and more enthusiastic. Something about that lively music being played by musicians obviously putting their whole souls into their playing made passers-by crowd up and listen happily. Young people started to dance on the park green; request numbers were called out; listeners hummed the tunes being played. For the time being everyone forgot about atom bombs,

Summit talks and even national elections — and just relaxed and enjoyed life. "Live Music Is Best" was the slogan on the bandstand bunting, but nobody had to be told that—not after listening to these bands.

On October 3, Michael Forman was the band leader; on October 4, the brothers Duke and Billy Anderson; on October 5, Danny Hope; on October 6, Russ Marlo; on October 7, Erwin Kent.

Five of the nation's top-flight high school bands will be featured at the 14th Annual Mid-West National Band Clinic at the Hotel Sherman in Chicago, December 14-17. More than 5,000 attend this four-day band convention every year. Band leaders will be Arthur Fiedler, conductor of the Boston "Pops"; Karl L. King, Dr. Peter Buys, Harold B. Bachman and Col. Earl D. Irons.

Seven bands, including the Duquesne University Symphonic Band and the United States Army Band, will give concerts at Duquesne University's Mid-East Instrumental Music Conference on March 8, 9, 10 and 11, 1961, at the Penn-Sheraton Hotel, Pittsburgh.



Governor Robert B. Meyner of New Jersey signs the "Use Live Music Week" proclamation. Standing, left to right: Milton Riger, secretary of Local 248, Paterson; Al Ferro, a member of the executive board of Local 248; Jack Ferentz, assistant to President Kenin; and Neal Solimene, vice-president of Local 248. Seated, Governor Meyner and City Commissioner Harold Kane of Paterson, general chairman of Paterson "Use Live Music Week" observance.

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by Sam Ulano

The Drummer's Mind

When the drummer goes out to play with a band his *mind* plays a large part in the work he does. He just can't take his drums to the job, set them up and start in. It doesn't work that way. True, as youngsters we went to a job, set up our instruments and started to whack away to impress the leader or the fellows in the band with our hand technique. We did not realize we were bothering the rest of the men in the band while they were tuning up or that we were disturbing the other people who were working setting up tables and food. We didn't think—*period*. We just carried on without using our heads.

When we look back over the years we will find many instances in which we tried to play a job without mental planning, without the aid of our *drummer's mind*. We can go back to the school band, when we took a pair of sticks and started to bang away while the conductor was trying to do brass rehearsal or check a musical part. When we grew older and played with a band, we were always trying to play fill-ins, whether they suited the music or not. Consequently we were always getting in the way of the melody men in the band. Or we would team up with two or three other drummers to make a section, but we wouldn't count or try to coordinate with the rest of the fellows. We played mostly by ourselves and for ourselves.

These are only a few of the things we did in years past, simply because our *drummer's mind* was undeveloped, was not being used properly. Instead of learning to read and play musically, instead of learning to be a part of the band as a team, instead of learning not to interfere with the melodic line or arrangement, we were learning just a few routine skills, practicing them over and over.

Every Engagement a Test

The *drummer's mind* should be trained from the very early days to think for small jobs, small jazz groups, a commercial band, a large band, reading dance charts, playing concerts, phrasing with a band, and, mainly, how to be ready for whatever may come, possibly a show, maybe folk style music, or whatever the leader could possibly want.

How can we do this?

First, we should be exposed to every type of drum book that is on the market. We must look over everything that is new and that is moving ahead of the times. This should be done, either by the instructor, if we still have one, or, if we've been in the business some time, by ourselves. We should visit our local dealer, check the drum catalogues, read all the trade journals and magazines, speak to all the drummers who pass our way.

To the young drummer I would say: all such items as speeding, hands, strokes and feet can become mental blocks. Many of you

(Continued on page thirty-three)

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You've heard Jo Jones...

"Jo's been up there for a long time—and he gets better every year!" An international jazz authority so described Jo Jones recently—and fans by the thousands agree.

Jo was born in Chicago in 1911, and named Jonathan. His light, subtle rhythms and the big Jones grin achieved national prominence during a long stint with Count Basie, from 1936 till 1948.

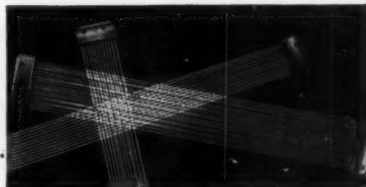
He starred as a featured drummer in Jazz at the Philharmonic Concerts, and with Illinois Jacquet, Lester Young, Joe Bushkin and other top-flight people.

Now on tour with his own four-man combo, he continues to stand high on anybody's list of the Top Ten drummers.

And everywhere Jo Jones goes, LUDWIGS go. Jo says LUDWIGS get better every year.

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CHAMBER MUSIC

The Zimbler Sinfonietta, the chamber orchestra founded in Boston in 1945 by the late Josef Zimbler, noted cellist of the Boston Symphony, has been recently reorganized so that this ensemble of string players of the Boston Symphony is now managing its own activities. George Zazofsky becomes its musical director and Herman Silberman, its business manager.

The Sinfonietta now numbers among its members: violinists George Zazofsky, concertmaster; Joseph Silverstein, Harry Dickson, Gottfried Wilfinger, Roger Shermont, Herman Silberman, Stanley Benson; violists Joseph de Pasquale, Jerome Lipson; cellists Samuel Mayes, Robert Ripley; contrabassist Henry Portnoi. In addition to its annual concerts in Jordan Hall, Boston, the Sinfonietta has made appearances in Town Hall, New York, the Berkshire Festival in Tanglewood and other important musical centers of the United States and Canada. They also made a highly successful tour of South America in 1957, when they visited sixteen countries.

The Paganini Quartet has accepted an appointment as quartet-in-residence at the Santa Barbara campus of the University of California. A series of six concerts is scheduled on the campus and downtown, in addition to appearances in the public schools of Santa Barbara. The quartet's members are Henri Temianka (first violinist), Stefan Krayk (second violinist), Albert Gillis (violinist), and Lucien Laporte (cellist).

During the next six months chamber music audiences around the world will hear the American Ensemble, the Claremont String Quartet. In November the quartet will make appearances in the Netherlands, France, Switzerland and England. The quartet's members are first violinist, Marc Gottlieb; second violinist, Vladimir Weisman; violist, William Schoen; and cellist, Irving Klein.

The New York Woodwind Quintet made its first appearances in the Fine Arts Quartet Concert Series of 1960-61 with performances October 4 and October 5 in Chicago. Members of the Quintet are Samuel Baron, flute; Jerome Roth, oboe; John Barrows, French horn; Arthur Weisberg, bassoon; and David Glazer, clarinet.

The Fine Arts Quartet series is under the direction of the Quartet, and Dr. Herbert Zipper, director of the Community Music Center of the North Shore.

The American University Chamber Music Society, under the direction of George Steiner, opened its twelfth season October 4, in Clendenen Hall, Washington, D. C. Subsequent concerts will be presented on November 22, January 10, February 21, April 11 and May 26.

The Gertrude Clarke Whittall Foundation is now celebrating the twenty-fifth season of sponsoring chamber concerts in the Library of Congress.

The Pro Musica Society of Chicago is scheduling a series of four Monday evening concerts, the series launched on November 7 by the Vienna Wind Ensemble of the Vienna Philharmonic. This ensemble consists of the four first chair woodwinds of the Vienna Symphony, with Friedrich Gulda at the piano. On January 23 the Society will present the Budapest String Quartet, and on February 6, the Festival Quartet: Victor Babin, piano; William Primrose, viola; Nikolai Graudan, cello; and Szymon Goldberg, violin.

A non-profit organization, the Pro Musica Society was formed in 1957 and is devoted exclusively to the presentation of chamber music.

(Continued on the opposite page)

INTERNATIONAL MUSICIAN

APPROACH TO PRACTICAL DRUMMING

(Continued from page thirty)

trained in these ideas find that as you mature you aren't playing drums at all but that you are *hung up* on one of these problems or on all of them at once. These blocks prevent you from relaxing on a date, prevent you from coming up with new ideas and staying in the field.

Economical Warm-Up

You should be trained to rely only on the quickest and most economical warm-up. You should not constantly be preoccupied with hand positions and feet positions. Once the time has come for you to go out and play, you'll have no time to warm up or worry about hands and feet problems. You must be prepared mentally to do the job then and there.

I have found, as a teacher, that many fellows come to me to improve their hands, but very few to improve their reading. What they do not realize is that, because it is the mind that does all the thinking, not the hands or feet, they can cure many of their physical problems through reading.

The Reading Diet

If you as a professional drummer would go on a reading diet you would see how many ideas and how much fun in drums would reappear. If you wanted to learn a new beat or work out new exercises the hands would improve—for the mind would improve. Through the mind you can learn new rhythms, whereas, if you are only a hand drummer, a physical drummer, you are dependent on your memory. If your memory is not strong, you are in for difficult times.

If your *drummer's mind* is trained to good drumming and practical thinking, you will find that when you go out to play and do not feel physically up to par your *drummer's mind* will help you through the job. If you *think* when you play your talents will fall into place.

A trained *drummer's mind* has a chance to play almost every and any type of music. He will also be able to understand a new arrangement faster because as a reader he can interpret a part. He can take in stride instantaneous changes in tempo.

The *drummer's mind* goes into action at the set or away from it. He uses it like a machine. It sets up ideas and taste and makes the drummer sound professional. The *drummer's mind* tells the drummer when to hit a cymbal, when to swing, when to roll and all the other details of effects. The *thinking drummer* doesn't only think for himself. With his *drummer's mind* he thinks at all times both for the band and for himself.

CHAMBER MUSIC

(Continued from the preceding page)

Francis Aranyi, Director of String classes at Seattle University, is continuing his chamber music series at the Seattle Public Libraries this season. These are financed by the Music Performance Trust Funds of the Recording Industries.

When the New Mexico Chamber Orchestra performed on September 25, at the University of New Mexico Ballroom in Albuquerque, New Mexico, Kurt Frederick was the conductor and Paul Muench the guest soloist. Muench, incidentally, is the president of Local 618, Albuquerque. Norman C. Greenberg is the orchestra's founder and manager.

The Budapest String Quartet will play Beethoven's sixteen quartets and Great Fugue in five Saturday evening concerts beginning November 12, at the Young Men's and Young Women's Hebrew Association in New York.

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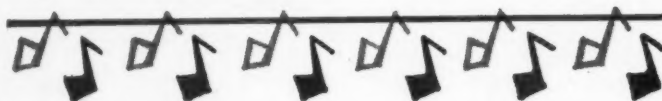
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WHERE THEY ARE PLAYING



EAST

Piano stylist **Ken Flandrake** is featured at the Holiday Inn, Messena, N. Y. . . **Morty Reid** has been signed as musical director at Laurels Hotel and Country Club in Monticello, N. Y., for the 1961 season.

NEW YORK CITY

Society orchestra leader **Phil Bennett**, whose orchestra was chosen to provide the rhythmic backdrop for the "Salute to the United Nations Ball" at the Hotel Waldorf-Astoria on October 25, wrote a piece entitled "The International Waltz" which he dedicated to the United Nations on the evening of the ball . . . **Gil Evans' Band** is currently at the Jazz Gallery . . . On November 15 **Miles Davis** will bring his hard-blowing quintet into the Village Vanguard for his only New York club date. November 29 signals the return of **Gerry Mulligan's** thirteen-piece concert jazz band and December 13 will see the **Lambert, Hendricks and Ross Trio** swinging out the old season at the Vanguard and singing in the new with the buoyant rhythms of the **Ray Bryant Trio** adding its share to the holiday spirit . . . The **Modern Jazz Quartet**, under the musical direction of pianist **John Lewis**, will integrate with the classical concert world when it appears with the **Orchestra of America**, directed by **Richard Korn**, at Carnegie Hall on December 14. The **Modern Jazz Quartet** will perform with the orchestra **George Antheil's** "Jazz Symphony," **Arthur Shepherd's** "Horizons," **Arthur Kreutz's** "Dixieland Concerto" and the first New York performance of **Gunther Schuller's** "Concertino for Jazz Quartet." The latter composition will also be performed by the **Modern Jazz Quartet** with the **Minneapolis Symphony**, conducted by **Stanislaw Skrowaczewski**, on February 17 in Minneapolis.



Phil Bennett

MIDWEST

The **Six Fat Dutchmen Orchestra** of New Ulm, Minn., has been voted the Nation's No. 1 Polka Band for the year by the National Ballroom Operators' Association . . . The **Barney Kessel** foursome is booked for Herb's Lounge in Minneapolis, Minn., November 7 to 19 . . . Pianist **Marge Simmons Ackerman** has passed her twentieth year of entertaining in the Steeple Chase Room of the Broadview Hotel in Galesburg, Ill. . . Judge's Chambers, a new niter in East St. Louis, Mo., has signed **Cannonball Adderley** to start November 9 with the **Ramsey Lewis Trio** slated for December 3.

CHICAGO

Gene Esposito and his Trio are currently at the Swing Easy Club on Rush Street . . . The London House has signed **Gene Krupa** for a three-weeker beginning November 1 . . . **Dorothy Donegan** moves into this spot for a like period on January 3. . . **Maynard Ferguson's** recent engagement at the Sutherland Hotel was so successful that his band is booked back again in February.



Gene Krupa

SOUTH

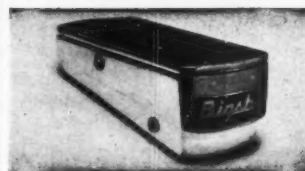
Smokey Stover and the Original Firemen opened a two-week appearance at the Peabody Hotel in Memphis, Tenn., on October 31 . . . The **Dukes of Dixieland** are employed at the Roosevelt Hotel in New Orleans, La., for the month . . . **Pete Fountain's** new niter in New Orleans is slated to open on November 12.

