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Benny Goodman • page 10

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Beginning this issue on page 22

SAXOPHONE SENSE

By Vance Jennings

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BENNY GOODMAN (Photography by "Popsie")

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Keep Music Alive -
Insist on Live Musicians

AUGUST, 1958

Where they are playing



Walter Melnick



Alvina Benson

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

Above: WALTER MELNICK, electric organ and accordion, is based at Mary's Tavern in Linwood, Pa. . . . ALVINA BENSON is in her second season at the Promenade Hotel in Miami Beach, Fla.

Below: JACKIE LEE is keyboarding at Dot's Spot, West Wildwood, N. J., through September 1 . . . HAROLD LOEFFELMACHER, leader of the Six Fat Dutchmen Orchestra, has been averaging 331 dates a year, working the territory from Canada to Texas. . . . DICK LA SALLE began a six month's engagement at the Beverly Hills Hotel on the Coast June 24 . . . Piano stylist MARIO DEL RAYE is doing a series of one-nighters in the Chicago area.

JAZZ FESTIVALS SPREADING

In the five years since the Newport (Rhode Island) Jazz Festival was founded, jazz has played an increasing role in summer music events from coast to coast.

Over the Fourth of July weekend Newport staged its biggest jazz program to date, jamming Freebody Stadium to capacity with jazz enthusiasts. A roaring tribute to Duke Ellington on July 3 saw Mahalia Jackson making her first appearance in front of a big band. Eight former Ellington sidemen,

as well as Dave Brubeck, Miles Davis, Marian McPartland and Gerry Mulligan, also took part. On Friday afternoon the International Youth Band, recruited from twenty European countries and directed by Marshall Brown, was introduced. The Benny Goodman evening which followed featured many musical greats who had played with Goodman. Saturday night's concert was devoted to the blues, and the final concert of the 1958 festival to an all-star program in which every available big name in jazz appeared.

Louis Armstrong and his All-Stars were again on hand at New York's Lewisohn Stadium on July 5, joined by Lionel Hampton and his Orchestra. Jazz vocalist Anita O'Day, accompanied by her trio, completed the evening. The second jazz event took place on July 24 when Duke Ellington made his Stadium debut. Gerry Mulligan, baritone saxophonist, was heard in several solos and a duet with Harry Carney of the Ellington Band.

Jazz nights have supplemented the regular season devoted to lighter classics at the Stony Brook (Long Island) Music Festival. The

(Continued on page thirty-four)



Kings in Action photo by Charles Stewart

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**INCREASED
EMPLOYMENT
and the
SOLUTION OF
FEDERATION PROBLEMS
is the
KEYNOTE
of the
ADMINISTRATION**



Secretary of Labor James P. Mitchell and President Herman D. Kenin discuss the unemployment problem of the musicians of the United States.

A PROGRESS REPORT

In the brief four weeks following the Philadelphia Convention, President Kenin and the Executive Board have made considerable progress in furthering the aims set by that Convention.

Contracts have been negotiated with the two largest producers of filmed TV shows in Hollywood providing for several million dollars in added payrolls for live musicians. Other similar contracts are being negotiated.

Numerous TV programs previously scheduled for production with "canned music" have been changed over to live music.

The U. S. Department of Labor has declared publicly its concern over the diminishing job opportunities for musicians. Following an hour-long discussion of this problem with President Kenin, Secretary of Labor James P. Mitchell made the statement, "The Department of Labor is interested and will continue to be interested in helping find remedies for the diminishing job opportunities for American musicians."

On a flying visit to Washington in early July, President Kenin was successful in having introduced in the Senate by Senator Wayne Morse and in the House by Representative Frank Thompson, Jr., resolutions calling for Congressional investigations of the wholesale displacement of musicians through the use of foreign-made music track.

Les Chasman

Secretary, A. F. of M.

Increased employment and sincere efforts to solve current problems besetting the Federation are the major goals toward which President Kenin and the International Executive Board have been working ceaselessly since the Philadelphia Convention. Already, it is possible to report significant progress.

Immediate expanding job opportunities for live musicians in TV production have supplanted plans previously set in that industry that called for the use only of canned music.

While it was not possible in a few weeks to overcome the hard core of rebel resistance which has been building up in the major Hollywood studio field for several years past, the Federation has been able to demonstrate to the great body of loyal musicians there that our international union is the only agency that can hope to battle effectively the increasing trend toward canned music.

Meanwhile a most encouraging start has been made toward legislative relief from the expanding onset of foreign sound track in the displacement of live musicianship. A call for Congressional investigations of this threat has been sounded in both Houses of the Congress. In a flying visit to Washington in early July, President Kenin was able to bring about the introduction of investigative resolutions by Senator Wayne Morse and Representative Frank Thompson, Jr., in a single day.

A few days prior to the Philadelphia Convention, President Kenin flew to Washington, in his capacity as chairman of the Twenty Per Cent Tax Relief Committee, to seek aid on this legislative problem from Secretary of Labor Mitchell. Shortly after his election, President Kenin paid an hour-long visit to the Secretary, resulting in the issuance of a public statement by Secretary Mitchell that the Labor Department was conscious of the diminishing job opportunities for musicians

and pledging that Department's continuing interest and help.

President Kenin was successful in bringing Desi Arnaz, head of the large TV studios in Hollywood, to Philadelphia a few days in advance of the convention to meet with the Executive Board. Out of this and subsequent conversations pursued on the West Coast by your President has emerged an agreement that guarantees substantial live music employment, even to the extent of employing musicians for the recording of several TV shows which already had been scheduled for canned-music production.

In like fashion, an agreement was made with Revue Productions, largest TV film producer in Hollywood, that will provide some \$2,000,000 in live music employment in recordings which had also originally been scheduled for canned music accompaniment. Both of these agreements are being prepared by attorneys for signature.

In announcing the five-year agreement with Desilu Productions, Inc., President Kenin explained that the terms of the pact embody "two revolutionary concepts concerning the TV trust funds." First is the elimination of a percentage payment of the gross on each production. Contribution to the MPTF will be made in the form of a nominal flat fee. No payment will be required for the first run on TV. Contributions will be paid only on re-runs, on a diminishing scale, ending completely after the fifth re-run. Substantial gains will be made in employment and musicians will receive an automatic 10 per cent pay increase after three years.

Under the terms of the agreement with Revue Productions, TV film productions will be subject to a 1 per cent trust fund payment. In exchange for guaranteed work for A. F. of M. members approximately \$1,000,000 will

INTERNATIONAL MUSICIAN

be applied to music payrolls. Revue Productions has agreed to match that sum so that a total of \$2 million will be paid A. F. of M. musicians in the making of new TV film over the ensuing three to five years. Like the Desilu contract, the Revue agreement provides a 10 per cent pay increase at the end of the third year. The Revue contract alone guarantees some 40,000 individual paychecks to musicians for recording many of its half-hour TV shows.

Sharing importance with these successful contract negotiations and the indicated success of others now in discussion stage is the determined effort by President Kenin and the Board to bring home to the people of the United States and to their representatives in Congress the story of the cruel victimization of American professional musicians through increased mechanization of music in this country and the growing importation of cheap foreign music track.

With this problem uppermost in mind, President Kenin left Los Angeles briefly to fly to Washington on July 2 where he conferred with Secretary of Labor Mitchell for the second time in a period of weeks. The Secretary promptly issued a public statement which said:

"The severe unemployment problems of the American musician were brought vividly to my attention today in a conference with Herman D. Kenin, the new president of the American Federation of Musicians.

"These problems bear not alone upon jobs but also on the preservation of our great musical culture which brings so much employment to all of our citizens.

"The Department of Labor is interested and will continue to be interested in helping find remedies for the diminishing job opportunities for American musicians.

While on Capitol Hill, President Kenin made the most of his opportunities. He met and discussed the musician's problems with numerous members of Congress. As a result, Senator Wayne Morse (D., Oregon), a stalwart friend of the A. F. of M., introduced in the Senate on July 2 a resolution to investigate the wholesale substitution of foreign-made music sound track for the services of American musicians in the production of most of the filmed entertainment being produced in Hollywood.

At almost the same time Rep. Frank Thompson, Jr. (D., N. J.), long a foremost advocate of Congressional protection for the living arts, moved in the House for a similar inquiry. These distinguished spokesmen saw fit to accompany their actions with strong, demanding words that recognize the injustice of American musicians being denied the right to participate in the production of an otherwise wholly-made American product. Following are statements by Senator Morse and Representative Thompson as reported in the Congressional Record:

"Mr. President, at the request of Mr. Herman D. Kenin, president of the American Federation of Musicians, I have submitted a Senate resolution to investigate and report on the tragic loss of employment for American musicians resulting from the wholesale importation and use of foreign-made music recordings by American producers of filmed entertainment.

"Mr. Kenin tells me that fully half of the 264,000 members of the union can no longer find bread-and-

Due to so many important happenings in the affairs of the Federation requiring his attention, President Kenin has not had sufficient time to prepare a greeting to the members for the August issue of the International Musician. His message will appear in the September issue.

butter jobs in their profession. I have known Mr. Kenin personally for a number of years. He is not the kind of labor leader who cries 'wolf.' When he tells me that foreign-made music on tape, film, and records is being substituted almost wholly for American musicians in the production of the nation's filmed entertainment I am convinced that corrective measures must be taken, and soon.

"Therefore, I have demanded a Congressional inquiry to develop the facts and determine to what degree the immigration statute which was enacted to protect the American instrumentalist from cut-rate competition by the unregulated entry of alien musicians is now being nullified, in effect, by an inanimate foreign musician that now occupies his chair without even going on the producer's payroll. It occurs to me that this robot creation of the electronic tube is a much worse bargain for all of us than the live foreign musician who, when he comes to our shores, must pay for living accommodations, patronize our restaurants and leave with us some of the wages he collects.

"Mr. Kenin tells me that of some 125 televised shows being produced on film, less than a dozen now give employment to American musicians; the rest use foreign-made music track. A week ago this count stood at less than a half-dozen shows, but Mr. Kenin succeeded only recently in improving somewhat the sorry balance sheet.

"I want to make it perfectly clear that neither Mr. Kenin nor I seek by this investigation to impose any limitations on the free exchange and trade of musical products. On the contrary, it is our desire

FEDERATION WINS DECISION IN CALIFORNIA COURT WHERE FIVE MEMBERS OF MUSICIANS GUILD WERE EXPELLED FOR DUAL UNIONISM

On June 21, 1958, Judge Rohne of the Superior Court in California denied the injunction application of five expelled members of Local 47 who wished to retain their membership in the American Federation of Musicians after they had joined the so-called Musicians Guild of America.

The judge upheld the right of the American Federation of Musicians to protect itself from dual unionism, and declared that the petitioners could not join a competing union and also ask for the benefits provided by the original union. In other words, they were told they could not eat their cake and have it too.

The court also denied an application for the appointment of a receiver to run the Musicians' Club, which owns the headquarters building of Local 47, pending a proposed new election of officers, thus vindicating the position of the local that it is the responsibility of the Administration in the Union to safeguard property that belongs to all of its members.

to make available to the American public the artistic creations of our friends throughout the world and to acquaint them with our own great cultural achievements.

"Specifically, there is and there can be no valid objection to the importation of foreign motion picture film or the recordings of great orchestras and bands of other lands. These are forthright, honest expressions of the creative genius of the countries where they are made, and their importation to our shores both enriches our own lives and furthers international good will and understanding.

"What the American Federation of Musicians does complain about, and justly so, may be fairly described as a species of fraud being perpetrated upon the American public by many American producers of filmed entertainment. The overwhelming bulk of the filmed television shows which each night come into the homes of American citizens are in every visible and audible respect a wholly American-made product. These shows tell American stories written by American writers, enacted by American actors, staged by American stagehands, and, I repeat, in all other respects, are marketed as an American-made product. But with increasing regularity, the accompanying music, so essential to the success of the film, even when composed for the particular film by an American composer, is being scored abroad where musicians are employed at a much lesser rate. And this fact is never disclosed to the public whose patronage ultimately pays for the film.

"Nor does this begin to tell the whole sordid story. Frequently, not even foreign musicians are employed to score the music of an American film. Instead, music that had long since been recorded for an entirely different purpose—most often for a foreign-made motion picture film—has been separated from the outdated movie, imported into this country, and stored in vast libraries that are easily and cheaply available to American TV film makers. This music in can is then put into the uncreative hands of a kind of cut-up-and-paste technician whose composing tools are a glue pot and pair of shears. This artificial product is palmed off as an integral part of an allegedly original creation for the entertainment of the American public.

"It seems to me self-evident that the practices I have described would be subject to the strongest condemnation if they were followed by the owners of a private industry built by their own resources and investments. How much more so when it is the prevailing practice of the broadcasting industry—one that has been created and which prospers by the generous gift of a freely licensed monopoly of the air waves. It does this without regard to its statutory obligations to promote the fullest free expression of our native talents.

"I cannot conclude these remarks without mentioning what is going on at this very moment with respect to a strike of the American Federation of Musicians against the major motion picture producers in Hollywood, Calif. This strike grows out of a lawful labor dispute. It is being conducted in a manner entirely consistent with all statutory and common-law requirements. It began, as most strikes do, because of an honest difference of opinion around the collective bargaining table. But, in this instance, the fundamental right to strike is a vague abstraction and its exercise an almost hopeless undertaking. Why? Because American film makers have seen fit to shop around the world for the lowest priced services of foreign musicians who are willing to attempt to break the lawful strike of their fellow musicians in this country.

"It is an intolerable condition when American producers of a widely labeled American-made entertainment product are permitted to deny jobs to American musicians and to break their lawful strikes through the use of inexpensively imported foreign-made substitutions for our vaunted American skills and services.

"It is not fair. It is not decent. It is not American. A prompt and full investigation is, in my judgment, an immediate and imperative must.

"Because my resolution deals with the jurisdiction of the Committee on Finance, it must necessarily go to that committee. I plead with the Finance Committee to conduct this investigation quickly.

"I want to say that as a member of the Committee on Labor and Public Welfare, so far as the labor aspects of the problem are concerned, I intend to press for action by that committee as well."

(Continued on page forty-three)

Bands are for SUMMER...

Word of Experts

At the University of Illinois symposium, held early this year, the point was stressed that the concert band has a future as a "vital and worthy voice in the American musical scene but in a different role from that of the past."

William D. Revelli, director of University of Michigan bands, urged the concert band to "become a thing in itself—set apart from the orchestra as a quite different creative art." The concert band's potential, he explained, lies in its "astounding sounding-board of varied tonal sonorities and hues, full-throated power and force for expression of dynamic values, with, at the same time, the utter delicacy of the woodwinds." Richard Franko Goldman, conductor of the Goldman Band, noted that band transcriptions of symphonies no longer serve as a useful link between musical art and a large public.

Professor H. Owen Reed, Michigan State University composer, whose new band work, "Renaissance," was commissioned for performance by the University of Illinois Concert Band at the Band Building dedication, emphasized that the composer should exhibit the same careful workmanship as in the most serious orchestral composition, "if the band is to assume the prestige and recognition it deserves."