(Continued on page forty-one)

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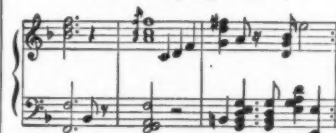
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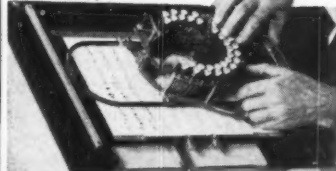
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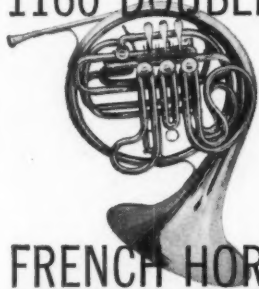
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The MINNEAPOLIS SYMPHONY Forges Ahead



As the new associate conductor of the Minneapolis Symphony, Frank Miller has this to say of the unique qualities of this "orchestra of great conductors and great personnel."

Since last season, the Minneapolis Symphony has had a new conductor, a new associate conductor, a new concertmaster (Norman Carol), a new *first* French horn (Robert Elworthy), and a new *first* trumpet (Stephen Chenette). Rare it is to have so many changes of top personnel in so short a time.

The newness in my own case is relative, however. In the past four summers I have conducted one hundred and forty pops concerts made up of about half of the Minneapolis Symphony personnel, and, from 1935 through 1939, I was first cellist of the Minneapolis Symphony, and, for two of those years, assistant conductor.

All of the personnel changes are in the tradition of the orchestra, which strives always for the best. The old legend of the Portuguese monastery that stood on a high cliff does *not* apply to placement in the Minneapolis Symphony. As told in Pastor George Vandeman's "Touch and Live," one got to the monastery by being strapped in a huge wicker basket, then pulled to the top with an old ragged rope. As one visitor stepped into the basket for the ascent, he asked anxiously, "How often do you get a new rope?" "Whenever the old one breaks," the Monk calmly replied.

The Minneapolis Symphony is famous for the high calibre of its conductors—a calibre proved by the subsequent positions its conductors have held. When Eugene Ormandy left Minneapolis it was to become conductor of the Philadelphia Orchestra; Dimitri Mitropoulos left to mount the podium of the New York Philharmonic; Antal Dorati moved from the Minneapolis position to a busy career with the Vienna State Opera and other major European houses. The Minneapolis post, in other words, has been a guarantee of ability and an augur of further advancement.

With the new conductor, Stanislaw Skrowaczewski, the Minneapolis Symphony plans even greater things. The 1960-61 season will begin with a tour to the west coast, so that twenty-four concerts on the road will precede the opening performance at home.

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Meet Your First-Desk Players

● **STANLEY DRUCKER**, assistant first clarinetist with the New York Philharmonic since 1948, has been appointed solo clarinetist with the orchestra. Mr. Drucker, who often performs with chamber music groups, was first clarinetist with the Indianapolis Symphony, the Busch Chamber Players and the Buffalo Philharmonic before joining the Philharmonic. He was born in Brooklyn and attended the High School of Music and Art in New York and the Curtis Institute of Music in Philadelphia. His clarinet teachers were Leon Russianoff, Bernard Portnoy and Marcel Tabuteau.



● **HAROLD KOHON**, the new concertmaster of the Baltimore Symphony, began the study of the violin under his father, Isidor Kohon, and won the New York Philharmonic Scholarship which gave him the opportunity to study with Mishel Piastro and Georges Enesco in Paris. He has appeared in numerous Town Hall recitals and has had solo appearances with orchestras in Carnegie Hall. He performed the Arnell Violin Concerto in London, with the Royal Philharmonic Orchestra. He is the

leader of the Kohon String Quartet based in New York. He has been the concertmaster of the NBC-TV Opera Orchestra.

● **MICHAEL ROSENKER**, who, besides being assistant concertmaster of the New York Philharmonic, has accepted the position of concertmaster and principal string coach for the Training Orchestra of the National Orchestral Association in New York, began his career in his native Russia, studying with Peter Stoliarsky and Leopold Auer. As a young soloist he concertized in the Far East and Europe, where he was appointed head of the violin department of the Rotterdam Conservatory. Shortly after coming to the United States in 1922 he became concertmaster of Walter Damrosch's newly organized National Broadcasting Symphony Orchestra. He has held other positions, as concertmaster with the Metropolitan Opera Association Orchestra and the Pittsburgh Symphony and, since 1943, assistant concertmaster of the New York Philharmonic.



● **WAYNE RAPER**, formerly principal oboist of the Baltimore Symphony, has become the assistant first oboe of the Philadelphia Orchestra. He began his musical career in Texas, studying with Earnest Harrison, then first oboist of the Houston Symphony. After three years at the Eastman School of Music, where he studied with Robert Sprenkle, he joined Station WHAM in Rochester, New York, then became solo oboist with the Indianapolis Symphony. Before joining the Baltimore Symphony, he served as first oboist of the Kansas City Philharmonic for two seasons. During the past three summers he has been first oboist of the Santa Fe Opera Orchestra.

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● **ROBERT RUDIE**, the new concertmaster of the Orchestra of America, was born in New York City, the son of French parents. Most of his studies were accomplished in New York also, as a scholarship pupil of Louis Persinger; with Mishel Piastro through a New York Philharmonic Scholarship, and with Albert Spalding at the Juilliard Graduate School where Mr. Rudie had a five-year fellowship.



He was the concertmaster and assistant conductor of the Oklahoma City Symphony from 1944 to 1955, concertmaster of the Aspen (Colorado) Music Festival, concertmaster of the New York City Ballet, the New London Dance Festival, the Provincetown Symphony and others. This year will mark his fourth transcontinental tour as director of the Rudie Sinfonietta, and his sixth season of recitals. He has appeared on numerous coast-to-coast radio and television programs, both as soloist and as a member of the Rudie String Quartet.



● **CHARLES DOBIAS**, newly appointed concertmaster and soloist with the Halifax Symphony, Nova Scotia, Canada, was born in Czechoslovakia. He was concertmaster, soloist and assistant conductor of the National Ballet Company of Canada from its founding nine years ago to the Fall of 1959. Between international tours with the Company, he performed with the Hart House Chamber Orchestra under Dr. Boyd Neel and the Solway String Quartet.

During the war he was in active service with the Canadian Army as a member of the Army Show.

In Toronto Mr. DoBias studied with Leo Lehrman and Kathleen Parlow. During one summer school course at the Conservatory he studied with Alexander Schneider of the Budapest String Quartet, and then for five summers with Ivan Galamian, a member of the staff of Juilliard School of Music and the Curtis Institute of Music, in his summer music camp at Meadowmount, New York.

While a scholarship student at the Royal Conservatory of Music he was concertmaster of the opera orchestra, and in 1946 was chosen as soloist with the Conservatory Symphony in its final concert at Massey Hall, Toronto.

Since graduating from the University of Toronto, Mr. DoBias has been doing radio and television work with the Canadian Broadcasting Corporation, acting frequently in the capacity of concertmaster of various orchestras. In the last two years he has also been a member of the Stratford National Festival Orchestra and assistant concertmaster of the 1959 season of the Canadian Opera Festival.

On December 6, 1960, Mr. DoBias will be featured as soloist with the Halifax Symphony Orchestra, under its conductor Leo Mueller.

Mr. DoBias has an Italian Giovanni Grancino dated 1702 which was acquired from Hill and Sons, London, England, 1947.

● **ROBERT LA MARCHINA**, the new principal cellist of the Chicago Symphony, is a native of New York and the son of a cellist in the St. Louis Symphony. At the age of eight he made his public debut playing the Boccherini Concerto with the St. Louis Symphony. He completed his studies at the Curtis Institute of Music and at the Paris Conservatory. Among his teachers have been Gregor Piatigorsky, Maurice Marechal and Emanuel Feuermann.



At the age of fifteen, La Marchina joined the NBC Symphony under Toscanini. Two years later he was engaged as principal cellist of the Los Angeles Philharmonic. During the two years in which he was stationed in Japan with the United States Army, he played extensively in that country and subsequently returned as a civilian for concert engagements.



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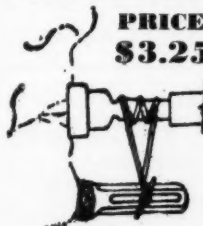
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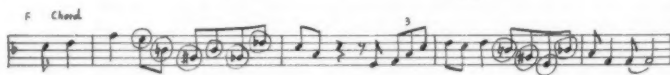
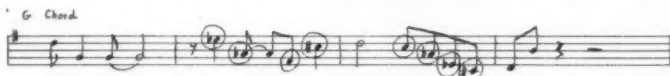
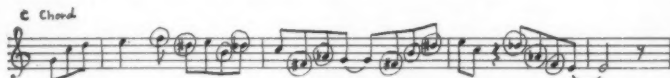
JAZZ

improvising

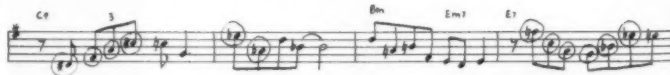
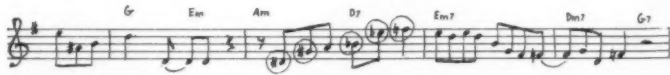
... for all instruments

Every jazz performer employs a method or set of general rules when improvising. This may be done consciously when music is analyzed in its relationship to chords and scales, or it may be done by instinct, e.g. "by ear," as is the case with so many talented performers today. It would be impossible to write about jazz improvisation done "by ear." It represents the individual experience of a gifted person who can "feel" what he is doing but is incapable of explaining or teaching his technique. Theoretic analysis, however, is quite possible when you can read music and have a basic knowledge of harmony.

In most music the chords and scales offer all the notes used in improvisation. More modern jazz, however, often utilizes "neighboring" chord notes. This would mean, that while ad-libbing on a C major chord, the D-flat and B major chord notes could also be used, as these are neighboring chords one half step above and below C major. Following are a few illustrations of this idea. The notes that are just above or below the chord notes are circled.



Each example shown remains on the identical chord for four measures. In a more practical application there would be a greater variety of chord changes as is shown in the following jazz theme. Once again the neighboring chord notes are circled.



If you are familiar with all the notes contained in each chord as expressed by the chord symbols above the music, then the circled

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notes can be explained by being just one half step below or above those chord notes. Following is a close analysis of the above example:

Measure 2: D \sharp and G \sharp are just below E and A (Am chord notes).

B \flat and E \flat are just above A and D (D7 chord notes).

F is just below F \sharp (D7 chord notes).

Measure 5: D \sharp , F \sharp , A and C \sharp are just below E, G, B \flat , D (C9 chord notes).

Measure 6: E \flat and A \flat are above D and G (C9 chord notes).

Measure 8: F, C and A are above E, B, G \sharp (E7 chord notes).

G, B \flat , E \flat , are below G \sharp , B, E (E7 chord notes).

Measure 10: E \flat , B \flat , G, E \flat are above D7 chord notes.

C \sharp , E \sharp , G \sharp , C \sharp are below D7 chord notes.

Illustrated below are some examples of passages that make use of such neighboring chord notes. By demonstrating this on a C major chord, it would be possible to transpose the same phrases to all other major chords.



All these C major examples utilize the chord notes of C (CEG) D \flat (D \flat , F, A \flat) and B (B, D \sharp , F \sharp), once again illustrating the meaning of neighboring chord notes. If such examples were written out for all chords (and their neighbors), there would be virtually enough material to fill several books with these exercises.

Another practical example of this technique is shown on the popular blues in B \flat chord progression. Once again neighboring chord notes are circled to illustrate the principle discussed here.



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The Violin

VIEWS AND REVIEWS

By SOL BABITZ

Problems of Orchestra Seating

In practically every symphony orchestra today the second violins are seated next to the firsts, forming one homogeneous mass of violins on the left side of the stage. While this is generally accepted as the correct arrangement, we should not forget that it is comparatively a new idea. In 1911 Henry Wood was one of the innovators of this idea, with the violas taking what he called "the customary place of the second violins on the right."

From the conductor's point of view this was an improvement in that it made it easier to give cues to a group which usually works together. Proximity also gave some help in ensemble work and blending of voices. Apart from this, however, the traditional position of the second violins on the right side of the stage is preferable because practically all music written during the 1830-1930 period was written with the intention that the second violin sound should balance the first on opposite sides of the stage.

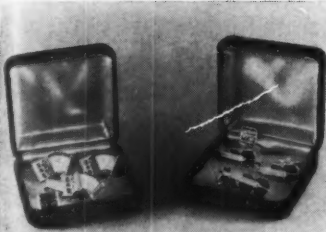
The ensemble disadvantages of separated violins can be overcome with a good leader of the seconds. It worked well, apparently, prior to 1930.

With the rise of stereophonic recording, the effect of two types of violin tone coming from opposite sides of the room is far superior whether the music be chordal, contrapuntal or antiphonal. The effect of the second violins answering the firsts from the opposite side of the stage, or room, is much more convincing antiphonally than with the modern set-up on the left side alone. As a matter of fact, the original effect of antiphony was created by having singers on opposite sides of a cathedral. Alfred Newman, in recording motion picture music stereophonically, has found that the placement of the second violins on the right is far superior when their part is of equal importance.

Another disadvantage of bringing the second violins into the left side of the stage is that the violas or cellos have to be placed on the outer edge of the stage on the right side. This makes them unduly prominent in the frequent passages in which they have only subsidiary inner voices. The massing of the violins on the left side has the additional acoustical disadvantage of making the right side of the stage bass-heavy. The seconds on the right side offset the low spectrum of the basses and cellos.