In the Best Tradition

Every Sunday afternoon during the summer and early fall, several thousand music lovers, ranging from senior citizens to young families with their young children, gather on the lawns around the Edoff Memorial Bandstand on the shores of Oakland's Lake Merritt of that California city and hear great band music, while they watch the erect snow-crowned figure of Herman Trutner, Jr., on the podium—"a living legend," and himself the symbol of the spirit of music in action.

The Oakland Municipal Band entered its forty-fourth season on June 15 with a "new look" and a new outlook. Snappy maroon uniforms with gold piping, gold lyre buttons, and gold band insignia, topped by maroon caps with white visors and gold beading, brought a dash of color to the band's traditional concert platform, and a new set of risers for the band members made the uniforms readily visible to the Flag Day audience crowding the surrounding slopes.

These evidences of progress are all in line with the band's conductor. Still military in his bearing, still authoritative and perceptive in his musicianship, Trutner, former Army comrade of General Douglas MacArthur, envisages further improvements in playing conditions for his beloved band, and works constantly with Albert Morris, Oakland business representative of Local 6, and William Penn Mott, Jr., Superintendent of Parks there, toward this end.

The band, which has operated under but two regular conductors since it was organized by Paul Steindorff in 1914, has enjoyed a uniformly harmonious relationship with its spon-

soring body, the Oakland Park Department and with Local 6. Funds for its weekly concerts and for maintenance and improvement of its physical facilities come from the park department budget. Every season in the recent past has been lengthened by four concerts through grants from the Music Performance Trust Funds of the Recording Industries, through the cooperation of Local 6.

Son of an Army bandmaster, Trutner goes back in military experience to the charge up San Juan Hill in the Spanish-American War—and beyond that, to the campaign against Geronimo in our Southwestern states. He is the oldest retired Army officer in the United States.

As a pioneer in public school music education, he helped institute the form of instrumental instruction now in general use throughout the country. An eleven-year member of the San Francisco Symphony French horn section, he has conducted symphonic, choral, and band groups in the Bay Area for forty-five years. His compositions have been published and are played frequently—especially his rousing marches.

Under Trutner's direction, the forty-piece, all-professional Oakland Municipal Band has maintained high artistic standards and at the same time has reached out to the everyday citizen in Oakland to make his life more meaningful and enjoyable.

Thirty-ninth Season

The Sioux Falls Municipal Band, in its thirty-ninth summer season of park concerts, will offer several concerts in addition to the regular schedule, these furnished by the cooperation of Local 114, Sioux City, through a grant from the Music Performance Trust Funds of the Recording Industries. All in all, about fifty free concerts will have been presented by Labor Day.

Russ D. Henegar has been the band's director since 1935.

New Works Given

The series of the Goldman Band in New York, called the Guggenheim Memorial Concerts, in honor of the Daniel and Florence Guggenheim Foundation which sponsors it, consists of fifty concerts, June 18 to August 15, held half in Central Park, Manhattan, and half in Prospect Park, Brooklyn. James Burke is again the band's featured cornet soloist. Guest conductors include Pedro Sanjuan, Skitch Henderson and Robert Russell Bennett. In addition to works by Sanjuan, Henderson and Bennett, new works by Vittorio Giannini, William Schuman, Robert Ward, Robert Nagel and Roger Smith are being heard. Unfamiliar works by Arthur Honegger and Albert Roussel are also on the schedule.

New Look

The Belle Isle Concert Band, under the direction of Leonard B. Smith, is again giving week day concerts throughout the summer in Detroit, sponsored by the City of Detroit's Department of Parks and Recreation.

Oakland Municipal Band, Herman Trutner, Jr., conductor.



Recent Ruling of the INTERNAL REVENUE DEPARTMENT

Pursuant to his statement made at the recent A. F. of M. Convention, Attorney Kaiser analyzes the effect of a recent ruling of the Internal Revenue Department.

On April 7, 1958, the Internal Revenue Service issued a new ruling (IRS; Rev. Rul. 58-143), dealing with the tax exempt status of labor organizations which pay sick, accident, death and other similar benefits to individual members. As many Federation locals provide such benefits for their members, it is important to understand the new Revenue Ruling and know what procedure such a local must follow to protect its tax exempt status.

Before the Ruling

Prior to the April 7th ruling it was generally assumed that labor organizations which were exempt under the Internal Revenue Code (Sec. 501 (c) (5)) could provide benefits and similar services as a matter of course. This exemption allowed unions "generally to promote the welfare of their members." Since union-provided benefits do not provide personal gain to any particular members and clearly advance members' welfare generally, most informed persons — including the tax authorities — treated these benefits as logical concomitants of unionism. Thus, a single exemption for a union, local or international, was sufficient to cover all the union's legitimate activities, including the payment of sick, accident, death and other similar benefits.

The New Ruling

The new ruling states that "sick, death, accident and similar benefits are more for the improvement of economic conditions of individual members rather than the members as a group."

The Service concludes:

"The Internal Revenue Service takes the position that the operation of an established system for the payment of sick, death, accident, and other benefits, which members are entitled to receive as a matter of

right in consideration of the payment of assessments, has no customary relation to the purposes of a labor union within the contemplation of section 501(c) (5) of the Code. Such activities are for the economic benefits of members in their individual capacity. Where, however, the benefits are so indefinite that the members individually may not be said to have a substantial economic benefit, and where the amount of the funds used to provide these benefits is not so great as to imply a major purpose, the benefits are considered merely incidental and will not of themselves prevent exemption." (Strike benefits, for instance, will not prevent exemption.) And further:

"Where members of a labor union desire to receive benefits as a matter of right through an established system under which they make contributions for such purposes, or where the amount of the funds used to provide indefinite benefits is so great as to imply a major purpose of the union, a formal trust arrangement or other form of organization should be set up as a separate entity, apart from the labor union, through which the benefits are paid, inasmuch as the operation of such a system by their labor organization will cause a withdrawal of its exempt status."

What Must be Done

In view of this ruling, any AFM local providing insurance benefits of any kind should set up a separate organization, association, or trust for the payment of benefits. Otherwise, such local will lose its exemption under Section 501(c) (5) of the Internal Revenue Code. In other words, individual benefit plans, other than those which are occasional and incidental in nature, such as strike benefits, may not be operated directly out of union funds.

Thus, a local which has benefit programs should set up a separate organization or trust, and split dues payments into insurance or benefit premiums and standard union dues. Administrative expenses should also be segregated. The separate organization or trust would then have to seek an exemption under Section 501(c) (9) which provides for tax exemption if none of the benefit-paying entity's "net earnings inures (other than through such payments) to the benefit of any private shareholder or individual" and "85 per cent or more of the income consists of amounts collected from members and amounts contributed to the association by the employer of the members for the sole purpose of making such payments and meeting expenses."

Clearly, all benefit plans of AFM locals meet the above requirements. Therefore the major import of the new ruling is merely to require a separation of the benefit-paying plan from the other activities and a separate request for tax exemption. Of course, this necessarily involves additional bookkeeping, expense and bother, and seems to many observers to be based on a misconception by Internal Revenue as to the nature and function of labor unions. For these reasons, the A.F.L.-C.I.O. is taking all necessary and appropriate steps to attempt to have the Internal Revenue Service reconsider and withdraw this ruling.

In the meantime, however, AFM locals should separate their benefit-paying or insurance activities from other union activities and seek and obtain separate exemptions. If locals take this action, although there will be some inconvenience, exemption for both phases of union activity, as in the past, seems certain. It is merely a matter of filing an Internal Revenue Form 1026 and 990 for the welfare plan, one time and thereafter filing a form 990 annually. These forms may be obtained at District Internal Revenue Offices.

CONVENTION BAND

The Philco Band, which played for the opening session of the A. F. of M.'s Sixty-first Convention in Philadelphia in June, started during World War II as a result of Bond Drive work. It has grown to a group of about sixty-five men and women. Herbert N. Johnston, a Philco executive and currently President of the American Bandmasters Association, has conducted the band since its inception.

The band possesses a large and varied library, many of whose selections have been composed for and dedicated to the organization. It often plays original manuscripts (some written for and dedicated to it) prior to publishing, thus serving as a proving ground for new works.



The Philco Band, conducted by Herbert N. Johnston, rehearsing for the opening program at the Sixty-first Convention of the A. F. of M., Philadelphia, June 2.



Photography by "Popsie"

"Benny Goodman, his clarinet and a group of superb musicians shook the United States world fair cultural effort out of the doldrums Sunday night with a rousing jazz concert at the American pavilion theatre," stated Walter H. Waggoner, in the *New York Times* in an article datelined Brussels, Belgium, May 25.

"Playing to a full 1,100-seat house," continued Mr. Waggoner, "Mr. Goodman and his band brought a sedate first night audience to life whistling and shouting. And this was an audience not normally given to riotous behavior. It included diplomats, officials and other very important persons to whom jazz is not the staff of life. It was not only a triumph for Mr. Goodman and his musicians; it was also a long overdue assist for the American performing arts program . . . The 'King of Swing' and his knights of the bandstand have now helped redress the balance and they will continue to do so until May 31 in a mixed program of jazz and classical music financed and produced by the Westinghouse Broadcasting Company."

Why can Mr. Goodman bring about such a triumph for himself and for his country? "It's his persistence," someone ventures, remembering the way he practiced as a child, one of fourteen, his father a twelve-hour-a-day tailor in the slums of Chicago, bent on making some-

Benny Goodman

...AMBASSADOR WITH CLARINET

thing of his children: remembering his courage in starting his own band after a novitiate in Ben Pollack's, and, later, his initiative in entering the entirely new field of classical music after winning success in the jazz world.

"It's his flair for people," another guesses, remembering his success in Los Angeles when, after a bleak cross-country tour his luck turned and he swung in Swing; his successful debut in classical music in the early 1930's when he joined forces with Joseph Szigeti and Bela Bartók in a concert at Carnegie Hall; his jambouree in jazz in the same hall in 1938 of which Howard Taubman wrote. "If Carnegie Hall still stands this morning, it could probably survive an atom bomb;" his tour of the Far East in 1957 under United States auspices; his triumphant appearance at the Brussels World's Fair.

"It's his good sense," another suggests, recalling his statements to the press: "Jazz is a group of musicians sitting down together, knowing what they have to give each other and what they can expect, and playing their hearts out" . . . "The kind of music that moves me has a good beat and the instrumental solos are inventive, in good taste and imaginative." . . . "The greatest danger to jazz today is nobody's interested in excellence."

But anyone who has conversed with Mr. Goodman—say in the spacious cheery sitting room of his apartment, nineteen stories above the East River in New York City, with its red cushioned lounges, its sparkling glassware, its modern paintings in bright colors—has another reason to give. It's his *relaxation!* He is restful, level-headed and equable. He walks, sits and talks easy. He has no apparent defenses. He listens to what one says quietly, then gives unhurried answers. After making his statements he says, "Anyway, that's what I think. Others might think differently." In a nervous, tense, flighty world, he is the rare individual of balance.

Here is no celebrity on tenterhooks lest he fail to show his best side. He enjoys the whole picture of his career. He talks about his "downs" as well as his "ups." When he is in doubt he says so. ("I don't know yet just what my approach will be when I begin teaching at Boston University this Fall. First I'll find out what they want of me.") He sees the humor of events, even those that concern him closely. "That time I played with the Budapest String Quartet—it was back in the 1940's and they were holding a sort of solo-

ist contest—a funny thing happened. I had to audition with them and they didn't know me, didn't know I led an orchestra. I sat there on the bed in their room at the Great Northern Hotel and played my clarinet for them. I guess I passed the test all right. I asked them to come to the Pennsylvania Hotel as my guests that evening. They didn't know I was playing there. You ought to have seen their faces when they went into the dining room and saw me heading my band!"

If one speaks to him of his courage in deciding to conquer the field of classical music after he had gained a success in jazz, "That wasn't so much, really!" he says. "I'd always played such music in my practice—played Haydn at my first recital when I was only ten. True enough, when I studied with Reginald Kell I changed my embouchure—you know the way you try something to see how it works, then go back to the way that's best for you."

Claimed for the Classics

If it "wasn't so much" to Goodman, the musical world thought differently. Orchestras and chamber groups sought him out. In the next few years he was soloist with, besides the Budapest Quartet, the Philadelphia Orchestra, the New York Philharmonic, the Boston Symphony at Tanglewood, the Cleveland Orchestra, the N. B. C. Symphony, the Rochester Philharmonic, the American Art Quartet, the Berkshire String Quartet and the Coolidge String Quartet. At the Brussels World Fair he performed as soloist with the Belgian National Orchestra conducted by Andre Vandernoot, playing the Mozart Concerto for Clarinet and Orchestra in A Major.

He deepened his affiliation with the symphonic world in yet another way. He commissioned works by Bartók, Copland and Hindemith and performed them in his solo engagements.

If one puts to him the puzzler whether, if he could play only one type of music, jazz or "serious" for the rest of his life, which would he choose, he answers with a wry smile, "I guess it would be the 'serious,' but my age probably has something to do with that decision."

Mr. Goodman enjoys telling about his tour of the Far East in 1957. "You know what? Those inhabitants of Thailand are a contented lot. Not that they've got much. The average man lives on about five dollars a year. What

do they need except a loin cloth and the fish they get from the sea? But they're contented with life."

He likes to turn over events of the tour. "Most curious incident took place at Thailand's royal palace. King Phumiphol Aduldet's secretary—his right-hand man—goes on all fours because there's a rule about nobody standing higher than the king. Well, at one point in the program, this assistant went over to the king who gave him some sort of command. Then he crawled across the floor to where I stood. 'The King wants to hear *The St. Louis Blues*,' he told me."

The Turning Point

Asked what he considers the most important single event of his career, Goodman answers instantly, "My signing up for the coast-to-coast radio broadcast (NBC) under the sponsorship of the National Biscuit Company in 1935. I had just got together a band which looked as though it would have to disband. On the strength of the radio job we started a cross-country tour. It wasn't so bad from New York to Chicago, but when we got to Denver! There, it was awful—just awful! Only a handful turned out. I thought, 'It will get still worse the further West we go!' But instead our luck changed on the west coast. At the Palomar Ballroom in Los Angeles they crowded around the bandstand instead of dancing—begged for more!"

Even today Goodman seems surprised at that spectacular success—the night that started the era of Swing. For students of his career it is not so astonishing. One can understand that in that city of movie fame where everyone is trying to get somewhere fast, this band with its swing for the joy of swinging would have to take hold.

His innovations since have been numerous. To cite one: chamber music jazz started back in the summer of 1935 at the home of the late Mildred Bailey, expressive singing star. Benny Goodman, pianist Teddy Wilson and she had an informal session of pleasantly relaxed music, and this led to the creation of the first Benny Goodman Trio, with Gene Krupa on the drums. It played "chamber music" style, with cool riffs and delicate melodic shadings. Then in 1936, Lionel Hampton's vibes joined in to make it a quartet, and finally in 1939, a bass player and the late Charlie Christian on guitar were added to the group, making up the first Goodman Sextet. Ever since, there has always been a small Goodman combo, usually as an adjunct to the big band.

Today the Goodman Trio consists of Benny Goodman, Roy Burns (drums), and Roland Hanna, piano. The trio becomes a quartet with the addition of Arvell Shaw (bass). "Benny Goodman and the Sextet" is composed of, besides Goodman himself, Roy Burns (drums), Roland Hanna (piano), Arvell Shaw (bass), Zoot Sims (tenor sax), Rex Peer (trombone), and Taft Jordan (trumpet).