Orchestra Arrangement for Early Music

In pre-Beethoven music the problem of orchestra arrangement becomes more complex. Much research remains to be done on this subject. Suffice it to say here that the most important rule to observe in this field is to keep the orchestra small—around forty-five at most—diminishing the group as earlier periods are encountered. We know that in the Bach period the musicians stood during the performance



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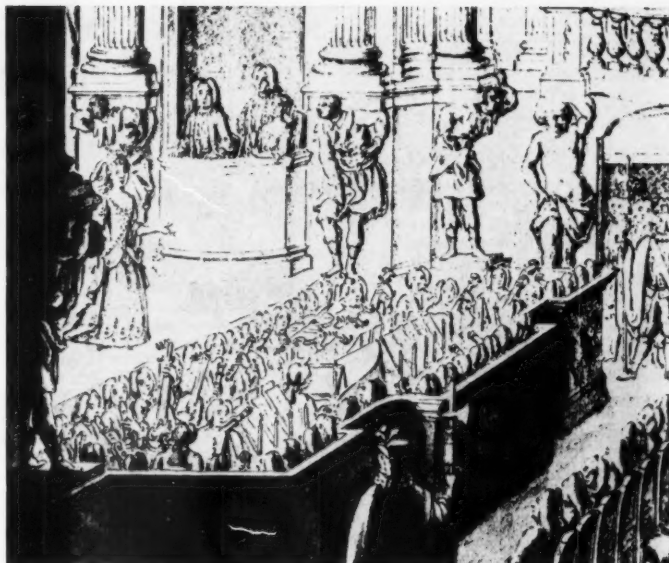
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Orchestra in the Bar Period

of chamber music, and experience has shown that a Brandenburg concerto sounds much better played in this way.

Since there was no real conductor—a harpsichordist usually gave the beat with head nods and chords—the musicians had to watch one another much more closely than is done today. Many orchestras, particularly those in the opera, had half of the players seated with their backs toward the audience so that the players could better see one another. Since the bass could best provide the foundation beat, two or three batteries of basses and cellos were scattered throughout the orchestra, usually one pair on each side and one in the center, to let everyone hear the beat. The accompanying picture of the Dresden opera orchestra, 1719, shows this arrangement. Theorboes helped make the harpsichord audible. Experiments in restoring early orchestra practice should be encouraged.

WHERE THEY ARE PLAYING

(Continued from page thirty-four)

WEST

The Ramsey Lewis Trio is booked at the Sanbah in Los Angeles from November 9 to 28 . . . The Mary Kaye Trio opens a three-weeker at Hollywood's Crescendo on November 24 . . . San Francisco's Blackhawk has signed Earl Bostic for two weeks starting November 29.

ALL OVER

Vic Feldman has replaced Barry Harris with the Cannonball Adderley Group . . . Louis Armstrong and his All-Stars will again make a goodwill tour in December to the trouble spots in Africa under the auspices of the U. S. State Department . . . "Kalypso Keyboard Komic" Sir Judson Smith is set to play the Grand Bahama Club, Grand Bahama Island, Bahamas, starting December 25 for a minimum of four weeks . . . The Arthur Lyman Combo (Arthur Lyman on vibraphone, Allan Soares on piano, John Kramer on bass, and Harold Chang on drums), currently at the Hawaiian Village Hotel in Waikiki, Hawaii, hopes to make a permanent arrangement with the hotel between the combo's mainland engagements.

The group, which was organized three years ago, is set to play the Shamrock-Hilton Hotel in Houston, Texas, on December 31 . . . Red Nicho's and his Five Pennies have been invited by Princess Grace and Prince Rainier to play for their annual Christmas ball in Monaco.



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The Arthur Lyman Combo, organized three years ago, is signed for the Shamrock-Hilton in Houston, Texas, December 31. The group, composed of members of Local 677, Honolulu, Hawaii, includes Arthur Lyman, vibraphone; Allan Soares, piano; John Kramer, bass; and Harold Chang, drums.

Dick Robinson's Make Believer Trio is in its sixth consecutive year at the Branding Iron Lounge in Phoenix, Arizona. The threesome, members of Local 586, Phoenix, includes, left to right: Bill Cyrils, vibes, drums and piano; Ernie Rahn, piano; and Dick Robinson, drums, bass and leader.



Bentley Nason and his Trio, members of Local 399, Asbury Park, New Jersey, appear regularly as house band at the Old Orchard Country Club in Eatontown, New Jersey. Left to right: Joe Veneri, guitar and bongos; Bentley Nason, sax, clarinet and violin; Bert Gaul, organ; Alfred Manfredi, accordion.



Charlie Speight's Group, members of Local 542, Flint, Michigan, is in its second year at the Palace Gardens Club in Flint. Standing, left to right: Jack Daignault, drums; Bob Eastham, bass; and Charlie Speights, trumpet and leader. Seated: Nancy Clayton, vocals; and Larry Prentice, piano.



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.

Taylor Sheppard and his Orchestra, members of Local 360, Renton-Auburn, Washington, have been at Northlake Ballroom in South King County, Washington, for six years. Members include Don Castagna, Taylor Sheppard, Lynn Van Auken, Jerry Woodman John Fitch, Carl Svaren, Stanley Pinkerton.

Jerry Barber and the Sentimentalists, members of Local 151, Elizabeth, New Jersey, and Local 16, Newark, New Jersey, have played at the Hitchin' Post Inn, Union, New Jersey, for eight years. Left to right: Anthony Spino, bass; Evelyn Earber, piano and solovox; Jerry Barber, guitar and drums.



Frank Viohl's Blue Notes are in their third year at the Waldorf Restaurant in Waldorf, Maryland. The group includes, left to right: Gradin Parker, sax and clarinet; Herman Litzinger, piano; Frank Viohl, drums and vocals; Roy Green, bass and vocals. All are members of Local 161, Washington, D. C.



Minutes of the Special Meetings of the INTERNATIONAL EXECUTIVE BOARD

New York, New York; San Juan and Ponce, Puerto Rico
July 25 Through August 5, 1960

425 Park Avenue
New York, N. Y.
July 25, 1960

The meeting is called to order by President Kenin at 2:00 P. M.
Present: Harris, Ballard, Clancy, Pepp, Stokes, Manuti, Kennedy and Murdoch.

Member Raymond Meurer is admitted. Discussion is held regarding Resolution No. 12 which was introduced by Delegate Meurer at the last A. F. of M. Convention. Brother Meurer gives several reasons why he feels the resolution should be adopted.

He discusses with the Board the doctrine of "character merchandising" and possibilities contained therein.

Consideration is given to paid TV and the possibilities for employment of our members contained in this concept.

Brother Meurer advises that he has a client who is considering the possibility of sending a live package presentation on the road and inquires as to the possibility of waivers on local house orchestras.

Discussion is held regarding the Congress of Strings Program.

Discussion is held regarding the forthcoming meetings pertaining to Symphony Orchestras.

Treasurer Clancy reports that receipts from Prime Initiation Fees have totaled \$240,338.00 for the twelve month period ending June 30, 1960, and that further collections for this period are still due.

Treasurer Clancy reports that a material saving can be effected by paying the premium covering bonds for all of our local officers if same is done on a three year basis. The total amount of premium is \$54,000.

On motion made and passed, it is decided that the premium be paid on the above mentioned three year basis.

The session adjourns at 5:00 P. M.

425 Park Avenue
New York, N. Y.
July 26, 1960

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

The following representatives of Symphony Orchestras are present: Eugene Frey, Jack Wellbaum, Local 1; Warren Downs, Local 4; George Zazofsky, George Harris, Local 9; Harry Sturm, Ralph Foote, Local 10; LeRoy Collins, George Kast, Local 47; Charles Musumeci, Local 77; David Winstein, Local 174.

President Kenin advises that this meeting has been called for the purpose of exploring ways and means in which the Federation can continue to assist Symphony Orchestras and the members thereof. He stresses the intent of the Fed-

eration to refrain from imposing on local autonomy and explains certain matters which can properly be subjects for discussion at this and subsequent meetings.

A brief discussion is held regarding subsidies from both local and Federal Governments.

President Kenin advises that the group present should arrange a "proposed agenda" for discussion at the scheduled meetings of July 28th and 29th.

The session adjourns at 3:45 P. M.

425 Park Avenue
New York, N. Y.
July 27, 1960

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

The members of the Agenda Committee stipulated under date of July 26 are also present with the addition of Ernest Goldstein of Local 77.

It is suggested by the Agenda Committee that the following subjects be considered in the meetings scheduled for July 28th and 29th:

- (a) Compilation of statistical material regarding Symphony Orchestras.
- (b) Dismissal procedures.
- (c) Ratification of contracts.
- (d) Pensions.
- (e) Subsidies.
- (f) Conditions under which American orchestras travel abroad.
- (g) Management practices.
- (h) Rehabilitation.
- (i) Endorsement of International String Congress.

General discussion is held regarding the above topics.

The Agenda Committee is excused.

President Kenin reports that his office contacted many of the major

booking agents regarding a statute of limitations on claims by bookers against members.

On motion made and passed, it is decided that, effective September 15, 1960, the International Executive Board will not entertain claims by licensed booking agents against members where the obligation originated more than ONE year prior to filing of the claim with the International Executive Board.

Exception will be made to the above rule where:

1. Written acknowledgement is obtained from the member, testifying as to the amount of the indebtedness.
2. Said acknowledgement is obtained not later than the end of each calendar year.
3. Where the indebtedness did not occur more than THREE years prior to the presentation of the claim to the International Executive Board.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:00 P. M.

Waldorf Astoria Hotel
New York, N. Y.
July 28, 1960

The session is called to order by President Kenin at 2:15 P. M.
All members present.

The following members representing locals of the Federation and Symphony Orchestras with an annual budget of \$350,000.00 or more, are present at the invitation of the Federation: Local 1 (Cincinnati, Ohio), Eugene Frey and Jack H. Wellbaum; Local 2 (St. Louis, Missouri), Ken Farmer and George Hussey; Local 3 (Indianapolis, Indiana), LeRoy K. New, Max Woodbury; Local 4 (Cleveland, Ohio), Warren Downs; Local 5 (Detroit, Michigan), Edward Werner, Allen Chase; Local 6 (San Francisco, Calif.), Lucien Mitchell; Local 9 (Boston, Massachusetts), George Harris, George Zazofsky; Local 10

(Chicago, Illinois), Harry Sturm, Ralph Foote; Local 20 (Denver, Colorado), Kenneth E. Plummer, Harry Safstrom; Local 23 (San Antonio, Texas), Peter V. Brewer, William Snyder; Local 34 (Kansas City, Missouri), Ted Dreher, Kald Friedel; Local 40 (Baltimore, Maryland), Victor Fuentealba, Elliot Shalin; Local 43 (Buffalo, New York), Sal Rizzo, Max Miller; Local 47 (Los Angeles, Calif.), LeRoy Collins, George Kast; Local 60 (Pittsburgh, Pennsylvania), Hal C. Davis, George M. Curry; Local 65 (Houston, Texas), Keith Robinson; Local 66 (Rochester, New York), Joseph DeVitt, N. Harold Paley; Local 73 (Minneapolis, Minnesota), Robert R. Biglow, Frank Winsor; Local 76 (Seattle, Washington), Larry McDonell, Mort Simon; Local 77 (Philadelphia, Pennsylvania), Charles Musumeci, Ernest L. Goldstein; Local 147 (Dallas, Texas), Robert Slaughter; Local 149 (Toronto, Ont., Canada), George Anderson, Sam

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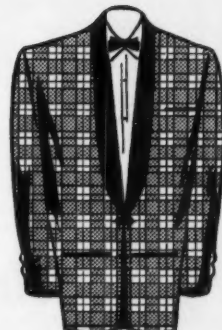
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Levine; Local 161 (Washington, D. C.), Sam Jack Kaufman, Joseph Leavitt; Local 174 (New Orleans, Louisiana), David Winstein; Local 406 (Montreal, P. Q., Canada), Andy Tipaldi, Harry Pollack; Local 802 (New York, New York), Morris Borodkin.

President Kenin, on behalf of the Federation, welcomes the assembled group. He advises that the Federation is desirous of being even more helpful to the members of symphony orchestras. He stresses the importance of not interfering with local autonomy.

The subject matters suggested by the Agenda Committee under date of July 27 are presented to the meeting. There is an extensive and thorough discussion of the above topics by the assembled group.

President Kenin introduces George Clarke, AFM-Employers Pension Fund manager, who explains the Pension Fund Plan in considerable detail. He advises that there is already approximately \$1,000,000.00 which has been credited to the account of musicians covered by the plan to the present time.

A recess is declared at 5:00 P. M.

The session reconvenes at 7:20 P. M.

The meeting continues discussion on the topics suggested by the Agenda Committee.

On motion made and passed, it is decided that the officers of locals present at this meeting be directed to send a copy of their respective symphony orchestra contracts to the Federation.

Further discussion is held.

President Kenin advised that he has sent a telegram to the Democratic Platform Committee, urging government support of music and a similar telegram is being sent to the Chairman of the Republican Platform Committee.

The following Resolution is presented by Warren Downs of Local 4, Cleveland, Ohio:

WHEREAS, The Constitution of the AFL-CIO proclaims its dedication to democratic practices which are traditional principles of the American Trade Union movement, and

WHEREAS, "Good faith and fair dealing, as well as consistency with union principles" is a declared objective of the Constitution of the American Federation of Musicians, and

WHEREAS, The consent of the symphony musician in accepting or rejecting the terms and conditions which shall govern his labors and reward his talents is basic to his economic freedom, and

WHEREAS, The Constitutions of other international unions within the AFL-CIO, such as the Communication Workers of America, the United Auto Workers, and the Amalgamated Meat Cutters, among others, provide for contract ratification, and

WHEREAS, Ratification is an accepted practice among other AFL-CIO trade unions even where it is not now constitutionally required, and

WHEREAS, Symphony musicians are a substantial working unit within the AFM whose problems and needs are peculiar to their employment, and

WHEREAS, Our esteemed colleague and former International President, James Petrillo, himself has declared that contracts concerning the members of the Chicago Symphony Orchestra will be subject to ratification by secret vote, and

WHEREAS, Contract ratification, a democratic tenet of trade unionism, is practiced today by AFM locals in Chicago, Boston, Dallas, Los Angeles, and New York, now therefore,

BE IT RESOLVED, That this body recommend that the International Executive Board urge the executive board of its constituent locals to take affirmative action to provide:

1. That consultation with symphony musicians by the Executive Officers be required when bargaining with the management of a symphony orchestra on the wages, hours, and other conditions of employment for the symphony musicians, and
2. That no agreement covering any terms of employment of the symphony musicians by the management of a symphony orchestra be executed by Executive Officers of a local without first having been ratified by the symphony musicians, and
3. That subject to the right of ratification, final authority to approve or disapprove terms offered by an employer of symphony musicians shall remain undisturbed with the Executive Board of the local.

Considerable discussion is held regarding the Resolution and the propriety of the assembled group in acting on same. The Resolution is not adopted.

The Board considers the following Recommendation, which was referred to it by the Convention:

RECOMMENDATION No. 10

BE IT RESOLVED, That all scales subject to the jurisdiction of the Federation be deleted from the By-laws of the Federation, and

BE IT FURTHER RESOLVED, That the International Executive Board be authorized to establish all such scales.

The report of the Committee, adopted by the Convention, was that the following substitute be adopted:

BE IT RESOLVED, That all traveling and national scales subject to the jurisdiction of the Federation shall be negotiated by the International Executive Board and not subjected to action of any convention. However, recommendations for adjustment in these scales may be made to the International Executive Board by a convention, and

BE IT FURTHER RESOLVED, That the matter of deleting the national scales from the By-laws be referred to the International Executive Board with a recommendation they consider publishing same under separate cover.

On motion made and passed, it is decided that we continue publishing the national scales in the By-laws.

The session adjourns at 10:40 P. M.

Waldorf Astoria Hotel
New York, N. Y.
July 29, 1960

The session is called to order at 10:15 A. M., by Vice-President Harris.

Present: Harris, Repp, Stokes, Manuti, Kennedy, and Murdoch. Kenin, Ballard, and Clancy are excused.

Also present are the representatives of the locals of the Federation and symphony orchestras stipulated under date of July 28.

Discussion is held regarding symphony orchestras traveling outside the United States and certain conditions which should be insisted upon by the Federation before such travel is permitted.

Discussion is held regarding ANTA — sponsored symphony orchestra tours.

Discussion is held regarding different practices engaged in by locals when negotiating increases for their symphony orchestra personnel.

A recess is declared at 12:05 P. M.

The session reconvenes at 2:00 P. M. with President Kenin in the chair.

All members present.

President Kenin introduces W. McNeil Lowry, program director for the Humanities and the Arts of the Ford Foundation. He advises that the Foundation is prevented from making a grant that will inure to the profit of an individual or group that is not non-profit in character. The Foundation is also prevented from in any way influencing legislation. He explains in considerable detail the purpose, program and activity of the Ford Foundation. His remarks are greeted with enthusiasm.

President Kenin introduces Fredric R. Mann, president of Philadelphia's Robin Hood Dell, who explains the manner by which the concerts of Robin Hood Dell are financed. He comments on the type of program presented and explains that every concert has capacity attendance. He advises that he will be willing to go to other localities and attempt to place a similar plan into effect if he is requested to do so.

Those present evidenced keen interest in Mr. Mann's remarks and accorded him a rising ovation at the conclusion of same.

The following resolution is presented by the Agenda Committee and after discussion, the resolution is unanimously approved by the assemblage:

WHEREAS, Many pre-conceived opinions and impressions have faded in the heat and light of factual information, and

WHEREAS, Personal conversation is made superior to lengthy correspondence, and

WHEREAS, A Conference such as ours has resulted in the boiling-down of many divergent views into an essence of unanimity, therefore,

BE IT RESOLVED, That this conference of local officers and symphony representatives go on record as enthusiastically supporting the action of President Kenin and the Executive Board in sum-

moning and meeting with this delegation, and

BE IT FURTHER RESOLVED, That this conference respectfully requests that such meetings be made a regular, recurring institution by our Federation Officers, and

BE IT FURTHER RESOLVED, That this delegation particularly and sincerely endorses the String Congress with the fervent hope that it may constantly grow, flourish, and possibly expand in even more directions to assure a source of reliable supply of talented young instrumentalists in every field for the positions we, as delegates, hope to create and maintain in the symphony orchestras of the United States and Canada, and

BE IT FINALLY RESOLVED, That we, as members and officers, pledge ourselves to spare no effort to further the interests and to increase the income and well-being of the symphony musician everywhere, and ask the aid of our National Officers in obtaining ample grants from government, private funds, individuals and the public to realize this aim—a living standard compatible with the professional knowledge and skill of our currently under-privileged majority.

The session adjourns at 5:20 P. M.

International Hotel
San Juan, Puerto Rico
August 2, 1960

The session is called to order by President Kenin at 5:00 P. M.
All members present.

The Board considers the following Resolution which was referred to it by the Convention:

RESOLUTION No. 38

WHEREAS, The provision of Article 25, with reference to Personal Managers can no longer be administered and enforced with equity to all our members in that said Personal Managers do not adhere to the 5 per cent maximum fee, but require members to pay in excess of this amount, and consequently, in violation of our laws, said Personal Managers are acting in many cases as Booking Agents, therefore,

BE IT RESOLVED, That the provisions of said Article 25 pertaining to Personal Managers be eliminated.

The report of the Committee at the Convention was that the following substitute be adopted:

Recommend that the International Executive Board review Section 5 of Article 25 and increase the percentage of compensation personal representatives, personal managers and personal agents may receive. This increase to be commensurate with the economic conditions of today and not in conflict with existing State Laws, and further that a distinction between a personal manager and a booking agent be clarified.

On motion made and passed, it is decided that this matter be postponed until the Mid-Winter Meeting.

A communication is received from Secretary Crispo of Local 559, Beacon, N. Y., in which he advises that due to the failure of Local 238, Poughkeepsie, N. Y., to properly notify its membership concerning the action of the Federation in returning the town of Wappingers to Local 559, it has caused confusion between the two locals.

On motion made and passed, it is decided that Local 238 be ordered to send a notice to its entire membership advising said membership of the re-allocation of jurisdiction and to send a copy of said notice to the Secretary's office, together with a certification that same has been mailed to the entire membership of Local 238.

The Board considers the matter in which delegates Boston and Hults of Local 806, West Palm Beach, Fla., appeared before the Board in Las Vegas, Nevada, and protested a ruling made by one of the President's assistants, which they contended was not in conformity with Article 1, Section 1N, of the Federation By-laws.

The subject matter on which this ruling was made concerned information received by the President's office that Local 806 was requiring, as a prerequisite to work in their jurisdiction, all Federation musicians, including traveling members, to fill out a lengthy and detailed questionnaire having no bearing on the music profession.

The assistant in question tried unsuccessfully for three days to get in touch with President Boston, concerning this questionnaire, and the situation required that a ruling be made without further delay.

On motion made and passed, it is decided that the ruling of the President's assistant be sustained and that Local 806 be instructed to immediately desist from continuing this practice insofar as traveling musicians are concerned.

The Board considers another request by Jane Goodpastor Tombach for permission to reinstate into the Federation through Local 10, Chicago, Ill. Mrs. Tombach was erased from Local 1 in July of 1951 for non-payment of dues and eventually went to work as a regular pianist at Radio Station WCPO in Cincinnati, Ohio, which is on the Local Unfair List. On four previous occasions, November 10, 1958, July 8, 1959, January 27, 1960, and June 2, 1960, the International Executive Board considered her application and decided that the matter be postponed indefinitely.

On motion made and passed, it is decided that action be postponed indefinitely.

A request is received from Local 650, Anchorage, Alaska, requesting permission to reduce their Local Initiation Fee in order to enable them to completely unionize their symphony group.

On motion made and passed, it is decided that the request be granted with the proviso that there be no reduction in the Prime Initiation Fee, payable to the Federation.

A request is received from Local 299, St. Catharines, Ont., Canada, in which they request permission to reduce their Local Initiation Fee in order that they may completely unionize their symphony orchestra.

On motion made and passed, it is decided that the request be granted with the proviso that there be no reduction in the Prime Initiation Fee, payable to the Federation.

On motion made and passed, it is decided that the Secretary be authorized to grant requests for a reduction of Local Initiation Fees, providing that there is no reduction in the Prime Initiation Fee, payable to the Federation.

The Board considers the request of Local 369, Las Vegas, Nevada, for an interpretation regarding out-of-town accompanists for package shows working the seventh day.

On motion made and passed, it is decided that action be deferred pending receipt of additional information from Local 369.

The Board considers Case No. 1330, 1959-60 Docket: Claim of member Thelonious Monk of Local 802, New York, N. Y., against The Club 12, Detroit, Mich., and Al Mendelsohn, for \$930.71 alleged salary due him and his band, covering services rendered.

The Board notes President Werner's comments in the case regarding the behavior of member Thelonious Monk on the engagement for conduct unbecoming a professional musician.

On motion made and passed, it is decided that action be postponed in this case and that President Werner of Local 5, Detroit, Mich., be advised to file charges against Thelonious Monk with the International Executive Board for his alleged misconduct.

Secretary Ballard reports and discussion is held regarding the International String Congress Program.

Other matters of interest to the Federation are discussed.

The session adjourns at 9:00 P. M.

International Hotel
San Juan, Puerto Rico
August 3, 1960

President Kenin calls the session to order at 10:30 A. M.
All members present.

A communication from Shep Fields is read wherein he objects to certain booking agents allegedly advising purchasers of music that Shep Fields' band is not available for bookings. He asks that a letter be written by the Federation to dispel this rumor. He particularly complains about such practices allegedly arising out of Dallas, Texas.

It is decided that at this juncture, this is a matter that can be handled by the Dallas local.

The Board considers the following cases:

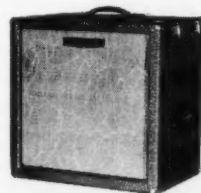
Case No. 1125, 1959-60 Docket: Charges preferred by Local 161, Washington, D. C., against member Ina Ray Hutton of Local 47, Los Angeles, Calif., for alleged violation of Article 17, Sections 1, 2, 3, and 4, and Article 12, Section 18, of the A. F. of M. By-laws, in the former local's jurisdiction, and request of Local 161 that Lloyd Labrie of General Artists Corp., New York, N. Y., be reprimanded.

On motion made and passed, it is decided that the defendants be found guilty and that a reprimand be administered.

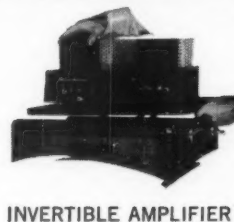
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Case No. 1421, 1959-60 Docket: Claim of General Artists Corporation, New York, N. Y., against member Ralph Marterie of Local 10, Chicago, Ill., for \$6,286.36 alleged commissions due them.

On motion made and passed, it is decided that the claim be allowed in the amount of \$914.10.

The Board reconsiders Case No. 31, 1960-61 Docket: Charges preferred by Local 276, Sault Ste. Marie, Canada, against member Paul Simmons of Local 149, Toronto, Ont., Canada, for alleged violation of Article 16, Section 1A, of the A. F. of M. By-laws in the former local's jurisdiction.

This case was decided by the Board on July 7, 1960, at which time the musician was found guilty and a fine of \$25.00 imposed on him. New evidence is submitted by member Simmons through Executive Officer Murdoch, upon which it is on motion made and passed, decided that this case be reconsidered. On motion made and passed, it is decided that the charges be dismissed.

Discussion is held regarding the status of members in the armed services. The Board is of the opinion that members of the Federation who enter the armed forces retain their rights in their respective locals with the exception of transfer and benevolent rights.

A request is received from Local 640, Roswell, N. M., for permission to reduce their Local Initiation Fee for the purpose of organizing non-members.

On motion made and passed, it is decided that the request be granted with the proviso that there be no reduction in the Prime Initiation Fee, payable to the Federation.

The Board considers the following case:

Case No. 1495, 1958-59 Docket: Appeal of Henry G. Lowe, Secretary of Local 274, Philadelphia, Pa., from an action of President Shorter and the Executive Board of that local for failure to pay him \$320.04 ending February 15, 1959, as salary of part-time bookkeeper.

In this case, the International Executive Board, on June 29, 1959, decided to hold action in abeyance pending Secretary Lowe's exhausting his rights within the local, both with the local Executive Board and with the general membership.

A communication is received from former Secretary Henry Lowe in which he advises that he has exhausted his rights within the local, but to no avail.

On motion made and passed, it is decided that the claim of \$320.04 be allowed and that payment of same must be made by Local 274 within thirty days.

A communication is received from Mr. I. W. Kirkpatrick, Vice-President of the American Federation of Government Employees, expressing appreciation for the action of the Convention in support of the pay raise for Federal employees.

On motion made and passed, it is decided that the communication be reprinted in the International Musician.

Discussion is held regarding the inactivity of Local 491, Virgin Islands.

On motion made and passed, it is decided that Local 491, Virgin Islands, be required to show cause why its charter should not be revoked and in the event no reply is received, a committee, consisting of the President, Secretary and Treasurer, be authorized to revoke this charter.

A recess is declared at 12:50 P. M.

The Board reconvenes at 3:00 P. M.

All members present.

Discussion is held regarding the use of a mechanical device to be played by pianists, which has for its purpose the displacing of live musicians.

On motion made and passed, it is decided that members shall be prohibited from performing with such a contraption.

A communication is received from M. Russell Goudey, President of the American Society of Music Arrangers, concerning the problem of the music arrangers in attempting to acquire royalty interests in properties which they help create.

On motion made and passed, it is decided that we will be glad to meet with him at a mutually acceptable time to discuss the problems involved.

A communication is received from Robert Herman, Artistic Administrator of Metropolitan Opera, requesting that they be given a "symphony orchestra" classification while on tour.

On motion made and passed, it is decided that this request can only be granted by Convention action.

Communications are received concerning various locals in Ohio objecting to the ruling of the Civil Rights Commission that the white and colored locals in Ohio must be merged by January 1, 1961.

General discussion is held regarding amalgamation.

A communication is received from President Meany of the AFL-CIO, concerning the banquet in honor of James P. Mitchell, Secretary of Labor.

The President reports that in response to President Meany's request, Secretary Ballard, Treasurer Clancy and he went to Washington to honor Secretary Mitchell at this banquet on June 29th.