When Goodman gets down to talking about the difference between jazz and "serious" music ("That's not a good description, 'serious'. Jazz is serious, too," he says) he points up the good aspects of each.

"In classical, it's the music—the written music—that is the thing," he explains. "You've got Brahms and Beethoven and

Weber and the others. They are the important ones. It's not so in jazz. Here it's all improvisation with only a very few arrangements. But that's what makes jazz interesting. Everything's played as if it was played for the first time.

"Of course symphonic music sounds best, too, when it is played as if for the first time—fresh. But there's a difference. In classical music it's the interpretation that counts. The question is, whether the player can bring to life the ideas of the old masters.

"The best jazz, on the other hand, is often made on the spot. Even an arranger makes room for improvisation. This is the strength of jazz. But it's its weakness, too. The music has to be fetched up from nowhere and in a matter of seconds. No falling back on great composers of past! Jazz has spontaneity but not tradition. Jazz isn't intellectual. It's a sort of folk music—folk music special to the United States."

Goodman goes into a relaxed brown study at this point. He emerges with, "There's a sort of freedom about jazz. Every man for himself, every man expressing himself, each man in the orchestra going his own way, doing his own things.

"It's very American, really," Goodman sums up.—H. E. S.

BEN'S FAR-EAST TOUR

*Asiatics, Ben contends,
Are hep to all the late jazz trends.
In Phnom Penh—it's on the map—
The King and all his court get hep;
King Norodom Sumamarit
(Cambodia), King Aduldet
(Of Thailand) both are known
To wield a mighty saxophone.
In fact, the latter batters on
Jam sessions that go on till dawn.*

*One understands, thus, Goodman's band
Was much sought after in each land.
It made a stir
In Kuala Lumpur;
Was all the go
In Tokio;
Played out the moon
At Rangoon;
In Singapore
Was asked for more;
"Don't stop, please!"
Begged the Burmese;
"Keep going! I can't bear you quit!"
Beseeched Phumiphol Aduldet.*

*D'ja ever note—a clarinet
Can far outplay a diplomat?*



Benny Goodman performs for admirers on the Brussels Fairgrounds, with the Atomium in the background.

Goodman gives last minute directions to members of his orchestra.





A record crowd of 7,000 fills the Acoustic Shell (Cocha Acustica) in the hills above Caracas to hear the New York Philharmonic in a program of Haydn, Roy Harris, Gershwin and Ravel conducted by Leonard Bernstein.

The tour of South America by the **TOUR** New York Philharmonic under conductors Leonard Bernstein and Dimitri Mitropoulos, like the tour of Europe by the Philadelphia Orchestra under Eugene Ormandy, was a continuing triumph in one country after another. At thirty-nine concerts in twenty-one cities the orchestra played to audiences totaling more than 200,000 persons. Many thousands were turned away from box offices after houses had been sold to capacity and over capacity.

In Montevideo people brought food and mattresses twenty-four hours before the opening of the ticket office and slept on the sidewalks outside the theater. In La Paz, crowds who were unable to obtain tickets stormed the doors of the theater at the second concert and threatened to wreck the theater if they were not admitted.

In Sao Paulo, 30,000 persons came to hear an open-air concert scheduled after the orchestra arrived, when it became clear that the three concerts in the Municipal Theatre simply could not take care of the public demand. Concerts for large crowds in sports arenas in Santiago (the Caupolicán with 7,500, in Rio de Janeiro the Maracanazinho with 18,000, and in Mexico City the National Auditorium with 14,000) were attended by thousands of students. In the majority of cities, even the backstage areas were crowded with unseated audiences, and in several cities, such as Quito and Cordoba, the entire personnel of the local symphonies listened from the wings. In Cordoba also an overflow audience gathered in the auditorium of the local radio station to hear the broadcast.

Attendance also included Heads of State in a number of countries. Ernesto de la Guardia, president of Panama, attended with his

cabinet; the president of Venezuela, Admiral Wolfgang Larrazabal, and the members of the Junta attended in Caracas. At intermission the president requested Mr. Bernstein to repeat the Venezuelan national anthem which he had never before heard "so beautifully played": in Bogota three members of the governing Junta attended, including General Gabriel Paris, who had been kidnapped and wounded in a police revolt two days earlier; in La Paz President Hernan Siles Zuazo came to the opening concert a few hours after a revolt in the provinces had been put down. The presidents of Ecuador, Brazil, Peru and Paraguay also honored the Philharmonic events by attending and receiving Mr. Bernstein in their official boxes during intermissions.

This brilliant achievement in the field of artistic diplomacy makes one realize the importance of such musical groups as the New York Philharmonic and the Philadelphia Orchestra not only in the internal life of our own country but also in world-wide affairs. Yet the several hundred musicians who are members of our great orchestras make little more than a living wage in their regular home seasons of concert-giving. They, like practically all musicians in the United States, find their existence a never-ending struggle to make ends meet.

It is good that the orchestra men are wined and dined, are feted and fanfared on their return home. But wouldn't it be more to the purpose if the government showed its gratitude in a more lasting and a more substantial way? Musicians labor under a severe financial burden. Let this be lifted, and they will feel themselves able to contribute by so much more to the nations of the world as messengers of goodwill and protagonists of freedom.

SUMMER

Children's concerts are being **FEATURES** featured on Wednesdays at 11:00 A. M. during the Robin Hood Dell season at Philadelphia . . . Hans Busch was the stage director and Richard Rychtar was the designer of a production of Haydn's *Creation*, which was presented with the Denver Symphony led by Saul Caston on July 29 and 31 at the Red Rocks Music Festival . . . Arthur Honegger's *King David* was the featured work at the opening concert of the Stratford (Ontario) Festival on July 22. Elmer Iseler conducted . . . The Cleveland Summer Orchestra presented a concert performance of *La Traviata* on July 16.

The 1958 repertory **OPERA REPERTORY** of the Santa Fe (New Mexico) Opera includes *La Bohème*, *Così fan tutte*, *Falstaff*, *Wuthering Heights*, (Carlisle Floyd), *Cinderella* (Rossini) and *Capriccio* (Strauss). . . . *The Telephone* (Menotti) is one of the attractions of the Crescent City (New Orleans) Concerts Association, in this its fifth anniversary year . . . The St. Louis Municipal Opera Company is including *Show Boat*, *Roberta*, *Silk Stockings*, *Rose Marie*, *Lady in the Dark*, *On the Town*, *Rosalinda*, *Happy Hunting*, *Finian's Rainbow*, *Hansel and Gretel* and *Oklahoma!* . . . *Aida*, *Cavalleria Rusticana*, *Pagliacci*, *Carmen*, *Traviata*, *Bohème* and *Butterfly* are the operas scheduled for the summer at the Triboro Stadium Open-Air Opera season, on Randall's Island, New York City . . . The Cincinnati Summer Opera lists *Lucia di Lammermoor*, *Carmen*, *Der Rosenkavalier*, *La Traviata*, *Boris Godunoff*, *La Bohème*, *Il Trovatore* . . . *Don Giovanni* was given at the Vancouver International Festival. George London sang the title role . . . At the Grant Park concerts in Chicago a concert version of Donizetti's *L'Elisir d'Amore* was presented July 19 and 20 under the baton of Fausto Cleva and, on August 16 and 17, a concert version of *Carmen* will be given under the baton of Julius Rudel . . . *The Beggar's Opera* (twelve performances) is the feature of the Stratford (Ontario) Festival . . . Laszlo Halasz will conduct the opera based on T. S. Eliot's "Murder in the Cathedral" when it has its premiere at the Empire State Music Festival, Ellenville, New York, August 14.

A new venture is bringing **NEW SERIES** summer music to Washington, D. C. The D. C. Recreation Department, the National Capital Parks and Local 161 are cooperating in the effort. Emerson Meyers is music director of the project . . . Municipal Concerts, Inc., headed by Dr. Irwin Feigin, is presenting four free

INTERNATIONAL MUSICIAN

SYMPHONY AND OPERA

outdoor concerts during the current month in Central Park, Manhattan, and Prospect Park, Brooklyn, in cooperation with the Department of Parks. Among the various sponsors are the Felix M. and Frieda Schiff Warburg Foundation, the Workmen's Circle and the Bar-tenders' Union, Local 15.

SUPPORT Eight leading business and industrial organizations are sponsoring symphonic concerts at Lewisohn Stadium during its current six-week season: Liebmann Breweries, the Commercial State Bank and Trust Company, the Book-of-the-Month Club, Schenley Industries, Inc., the Symphonic Radio and Electronic Corporation, the Spanish language newspaper *El Diario de Nueva York*, and El Al Israel Airline and Kirsch Beverages, Inc. . . . The Music Performance Trust Funds of the Recording Industries and the Huron-Clinton-Metropolitan Authority are co-sponsors of a series the Detroit Little Symphony is presenting at Detroit's Metropolitan Beach on Lake St. Clair from June 15 through August. Francesco Di Blasi is conducting the concerts . . . The nine-week series of twenty-seven summer concerts by the Detroit Symphony is provided through the generosity of the City of Detroit, the National Bank of Detroit, the Detroit Edison Company and the Music Performance Trust Funds of the Recording Industries with the cooperation of Local 5, Detroit . . . Four leading Honolulu business firms and the Central Labor Council of Honolulu, AFL-CIO, are sponsoring a series of five concerts by the Honolulu Symphony Orchestra in the Waikiki Shell this summer. The firms are Sears, Roebuck and Company; the Hawaiian Dredging and Construction Company; the Foremost Dairies-Hawaii, Ltd.; and the Hawaiian Electric Company, Ltd. George Barati is the orchestra's conductor.

MUSIC'S HOUSING The Chautauqua Symphony (Chautauqua, New York) plays in a great amphitheater . . . The Empire State Music Festival's musical events are given in a colorful tent on a mountain top in the Shawangunk range of the Catskills, at Ellenville, New York . . . The Caramoor Festival, at Katonah, New York, uses the "Venetian Theatre," a band-shell which shelters the performers but not the audience. They opened their series to a driving rain, but the audience, nothing daunted, listened in the protection of umbrellas, raincoats, blankets, folded newspapers and other impromptu articles . . . The University of Miami Summer Symphony gives its Sunday evening concerts in the air-con-

ditioned Miami Beach Auditorium. Red-checked cloths cover tables scattered about, and light refreshments are served . . . The Summer Pops Concerts by the Cleveland Summer Orchestra are being presented in the garden setting of the air-conditioned Public Auditorium . . . The open-air theatre in the Boston Public Gardens served as the launching platform for the newly-formed Boston Opera Company when it presented the American premiere of *A Voyage to the Moon* from a book by Jules Verne, with a score by Offenbach, June 19, 20, and 21.

CHAMBER MUSIC The New York Pro Musica opened the Caramoor Series at Katonah, New York, June 14. It performed at Tanglewood (Berkshire Festival) on July 16 and also played at the Stratford (Ontario) Festival and at the Ravinia Festival in Chicago . . . The Paganini String Quartet presented an evening of music at the Los Angeles Music Festival . . . The summer series in the

Sculpture Court of the Yale Art Gallery in New Haven consisted this year of four programs, July 1, 15, 29 and August 12, planned around a string quartet: Julius Scheir, first violin (also the series' founder and director); Ann Barak, second violin; Meyer Katz, viola; and Nathan Stutch, cello . . . The Budapest String Quartet is giving four concerts at Ravinia . . . The Vancouver International Festival has its own Festival Quartet, its members, Babin, Goldberg, Primrose and Gaudon. . . . The Juilliard String Quartet assisted in the American Cycle series at Aspen Festival. . . . The Berkshire Festival has the Budapest String Quartet, the Beaux Arts Trio, the New York pro Musica Antiqua and the Kroll Quartet . . . Five concerts by the Curtis String Quartet—Jascha Brodsky and Enrique Serratos, violinists, Max Aronoff, violist, and Orlando Cole, cellist—and the New Chamber Orchestra of Philadelphia under Nicholas Harsanyi, were features of the Tamiment Chamber Music Festival in that Pennsylvania resort, June 19 through 22.

On less than twenty-four hours' notice, a special free concert was arranged in the Valley of the Anhangabau in the center of Sao Paulo, Brazil, for some of the thousands who had been unable to jam into the Municipal Theater for the three scheduled concerts in that city. A throng of more than 30,000 heard Dimitri Mitropoulos conduct the open-air concert by the New York Philharmonic. Students, hospital patients and all classes of society were among the vast audience.



1958



Dave Brubeck, Joe Benjamin, Paul Desmond



Bobby Hackett



Maynard Ferguson



NEWPORT JAZZ FESTIVAL

● The Newport Jazz Festival, its official policy "to encourage America's enjoyment of jazz and to sponsor the study of our country's only original art form," brought approximately 200 outstanding musicians and singers to Newport, Rhode Island, on July 3, 4, 5 and 6. Here are some of the outstanding artists who took part.

Jack Teagarden, Louis Armstrong, Bobby Hackett



Afternoon at Newport Jazz Festival



Hackett



● Left to right:
 Sonny Rollins
 George Shearing
 Paul Desmond, Andy Marsala
 (Fifteen-year-old American representative of the International Jazz Band), Marshall Brown (director of the International Jazz Band)
 Chico Hamilton
 Gerry Mulligan



Congressional Record

United States
of America

PROCEEDINGS AND DEBATES OF THE 85th CONGRESS, SECOND SESSION

HERMAN D. KENIN, OF PORTLAND, OREGON

NEW PRESIDENT OF THE AMERICAN FEDERATION OF MUSICIANS

Extension of Remarks of
HON. RICHARD L. NEUBERGER, OF OREGON

in the Senate of the United States
Saturday, June 14, 1958

Mr. NEUBERGER. Mr. President, the *Oregon Daily Journal* of Portland, for June 9, 1958, carries on its editorial page a tribute to Herman D. Kenin of Portland, a talented musician and able lawyer, who has just been elected president of the American Federation of Musicians, the largest organization of men and women in music in our country.

The title of this editorial is "Herman Kenin Will Serve Union Well." I ask unanimous consent that the editorial be printed in the Appendix of the Record.

There being no objection, the editorial was

ordered to be printed in the Record, as follows:

"The American Federation of Musicians deserves a fanfare for selecting Herman Kenin of Portland as its new president.

"Kenin lived most of his life in Portland and is well known here. And because he is well known, it can be said that the union made a very good choice.

"Kenin is well acquainted with the unusual problems that musicians face in making a living because he has lived the problems himself. He lived them as a fiddler, a band leader and recording artist.

"The public hears most of those musicians who hit the jackpot through a popular song or some fluke of fadism, but they are small in number. The average working musician has long found the earning of an adequate and comparatively uninterrupted paycheck much more difficult than has the average white-collar worker or skilled craftsman. There is some merit, too, to the general assumption that musicians, like most other creative artists, tend not to be the world's best businessmen.

"Thus Kenin, who is not only a musician but an attorney and capable business executive as well, found himself early in his career an important factor in the musicians' union, at first locally and then nationally. His unusual combination of abilities, plus an engaging personality and a talent for leadership, was recognized in his election to the presidency of the Portland local in the mid-thirties.