A request is received from the Executive Board of Local 9, Boston, Mass., for reconsideration of the International Executive Board's decision in Case No. 1438, 1959-60 Docket, in which the charges of Local 9 against members Dottie Dooley, John Bosco, Paul Palo, Bob Lombardi and Samuel Marcus were dismissed.

On motion made and passed, the International Executive Board reaffirms its previous action.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:30 P. M.

El Ponce
Intercontinental Hotel
Ponce, Puerto Rico
August 4, 1960

The session is called to order by President Kenin at 8:00 P. M.

All members present, including Dr. Roy Harris, Director of the International String Congress.

President Kenin thanks Dr. Harris for meeting with us on this occasion.

Discussion is held regarding the experiences of the current International String Congress and prospects for a 1961 program.

Various other problems in connection with the entire Congress of Strings Program are discussed.

It is agreed that the maximum number of scholarships should be 100 and that no one should be allowed to compete who is over 19 years of age.

It is further agreed that the Federation should be permanently mentioned in all publicity releases coming from the International String Congress campaign.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:15 P. M.

El Ponce
Intercontinental Hotel
Ponce, Puerto Rico
August 5, 1960

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

All members present.

Discussion is held regarding the meetings which the International Executive Board had with the members of the major symphony orchestras. A request was made that these meetings be held annually and the International Executive Board favors such meetings, but feels that the Federation should not bear the entire burden of these meetings.

It is agreed that an article, covering the meeting, should be printed in the International Musician.

It is also agreed that it would be in the interest of all locals and the Federation to hold future meetings provided an agreement can be reached that the locals bear the expense of their representatives in attendance.

Discussion is held regarding dismissal review set-ups, ratification, security, traveling conditions, guaranteed annual wage, subsidies, etc.

A communication is received from James McDevitt, National Director of COPE regarding a special COPE improvement program.

On motion made and passed, it is decided that the communication be placed on file.

Treasurer Clancy reports on the Best New Band Program and the Recreational Dancing Institute.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 12:15 P. M.

INTERNATIONAL MUSICIAN

CLOSING CHORD

EDWARD A. BENKERT

Edward A. Benkert, retired recording secretary of Local 10, Chicago, Illinois, passed away on September 28 at the age of sixty-five.

Mr. Benkert started his musical career many years ago in the Chicago Hull House Band. A veteran of World War I, he was a member of the Great Lakes Naval Training Station Band in North Chicago in which he played clarinet, and was secretary to Lieutenant Tantor, the bandmaster. He was also a member of the Musicians Post of the American Legion.

In 1922 Mr. Benkert was elected recording secretary of Local 10 and served continuously until his retirement because of illness at the expiration of his term of office in 1957. He attended the Conventions of the Federation as a delegate from the forty-seventh Convention in Dallas, Texas, in 1942 and thereafter through the fifty-ninth Convention held in Atlantic City, New Jersey, in 1956.

FRITZ V. HOMAN

Fritz V. Homan, a life member of Local 247, Victoria, British Columbia, Canada, passed away on September 11. He was seventy-two years of age.

Mr. Homan joined Local 247 as a violinist in January, 1906, and had held almost all the offices in the local. For a long period he was the local's secretary. In the 1920's and 1930's he played percussion instruments for road shows and in many theaters in Victoria.

JOHN E. COOPER, SR.

John E. Cooper, Sr., vice-president of Local 5, Detroit, Michigan, passed away on August 5 after a short illness.

Born in Plymouth, Pennsylvania, on January 23, 1895, he played saxophone and clarinet. He worked under such prominent leaders as Sam Jack Kaufman, Russ Morgan and Harry Leib. On the recommendation of Mr. Morgan, he was brought to Detroit to fill a vacancy in the Hank Biagini Band. Later he worked the major

theaters there and was on the staff of radio station WXYZ. At the time of his death he was the contractor at the Olympia Stadium for all attractions which required music. He was also a member of the Shrine Band, the summer park band and the Belle Isle Band.

Mr. Cooper became a member of Local 5 in 1926, was elected to the board of directors in 1944, in which capacity he served for seven years, and became vice-president of the local in 1951. In February, 1956, he became a Gold Card member.

He was a delegate to the Conventions of the Federation for the past eight years.

GEORGE LeROY COBBAN

George LeRoy Cobban, a charter member of Local 608, Astoria, Oregon, died September 5 at the age of seventy-one.

Mr. Cobban studied violin at the Boston Conservatory of Music and led the dance band at the Dreamland Ballroom, one of the famous ballrooms along the West Coast, before World War I. He served as secretary of Local 608 from 1930 to 1944 and had also taught music in Astoria.

FRED CARDIN

Fred Cardin, a member of Local 135, Reading, Pennsylvania, died on August 29 after conducting a rehearsal of the Ringgold Band. He was sixty-five years of age.

Born of an Indian father of the Miami-Quapaw Tribe in Oklahoma and a Caucasian mother, he took violin lessons as a young boy. He attended the Curtis Institute of Music and the American Institute of Music. After teaching briefly at the Oswego College for Women and at the University School for Music at Lincoln, Nebraska, he became director of instrumental music in the Reading School District. He was a member of the Ringgold Band until 1936, at which time he was appointed its assistant conductor. In 1943 he was named the band's conductor, a position he held until his death. He was musical director of the

(Continued on page forty-nine)

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President, Robert D. MacDonald, 200 South Front St., Marquette, Mich.

Secretary, H. D. Hickmott, 926 Wellington St., East, Sault Ste. Marie, Ont., Canada.

**CHANGE OF OFFICERS—
NEW JERSEY STATE
CONFERENCE**

President, Gerald E. Lilly, 2125 Wheaton Ave., Millville, N. J.

Secretary, Thomas J. Casapulla, 40 Lexington Ave., Rochelle Park, N. J. Phone: HUBbard 9-4207.

**CONFERENCE OF EASTERN
CANADIAN LOCALS**

On October 2, 1960, the annual meeting of the Conference of Eastern Canadian locals was held in Stratford, Ontario. Forty-two delegates, representing twenty of the Conference's twenty-four locals, attended. National Executive Board Officer Walter Murdoch represented the Federation. Eduard Werner, who is both Michigan Conference president and president of Local 5, Detroit, was the invited guest. Among the many topics reviewed was the agreement entered into between the Federation and the Canadian Broadcasting Corporation. President Bill Taylor and Secretary Ed Charete were reelected to their respective offices, while delegate Rex Eve, president of next year's host local, was elected vice-president.

On October 1, the Conference's host local, Local 418, celebrated its fortieth anniversary with a monster "smorgasbord," followed by a dance.

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CORRECTION

In accordance with the action of the 1960 A. F. of M. Convention rescinding Resolution No. 17 which had been adopted in 1959, it will be necessary to add after the words "concert orchestras" the words "AND UNITS" in Article 15, Section 3 of the 1960 By-laws, so that it will properly read "CONCERT ORCHESTRAS AND UNITS."

(This has reference to the exemption from ten per cent surcharges.)

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

CHANGES OF OFFICERS

Local 251, Indiana, Pa.—President, Kenneth F. Maurey, 367 Walnut St., Indiana, Pa. Phone: Hopkins 5-6523.

Local 331, Columbus, Ga.—President, James A. Harrell, 1901 18th Ave., Columbus, Ga. Phone: FA 2-7020.

Local 400, Hartford, Conn.—President, E. George Gorsky, 635-647 Main St., Hartford 3, Conn. Phones: CHapel 7-3205—7-3206.

Local 447, Savannah, Ga.—Secretary, Larry Shields, P. O. Box 1942, 220 Drayton St., Savannah, Ga. Phone: ADams 3-4371.

Local 487, Brainerd, Minn.—Secretary, John T. Kennedy, 508 North Third St., Brainerd, Minn.

Local 604, Kewaunee, Wis.—President, Aaron G. Murphy, Court House, Kewaunee, Wis.

Local 654, Sturgeon Bay, Wis.—President, Robert De Molle, 22 South Third Ave., Sturgeon Bay, Wis.

Local 746, Plainfield, N. J.—Financial Secretary, William F. Sayre, 417 Tappan Ave., North Plainfield, N. J. Phone: PLainfield 6-4399.

Local 784, Pontiac, Mich.—Secretary, Peter G. Flore, 341 Elizabeth Lake Road, Pontiac, Mich. Phone: FE 4-2734.

**CHANGE IN ADDRESS OF
OFFICERS**

Local 162, Lafayette, Ind.—President, Grady Jones, Route 11, Lafayette, Ind. Local 211, Pottstown, Pa.—Secretary, Leroy H. Keyser, 1486 Farmington Ave., Pottstown, Pa.

Local 230, Mason City, Iowa—Secretary, Earl F. Cawley, 662 East State St., Mason City, Iowa.

Local 382, Fargo, N. D.—Secretary, Lyle O. Kelsven, Room 28, 104½ Broadway, Fargo, N. D.

Local 390, Edmonton, Alberta, Canada—Secretary, Herbert G. Turner, 10029 Jasper Ave., Edmonton, Alberta, Canada. Phones: GA 2-2449 or GA 2-8724.

Local 463, Lincoln, Neb.—Secretary, Mark Pierce, Room 727, Anderson Bldg., 116 North 12th St., Lincoln 8, Neb. Phone: HEMlock 2-4866.

Local 557, Freeland, Pa.—President, James Maloney, Sr., 277 Wembly Road, Upper Darby, Pa.

Local 686, Rapid City, S. D.—Secretary, Richard L. Christy, 2102 Lincoln Ave., Rapid City, S. D.

Vice-President Emeritus—C. L. Bagley, 904 South Mullen Ave., Los Angeles, Calif.

DEATH ROLL

Cleveland, Ohio, Local 4—Olive Meaney, Domenic A. Russo.

San Francisco, Calif., Local 6—Wm. F. Lاراia, Harriett Ihrig, Eugene Godfrey, Ted. A. Lusher.

Boston, Mass., Local 9—Elliott Whalen.

Chicago, Ill., Local 10—Joseph G. Nadel, Peter J. Ferard, Phillip A. Mark, Calvin J. Buckheit, Mack Wheeler, Meyer Minkow, William Partenheimer, John DiCanio, Ray Guido, Edward A. Benkert, Irene McClung, William Danielson, John Giza, E. Ralph Howard, Arthur M. Rubini.

Akron, Ohio, Local 24—Alvin F. Billings.

Peoria, Ill., Local 26—E. Ralph Howard.

St. Paul, Minn., Local 30—John G. Blomquist, Harley E. Currier, Sol Nawahine.

Larchmont, N. Y., Local 38—Frank J. Flynn, Alfonso Palucci, Lewis Evans, William Downing.

Kenosha, Wis., Local 59—Nello J. Copen.

Pittsburgh, Pa., Local 60—Guy C. Craig, Philip Rubinoff, Joseph T. Mager, Richard G. Mack, Lawrence A. Ernst, Frank J. Marx.

Reading, Pa., Local 135—Fred Cardin.

Hazleton, Pa., Local 139—Fred Kraft, Sr.

Wilkes-Barre, Pa., Local 140—Steve Simes, Charles Polisky.

Worcester, Mass., Local 143—Louis M. Bertrand.

Washington, D. C., Local 161—Samuel Feldman.

Stevens Point, Wis., Local 213—Wilfred Hetzer.

Long Beach, Calif., Local 353—Clarence Craven, Herman Grewell.

Montreal, Quebec, Canada, Local 406—Al Costi, Frank Cosentino.

Winona, Minn., Local 453—Sander (Sandy) Sanden.

San Juan, P. R., Local 468—Miguel Duchesne, Santiago Sanchez.

Dayton, Ohio, Local 473—Raymond Bryant.

Fairmont, W. Va., Local 507—Sterling Lambert.

Albert Lea, Minn., Local 567—Harry C. Smalley.

Battle Creek, Mich., Local 594—William Williams.

Astoria, Ore., Local 608—Geo. LeRoy Cobban.

Miami, Fla., Local 655—Peter H. Albrecht, Albert J. Costantini (Al Costi).

Watertown, N. Y., Local 734—Kenneth Lapatra.

New York, N. Y., Local 802—David Brethauer, William A. Brown, Jean Chitzou, Everett Clayton, Jack Joseph Corselli, Giuseppe Fabroni, Samuel Heiss, Sam Kaplan, Bernard C. Keen, Leon Lewis, Al Lubert, Frederick M. Mascia, Joseph F. O'Brien, Hugh Porter, Fred Robbins, Rudolph Saalfelder, Rosario Troncale, William Verlin, J. Henry Damm, Royal C. Breslin, Savino Lucatorto, Charles Henry Mraz, Rudolph Rissland, Nat Rothstein, Santiago Sanchez, Francisco Tizol, William Walsh, Kittie Meinhold Weiss, Dr. Ernest Victor Wolff, M. Paul Ziegler, Sherman Bacon, Otto Bielagk, P. F. Frazer, Harold Normanton, Morris Storzack.

WANTED TO LOCATE

Jones, John Alwyn (Bobby), member Local 802, New York, N. Y.

Blythe, Sterling, former member Local 652, Modesto, Calif.

Powell, Chris, former member Local 274, Philadelphia, Pa.

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.

**PLACED ON NATIONAL
DEFAULTERS LIST**

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

CALIFORNIA

Del Mar: Knights Room and Sam Kajarin.

Los Angeles:

Dick Haymes (also listed under New York, N. Y., and Miscellaneous), \$75.00.

Omega Enterprises, Hal Lederman, Pete Eckstein and Larry Gelman, \$5-800.00.

Pasadena:

The Bahama Inn and Leo Lefave, \$100.00.

San Dimas:

Wallace and Clark Circus and Patrick Graham, \$442.45.

INTERNATIONAL MUSICIAN

FLORIDA

Hallendale:
The Palms Club and Ernest Busker, \$4,155.00.

Miami:
Club Palace and Ernest Busker, \$4,155.00.

St. Augustine:
Famous Ships Bar and James Dart, \$300.00.

GEORGIA

Jekyll Island:
Dolphin Club, The, and Earl Hill, \$150.00.