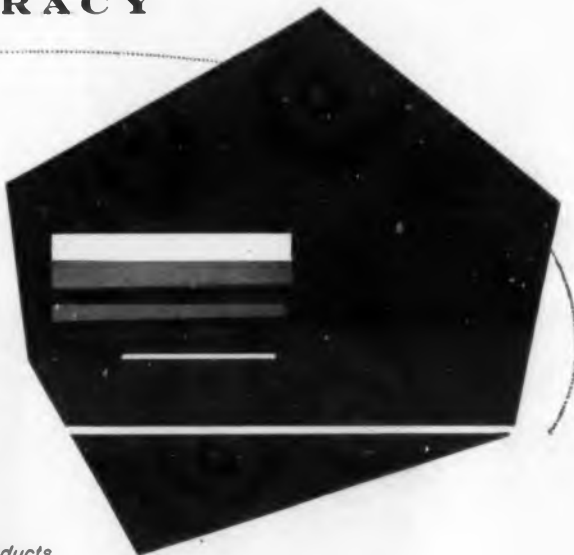
"One person who negotiated contracts with him from management's side of the table in the course of his presidential tenure says of him, 'He was a shrewd, hard bargainer, but he was not one to use the union's unquestioned power in that period to enforce completely unrealistic demands, as happened often elsewhere in the country. He could be unrelenting, but he also was willing to compromise. And once he gave his word, it was good, come what may.'

"The record shows that Kenin was able to establish in Portland one of the highest rates of employment and some of the best working conditions for musicians then existing in the United States.

"As national president he should continue to serve his union well."

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OFFICIAL PROCEEDINGS

Of the Sixty-first Annual Convention of the
American Federation of Musicians

(Continued from the July issue)

FOURTH DAY

CONVENTION HALL

PHILADELPHIA, PENNSYLVANIA

June 5, 1958

Vice-President Bagley calls the session to order at 10:00 A. M.

Delegate Stokes, Local 65, moves we stay in session today until the business of the Convention is completed. Seconded. Carried.

The following communications are read and ordered spread on the minutes:

James C. Petrillo, President
American Federation of Musicians
Sheraton Hotel, Philadelphia

On behalf of the citizens of the State of Washington we are happy to hear that we will be host to the members of your Federation during your 1959 International Convention. I wish to personally extend my cordial welcome.

ALBERT D. ROSELLINI,
Governor of Washington.

James C. Petrillo, President
American Federation of Musicians
Care American Federation of Musicians Convention, Philadelphia

Kindly convey to all officers, assistants and delegates my high regards and best wishes for a successful Convention. I deeply regret being unable to attend.

J. W. PARKS.

American Federation of Musicians
Sheraton Hotel, Philadelphia

Fraternal greetings and best wishes for a harmonious and successful Convention.

E. M. HOGAN,
General Secretary-Treasurer,
United Garment Workers of
America.

Leo Cluesmann, Secretary
American Federation of Musicians
Convention Hall, Philadelphia

Greetings. Sorry I could not make it to the Convention as I had planned but will be going to the hospital soon. May I have my Convention kit sent to me as a souvenir? Will see you all in Seattle next year. Fraternaly.

MRS. VIRGINIA L. DAVIS,
Local 508.

The chair introduces Vincent DiTomasso, representative of the Amalgamated Clothing Workers of America in the Union Label Department. He extends greetings of his union and thanks the delegates for their support. He now holds a drawing for two suits of clothes contributed by his organization. He asks that Delegate Ida Dillon of Local 76 assist him in the drawing of the lucky numbers.

Delegates Stenzel of Local 66 and Neu of Local 193 were the winners, and each will receive a suit of clothes.

The committee on Location submits its report through Chairman MacPherson.

The Location Committee recommends that the 1959 Convention be held in the City of Seattle, Washington.

The committee thanks the following locals for their invitations and feels that they should be considered for Convention sites in the near future, possibly in 1961. They are: San Jose, California, and Santa Barbara, California.

Pittsburgh, Pa., also issued an invitation stating they would prefer the year 1962.

HERB MacPHERSON,
Chairman, Local 86.

WALTER B. CONNOR,
Local 13.

SIGURD ERICKSON,
Local 18.

V. E. DEAN,
Local 25.

EARL W. LORENZ,
Local 29.

RAYMOND F. FRISH,
Local 48.

ANTON FASSERO,
Local 88.

PAUL J. CUMISKEY,
Local 94.

GEORGE T. DAVIS,
Local 105.

FOREST R. MUHLEMAN,
Local 122.

M. C. TOMASULO,
Local 151.

ALLAN J. SAUNDERS,
Local 180.

GEORGE L. SMITH,
Local 197.

RAY E. SMITH,
Local 201.

MRS. ETHEL BLOSE BARR,
Local 277.

RAYMOND P. BROCK,
Local 337.

EDMOND McGOLDRICK,
Local 368.

S. L. HORNBUCKLE,
Local 444.

MARK PIERCE,
Local 463.

WILLIAM HERMON GUILLE,
Local 516.

MRS. B. A. MATTHEWS,
Local 652.

RAY N. TANAKA,
Local 677.

PHILIP H. YOUNG,
Local 770.

The report of the committee is adopted.

Executive Officer Harris, Chairman of the Convention Committee for 1959, addresses the delegates.

Delegates Schardt, Ramage and Dillon of Local 76, extend a message of welcome to the delegates to Seattle, Washington, for 1959.

RESOLUTION No. 46 LOCATION

RESOLUTION: May we again remind you that the American Federation of Musicians is again extended a cordial invitation to hold its Convention in Santa Barbara, California, in the very near future. This resolution is disposed of by the report of the Location Committee.

No objections.

The Committee on Secretary's Report reports through Chairman Plummer.

SECRETARY'S REPORT COMMITTEE

To the Officers and Delegates of the Sixty-first Annual Convention of the American Federation of Musicians, meeting in Philadelphia, Pa., on June 2, 1958:

The report of the Secretary is comprehensive and shows the excellent manner in which he and his staff have conducted the administration of the American Federation of Musicians for the past year.

His report shows a substantial membership increase of 4,402 which is 1,792 more than the previous year. We now have a total of 263,863 members in the United States and Canada.

The report salutes the 7,501 members now serving their country in the Armed Services.

The Secretary advises that the International Executive Board met numerous times on matters of vital importance concerning the Federation and its members. We would like to call your attention to the fact that the Executive Board has had its work load increased by 135 cases over the previous year with the resultant increase in detail and correspondence in the Secretary's office.

Your committee commends the Secretary and his staff for the capable manner in which the sum of \$184,874.35 was collected and disbursed.

Your committee strongly urges that all delegates and local officers read very carefully paragraphs 1, 2, and 3 on page 6 of the Secretary's Report. The subjects covered in these paragraphs have to deal with restrictive labor legislation and your committee feels that the men responsible for the affairs of their locals should not overlook the valu-

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able information stated in his report.

The members of this committee wish to praise the promptness of the Secretary's replies to our correspondence and urges that all local Secretaries show him the same courtesy by immediately answering correspondence from his office by return mail.

The Secretary points out that when a local wishes to change its name, permission must be requested and obtained from the International Board to avoid complications of a legal nature.

We note that two charters have been discontinued due to mergers with other locals and that one charter has been canceled, which leaves 685 locals in good standing as of March 31, 1958.

We, therefore, the undersigned committee on the Secretary's Report wish to express our opinion that Secretary Cluesmann should again be congratulated for the efficient service that has been exhibited by him in the past years as Secretary of the American Federation of Musicians.

KENNETH E. PLUMMER,
Chairman, Local 20.

LARRY PHILLIPS,
Local 34.

WENDELL BROWN,
Local 36.

ROBERT M. BOWMAN,
Local 70.

CHESTER W. RAMAGE,
Local 76.

MARSHALL ROTELLA,
Local 123.

MRS. CRYSTAL O. PRINTY,
Local 162.

OSCAR J. WALEN,
Local 204.

ADOLPH F. COIMBRA,
Local 214.

JOHN A. COLE,
Local 215.

JOSEPH CARRAFIELLO,
Local 248.

JOHN W. GRIFFIN,
Local 372.

LOUIS F. HORNER,
Local 373.

MILO A. BRIGGS,
Local 381.

JAMES C. MORGAN,
Local 507.

CLEMON E. JACKSON,
Local 535.

JOHN L. BOUDREAUX,
Local 538.

E. J. SMITH,
Local 546.

HARRY BLISS,
Local 625.

A. J. DEMCIE,
Local 633.

LEONARD W. HUGHES,
Local 770.

JAMES McQUOWN,
Local 777.

The report of the committee on the Secretary's Report is adopted.

The chairman thanks the committee for its cooperation.

The Committee on International Musician reports through Chairman Vargas.

RESOLUTION No. 16

INTERNATIONAL MUSICIAN

WHEREAS, The report of the International Secretary shows 137 violations of Article 17, Section 1 (filing contracts by traveling orchestras), were adjudicated by the International Executive Board, and

WHEREAS, This would indicate many leaders are not conversant with this By-law, and

WHEREAS, It would relieve the International Executive Board and locals of handling so many charges if more publicity is given relative to filing contracts by traveling orchestras, therefore,

BE IT RESOLVED, That the International Musician publish in bold type at least semi-annually an item advising leaders of the necessity of complying fully with Article 17, Section 1.

The report of the committee is to refer the resolution to the International Secretary.

The report of the committee is adopted.

RESOLUTION No. 17 INTERNATIONAL MUSICIAN

WHEREAS, Since Defaulters and Unfair Lists have been discontinued in the International Musician the members of the Federation are handicapped by not having said lists convenient for reference, and

WHEREAS, Even though said lists are sent to the secretaries of all locals, we deem this as unsatisfactory so far as membership is concerned, and the membership is most vitally concerned, therefore,

BE IT RESOLVED, That the policy of printing the Defaulters List and Unfair List in the International Musician be restored, in conformity with Section 3-C of Article I, International By-laws as shown in the 1957 Book, and discontinue the lists now sent to local secretaries.

The report of the committee is unfavorable.

The committee report is adopted.

INTERNATIONAL MUSICIAN COMMITTEE

To the Officers and Delegates of the American Federation of Musicians, assembled in Philadelphia, Pennsylvania, for its Sixty-first Annual Convention:

The loss shown in our printing plant and publication of the International Musician has been a considerable amount each year. However, for the first time in many years the plant operation shows a profit of over \$1,300.00. This is a very good record, despite the higher costs of material and labor.

The publication of our magazine which is done at a loss, tends to bring the profits down. It is impossible to receive a higher figure, if we continue to keep the subscription rate, to our members, at a low price of five cents per issue.

Again, may your committee ask each delegate to notify their membership, not to give local membership lists to those who are not entitled to have them. The International Musician advertisers know they can reach our membership through our publication.

May your committee again ask all delegates to notify your secretaries to keep their mailing lists up to date. With the new addressing system a greater accuracy will be had.

May we also add our comment, that the deleting of the Defaulters and Unfair Lists have given our magazine valuable extra space for noteworthy information to our membership.

We could not conclude our report to you, without mention of those who have made the International Musician the outstanding labor publication of our day.

We sincerely thank our Editor, Leo Cluesmann, Miss Hope Stoddard and all the staff who have made our magazine most enjoyable to read and informative, to our membership.

GAY G. VARGAS,
Chairman, Local 424.

EUGENE V. FREY,
Local 1.

R. H. ZACHARY,
Local 35.

SAMUEL J. BRONERWEIN,
Local 63.

WILLIAM PETERSON,
Local 102.

CARL F. SHIELDS,
Local 111.

CHESTER S. YOUNG,
Local 126.

BRAD F. SHEPARD,
Local 127.

DONALD E. HACKER,
Local 195.

JACK STIERWALT,
Local 206.

ALCIDE H. BREAUULT,
Local 216.

FLOYD A. CRABTREE,
Local 299.

E. J. WENZLAFF,
Local 309.

HARRY M. RUDD,
Local 382.

DONALD L. ANGEL,
Local 404.

CECIL MACKEY,
Local 479.

LEONARD REED,
Local 486.

L. V. FOGLE,
Local 532.

EUGENE B. BROWNE,
Local 541.

MRS. EDNA CLENDENIN,
Local 542.

RALPH CONSTABLE,
Local 586.

JOSEPH RIESGO,
Local 721.

WILLIAM BOSTON,
Local 806.

Delegate Winstein, Local 174, suggests that it might be possible to give more information regarding the affairs of the Federation through the medium of the International Musician.

Chairman Vargas commented on this suggestion.

The report of the Committee on International Musician is adopted.

The Committee on Law continues its report.

RESOLUTION No. 8

LAW

WHEREAS, Instances have occurred wherein a traveling musical show plays a local theatre engagement in one jurisdiction, a local orchestra being engaged to play the show, and then engages such orchestra to accompany the show and play its next succeeding theatre engagement in the next succeeding local jurisdiction to which such show travels, and

WHEREAS, It has been decided that existing Federation law does not prohibit this, and

WHEREAS, Such practice deprives musicians in the next succeeding jurisdiction to which the show travels of employment, and

WHEREAS, Local theatre engagements ought to be restricted to musicians in the local where the engagement takes place unless the show involved is accompanied by a traveling theatrical orchestra which travels with it regularly on its tour, now, therefore,

BE IT RESOLVED, That Section 7, of Article 18, of the By-laws be amended to read as follows:

"Orchestras or members cannot solicit nor accept a theatre engagement in another jurisdiction without the consent of the local in whose jurisdiction the theatre is situated. Orchestras or members who are engaged to play a local theatre engagement for a traveling musical show in the jurisdiction of the local in which they hold membership are prohibited from accompanying such traveling musical show and playing for its engagement in the next succeeding local jurisdiction to which such musical show travels, unless engaged as a traveling theatrical orchestra for the full remaining tour of such traveling musical show. Any member violating this paragraph shall be subject to a fine of not less than \$100.00 nor more than \$500.00. If a member is found guilty by a local of a violation of this section the local in whose jurisdiction said violation occurred shall have the right to compel said member to discontinue playing on the particular engagement in connection with which said violation occurred. If a member ignores a local's order to discontinue the engagement such act shall constitute his resignation from membership in such locals wherein he held membership, and in the Federation without any further action by either the local or Federation. This law must not be so construed as to conflict with engagement of traveling orchestras which accompany opera companies."

The report of the committee is unfavorable to the resolution.

Discussed by Delegates Cappalli, Local 198; Werner, Local 5; Kaminsky, Local 123.

Delegate Thompson, Local 198, amends to refer the resolution to the President's office. Seconded.

Discussed further by Delegate Ferrell, Local 644; and Delegate Cusick, Local 89.

Amendment lost.

The report of the committee is lost, and the resolution is adopted.

RESOLUTION No. 24

LAW

WHEREAS, There has been a ruling made by the National Executive Board which provides for compulsory filing of a copy of the contract by the Booking Agent for all traveling engagements with the National office, and

WHEREAS, Booking Agents securing engagements for traveling entertaining groups and bands, while such groups are on location notify them by phone of their next location, and having filed a contract with the National Office feels he has complied with provisions of Article 25, Section 22, of the National By-laws, and

WHEREAS, It has been the general practice of Booking Agents to advise employers to return all signed copies of contracts to his office, and

WHEREAS, During the period between signing of contracts and filing of same with the local secretary musicians are on location without a contract, therefore in violation of Local and National By-laws, therefore,

BE IT RESOLVED, That a paragraph be added to Article 25, Section 22, as follows:

"Booking Agents are compelled to instruct the employer upon sign-

ing of contracts to forward all contracts to the Local Secretary for his approval prior to being returned to the Booking Agent, so that the copy filed with the National Office will carry the stamp of the local in which jurisdiction the engagement is being performed.