ILLINOIS

Chicago:
Bandera Records and Vi Muszynski (Mrs.), \$242.50.

MICHIGAN

Ferndale:
Zorn Enterprises and Mr. Joe Busto, Treasurer, and Mr. Edward Zorn, President, \$460.00.

NEW JERSEY

Asbury Park:
Mrs. Jay's Circus Room and Bar and Tony Dell, \$400.00.

Far Hills:
Mrs. Margaret Poe, \$500.00.

Merchantville:
LaMaina's Cocktail Lounge and Nicholas J. LaMaina, \$450.00.

Passaic:
The New Surf Club and Stanley Gola, \$620.00.

NEW YORK

New York:
Larry Douglas, \$64.37.
Bob Freeman, \$125.00.
Dick Haymes (also listed under Los Angeles and Misc.), \$75.00.

Niagara Falls:
Boulevard Casino, Victor and Frank Rotundo, \$193.60.

Rome:
Jim's Tavern and James Uvanni, \$22.50.

Rockville Centre, L. I.:
Donald E. Johnson, \$300.00.

OHIO

Akron:
Colanco, Inc., Julius Landrun and Charles (Chuck) Cofield, \$393.00.

OREGON

Seaside:
Seaside Artists Service, \$250.00.

PENNSYLVANIA

Lock Haven:
Town Tavern and Fred Passell, \$60.00.

Millford:
Colonial Hotel and Arnold Pleschette, \$125.00.

RHODE ISLAND

Johnston:
Club Chez Parea and Bill Carillo, \$132.00 added.

WASHINGTON

Seattle:
Wonderful Workers of the World Club and James A. Williams, \$1,166.00.

WISCONSIN

Green Bay:
The Colony Club and Norbert DeWitt, \$212.15.

CANADA

Quebec, P. Q.:
Larry Drake Entertainment, Reg'd., \$150.00.

MISCELLANEOUS

Dick Haymes (also listed under Los Angeles, Calif., and New York), \$75.00.

PLACED ON NATIONAL UNFAIR LIST

CALIFORNIA

Lake County:
Blue Lake Lodge.

GEORGIA

Atlanta:
Fraternal Order of Eagles, Aerie 714.

ILLINOIS

Cairo:
Jack Tallo and Club 51.

KENTUCKY

Benton:
Marshall County Fair.

MASSACHUSETTS

Fall River:
Latin Quarter and Henry Gaudreau.

Methuen:
Diamond Mirror.

Shrewsbury:
New Moors, Inc., and Max Weihrauch.

NEW JERSEY

Newark:
Lou Seltzer's Lounge and Lou Seltzer.

NEW YORK

Rochester:
The Roller Rink.

Bethpage, L. I.:
Anselmi's Restaurant.

OHIO

Barberton:
Barberton Eagles Club and Hall.

Sandusky:
Dew Drop Inn.

OKLAHOMA

Tulsa:
Gay Cavaliers Club and Ray McIntosh.

CANADA

Montreal, P. Q.:
Vieux Moulin.

Sahara.
Romeo Cafe.

Louisville, P. Q.:
Windsor Hotel.

REMOVED FROM NATIONAL UNFAIR LIST

CONNECTICUT

Mystic:
V. F. W. Club.

KANSAS

Topeka:
The Rainbow Club and Jerry Brooks, Mgr.

The Old Moon, Alias the New Moon, and Rod Est, Mgr.

The California Club and Jerry Bond, Mgr.

NEW HAMPSHIRE

Concord:
New Hampshire Highway Hotel.

NEW YORK

Hudson:
New York Villa Restaurant and Hazel Unson, Prop.

Ridgewood, L. I.:
Joseph B. Garity Post 562, American Legion, Commander Edmund Rady.

OHIO

Akron:
Fraternal Order of Eagles 555.

PENNSYLVANIA

Allentown:
Arena Gardens Roller Skating Rink and Jos. Bonenberger.

REMOVED FROM NATIONAL DEFAULTERS LIST

ARIZONA

Phoenix:
Riverside Park Ballroom and Bob Fite.

CALIFORNIA

Hollywood:
High Fidelity Recordings, Inc.

San Francisco:
El Cid and Chester Shumate.

Winterhaven:
Johnny's Top Hat and John E. Shaffer.

COLORADO

Denver:
The Melody Lounge, Victor Lederman, Ernest Vigil, Phyllis Vigil, LeRoy Archuleta and Jacqueline Rose Archuleta.

FLORIDA

Miami Beach:
Cadillac Hotel and Jack Lear.

ILLINOIS

Decatur:
Glass Hut Club and James C. Dowd and Donald S. Drake.

MARYLAND

Baltimore:
Charles Players, Charles Martin (Rothlein), Josephine Piccirilli and E. Michel Piccirilli.

MASSACHUSETTS

Buzzards Bay:
Mutt's Steak House, Henry M. K. Arenowski and Canal Enterprises, Inc.

Gardner:
Colonial Hotel.

NEW JERSEY

Newark:
Red Mirror.

OHIO

Akron:
Nick Thomas.

PENNSYLVANIA

Blairsville:
Moose Club.

Lancaster:
Italian-American Club.

Scranton:
The Alto Cafe and Tony Paone.

TEXAS

Dallas:
Big D Jamboree and Ed Watt.

VIRGINIA

Richmond:
Market Inn Social Club and Robert Long.

CANADA

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CLOSING CHORD

(Continued from page forty-seven)

Reading Civic Opera Society for thirteen years, director of the Masonic and Reading Male Choruses, director of the Reading Musical Festival and also played with the Reading Symphony Orchestra.

RUDOLF RISSLAND

Concert violinist Rudolf Rissland, an honorary member of Local 802, New York City, passed away on September 20 at the age of ninety-two. He had been a member of the old Local 310 before joining Local 802 at its inception.

Born in Koenigsee, Germany, on February 27, 1868, he grad-

uated from the Leipzig Conservatory of Music at an early age. He came to this country when he was about eighteen years old. Here he played under the baton of Leopold Damrosch, Fritz Busch, Walter Damrosch, Bruno Walter, Eugene Goossens, Fritz Mahler, Frank Damrosch and Anton Seidel. He was concertmaster of the New York Symphony's second violin section from 1892 to 1927 and its orchestral manager until his retirement in 1927. He had also been associated with the Chicago Symphony and the Metropolitan Opera Company.

(Continued on page fifty-four)

Minutes of the Special Meetings of the INTERNATIONAL EXECUTIVE BOARD

New York, New York, Sept. 21, 22 and 23, 1960

425 Park Avenue
New York, N. Y.
September 21, 1960

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

Present: Kenin, Harris, Ballard, Clancy, Repp, Stokes, Kennedy, and Murdoch. Manuti excused.

Henry Kaiser, Federation counsel, also present.

President Kenin reports on the outcome of the NLRB elections held in the major motion picture studios in Hollywood, Calif. Various aspects of the election itself are discussed.

A communication is received from Harold J. Mirisch, Mirisch Company, Inc., Hollywood, Calif., thanking President Kenin for the position taken by the Federation in commending him publicly for his position against "runaway" film productions.

Discussion is held regarding the status of the case where we sought to restrain Warner Brothers from releasing post-1948 productions to television without first clearing same with the A. F. of M.

Careful consideration is given to proposals to be made to the major motion picture producers relative to the employment of musicians.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:30 P. M.

425 Park Avenue
New York, N. Y.
September 22, 1960

President Kenin calls the session to order at 10:30 A. M.

All members present with the exception of Executive Officer Manuti, who is excused.

Henry Kaiser, Federation counsel, also present.

Discussion is held regarding a situation in Shreveport, La., in which tapes of "Louisiana Hayride" shows were illegally made and are now being used to displace our members.

It is the decision of the International Executive Board that this matter should be pursued by Attorney Kaiser and that all possible protection be afforded our members in this type of situation.

Further consideration is given to Resolution No. 26, which was referred to the President's office by the Convention in Las Vegas, Nev.:

RESOLUTION No. 26

WHEREAS, In recent months, electronic devices have been developed which simulate the sounds of musical and percussion instruments, and

WHEREAS, Manufacturers of these devices have released advertising which recommend their use "in restaurants," "in combos," "in dancing schools," etc., for the purpose of augmenting a single or a group of live musicians, and

WHEREAS, The use of these mechanical devices are a real menace to many existing and potential job opportunities of the professional instrumental musician, therefore,

BE IT RESOLVED, That members of the Federation are prohibited from using or performing with any mechanical device which simulates the sounds of musical and/or percussion instruments automatically, which could be used to displace the service of live instrumental musicians.

The matter is laid over.

A recess is declared at 12:50 P. M.

The session reconvenes at 2:15 P. M.

Other matters of interest to the Federation are discussed.

A recess is declared at 6:00 P. M.

The session reconvenes at 8:15 P. M.

The International Executive Board reverts back to discussion on Resolution No. 26. Several communications received by President Kenin regarding the subject matter are read.

It is decided that President Kenin shall issue a letter of clarification on this resolution.

The Board considers Case 1518, 1959-60 Docket: "Appeal of member Hollis Bridwell of Local 47, Los Angeles, Calif., from an action of the Board of Directors of that local in requiring life members of said local to pay a death benefit assessment of \$8.00 per year in violation of Article 1, Section 3-G and Article 2, Section 10-C of the By-laws of Local 47."

On motion made and passed, it is decided that the appeal be sustained.

On motion made and passed, it is decided that the American Federation of Musicians shall become a member of the Hollywood Film Council.

Discussion is held regarding the 1960 International String Congress. President Kenin explains the questionnaire sent to all participating scholarship winners.

Other matters of interest to the Federation are discussed.

The session adjourns at 10:15 P. M.

425 Park Avenue
New York, N. Y.
September 23, 1960

The session is called to order by President Kenin at 10:40 P. M.

All members present except Executive Officer Manuti, who is excused.

The Board considers Case 293, 1960-61 Docket: "Reopening of Case 918, 1958-59 Docket: Claims of members Al (Elias) and Con (Conon J.) Astone of Local 802, New York, N. Y., against member Artie Dunn of Local 802, also, for \$2,000.00 each alleged salary due covering cancellation of engagement."

On motion made and passed, it is decided that the claim be allowed in the amount of \$400.00 each.

On motion made and passed, it is decided that questions involving the ratification of contracts covering employment of musicians in excess of one year, be referred to a committee, consisting of the President, Secretary and Treasurer.

Treasurer Clancy reports that the Federation has held United States Government Bonds drawing 2½ per cent per annum interest in the amount of \$650,000.00 for many years and the Government recently notified holders of such bonds, which will mature in 1967, 1968 and 1969, that they are refunding such bonds with others carrying 3½ per cent interest with maturity running to 1990. Acting on advice from Federation financial advisors, the total amount of \$650,000.00 was turned over for re-issue of new bonds at higher rate. The old bonds were deposited with the National State Bank of Newark, N. J., and we shortly will receive new bonds either for the full amount or for whatever quota the Government sets up.

A resolution is necessary which authorizes Harry J. Swensen, Assistant Treasurer, to sign the old bonds wherever required on behalf of the American Federation of Musicians so that the exchange for the higher interest-bearing bonds can be made.

On motion made and passed, it is decided that the following resolution be adopted:

RESOLVED, That Harry J. Swensen, Assistant Treasurer, is hereby authorized to assign and sell or otherwise dispose of the following-described registered United States securities, or securities for which the Treasury Department acts as transfer agency owned by this unincorporated association,

Loan Title
2½% T.B. of 1962-67

Denomination
\$100,000

Serial Number
3592

Registration
The American Federation
of Musicians

IT IS FURTHER RESOLVED, That any and all action as authorized herein previously taken by the above-listed officer is hereby ratified.

Secretary Ballard submits the following report of the Subcommittee on Jurisdiction:

MEETING OF THE SUB-COMMITTEE ON JURISDICTION
NEW YORK, NEW YORK
SEPTEMBER 20, 1960

425 Park Avenue
New York, N. Y.
September 20, 1960

The meeting is called to order by Chairman Ballard at 9:30 A. M. Present: Ballard, Clancy, and Ferentz.

The committee reviews jurisdictional matters which have been presented to them prior to and since the 1960 A. F. of M. Convention.

On motion made and passed, it is decided that the committee's report to the International Executive Board shall be as follows:

1. Request of Local 365, Great Falls, Mont., for clarification of the wording in the "List of Locals" having to do with the present jurisdictional line in the vicinity of the

western boundary of Glacier National Park, which involves the jurisdiction of Local 552, Kalispell, Mont.

The recommendation of the committee is that the description of the territory remain undisturbed.

2. Request of Local 343, Norwood, Mass., for jurisdiction of Lake Pearl Park, Wrentham, Mass., currently in the jurisdiction of Local 262, Woonsocket, R. I., and counter-request of Local 262, for jurisdiction of the East Side Club, Wrentham, Mass., currently in the jurisdiction of Local 343.

It is the recommendation of the committee that the request of Local 343 be granted and the counter-request of Local 262 be denied.

3. Request of Local 514, Torrington, Conn., for additional jurisdiction of territory in northwestern Connecticut as follows: Sharon, Lakeville, and Salisbury in Litchfield County—currently in the jurisdiction of Local 238, Poughkeepsie, N. Y. Also, North Canaan, Conn., currently in the jurisdiction of Local 109.

It is the recommendation of the committee that that portion of the request of Local 514 for jurisdiction of North Canaan, Conn., be granted. However, the balance of their request for jurisdiction of Sharon, Lakeville, and Salisbury in Litchfield County, currently in the jurisdiction of Local 238, Poughkeepsie, N. Y., be tabled until after January 1, 1961, to afford Local 238 an opportunity of organizing the non-union musicians in the Lakeville Band.

4. The requests of Locals 170, Mahanoy City, Pa., and 456, Shamokin, Pa., for jurisdiction of Centralia, Pa., which is currently in the jurisdiction of Local 727, Bloomsburg, Pa.

It is the recommendation of the committee that the jurisdiction of Centralia, Pa., be given to Local 170, Mahanoy City, Pa.