The report of the committee is unfavorable.

Discussed by Delegates Marchuk, Local 215; Easley, Local 115; Hay, Local 659; Chairman Stokes; Treasurer Clancy; Black, Local 380; Davis, Local 60; Ralston, Local 570; Executive Officer Ballard; and Delegates Greene, Local 5, and Perri, Local 77.

The previous question is called for and carried.

The unfavorable report of the committee is adopted.

RESOLUTION No. 19 LAW

WHEREAS, The financial burden of the International Convention has become a major problem to the Federation, and

WHEREAS, The Federation's financial obligation in litigation, etc., imposes an even greater problem, and

WHEREAS, The Convention cannot fully legislate as in former years due to federal and state laws thus forcing the executive board and legal departments to do the majority of the work, now, therefore,

BE IT RESOLVED, That the International Convention of the American Federation of Musicians, A.F.L.-C.I.O., meet every other year, beginning at the earliest feasible time, with provision for the President and Executive Board to call emergency sessions at their discretion, and

BE IT FURTHER RESOLVED, That the proper persons change the By-laws and Constitution accordingly.

The report of the committee is to refer this resolution to the Finance Committee.

The report of the committee is adopted.

RESOLUTION No. 20 LAW

WHEREAS, Section 8, Article 32, states that conferences may not take up any matter affecting legislation of the Federation, thereby denying to the Federation the pooled ideas from any group of locals in any area with many common characteristics, such as are found in the Southern, Eastern, Canadian, Midwest and all other Conferences, with the net result that these conferences become only an exchange of ideas at a local level, which exchange of ideas cannot crystallize and become a contribution to national policy or be passed on to other locals, and

WHEREAS, Conferences at present must be under the supervision of a member of the International Executive Board which, while necessary in some respects, can and does have the effect of censoring the field of discussion, especially if the discussion is centered around the effectiveness or otherwise of Federation Representatives, and

WHEREAS, The duty of the International Representative is partially described as to "safeguard" the interests of the Federation, which word would seem to mean that without said Representative

present the interests of the Federation would not be "safe," and

WHEREAS, In most labor circles conferences and the like form a very important part of the parent organization, and contribute very greatly to the overall deliberations, and

WHEREAS, Many time-wasting motions are put before the National Convention which motions, if presented earlier to a conference, would be discussed, altered, added to and amended in such a way that when the conference presented the motion the delegates could feel that they were being given a motion which had been properly considered by a number of locals with a common interest and that the motion was therefore worthy of their sincere consideration, and

WHEREAS, No provision is made for a conference to speak as such at a Convention even though the subject matter may be of interest to the locals of that conference only, therefore,

BE IT RESOLVED, That Article 32, Section 8 of the By-laws be deleted and a new section written which will:

1. Define the Jurisdictional Areas of all conferences.
2. Define Representation to each conference from the locals involved with elections to be held in a proper manner.
3. Allow discussion at a conference of any matter effecting either the Federation and/or the locals other than matters which are sub-judice.
4. Allow motions of recommendation only with no power to bind anyone except the conference itself as such.
5. Provide for an International Representative to attend to give

advice and steerage and explain the Federation viewpoint.

6. Allow the conferences to elect one delegate each to attend the National Convention at the expense of the conference and without per diem from the Convention, to make motions, speak and vote for the conference as such.
7. Disallow any local from sending delegates to two or more conferences other than fraternally, and

BE IT FURTHER RESOLVED, That Article 5 of the Constitution be amended to allow inclusion of delegates from conferences (one each), and

BE IT FURTHER RESOLVED, That Article 6 of the Constitution be amended to make provision for election of conference delegates in the same manner as locals' delegates are elected.

The report of the committee is unfavorable to the resolution.

The committee report is adopted.

RESOLUTION No. 21 LAW

WHEREAS, Many abuses to sidemen have been noted in the case of payment of Transportation on Traveling Engagements such as not receiving one-way transportation until the termination of a season's engagement or being the subject of controversy during the duration of engagement, causing uncalled for disturbed Labor, Management, Leader relations when payment is delayed, therefore,

BE IT RESOLVED, That Article 19, Section 1, National By-laws be amended to read:

"Leaders, contractors and/or employers who engage traveling or

chestras or bands must provide all transportation in advance" (balance of paragraph and Section to remain as is).

The report of the committee is favorable to the resolution but amending it by adding the word "current" between the words "all" and "transportation," and the word "costs" between the word "transportation" and the words "in advance."

The report of the committee is adopted.

RESOLUTION No. 22 LAW

WHEREAS, On February 21, 1958, the International Executive Board did rule; "that it was not the intent of Sec. 3(p) of the Booking Agents License (which is Article 25, Section 25B of the By-laws) or Sections 2 and 7 of Article 25 of the By-laws, to deprive any member of the Federation of any of his rights due to the fact he holds an Agents License," and

WHEREAS, This ruling eliminates the stated limitations of 10% net, 15% for double scale and 20% for three days or less as commissions for Agents set forth in Article 25, Section 7, National By-laws, and actually removes any and all restrictions on the amount of commission that may be collected by a Licensee who is a member (Federation member Agent) as long as flat scale is paid, and

WHEREAS, Such ruling will give cause for non-Federation member Agents to buy claves, a bongo drum or baton, and if need be force their membership (through now existing Federal or State Laws) into some local of the Federation to enjoy this windfall of excessive commissions

(Continued on page thirty-seven)



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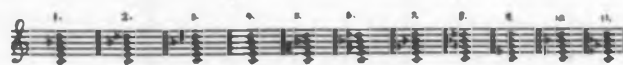
Harmony textbooks explain the proper application of triads and seventh chords voiced in four part harmony. Modern harmony features more extended and altered chords, as well as unusual uses of triads and seventh chords. Ninth, eleventh and thirteenth chords in five, six and even seven part harmony offer the most interesting harmonic possibilities to the modern composer. Today's column will feature some interesting applications of ninth chords and their voicing.

Traditional harmony rules dictate that the root, fifth or third of a ninth chord be used in the bass. Consequently in the case of G9 (GBDFA) the G, D, or B would be the bass note. However, as so often happens in modern harmony, the "bad choices" and "mistakes" of yesterday become the more interesting and accepted modern chord positions of today. In contemporary music, a ninth chord using the 7th or 9th on the bottom of the chord (F or A in the case of G9) creates a more modern sound, and is therefore considered most effective.

To illustrate the many possibilities of ninth chord positions, the C9 chord is shown in the following example, as it may be voiced in modern harmony. It is helpful to remember that all ninth chords are a combination of a major chord plus a minor chord which is built on the top note of this major chord. In the case of C9 it would be C major plus G minor. Any inversion of C major could be combined with any of the G minor inversions. All resulting chords will be C9 chord positions. Here are a few of them:



It should be remembered that many different C9 chords are possible by raising or lowering any of the four notes other than the root. All these chords may be built on every other step of the chromatic scale in addition to C. The following illustration shows the most practical ninth chords:



The next three musical examples show ninth chords in interesting positions. The chord progressions here are of a more practical nature and could be used by popular pianists, organists or arrangers in their work. Close analysis, imitation and transposition of these

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examples to other keys can serve as a rewarding inspiration to the modern musician in search of new chord techniques.

1. Ninth Chords in interesting positions

2.

3.

Another interesting device of modern harmony is found in the parallel movements of triads such as major and minor chords. According to the traditional rules of harmony which frown on parallel fifths and octaves, this too is not permissible. However, once again the taboo of the last century has become the fashion of today. The next illustrations feature parallel major and minor chords exclusively (not necessarily step by step).

Medium

Slow

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SAXOPHONE SENSE

by Vance S. Jennings

Vance S. Jennings is a graduate of the Eastman School of Music, Rochester, New York, and holds the "Performer's Certificate in Clarinet" from that institution. His masters degree is from the University of Mississippi, where he served as Assistant Band Director and as In-
structor in Woodwind Instruments.

At the present time he is instructor in clarinet and saxophone at the University of Wichita as well as solo clarinetist with the Wichita Symphony Orchestra.

He played saxophone for a number of years with various dance and show bands. More recently, he has studied in France under Daniel DuFayot, Andre Bauchy and Marcel Mule.

He has appeared widely as soloist, clinician and adjudicator. For the past three years he has served the National Association of College Wind and Percussion Instructors as their Southwestern division chairman.

SAXOPHONE VIBRATO

A somewhat controversial subject which plagues the saxophonist is that of vibrato. Almost every sort and variety is found in use from the almost non-existent vibrato of the "progressive" jazz star to the fast singing vibrato of the old Glenn Miller style which is being carried on today by a number of prominent dance orchestras.

Intermediately spaced between these extremes is the beautifully controlled, violinistic style vibrato of our "classical" saxophonists such as those typifying the contemporary French school of saxophone playing.

There exists among some of our school band directors some prejudice against the use of vibrato on the saxophone. This is based upon the idea that vibrato is strictly for jazz or dance style saxophone playing. This viewpoint needs correction. The saxophone needs the vibrato to enhance its tone just as do stringed instruments such as the violin. Many other solo wind instruments use vibrato in the playing of classical music. The flute, oboe, and bassoon as played in our symphony orchestras today use vibrato. Why should the vibrato be thought of with such prejudice with regard to saxophone playing when with these other instruments it is an accepted technical device? The important consideration, of course, is that vibrato be used with proper control and in good taste.

Vibrato Production

The production of vibrato is a subject for the player whose embouchure is well developed. The young player should commence this study only after considerable tone control is developed.

There are two basic ways to produce vibrato on the saxophone. One is by contraction of the diaphragm muscles. Generally speaking, however, diaphragm vibrato is a longer, slower, more difficult process

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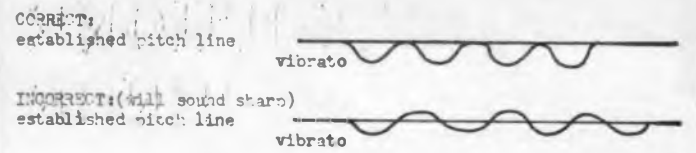
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to learn than that of the jaw vibrato. For this reason, I shall limit this discussion to the jaw vibrato and its method of production.

The jaw vibrato is produced by dropping the jaw slightly while keeping the embouchure pressure steady. As the jaw drops it loosens the tension of the embouchure, allowing the pitch to drop slightly. It is this variation in pitch which produces what we call "vibrato." Note that the pitch is established and the vibrato is created as the pitch drops below the previously established pitch. Psychologically our ear "hears" the highest portion of the pitch as correct. Therefore, it is necessary to play the "straight" tone in tune and not allow the pitch to fluctuate higher than the desired pitch. For to do so will cause the pitch to sound sharp.



To produce the vibrato, it is well to use the syllable "Yah." The "Y" portion of the syllable allows the jaw to drop while the "ah" portion of the syllable maintains an open throat which is essential to good saxophone tone. At first the player should start slowly and exaggerate the vibrato so that it is quite wide. Use an initial metronome setting of 60 to the quarter note with two undulations* per quarter note. Gradually increase the speed and follow some system. An abbreviated example of such a system is given in Figure 2.

Fig. 2

Metronomic marking	Undulations per quarter note	Vibrato speed in undulations per minute
60	2	120
66	2	132
72	2	144
76	2	152
82	3	163
88	3	176
94	3	188
100	3	200
106	4	216
112	4	224
118	4	240
124	4	256
130	4	272
136	4	288
142	4	304

Note that at the highest speed indicated on the chart, the vibrato speed is 304 undulations per minute. This is the desired speed for the "classical" or "legitimate" saxophonist. The player should be able to produce this approximate vibrato speed regardless of the tempo marking.

Fig. 3

Metronomic marking	Undulations per quarter note	Vibrato speed in undulations per minute
152	2	304
160	3	300
176	4	304

The player will notice that he must be able to vary the number of undulations per quarter note but that the vibrato speed is more or less constant. Actually after this vibrato is fully developed, the player will produce it without a conscious effort.

This vibrato speed is that used and recommended by the contemporary French school of saxophone playing. Now it may be that the demands of a particular group with which one is playing will force alteration of this speed. If so, the player must be quite flexible. One word of caution, however. It seems to be more difficult to slow down the vibrato than to speed it up. A person who is playing with a vibrato speed of 400 undulations per minute will find it difficult to slow down. A greater success can be realized by starting over. While this may seem somewhat laborious at first, with diligent practice this can be achieved in a much shorter time than one may imagine. The slower vibrato speed gives a much more desirable addition to the tone and is well worth the effort. As the saxophonist becomes a more prominent medium of musical expression, this slower vibrato speed will realize wider use. It is still sufficiently fast for use in dance work and in reality it is more pleasing than the fast vibrato for such playing.

* For the purpose of this discussion, the term undulation, meaning a waving motion, will be used throughout rather than the term vibration which has a more technical meaning in physics, i.e., refers to the pitch of a note.

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The Dick Allen Trio (Dick Allen, trumpet, vocals and leader; Vinnie Carbone, drums; Bob Williams, piano) opened at Pine Grove, Palenville, New York, on June 20 for the summer. The boys are members of Local 526, Jersey City, New Jersey.

TRAVELERS' GUIDE TO LIVE MUSIC

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

The Jimmy Dale Band, all members of Local 590, Cheyenne, Wyoming, is appearing at the Palomino Supper Club in Cheyenne. The personnel includes left to right: Kenneth Baro, saxophone and clarinet; Dale Johnston, trumpet and vocals; Jimmy Montgomery, drums; and Bill Brewer, piano and organ.



For the past three years the Reitmaier Brothers Tyrolean Quartet has been playing at the Parkway Casino in Tuckahoe, Westchester, New York. Left to right: Tom Carrola, bass; Bill Shaedy, guitar; Erich Reitmaier, vibes; Fred Reitmaier, accordion and leader. They are members of Local 802, New York.



Richard Linson and his Orchestra, members of Local 400, Hartford, Connecticut, perform in and around the Hartford vicinity. Front row, left to right: Paul Corrette, Louis Weiner, Louis Soloway, Fred London and Richard Csomay, saxes; and Richard Linson, trumpet and leader. Back row, left to right: Fred Bocchino, drums; Jim Mulready, bass; and Saturn Mueller, piano.



The Harry Rempé Combo, all members of Local 646, Burlington, Iowa, plays club dates in Iowa, Illinois and Missouri. They also do guest shots on the "Hal Barton Show" on KHQA-TV. The personnel includes Sonny Crosley, drums; Harry Rempé, bass and leader; Bill Siebers, sax and clarinet; Don Belville, piano and celeste; and Eddie Gillett (not shown), bongoes and vocals.





The Russ Locandro Orchestra, members of Local 204, New Brunswick, New Jersey, is at Dudley's-by-the-Sea, Belmar, New Jersey, for the summer. Left to right: Rudy George, accordion; Rocky Ray, electric bass and trumpet; Russ Locandro, sax and clarinet; Mac Bernabe, drums; and Bob Jordan, trombone.