5. Request of Local 580, Clarksburg, W. Va., for jurisdiction over the counties of Braxton and Gilmer, now in the jurisdiction of Locals 259 and 185, Parkersburg, W. Va., and in exchange Local 580 will cede the County of Tyler to those locals.

The three locals involved are agreeable to this exchange.

It is the recommendation of the committee that the request be granted.

6. Request of Local 601, Daytona Beach, Fla., for jurisdiction of Alachua County, Fla., currently in the jurisdiction of Local 444, Jacksonville, Fla.

Local 601 is willing to hold their request in abeyance for a period of six months in order to give Local 444 an opportunity to resolve the problem of properly organizing this territory.

It is the recommendation of the committee that the territory remain undisturbed for a trial period of six months, effective June 6, 1960.

7. Request of Local 172, East Liverpool, Ohio, for jurisdiction over that portion of Center Township where Ponds Inn is located, which is currently in the jurisdiction of Local 222, Salem, Ohio.

It is the recommendation of the committee that the territory remain undisturbed.

8. Request of Local 668, Kelso-Longview, Wash., for jurisdiction over territory from Goble, Ore., to Clatskanie, Ore., currently in the jurisdiction of Local 99, Portland,

Ore. Local 99 advises that they are agreeable to cede Goble, Mist, Birk-enfeld and all of Columbia County north of these towns to the jurisdiction of Local 668.

It is the recommendation of the committee that the request be approved.

9. Request of Local 26, Peoria, Ill., for jurisdiction over Radio and Television Station WEEK, which is located in East Peoria, Ill., but has been assigned to the jurisdiction of Local 301, Pekin, Ill.

It is the recommendation of the committee that the request be granted.

10. Request of Local 360, Renton-Auburn, Wash., for a correction in the description of the "List of Locals" in connection with the jurisdictional boundaries of their local and Local 76, Seattle, Wash.

This subject matter had been considered by the Jurisdictional Committee at its meeting in Denver, Colo., in June 1957, after which the traveling representative investigated the matter and submitted a report of a revised description of the jurisdiction of Local 360 to read as follows:

"Beginning from 152nd South, West on Puget Sound, East to Highway 99 (Seattle, Tacoma Highway). North to 115th then to the East shore of Lake Washington as far as the North City Limits of Kirkland which is 106th North East. Then East to Novelty and direct East to the Cascades. All South King County adjoining Local 117 jurisdiction, Pierce County line including all towns on Highway between Buckley and Fairfax in Pierce County."

It is the recommendation of the Committee that the description of the jurisdiction of Local 360 be as reported above.

11. Request of Local 207, Salina, Kansas, for jurisdiction of Smoky Hill Township, McPherson County, Kansas, currently in the jurisdiction of Local 110, Hutchinson, Kan.

It is the recommendation of the Committee that the Township of Smoky Hill in McPherson County be given to Local 207.

12. Request of Local 128, Jacksonville, Ill., for return to their jurisdiction of Waverly, Ill., which had been originally in their jurisdiction prior to 1943 when the territory was reallocated and Waverly was given to Local 354, Virden, Ill.

It is the recommendation of the Committee that this territory remain undisturbed.

13. Request of Local 368, Reno, Nev., to annex and accept as part of their jurisdiction those portions of Inyo and Mono Counties, Calif., east of the Sierra-Nevada divide, which is currently in the jurisdiction of Local 210, Fresno, Calif. Local 210 advises that they wish and are agreeable to relinquish this territory.

It is the recommendation of the Committee that the request be granted.

14. Request of Local 397, Coulee City, Wash., that their charter be moved from Coulee City, Wash., to Moses Lake, Wash., for the reason that Moses Lake is now the largest city in the Columbia Basin and is the hub of all their activities.

It is the recommendation of the Committee that the request be granted.

15. Request of Local 475, Brandon, Manitoba, Canada, for juris-

isdiction over Clear Lake, Manitoba, currently in the jurisdiction of Local 190, Winnipeg, Manitoba, Canada.

It is the recommendation of the Committee that the request be granted.

16. Request of Local 474, Ketchum, Idaho, for jurisdiction of Jackpot, Nev., currently in the jurisdiction of Local 104, Salt Lake City, Utah.

It is the recommendation of the Committee that the territory remain undisturbed.

17. The Committee considers the following resolution which had been referred to it by the International Executive Board:

RESOLUTION No. 30

WHEREAS, The territorial jurisdiction as designed by the Federation, in many cases are impractical, and not properly serviced, therefore,

BE IT RESOLVED, The President appoint a committee to study and correct the situation.

After a thorough study and consideration of the matter, it is decided that an appropriate notice be placed in the International Musician advising our locals that where they find evidence that jurisdictions are not being properly policed and the jurisdictions as allocated are not practical, they should submit such evidence to the Federation for proper investigation and disposition.

The meeting adjourns at 10:30 A. M.

On motion made and passed, it is decided that the International Executive Board concurs in the recommendations of the Subcommittee on Jurisdiction and the report is adopted.

The following cases are considered:

Case 182, 1960-61 Docket: "Claim of member Leon Dobro of Local 47, Los Angeles, Calif., against member Richard E. D'Agostin of Local 47, for \$190.00 alleged salary due him for services rendered."

The Board allowed an award of \$190.00 in this case. However, member D'Agostin requests that the payment of this award be held in abeyance until such time as he may recover his claims in cases 106, 1960-61 Docket, and 411, 1960-61 Docket, as allowed in his favor against Gutteriez and Sutton, which claims also encompass the claim of Dobro.

On motion made and passed, it is decided that we reconsider our previous decision and that the claim be allowed but that payment be held in abeyance pending D'Agostin's being paid in Cases 106 and 411.

Case 91, 1960-61 Docket: "Reopening of Case 1012, 1959-60 Docket: Claim of member Dick Webster of Local 147, Dallas, Texas, against The Bagdad Room of Tucson Inn, Tucson, Ariz., and Phil A. Baker, operator, for \$914.17, alleged balance salary due him and his combo."

On motion made and passed, it is decided that the claim be allowed in the amount of \$500.00.

Case 269, 1960-1961 Docket: "Charges preferred by Local 180, Ottawa, Canada, against member Max Robinovitsj of Local 77, Philadelphia, Pa., for alleged violation of Article 13, Section 1, and Article

23, Section 10, of the A. F. of M. By-laws, in the former local's jurisdiction."

On motion made and passed, it is decided that the defendant be found guilty and that he be fined \$450.00, \$200.00 of which to be held in abeyance, pending his future conduct.

The Board considers the request of Local 352, Frankfort, Ind., that a restriction be placed on member Otto "Doc" Loveless, of Local 162, Lafayette, Ind., from playing in their jurisdiction for a period of two years. In this matter, Loveless had been found guilty by the local of violating Article 20, Section 17, of the Federation By-laws, for which a fine of \$150.00 was imposed upon him.

On motion made and passed, it is decided that the request be granted.

On motion made and passed, it is decided that the ruling made by Local 301, Pekin, Ill., in charging the local's dues to members of the Federation playing incidental radio and television engagements, is contrary to Federation laws.

On motion made and passed, it is decided that the ruling made by Local 301, Pekin, Ill., in charging the local's dues to members of the Federation playing incidental radio and television engagements, is contrary to Federation laws.

On motion made and passed, it is decided that the Federation sponsor a 1961 International String Congress. The site and conditions under which it will be operated will be discussed at a future meeting.

A recess is declared at 1:10 P. M.

The session reconvenes at 2:00 P. M.

A communication, addressed to President Kenin's office, from the William Morris Agency, regarding the ruling of the International Executive Board on "stale claims" is read.

The following agents are admitted: Larry Barnett, Music Corporation of America; Joe Glaser, Associated Booking Corporation; Willard Alexander, Willard Alexander Agency; Gil Nelson, General Artists Corporation; H. Hausman, William Morris Agency. They give reasons why they feel that the ruling mentioned above will work undue hardship. They agree that they would have no objection to a three-year statute of limitations if same does not apply to debts which have been incurred prior to the present date.

It is suggested that they present a proposal to the Federation relative to a statute of limitations which they feel would be equitable. The above agents are excused.

A communication is received from George Meany, President of the AFL-CIO, asking for a contribution to the AFL-CIO Registration Fund. On motion made and passed, it is decided that we contribute \$6,200. to the above Fund.

Other matters of interest to the Federation are discussed.

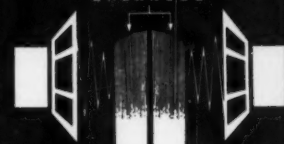
The meeting adjourns at 5:00 P. M.

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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. 3349</p> <p>Molina, Carlos 3612</p> <p>Pan American Artists Enterprises 3871</p> <p>Personality Productions, Inc. 3871</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 2303</p> <p>White, Mack 1345</p> <p>Wolver, Vivian, Theatrical Agency 2778</p> <p>Huntington Park</p> <p>Egan, Martin, Agency 3106</p> <p>Los Angeles</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 2530</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>Sam Rosey Agency 1394</p> <p>Saputo, Frank, Jr. 1464</p> <p>Schumm, Richard H. 1793</p> <p>Silber, Arthur, Jr., Agency 1213</p> <p>Silvers, Herb 2993</p> <p>Sonenshine, Jack W., Agency 2167</p> <p>Sullivan, Joseph, Agency 2438</p> <p>Turnham, Raymond P. 2665</p> <p>Waller, Ben, Enterprises 1383</p> <p>Ward, Al C. 1384</p> <p>Wood, Bill 1839</p> <p>Manhattan Beach</p> <p>Katz, Jack J. 1801</p> <p>Newport Beach</p> <p>Betty's Theatrical Agency 3946</p> <p>North Hollywood</p> <p>Celley, Albert 3100</p> <p>Neff, Fred 2482</p> <p>Oakland</p> <p>England Entertainment Agency 385</p> <p>Network Booking Agency, Evelyn Leon 3226</p>	<p>Pacoima</p> <p>King, Bob J. 2706</p> <p>Palo Alto</p> <p>Cahn, Jane 171</p> <p>Pomona</p> <p>Gallion, Aida 452</p> <p>Richmond</p> <p>Trans-Bay Agency 2551</p> <p>San Diego</p> <p>Poole, Nathaniel, Agency 3315</p> <p>Stutz, Walter R., Enterprises 1275</p> <p>San Francisco</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>Walt, Paul, Singing Artists Agency 3390</p> <p>Western Services Co. 2379</p> <p>San Jose</p> <p>Bender, Gene, Enterprises 3260</p> <p>Santa Ana</p> <p>Footitt, F. Clifford 427</p> <p>Melody Entertainment Agency 4139</p> <p>Star Theatrical Representative 2860</p> <p>Santa Barbara</p> <p>Perry, Newton 1575</p> <p>Santa Monica</p> <p>Barton, Dorothy R. 1630</p> <p>Snyder, William G. 1620</p> <p>Sherman Oaks</p> <p>Krone, George A. 3117</p> <p>Kane, Bernie, Management 2917</p> <p>South Gate</p> <p>Stowell, Lawrence L. 2783</p> <p>Stockton</p> <p>Stockton Programs and Geo. C. Westcott 1264</p> <p>Van Nuys</p> <p>Rubell, Allen 2243</p> <p>CONNECTICUT</p> <p>New Haven</p> <p>Madigan, William (Madigan Entertainment Service) 821</p> <p>DISTRICT OF COLUMBIA</p> <p>Washington</p> <p>Jenkins, Jesse (Tiny) 4041</p> <p>FLORIDA</p> <p>Miami Beach</p> <p>Rose, Irving 2337</p> <p>Pensacola</p> <p>Mack, Mildred (Gulf Attractions) 2518</p> <p>St. Petersburg</p> <p>Auletta, Vic, Attractions 4322</p> <p>GEORGIA</p> <p>Atlanta</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>Augusta</p> <p>Street, John 3094</p> <p>IDAHO</p> <p>Pocatello</p> <p>Mason, Charles P., Theatrical and Musical Booking Agency 2381</p> <p>ILLINOIS</p> <p>Aurora</p> <p>Aurora Entertainment Agency 70</p> <p>Beardstown</p> <p>Ader, Lt. Col. Sam 23</p> <p>Bloomington</p> <p>Olson, Al 2444</p> <p>Calumet City</p> <p>Wayne, Ted, Associates Service 67</p> <p>Chicago</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>Fitzhub, McKie 424</p> <p>Jamboree Attractions 2348</p> <p>Magnum Talent Corporation 4995</p>	<p>Danville</p> <p>Martin, Robert, Entertainment Service 849</p> <p>Decatur</p> <p>Harris's Talent Agency 1294</p> <p>Elgin</p> <p>Nicoll, Jim, Agency 1664</p> <p>Galesburg</p> <p>Mullen, C. H. 1895</p> <p>Mullin, Phil C. 1889</p> <p>Peoria</p> <p>Acme Entertainment (Robert Hundemer) 3160</p> <p>Donato, Mildred 2118</p> <p>Rockford</p> <p>Ad-Video Productions 3037</p> <p>Cave, Harry G. 214</p> <p>Springfield</p> <p>Affiliated Booking Agency 2472</p> <p>White, Lewis, Agency 1567</p> <p>Taylorville</p> <p>Butler, K. W. 2671</p> <p>INDIANA</p> <p>Bluffton</p> <p>Cavalcade of Stars, Donald Lane 4054</p> <p>Evansville</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>Indianapolis</p> <p>Lesser, Leo 2983</p> <p>Variety Entertainment Agency 4049</p> <p>Zainey Brothers Enterprises 1447</p> <p>Marion</p> <p>Glad, Zina, Studios 470</p> <p>Richmond</p> <p>Pollock, Harry A. 1053</p> <p>S and E Booking Agency 2770</p> <p>Terre Haute</p> <p>Richmond, Don 2387</p> <p>Roman's Theatrical Enterprises 1125</p> <p>West Lafayette</p> <p>Cheatham-Stitt Booking Agency 226</p> <p>Zink, Lewis E. 2458</p> <p>IOWA</p> <p>Des Moines</p> <p>Dresser, Naomi, Artists Representative 590</p> <p>Waterloo</p> <p>Rainbow, Eddie, Agency 2625</p> <p>KANSAS</p> <p>Wichita</p> <p>Peebles, Harry 2170</p> <p>KENTUCKY</p> <p>Covington</p> <p>Goldblatt's Entertainment Service 2565</p> <p>Louisville</p> <p>Belgrade Booking Agency, Lester Belgrade 2156</p> <p>Franklin, Jimmy, Attractions, and R. James Griffin 3569</p> <p>Kleinhenz, Bonnie Smith 1531</p> <p>LOUISIANA</p> <p>Baton Rouge</p> <p>Howeth, Eddie 598</p> <p>Bossier City</p> <p>Ark-La-Tex Entertainment Service 3188</p> <p>New Iberia</p> <p>Romero, Johnny (Pelican Booking Agency) 4220</p> <p>New Orleans</p> <p>Boone, Phylis 2749</p> <p>Crescent City Booking Agents 280</p> <p>Durning, Al, Music Entertainment 364</p> <p>Hardy, Marion, Enterprises, Inc. 2650</p> <p>Jiles, Wilbur J. 2546</p> <p>Young, Alvin E. 1947</p> <p>Shreveport</p> <p>Belcher, Ray 2228</p> <p>Lippincott Booking Agency 2028</p> <p>MARYLAND</p> <p>Baltimore</p> <p>Associated Music Consultants 5214</p> <p>Colimore, Jimmy, Theatrical Agency 2471</p> <p>Dorsey, Bertram I. 4565</p>	<p>Pikesville</p> <p>Miller's Management Agency 3048</p> <p>MASSACHUSETTS</p> <p>Boston</p> <p>Dartmouth Entertainment Agency, Abe Wolfson 3971</p> <p>Larkin, Robert 2552</p> <p>McLean, Dixie 2393</p> <p>Danvers</p> <p>Larkin, George 2614</p> <p>MICHIGAN</p> <p>Ann Arbor</p> <p>ABC Party Services 3437</p> <p>Chisholm, Don 3114</p> <p>Donelson Orchestra Management 1974</p> <p>Detroit</p> <p>Diamond, Dave, Organization 335</p> <p>Empire Theatrical Agency 383</p> <p>Sawyer, Duane 1164</p> <p>MINNESOTA</p> <p>Duluth</p> <p>Mi-Lu Agency 2567</p> <p>Hopkins</p> <p>Schoening, Bill E. 1477</p> <p>Minneapolis</p> <p>Smith, William C., Entertainment Agency 3922</p> <p>Trumble, Celia, Shows 2398</p> <p>Utecht, Robert J. 2746</p> <p>New Ulm</p> <p>Stahl, Dick, Booking Agency 2204</p> <p>Winona</p> <p>Interstate Orchestra Exchange, L. 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AWARDS AND HONORS

Southern Methodist University has announced that the Caruth Competition for the composition of a university Alma Mater song will be extended for one more year. The contest is open to any professional or amateur composer in this country and to citizens of other countries studying at accredited colleges or universities in the United States, with prizes to be awarded over a three-year period totaling \$7,200 and a possible bonus of \$2,500. Original songs with words and music appropriate for use by students, faculty and alumni of Southern Methodist University are to be submitted each year by February 10. For further information, write the Caruth Competition, P. O. Box 174, Southern Methodist University, Dallas 5, Texas.

The Metropolitan Opera, through the National Council of the Metropolitan Opera Association, will sponsor twelve regional auditions throughout the United States and Canada. These will be held from January to March in twelve different centers: the Twin Cities (Minneapolis and St. Paul), Chicago, Salt Lake City, San Antonio, New Orleans, Boston, Los Angeles, Seattle, Cleveland, Tulsa, Washington, D. C., and New York City.

Previous to these regional auditions district and preliminary auditions will be held in Pittsburgh, Buffalo, Detroit, St. Louis, Tulsa, Kansas City, Los Angeles, Santa Barbara, San Francisco, San Diego, Tucson, Salt Lake City, Denver, Spokane, Victoria, Yakima, Vancouver, Tacoma, Seattle, Bellingham (Washington), San Bernardino and Riverside (California) and in other centers in Idaho, Oregon, Montana, Wyoming, Kentucky and Indiana.

The winner in each region will receive the F. K. Weyerhaeuser Award of \$300. Those placing second and third will receive the Anne duPont Peyton Memorial Awards of \$200 and \$100, respectively.

The first-place winners in the regionals will be sent to New York (as guests of the National Council) to compete in the national semifinals held at the Metropolitan Opera House before general manager Rudolf Bing and his artistic staff. Thus the participants in the national finals will be chosen. The national finals will be held April 6, 1961, before an invited audience on the Metropolitan stage accompanied by the Metropolitan Opera orchestra. At that time the following prizes will be awarded: a Metropolitan Opera contract plus \$2,000 Stuart

and Irene Chambers Scholarship; \$2,000 Frederick K. Weyerhaeuser Scholarship; \$2,000 Fisher Foundation Scholarship; \$1,000 Euclid W. McBride Memorial Scholarship; \$1,000 John S. Newberry Scholarship. There will also be several admissions to the Kathryn Turney Long Opera Courses. Then, too, the F. Rodman Titcomb Award of \$2,000 will be available for previous national and regional winners who have made outstanding progress and are in need of further financial assistance.

For further information write to "Auditions," The National Council of the Metropolitan Opera, 147 West 39th Street, New York 18, New York.

The Joslyn Art Museum, Omaha, Nebraska, announces an award for an original composition for string quartet. The award (gift of Mr. and Mrs. Alfred C. Kennedy of Omaha) includes a performance of the winning composition by the Fine Arts Ensemble of the Joslyn Art Museum on the 1961-62 Chamber Music Series, a cash prize of \$100.00 and inclusion in the permanent collection of the Chamber Music Library of the Joslyn Art Museum. Honorable mention will be given to other compositions of distinction. The jury of selection will be comprised of the members of the Fine Arts Ensemble: Emanuel Wishnow, Truman Morsman, Max Gilbert and Rosemary Madison.

The closing date for receipt of compositions is March 15, 1961. Entry blanks and further information may be obtained from the Program Department, Joslyn Art Museum, 2218 Dodge Street, Omaha 2, Nebraska.

A St. Louis Symphony Prize competition is open to persons between the ages of eighteen and twenty-five, living in Missouri, Kansas, Illinois, Arkansas, Indiana and Iowa. Time spent in the Armed Services is deductible. The prize is a scholarship in the amount of \$665.00 to cover room, board and tuition for nine weeks of private study and orchestral experience at the Summer Music School, Aspen, Colorado. It is expected that contestants will have facility in reading, musicianship in interpretation, and a sound knowledge of their instruments. For further information write Mrs. John H. Leach, 1 Clermont Lane, St. Louis 24, Missouri.

Closing Chord

(Continued from page forty-nine)

LEON LEWIS

Leon Lewis, composer, conductor and pianist, died October 5 at the age of seventy. He was a member of Local 802, New York City.

Born in Kansas City, Missouri, he won a scholarship to the Vienna Royal Conservatory of Music at fourteen years of age. When he was twenty he returned to the United States and gave piano recitals throughout the country. Later he did theatrical work and scored silent pictures for symphony orchestras. In the 1920's he was musical director of radio station WBBM in Chicago and later worked for Columbia Broadcasting System.

He had composed such pieces as "The Israeli Suite," "Jessica: A Portrait," and "Concerto for Cello and Orchestra."

SANDER M. SANDEN

Sander (Sandy) M. Sanden, a member of Local 453, Winona, Minnesota, died on April 6 in Tucson, Arizona.

Born December 5, 1898, at Mabel, Minnesota, he began working with orchestras in the Midwest at the age of twenty. He played saxophone and clarinet with Jack Frost and his Eskimos, Les Hartman and his WMT German Band, the Iowa Cornhuskers, the Black Friars Orchestra and the Mirza Shrine Band.

MRS. WILLIAM PARTENHEIMER

Mrs. William (Wylma Burke) Partenheimer, a member of Local 10, Chicago, since 1944, passed away on September 7.

She worked as a singing pianist and accordionist, starring in theaters night clubs and road shows in the Midwest. With her husband, Bill, she formed a combo billed as "Two Bees and a Queen."



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DRUMS (Slingerland), three tom-toms, 16 x 16, 12 x 14, 9 x 12; sparkle gold pearl, with stands and cases. Two A. Zildjian cymbals and one pair of tuneable bongos. Good condition, \$150.00. Phone: TA 8-8660 (7-9 P. M., Bronx, N. Y.).

DRUM SET (Ludwig), white pearl, chrome, separate tension bars, 14 x 28; snare, 6 x 14; pedal, spurs, two drum high hat stands; temple blocks, 18" chinese gong, 2 1/2 octave steel bells. A-1 condition. Frank Giovannucci, 324 64th St., Brooklyn 20, N. Y. GE 9-8591 (after 5:00 P. M.).

FLUTE (Alto), Armstrong, new condition and in case, \$400.00. E. L. Smith, Box 522, Amarillo, Texas.

GUITAR (Gibson), ES-345TD, double cutaway, sunburst finish; two built-in pickups, with stereo and varitone. Cost \$412.00, will sacrifice, with plush case for \$295.00. Just like new. R. Green, Box 50, Milford, Mass.

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PIANIST, location work, semi-combo. Write all information about yourself to: Box 15, International Musician.

PIANIST (Girl), or accordionist, to work with name all-girl group that travels. Minimum salary to start, \$200.00 per week. Must be young and capable. Send full details and photo to: Box 507-H, Route 7, Tacoma 44, Wash.

SALESMAN, or dance band booker, for a very good 9-10 piece tenor band. 17 years of territory and location experience; very good library; stage lighting and uniforms. Travel anywhere, location or one-nighters. Contact: Dance Orchestra, P. O. Box 113, Mandan, N. D. Phone: Mandan 2434.

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WANTED

BANJO, used Gibson Mastertone five-string, in good condition. Write: W. P. Dailey, 602 Duobois St., Elmira, N. Y.

CLARINET (B♭ Bass), Albert system, in good condition. Prefer Selmer. Reasonable. Musician, 2919 South 16th St., Philadelphia, Pa.

GLOCKENSPIEL, or orchestra bells. Prefer portable type, about 2½ octaves. Also, Eb Sousaphone, hand-tuned tympani. Condition must be good and prices reasonable. Ken Dukes, 104 Jackson, Aiken, S. C.

SAXOPHONE, Eb contrabass. John Bradner, Warwick, N. Y.

SAXOPHONISTS ATTENTION! I need a Kay O'Brien tenor saxophone mouthpiece with an open tip and a medium lay. Look through old discarded mouthpieces and let me know if you have one you will sell. Charlie Cox, 600 Arlington, Berkeley 7, Calif.

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TROMBONE, slide, contra bass in B♭; Koppasch tuba studies; old over-size baritone B♭, sometimes called the B bass. Andrew Petro, 1916 Stoner Ave., Los Angeles 25, Calif.

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BASSIST (String), available for jobbing or permanent connection with orchestra or combo in Chicago area. Amplified bass; read; Local 10 card. Ted Polek, 4424 West 55th St., Chicago 32, Ill. Phone: LDlowl 2-7581.

COMBO, piano, bass, drums, solo and group vocals. Two audience participation gimmicks, imitations. Clean cut appearance. Seek full-time work in N. Y. P, resume on request. Phone: PX 6-1016.

CLARINETIST, doubling saxes, flute, double reeds, trumpet and feature vocalist. Desires position with small swinging modern combo with good agency, substantial salary and steady work. Like to travel but want paid! Prefer south only, Fla. or Calif. Read, fake, good jazz style and legit. No rock or mickey. Write regarding unusual doubles and equipment. Musician, Box 80, International Musician.

DRUMMER, 23, experienced in all styles; group vocals. Desires steady 3-5 nights work in N. Y. C. and vicinity. Phone: Charles Freundlich, MA 2-0256 (7-10 P. M., Brooklyn, N. Y.)

DRUMMER, name rock 'n' roll group experience; vocals and a show man. Age 22; will travel anywhere in the world if the price is right. Write, phone or wire: Drummer, 36 Lincoln Ave., Carbondale, Pa. Phone: 1105-R.

DRUMMER, age 24, single, reliable. Experienced five years, plays Latin, jazz, Dixie, swing, society, etc., for all occasions. Desires weekend dance band work in Bronx, New York and Westchester area. Jim Civil, TA 8-8660 (7-9 P. M.)

DRUMMER, thoroughly professional, recently completed two year local gig. Prefer jazz combo, modern or Dixie. 28, white, references. Will travel; would like to relocate west coast. Musician, Box 3154, Reading, Pa.

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DRUMMER, middle age, married, white. Local 567 card; nice equipment; car. Eight years polka band experience, playing with rock 'n' roll group at present. Prefer a more established band. Virgil F. Smith, 205 Second Ave. N. E., Mandan, North Dakota.

DRUMMER, doubles trumpet and valve trombone. Desires work in Norwich, Sherburne, New Berlin, New York area. Local 605 card. Bill Conrad, R. D. 1, Sherburne, N. Y.

DRUMMER-Artist, Tommy Morris the jazz drummer. Radio and TV actor, personal manager, publicity promotion agent. For night clubs, radio and television. Local 802 member, AFTRA member, Academy of TV-Arts and Sciences. With his band (The Rhythm Kings), or single. Write to: Tommy Morris Agency, Staten Island 6, N. Y.

GUITARIST (Electric), latest equipment, pop, rock 'n' roll. Reliable, 15 years combo and orchestra experience. Desires work around Tidewater area. Play lead, rhythm. Gene Ammons, 3517 South St., Portsmouth, Va. EX 9-0721.

GUITARIST, work on weekends. Play jazz, pop, commercial, rock 'n' roll. 50 miles from Chicago. Gretsch guitar and Gibson GA-77 amp. Ken Noueroske, 1310 Buffalo St., Michigan City, Indiana. TR 4-3483.

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