The Cobak Trio is now in its second year of entertaining at Frank and Ruby's in Janesville, Wisconsin. The outfit, all of whom are members of Local 328, Janesville, includes left to right: Cal Goodenough, cornet, horn and emcee; John Kerr, drums and vocals; and Boyd Hill, organ and piano.

The Dave Ennis Orchestra, members of Local 4, Cleveland, Ohio, is in its seventh year at the Alpine Village in Cleveland. Standing, left to right: Dave Ennis, tenor and clarinet; Jimmy Kistler, drums. Seated, left to right: Johnny Joyce, trumpet; Jack Bernard, bass and guitar; Gene Riddels, piano.



The Johnnie Marsh Trio (Johnnie Marsh, tenor saxophone, clarinet and leader; Ray Culkin, piano; and George Liacono, drums) is currently performing at Hedges Nine Mine Point Hotel on beautiful Lake Ontario for the second season. The boys all hail from Local 66, Rochester, New York.



The Kurth Trio, members of Local 480, Wausau, Wisconsin, has appeared on WSAU-TV, Channel 7, in Wausau, for the past two years playing from 12:00 to 1:00 P. M. each day on "The Buck Leverton Show." Members include Gene Challberg, accordion; Arnie Kurth, bass and leader; and Larry Lund, guitar. Buck Leverton, guitar and emcee, is pictured at the far right.



Lou Martin and his Rhythm Kings, members of Local 482, Portsmouth, Ohio, have been doing hotel and club dates in Ohio, Kentucky and West Virginia since 1935. Left to right: George Kaut, sax and clarinet; James Wheeler, bass; Eddie Moritz, sax and vocals; Quinn Snyder, drums; Jack Wallace, sax and vocals; Dottie Page, piano; and Lou Martin, trumpet and leader.



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VIWS AND REVIEWS

By SOL BABITZ

PROBLEMS OF ADDITIVE RHYTHM IN ORCHESTRAL PERFORMANCE

Some years ago I discussed in this column the problem of performing the complex rhythmic patterns in modern music, particularly in the works of Igor Stravinsky. I cited an example in which Stravinsky conducts a 7/8 and 9/8 measure in three and four beats respectively:



In the 7/8 measure the performer counts eighth notes mentally, 12, 12, 123; while in the 9/8 measure he counts 12, 12, 12, 123. In the 7/8 measure the conductor beats two short beats and a longer one; in the 9/8 measure he beats three short beats and a longer one. (This matter is discussed more fully in my book of collected articles, "The Violin Views and Reviews," Published by the American String Teachers Association, Paul Rolland, University of Illinois, Urbana, Ill.)

Since the appearance of that article, experience in performing these rhythms has convinced me that present-day musicians will continue to have difficulty in sight-reading and performance because they are not trained from childhood in the use of additive rhythms. Recently I had the pleasure of performing Aaron Copland's "Short Symphony" under his baton at the Ojai Festival and found that despite the clarity of his beat there was always slight hesitation in some part of the orchestra. The reason for this was that the players were not certain in which part of the measure the uneven 123 beat occurred.

If, for example, every measure had 12, 12, 123, the player would know where to expect the long beat; but the accents are mixed with some measures having 12, 123, 12 and others 123, 12, 12, and as a result the performer cannot sense which beat is coming as he can in ordinary rhythms. The problem is therefore to prepare the eye so that, while playing one measure, the eye can skip ahead and find how the next measure is divided.

The best way to do this is to put a triangle (which means 3 counts) above that part of the measure which is counted 3, so that the player can separate the 12 from the 123. In the following excerpt from the "Short Symphony" the first line has Copland's original notation, while the second line "improved" has triangles over the 123 beats. The numbers under the staff are not necessary but are written to show how the measure is counted while playing:



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The triangle is also helpful because it provides a symbol which looks like the conductor's 123 beat.

Where there are rests the player cannot foretell where the long and short beats occur, and in such cases the "improved" notation in the following examples are certainly helpful:



If publishers and composers began to use this method, the problem of rehearsing and performing this music would be greatly simplified. In the meantime I believe, and Mr. Copland concurs, that the players should write the triangles into the music with a pencil.

Some passages are written in such a complex way that triangles can be of little help. In such a case a small asterisk over the rests makes it possible to play simple additive notes, merely reading the eighth notes individually and pausing for rests:



I find that the use of two time signatures in succession, while it simplifies notation, makes sight reading unnecessarily hazardous. In the following examples the first line shows Copland's original notation, the second line the same music burdened with too many time signatures, and the third line, a completely additive notation clarified with triangles:



I believe that larger measures make this kind of counting easier. In his recent work, *Threni id est Lamentationes Jeremiae Prophetate*, Igor Stravinsky has some very long measures including one of 20/8ths, which is quite readable, and should be more so marked with triangles.

In the following example from the *Threni* . . . , Stravinsky has a double signature which may cause some players to hesitate in reading:



However, in demonstrating the beat for me, Stravinsky used a firm short down-beat for the first 8th followed by three quarter beats, all of which was quite clear and should be grasped by the average

(Continued on page twenty-nine)

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TROMBONE AND/OR TRUMPET LOW REGISTER

Robert L. Webb, of Phoenixville, Pa., writes in, "Don't forget the many trombone players who follow your column. I am having some trouble with my low notes." Jack Renner, a teacher at Willshire, Ohio, also requests a discussion of the same subject, but for the trumpet.

My starting point would be to remind Bob and Jack that in the adult student, inability to play in the low register is most often a result of misguided attempts to play the high register. The current demands, yea necessities (!) for the production of high notes—even by high school or even junior high school players—is just another example of the hurry-up, go-go-go whirlwind merry-go-round that everyone seems to be caught in, in music education or elsewhere. A high percentage of "fatalities" is simply bound to be the result. "Hurry up" and "push" are not exactly conducive to good brass instrument playing. And the young, eager students, anxious to please, quickly get into the habit of doing "anything imaginable" to get out the high notes—that is *except* the things we discussed in the last *Trumpet Talk*—things which seldom are discovered just by "instinct."

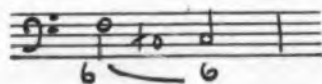
So we shall list the obstacles to low register playing in the order in which I usually start the corrective process, because some things can be cured quicker than others. We shall start with "bad habits from high note attempts." This section could also be entitled, "creating resistance (closing up) in the wrong places."

The Teeth Too Close Together

To play in the low register and to get the true, rich bass sound on trombone (or trumpet), the teeth must be quite far apart, the jaws open. To borrow a phrase from Phil Farkas, we want "copious amounts of air" to pass through freely—this to create the maximum lip vibrations that will give the requisite rich full sonority. And through the teeth (jaws) is the one place the air must pass—and I do *not* mean through the little cracks between the individual teeth.

I must tell you a most amazing but true story. I once helped a young trombone student who could play high notes, and middle notes, all at a dainty *mf* volume. But no *f* or *ff* or low register did he have. After considerable investigation we discovered he played with his teeth *absolutely clenched together*. Enough air for a *pianissimo* seeped through the spaces in between his irregular teeth. He thus could produce a smooth but puny sound, sufficient to coast along in the section of the high school band, but useless elsewhere. He acquired the "true trombone sound" through learning to play holding the jaws open, although naturally it took some time and patience and practice to train his lip muscles to take over the help or security the closed jaws had given him.

The correction. To facilitate the low register, drop the jaw down and forward "one little notch" when going from:



and another little notch when going from



in the
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on below. *Keep the movements small*, or you will lose tone quality, and also go flat. The movements probably can be seen if you watch in your mirror. Hold the instrument in such a manner as to free the right hand. Lock the slide in first position. Place your right hand lightly on the lower jaw in order to feel the small jaw movements described above and to make sure of them.

Dr. Eugene Shirk, D.D.S., Harrisburg, Pa., has contributed to us an excellent and simple help for keeping the jaws open, if you are having trouble with this. Remove the eraser from the end of a pencil. Wash and clean it. Then place it on its side and between the back molar teeth and bite down gently. The rubber acts as a spacer and should insure a nice opening between the front teeth. However, because of the great variance in shapes and length and alignment of each individual's teeth, the thickness of the rubber might have to be adjusted. And trumpeters probably should start with a one-half size spacer made by slicing the eraser into two with a razor blade.

The tricks are: (a) to open the jaws, not the lips; (b) not to drop the jaw too far, since this causes the tone to go flat in pitch or dull in quality. Also, to maintain a full rich sound in the high register, try not to close the jaws. Keep them almost *as open* as in the low register. See how high you can go by keeping the rubber spacer between the teeth for some time. Note how it indicates a need for greater lip and cheek muscle strength.

The Tongue Too High

So many books and so many methods of instruction stress the lifting and/or the humping of the tongue to facilitate the high register. Done correctly, and in moderation, and by an artist who has practiced until just the right control has been gained, is one thing. Another result—and that usually encountered with students—is the faulty or overdone applications of these techniques.

To demonstrate: place the tongue forward and high. Make a "hiss" sound. This is a perfect example of where *not* to hold the tongue while playing in the low register. Yet, this is where the tongue is held (unknowingly) by many players, by some because they were told to put it there; by others because they just happened to get it there.

Correction: drop the tongue tip. Keep it from a normal resting or riding position that is too high, or too far forward. Free, and in the middle is safe. Relaxed and out of the way is the feeling. The idea is to let the air through unimpeded. How do you do it? Practice simple speech, as saying in an easy manner, "too, too, too, too." This is a good guide for the dropping action of the tongue. Listen for maximum resonance in the spoken word. This process duplicated exactly while playing will produce identical maximum resonance of sound on the instrument.

The trick is to play the instrument as relaxed in the mouth as you are while just talking. Bad habits of tension in the wrong places have a way of coming right back as soon as the instrument is played again. But care and patience solve this.

VIOLIN—views and reviews

(Continued from page twenty-seven)

orchestra after the first reading. The fact that the double signature does not extend over a long space makes this usage practical.

Mr. Stravinsky also called my attention to the following example from the same work which provides an interesting use of triplet counterpoint:



in the
OLDS
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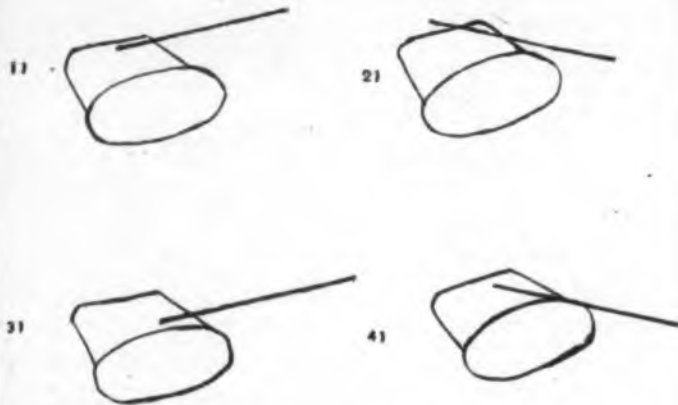


by
Charles
Perry

MODERN COWBELL SOUNDS

When striking the cowbell at different places, with different parts of the timbal stick, a variety of sounds will be achieved.

1. Striking the top of cowbell with tip of stick.
2. Striking the top of cowbell with middle of stick.
3. Striking the edge of cowbell with tip of stick.
4. Striking the edge of cowbell with middle of stick.



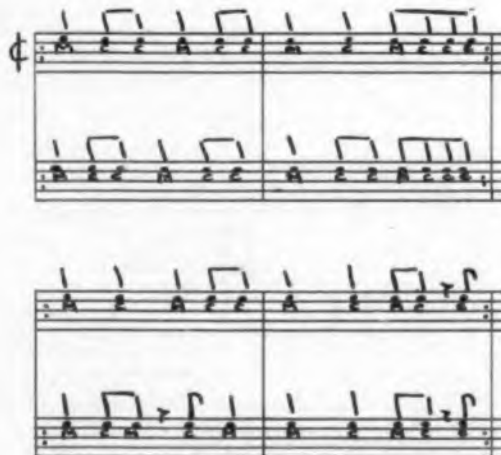
Cowbell Rhythms

The following rhythms can be used for: Guaracha, Mambo, Cha-cha, Montuno and Medium to Fast Rhumba.

M: stands for "mouth" or open end of cowbell.

C: stands for "center" of cowbell.

Right hand (stick) on cowbell.



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Left Hand Rhythms on Timbales

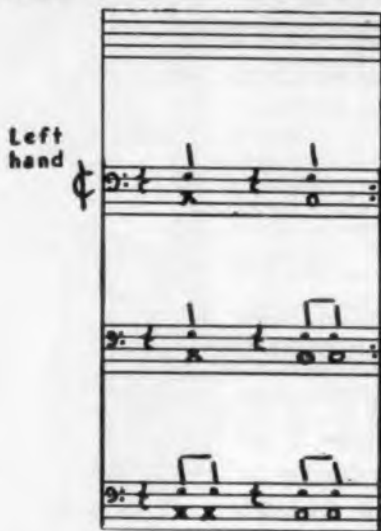
Photo A. Grip the stick between the forefinger and thumb, with the palm facing downward. Strike the head of the large timbal with the palm of the left hand, while the stick extends over the rim, making a "click" effect. This stroke is sometimes referred to as a "muffled rim shot."



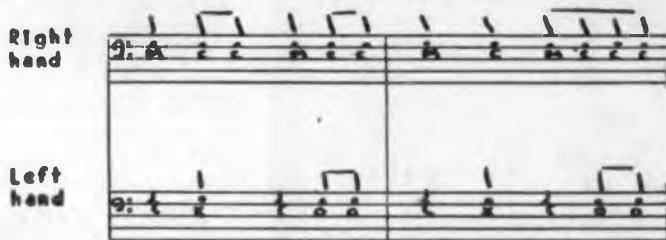
Photo B. Strike the center of the large timbal with the left stick. Let it ring, making an open (low tom tom) sound.



In the following rhythms, the letter X will stand for the "click" (muffled rim shot) effect. The letter O will stand for the open (low tom tom) sound.



The following rhythms are a combination of right hand on cowbell; left hand on timbal.



(Continued on the following page)

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(Continued from preceding page)

Two and Four Bar Solos (Jazz)

In answer to the requests of my readers, I present several short solos using: tom tom, snare drum, bass drum and hi-hat. These are not merely exercises, but actual solos which can be used most effectively when playing with a band.

ST: small tom; LT: large tom; SD: snare drum; BD: bass drum; Hi H: hi-hat.

ST: small tom; LT: large tom; SD: snare drum; BD: bass drum; Hi H: hi-hat.

The solos are excerpts from Charles Perry's book, "Introduction to the Drum Set," Vol. 2 (Intermediate).

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*We're off for the mountainous, lakeside retreat
 With swimming pool, tennis and pingpong complete,
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 With a room (at the back) and good things to eat.*

*So tumble both Junior and Sue in the van,
 Don't forget Towser and Raggetty Ann,
 Thermos, alarm clock, brush, razor and fan,
 And get in the cello and bass if you can.*

*Oh, isn't it wonderful; isn't it best of all,
 Isn't it marvellous being a guest of all
 There at the mountainous, fountainous festival!*

*Come to think of it, though, didn't they say
 We'd be asked (as a favor) to teach and to play
 Some two, three, four, five or six hours a day?*

*That no matter how full the meals are of calorie
 We'll have to play day and night in the gallery—
 And this, bluntly put, without any salary?*

*But think of the lake and the crystal clear air,
 And the freedom of worry we shall have there—
 What's that we are saying—freedom from care?*

*The dentist, the doctor, the grocer, et al,
 The rent-man, the milk-man are waiting to call
 The minute we're back, sans pay, in the Fall.*

*So we'll unload the Chevy and back to the din,
 Content with the place that we find ourselves in.
 We had our brief dream—and dreaming's no sin!*

Local 406, Montreal, Quebec, via its periodical, "Entr'acte," presents some solid good sense regarding union men and their duties to their locals: "It is very easy for a member to boast he is a good union man when conditions are good," states the article. "The time when a good union man is put through a test is when the situation is reversed. A member who enters into a deal with an employer by acquiescing to his demands not only loses the respect of his fellow-members but endangers as well the very foundation of unionism. Our board meetings have become courts of law. The answer to the problem of keeping delinquent members in line is not so much the imposition of heavy

fines, but education. Education is unionism. This can be done by way of meeting with officers or members who through personal sacrifice built our local to the strength it now enjoys. Similar to a chain, our membership is bound together, and we all know that this chain is as strong as its weakest link. When members commit an infraction they automatically weaken that chain."

Local 119, Quebec, uses the following slogans on its envelopes. Other locals take note: "Patronize establishments engaging musicians of the Association," and "Let us not allow our talents to expatriate, let's encourage them."



Howard E. Morrison, Jr., a member of local 36, holds a giant saxophone he has just repaired for its owner, Lynn Marquart, another member of that local. Marquart came across the instrument in a storage room at Fort Riley, and he says it actually makes music and was used by Army bandmen at the turn of the century. The saxophone weighs thirty-two pounds and stands six feet, seven inches high. Its bell is eighteen inches in diameter.

The twelfth annual auditions open to high school seniors for the two scholarships offered by Local 4, Cleveland, and held in the Board of Education auditorium May 23, 1958, were won by Barbara Betty Bacik, pianist from James Ford Rhodes High School in that city, and Barbara McDermott, violin from St. Joseph Academy.

Local 40, Baltimore, will hold its annual picnic August 24 at Conrad's Ruth Villa. One of the highlights of the occasion will be the softball game between its team and the team of Local 161, Washington, D. C. Bob Fields is managing the Baltimore team.

Local 35, Evansville, Indiana, sends us word that Dock Tolliver did a jitterbug solo to the music of the Tri-State Playboys, led by guitarist Curt Rae, as part of the annual picnic for the Evansville Association for the Blind held at the Scottish Rite Gardens in June.

By the way, editors of local periodicals, if you are not already letting us receive your magazines each month, you'd better do so. Just address to: "Ad Libitum," International Musician, 39 Division Street, Newark, New Jersey.

That is, if you want to be quoted, as occasion arises, in the columns of "Over Federation Field."

Our friend, C. B. Hecker (Local 10) writes us of the celebration of the hundredth birthday "sometime this fall" of Emil H. Kopp, also a member of the Chicago local. Mr. Kopp has played trumpet with the Chicago Symphony, the Little Symphony of Chicago and the Metropolitan Orchestra. He has served as teacher (of the band) at the Morgan Park Military Academy of Illinois but is now retired to his cottage at Pelican Lake near Rhinelander, Wisconsin.

"March of Freedom" by Gerald Myrow, a member of Local 10, Chicago, was performed in June over the ABC Radio Network, on its Navy Hour program.

Orchestra conductors please note! The Trenton (New Jersey) Symphony Orchestra dedicated its concert of April 22 to Congressman Frank Thompson, Jr., and his wife, this in recognition of Congressman Thompson's constant efforts in Congress for the advancement of the arts in our country.

Saul Honigman's *The Ticket* was heard in a double bill with Menotti's *The Telephone*, at the Woodstock (New York) Festival July 11, 12, 23 and will be heard again August 22. Mr. Honigman, who is a member of Local 802 and a former member of Local 406, Montreal, Canada, received his bachelor of music degree at McGill University in 1951.

—Ad Libitum.

Help Your Heart Fund



HELP YOUR HEART

Where they are playing

(Continued from page five)

Great South Bay Jazz Festival, presented by the Friends of American Jazz, Inc., at the Timber Grove Club in Great River, Long Island, opened the weekend of July 26. In September Owen Engel's World Festival of Jazz will be held on New York City's Central Park Mall. In Chautauqua, New York, the musical season includes a jazz concert on August 8 presented by Wilbur de Paris and his New Orleans Orchestra.

Washington, D. C.'s, "Starlight Jazz" series, held from June 25 to 28, had as participants Gene Krupa, the Dukes of Dixieland, Jack Teagarden, Chico Hamilton and Carmen McRae.

One of the new entries this year was the Vermont Jazz Festival in Manchester, sponsored by the Southern Vermont Art Center. Louis Armstrong was the star performer for the one-night affair on July 7. All the proceeds of the concert went into a jazz festival fund.

The Ravinia Music Festival in Highland Park, Illinois, has included jazz regularly as part of its season. Erroll Garner, accompanied by bass and drums, was the solo attraction in two concerts on July 2 and July 4, and Lionel Hampton and his Orchestra on July 30 and August 1.

Jazz also figures at Randall's Island, New York; at the Music Barn in Lenox, Massachusetts; at Castle Hill, Ipswich, Massachusetts; at French Lick, Indiana; at Red Rocks, Colorado; at the Hollywood Bowl; at the Carmel (California) Jazz Festival; and at the "Music Under the Stars" series in Minneapolis, Minnesota.

Canadian Entries

The July 23 program of the Stratford (Ontario) Music Festival featured Henry "Red" Allen and his Dixieland All-Stars. Maynard Ferguson and his Band shared the bandstand with Moe Koffman and his Quartet, August 2. Wilbur de Paris and his New Orleans Orchestra, with vocalist Wilhelmina Gray will perform August 9, on August 13. Carmen McRae and her Trio and the Billy Taylor Trio, and on August 15, Dizzy Gillespie leading his new band.

The first annual Vancouver (British Columbia) International Festival had the Jack Teagarden Sextet for two concerts, July 25 and July 28; Andre Previn re-

placed Dizzy Gillespie, August 1 and August 4; and the Oscar Peterson Trio played an extra concert on August 4 and again August 8.

EAST

Anthony Francis and his Celebrities, at the Club Como in Union City, N. J., include Jo Napoleon, vocals; Mike Gandia, drums; Paul Raymond, piano and accordion; and Anthony Francis, trumpet, sax, bass, vocals and leader.

Latin-American accordionist Ramoni and his Rumba Band are at Tamarack Lodge in Ellenville, N. Y. Following this engagement they leave for Miami Beach . . . The Goldtones (Gene Canale, piano; Sal Battaglia, drums; and Dick Fox, sax and clarinet) are located at the Antlers Country Club in Amsterdam, N. Y., for their sixth consecutive summer.

The Al Vega Trio (Al Vega, piano; Alex Civin, bass; and Alan Dawson, drums and vibes) is at the Frolics, Revere Beach, Mass.

NEW YORK CITY

Birdland has scheduled Maynard Ferguson, August 21-September 3; Count Basie and Johnny Smith, September 4-September 17; and Stan Kenton, September 18-October 1.

MIDWEST

Buddy Laine and his Whispering Music of Tomorrow play the Chevy Chase Country Club in Wheeling, Ill., August 1-2, 8-9, 15-16.

The Harry Ranch Orchestra completes its stay at the Dutch Mill Ballroom, Lake Delavan, Wis., the middle of this month.

The Gene Krupa Combo is slated to do a repeat engagement at the Embers, Ft. Wayne, Ind., in November.

CHICAGO

Bernard Yuffy, pianist-composer, is in his third year at Morton's Surf Club on South Shore Drive. . . Russ Bothie and his Local 10 Dixielanders are playing at the new Embassy Ballroom, sharing the bandstand with other units. The owner and operator has two other Chicago ballrooms: the Boulevard and the Regent. Gay Claridge and his Orchestra have been long-time favorites at the south side Boulevard Ballroom while the Regent on the far south

side has Tony Barren's Orchestra. . . Count Basie's Band arrived at the Blue Note on July 30 for a three-week stay . . . The Jack Teagarden Sextet opened at the Preview Lounge the same day . . . Dizzy Gillespie's three-week Preview appearance begins August 20. . . Franz Jackson and his Original Jazz All-Stars are regulars at this lounge on Monday and Tuesday nights while continuing to maintain Friday and Saturday sessions at the Red Arrow in Stickney, Ill.

SOUTH

Zig and Vivian Baker, a unique musical-novelty duo, are at the new Deauville in Miami Beach, Fla.

Pianist-organist Helen Scott is currently appearing at the Town and Country Restaurant and Lounge in New Orleans, La.

The Three Jacks (Bill Abernethy, piano and accordion; Bill Joy, sax and clarinet; and Joe Burch, drums and comedy) are in their fourth year at the Wheel Bar Night Club in Colmar Manor, Md. The group recently finished ten months of Sunday sessions at the Metropole Cafe in Washington, D. C.

WEST

The Fred Bowne Trio (Ethart Braun, sax and vocals; Art Owen, piano; Fred Bowne, drums) appears nightly at the Par-Tee Room, Seaside Golf Course, Seaside, Ore. Bowne is president of Local 608, Astoria, Ore.

Banjo and guitar man Diahl Graham is doing a tour of one-nighters in Northern California with Curley Gold and his Texas Tune Twisters Western Swing Band . . . The Happy Rangers Trio performs nightly at the Bohemian Gardens in San Francisco, Calif. . . Billy Catalano, Sr., is featured

with Ed Husky and his Hillbilly Trio three nights a week at the Town House Night Club there . . . The Bill Stanton Trio drew a hold-over at the Antelope Valley Dude Ranch in Lancaster, Calif. . . The Rhythmaires (Ernie Acosta, guitar, vocals and leader; Dick Knutson, trumpet; and Cliff Moresi, accordion) play weekends at the Club Peacock in Oakland, Calif.

CANADA

Organist Norton "Buddy" Payne provides the musical atmosphere in the Domus Regal Room of the Royal Embassy Hotel in Montreal, Quebec.

Peggy Jo Stewart, country guitar player and singer, is featured on the Main Street Jamboree on CHCH-TV in Hamilton, Ontario.

ALL OVER

Pianist-vocalist Tilli Dieterle returns to New York City in September after completing a three months' tour of Europe.

Wilbur de Paris and his New Orleans Orchestra are scheduled for a ten-week European tour this fall which will take them to England, Scandinavia, Germany, France, Switzerland and most of the continent. The present group, organized in 1951, includes, in addition to Wilbur, his brother, Sidney de Paris, trumpet; Omer Simeon, clarinet; "Sonny" White, piano; Lee Blair, banjo; Henry Turner, bass; and Wilber Kirk, drums.

Johnny McAteer and his Orchestra have just completed their second consecutive year at the Inverurie Hotel, Paget, Bermuda. Personnel includes Johnny McAteer, piano and leader; Bob Taylor, bass and vocals; Fred Lusignan, drums; and Jimmy Waugh, sax and clarinet. McAteer, who is part owner of the hotel, is also director of entertainment.



Johnny Cowan's Swing Band, members of Local 34, Kansas City, Missouri, is at the Club Matinee in Kansas City. Left to right: Johnny Cowan, bass and leader; Ray Noren, steel guitar; Don Winslow, lead guitar; Dave Haylor, drums.

Educational Notes



★★ The Juilliard Orchestra, resident student orchestra of the Juilliard School of Music, New York City, is just completing its seven-week tour abroad. In late July it gave five concerts in the United States Pavilion at the Brussels Fair. Conducting responsibilities during the tour were shared by Jean Morel, the orchestra's permanent conductor, and his associate, Frederick Prausnitz. The Juilliard group is the first youth orchestra to be sent abroad under the American National Theatre and Academy (ANTA) program.

★★ The American Heritage Foundation presented an award to the Smith College Singers on July 2 for their work as ambassadors of cultural goodwill in five summer singing tours of Europe. Mrs. Franklin D. Roosevelt, a Foundation trustee, presented the award.

★★ "Pops" concerts will be conducted five Saturday evenings in August on the campus of Antioch College. Evan Whallon of the Columbus Symphony will conduct. This is the prelude to an "International Festival of Arts" which will take place in the summer of 1959.

★★ A dozen scholarships in music have been awarded to University of Illinois freshmen entering this fall. Eight of these freshmen grants are from funds provided by the George A. Miller Endowment, and four are Thomas J. Smith Scholarships. Awards were made on the basis of musical promise, present ability, and financial need.

★★ Violinist Mischa Elman, in his address on receiving his Doctor of Music degree from Combs College, Philadelphia, declared he was opposed to world music contests. "They have their place in sports," he said, "where it is possible to see a horse or an athlete reach the finish line ahead of his opponents, or where one may count the number of successful goal shots as in basketball or hockey. But music is not a sport. It is an emotional experience, and the impression on one listener may be different from that on another. I am convinced that winning a musical contest does not necessarily make a performer the 'champion,' even though the jury may agree unanimously on the verdict . . . A winner who receives world acclaim and enormous clatter can only serve as a source of discouragement to students who may be equally talented, since there is room for only one 'champion' in our American way, regrettable as this may be. We know the damage frustration can cause to human beings. Let us avoid it. Sustained consistency in performance quality is the important, the telling, factor, and this, only time can determine."

AUGUST, 1958

★★ Dr. Myron Schaeffer, American musicologist and theoretician, has been appointed assistant professor of music in the Royal Conservatory's Faculty of Music, University of Toronto, and Aksel Schiotz has been appointed to the Voice Faculty.

★★ In order to encourage musical talent, the Canada council, in its first year, has paid \$1,416,632 in scholarships, grants and awards to individuals and various musical and artistic groups plus \$4,084,300 in capital grants to universities.

★★ Yehudi Menuhin will join the faculty of the Manhattan School of Music in September, 1959. He will hold master classes in violin for advanced students at the School.

★★ Oberlin College Conservatory of Music announces that its new faculty members this fall will be: DeVere Moore, assistant professor of Woodwind Instruments and Music Education; John Dalley, instructor in violin, member of the Oberlin String Quartet; Arthur S. Howard, instructor in violoncello, member of the Oberlin String Quartet; Evelyn McGarrity, instructor in singing; Mary Ann Danenberg, instructor in pianoforte; and Stanley Ballinger, assistant to the director.



Guitarist Al Harned, a member of Local 677, Honolulu, Hawaii, and a teacher in Hawaiian public schools, plays for kindergarten pupils at Jefferson Elementary School in Honolulu while they sing in a new type of music program.



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CHANGE OF CONFERENCE OFFICERS

Northwest Conference of Musicians—President, George T. Davis, W. 909 Sprague Ave., Spokane 4, Wash. Phone: MAdison 4-1662.

Southern Conference — President, Weymouth B. Young, 911 S. Elwood Ave., Tulsa 14, Okla.

CHANGES OF OFFICERS

Local 145, Vancouver, B. C., Canada—Acting President, Wm. Pilling, 315-402 West Pender St., Vancouver 3, B. C., Canada. Phone: Mutual 4-1564. Acting Secretary, Richard A. Douglas, 315-402 West Pender St., Vancouver 3, B. C., Canada. Phone: Mutual 4-1564.

Local 344, Meadville, Pa.—Secretary, Dick S. Lord, Box 58.

Local 468, San Juan, Puerto Rico—Secretary, Jose Cuevas, 255 Canals St., Stop 20, Santurce, P. R. Phone: 2-0286.

Local 569, Quakertown, Pa.—President, Charles Walp, 45 Penrose St.

Local 704, Savannah, Ga. (colored)—Acting Secretary, Walter S. Langston, 910 W. 40th St.

CHANGES IN ADDRESSES OF OFFICERS

Local 7, Santa Ana, Calif.—President, O. N. Stock, 1411 Appollo St., Anaheim, Calif.

Local 109, Pittsfield, Mass.—President, Chas. M. DeBlois, 111 Bartlett Ave.

Local 118, Warren, Ohio—Secretary, Paul G. Nader, 201 Mahoning Bldg.

Local 124, Olympia, Wash.—Secretary, Ray W. Walker, 516 Custer Way.

Local 218, Marquette, Mich.—Secretary, Gordon A. Lawry, 422 Summit St.

Local 319, Milford, Mass.—Secretary, John E. Chapman, 9 Isadorola Ave. Phone: Milford 3879-R.

Local 407, Mobile, Ala.—President, William N. Jones, 813 Pine Grove Ave. Phone: GR 7-2783.

Local 688, Wichita Falls, Texas—Secretary, Dan Savage, 507 West Inwood. Phone: 723-6874.

Local 694, Greenville, S. C.—President, Gordon K. Casad, 120 Vanderbilt Circle. Phone: CEdar 2-5224.

Local 695, Richmond, Va. (colored)—Secretary, Ulysses S. Hines, 3015 East Broad St.

Local 727, Bloomsburg, Pa.—Secretary, Robert J. Hutchings, 860 Railroad St. Phone: STerling 4-3389.

WANTED TO LOCATE

Gene Hobel, pianist, was recently traveling with bands in the New York area. Anybody knowing his whereabouts will please get in touch with Leo Cluesmann, 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:

Saddle and Spur and Irving Chernyk, Long Beach, Calif., \$76.91.

County Line Club and Allan Morris, Rosamond, Calif., \$332.00.

Stirr-up Restaurant and Cocktail Lounge and Lucile and Buss Miller, Kissimmee, Fla., \$4,155.00.

Henry Neyle's Steak House and Lounge and Henry Neyle, Miami Beach, Fla., \$673.00.

Carroll's Lounge and Mrs. Billie Carroll, Atlanta, Ga., \$105.00.

Joke Club and B. Parker Brenning, Decatur, Ill., \$800.00.

Radio Station WPEO and K. R. Greenwood, Peoria, Ill., \$162.00.

Hayes, Rudie, Gary, Ind., \$190.00.

Riveria Club and Jules Lanfredi, New Orleans, La., \$30.00.

Hamilton, Alfred, Chapel Oaks, Md., \$175.00.

Morizon Club and Wm. Hewson, Great Falls, Mont., \$43.25.

Ja Da Club, Newark, N. J., \$150.00.

Evans, Emzie, Jr., Salem, N. J., \$63.00.

Craig, Peyton, and Walter P. Edge, Trenton, N. J., \$125.00.

Embassy Club and Wm. Evans, Jr., Binghamton, N. Y., \$801.27.

Phillips, Mrs. H., Bronx, N. Y., \$150.00.

Gem's Paradise and Silburn Gray, Brooklyn, N. Y., \$250.00.

Grabell, Leo B., Brooklyn, N. Y., \$200.00.

Horowitz, Ben, Brooklyn, N. Y., \$267.50.

Park Terrace and Joseph Cesaria, Operator, Brooklyn, N. Y., \$200.00.

Polakas, Anthony, Brooklyn, N. Y., and Stanley J. Mocariski, Woodside, L. I., N. Y., \$1,750.00.

Raps, Mrs. Pola, Brooklyn, N. Y., \$208.26.

Fantasia Lounge and Mrs. Anna Borsuk, Great Neck, L. I., N. Y., \$159.77.

Estrada, Mrs. Dolores, New York, N. Y., \$760.00.

Santos, Victor, New York, N. Y., \$150.00.

Terry Tell Time Prod. and Irving Gartenberg, New York, N. Y., \$168.40.

Wallace, Alvin, Ossining, N. Y., \$139.00.

Jasinski, Stan., Williamsville, N. Y., \$200.00.

Lyons, Mrs. Mattie, Erie, Pa., \$180.00.

North Plains Fair and John Mayfield, Perryton, Texas, \$1,100.00.

Showtime Club, Inc., and A. J. Bunin, Norfolk, Va., \$155.00.

Circle T Ranch Rodeo and Albert Tansor, Laramie, Wyo., \$3,191.95.

Auberge DeLaChute Restaurant and Gilbert Basiouk, Boischatel, Montmorency County, P. Q., Canada, \$1,190.00.

Abarts Lounge and Abraham Spencer, Jr., Washington, D. C., \$91.00.

New Brunswick, N. J., Local 204—William J. Wetzel.

New York, N. Y., Local 802—Andrew T. Mazzarella, Alexander Bartnovsky, Frank Accettulli, Robert Jos. Cassidy, Alexander Horvit, Jerome Bourke, Ford T. Dabney, Michele Sottile, Herman Wittenberg, Frank Ribitsch, Al A. Reiser, Jos. F. Kahn (Jos. Harlowe), Pia Jesue, Wm. S. Corrao, Theo. Ratner, Buddy Merritt Meseritz, Hazel Gruppe.

Peoria, Ill., Local 26—Wallace E. Sutton.

Pittsburgh, Pa., Local 60—Katherine M. Blaney, J. Louis Dalzell, George J. Hiner.

Quakertown, Pa., Local 569—Otto Mease.

Richmond, Calif., Local 424—Rodolfo Sanchez.

Rochester 4, N. Y., Local 66—Otto Timm, Frank Ribitsch.

St. Louis, Mo., Local 2—H. G. Holt, Louis Kielmeier, Mrs. Mable Shumaker, Milton S. Slosser.

Frankfort, Ill., Local 410—Walter W. Sylfert.

Wilkes-Barre, Pa., Local 140—Samuel Kapral.

Worcester, Mass., Local 143—Raymond P. Chafin.

NOTICE TO SECRETARIES

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

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

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

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

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

Fraternally yours,
LEO CLUESMANN,
Secretary.

DEATH ROLL

Bethlehem, Pa., Local 411—Joseph F. Garin.

Boston, Mass., Local 9—Dunfred B. Enos, Wm. H. Keyes, F. R. Whitehouse. Chester, Pa., Local 484—Fred L. Seibert.

Chicago, Ill., Local 10—Fred Meinken, John Kapano, Ray Parker, Charles Nelson, Alfred Schulz, Harry Budinger, Frances Alliston Smith, Harold Moran, Vincent Vainisi, Carl M. Jacobs. Cleveland, Ohio, Local 4—Kenneth O. Dokken.

Detroit, Mich., Local 5—James R. Biasella, Ed. E. Lerman, Raymond J. Okon.

East St. Louis, Ill., Local 717—Pete Korobey.

Houston, Texas, Local 65—Ernest Hail, Victor Insirilo, Jewel Eberle.

Long Beach, Calif., Local 353—Billy Emerick, Alma D. McClellan, Robert K. Mathews. Meadville, Pa., Local 344—Smith A. Smock.

Memphis, Tenn., Local 4—Havard A. Fox, Milton Slosser, Wm. C. Handy.

Milwaukee, Wis., Local 8—Jeannie Bogust.

Neptune, N. J., Local 399—Harold Cullen.

CLOSING CHORD

MAXIMILLIAN PILZER

Maximillian Pilzer, a member of Local 802, New York City, and born in that city, collapsed while conducting the Naunburg Symphony on the Mall in Central Park on May 30. In falling from the podium he struck his head on a strip of concrete and died shortly thereafter. Death was attributed to coronary thrombosis. He was sixty-eight years old. In 1930, he made his first appearance as conductor of the Naunburg Memorial Concerts and had been a frequent guest conductor since then.

Mr. Pilzer was the first native New Yorker to become concertmaster of the New York Philharmonic-Symphony in 1914. He resigned from that post three years later in order to concertize.

OTTO A. CONRAD

Otto A. Conrad, a member of Local 56, Grand Rapids, Michigan, passed away recently at his home in Lowell, Michigan, at the age of seventy-four.

Born in Germany on July 19, 1884, he studied clarinet at fourteen and went on to play with the Berlin Philharmonic Orchestra and opera houses and symphonies in Zurich and Basel. In 1923 he came to this country, taking a position at the Eastman School of Music in Rochester, New York. Mr. Conrad was also a member of the New York Philharmonic Symphony for twenty years. Ten years ago he moved to Lowell and joined the Grand Rapids Symphony. He was the designer of the Conrad reed.

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Official Proceedings

(Continued from page nineteen)

on engagements that occur more especially in establishments catering to Social and Society status clientele who pay more lucrative fees for entertainment. Such condoned, unlimited and excessive commissions are unethical and illegal according to the accepted standards, practices and regulations of Agency established in other businesses and professions, and places the reasoning and conscience and integrity of the Federation at stake, therefore.

BE IT RESOLVED, That the words "including Federation member Agents, who do not personally appear as a member of such musical unit"; shall immediately follow the words "No Licensee" in Booking Agents License, Sec. 3(p) causing same to read: "No Licensee, including Federation member Agents who do not personally appear as a member of such musical unit, shall receive a greater sum for booking members of the Federation, nor for the performance of services of such members of the Federation, than is permitted by the By-laws of the Federation." (Remainder of paragraph to remain as is.) All By-laws or portion thereof in conflict with this resolution are hereby repealed.

The report of the committee is unfavorable.

Discussed by Delegate Boston, Local 806.

The report of the committee is adopted.

RESOLUTION No. 33

LAW

WHEREAS, Each Convention has had warnings of future hardships for the National in its financial set-up, and

WHEREAS, In most cases 2/10th return of the 10% traveling tax "to the members who played the engagement" is not consummated, therefore,

BE IT RESOLVED, That Section 7, Article 15, be amended to eliminate said 2/10th return. This section shall remain as is up to and including "... made by the local to collect. 6/10th to the Federation."

The introducer requests permission to withdraw this resolution.

The request is granted.

RESOLUTION No. 34

LAW

WHEREAS, The expenses of operating the Federation and the locals of the Federation have continued through the years to increase, therefore, to assist the Federation and our locals financially,

BE IT RESOLVED, To change Section 5, Article 2 to read "nor more than One Hundred (\$100.00) Dollars." Also change Article 3, Section 2 of the By-laws of the Federation to read "No local shall maintain an initiation fee exceeding \$100.00." Locals charging \$50.00 or more shall pay the Federation a 25% tax of the initiation fee so charged. The remainder of Section 2 shall remain the same except the last sum shall be changed to read \$100.00.

The report of the committee is unfavorable.

The report is adopted.

RESOLUTION No. 35

LAW

WHEREAS, The present policy of the Federation prohibits members of the Armed Forces from joining the A. F. of M., and

WHEREAS, The Federation prohibits those members who are members of the Armed Forces from performing professionally while in the service, and

WHEREAS, This policy works a definite hardship on the locals who are desirous of permitting servicemen to become active members, and

WHEREAS, This policy is a discriminatory one, and now, therefore,

BE IT FULLY RESOLVED, That Article 13, Section 35, be amended as follows: Add an additional paragraph: Locals shall have the right to accept members of the Armed Forces as dues paying members and to permit them playing rights only, provided, however, that such service members shall not be allowed to perform in the jurisdictions of other locals, without the express permission of said other locals. The exemptions from dues and assessments, etc., as provided in paragraph one of this section shall not apply to those members of the Armed Forces, as above defined in this paragraph.

The report of the committee is unfavorable.

The report is adopted.

RESOLUTION No. 36

LAW

WHEREAS, The major motion picture producers have made a clear and definite statement that they will not, under any circumstances, pay the royalty they have paid in the past on motion pictures used on TV, and

WHEREAS, These same producers own some of the largest phonograph recording companies, and

WHEREAS, The indication has been given that the same stand on royalties will be taken by the employers in the upcoming record, TV and radio negotiations, and

WHEREAS, The so-called Musicians Guild of America is feeding on the discontent and confusion resulting from the present situation, therefore,

BE IT RESOLVED, That this Convention make an all-out effort (by committees, delegation of authority or any other means necessary) to solve these problems immediately and conclusively in a manner which will be satisfactory to all locals; to the end that this Federation can emerge as a unified organization and so that we can destroy once and for all the possibility of a Guild dual in purpose to the A. F. of M., with the danger of a bitter conflict which can end in chaos for all musicians.

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

The substitute as reported by the committee is adopted.

Chairman Springman of the Local Convention Committee makes a final announcement and expresses his appreciation for the coopera-

tion of the delegates and guests and hopes they had an enjoyable stay in Philadelphia.

President Musumeci likewise expresses his appreciation and wishes the delegates and guests God-speed on their return home.

The Committee on President's Report reports through Chairman Reed.

PRESIDENT'S REPORT

To the Delegates of the Sixty-first Annual Convention of the American Federation of Musicians at Philadelphia, June, 1958:

You will note that your President's Report this year contained only statistical data, because many of the most important matters were to be reported by President Petrillo in his annual address to the Convention. It is hoped that the delegates made sufficient notes on the high points in his address so that they would not have to rely completely on their memories in reporting to their membership meetings. It is your responsibility to see that the memberships you represent are given the facts as accurately as possible. Mistakes are natural but often can be easily avoided. Half-truths are dangerous at all times but especially so when innocently spread throughout our own memberships because of misunderstanding and misconception of facts and figures.

It has been said that "truth is a divine attribute and the foundation of every virtue!" This has always been one of President Petrillo's basic principles. Under the conditions with which the Federation is now faced, peace and harmony cannot prevail within an organization such as ours without strict adherence to this most important virtue "truth."

Your Committee has felt that it would be an impossibility to review the accomplishments attained through the 18 years that James C. Petrillo has served as your president, during which time the Federation membership has climbed steadily to approximately 260,000! A brief summary is appropriate but to dwell at length on any of the various subjects would require a volume comparable in size to "Pilgrim's Progress." To refresh your memory the following are some of the high-lights of President Petrillo's 18 years of service to the organization he dearly loves and to which he has devoted so many years of his life.

Immediately upon assuming the presidency he lost no time in taking steps to solve three difficult problems, each of which met with success. Of prime importance to him was the unionization of the Boston Symphony, which had operated for nearly 60 years without union affiliation. Within two weeks after taking office in 1940 he began negotiations and two years later his efforts met with success after countless meetings and conferences.

A 20-year dispute between a theatre chain and the stage hands was settled through his mediation and the musicians returned to work. He also sought a solution to the canned music problem and a year later at the Seattle Convention in June, 1941, his suggestions received the approval of the 516 delegates without a dissenting vote. The following year at Dallas the decision to refuse all recording was voted,

effective August 1, 1942. This eventually brought the request from President Franklin D. Roosevelt to lift the recording ban and send our musicians back to work. Many of the delegates can recall the unfavorable publicity given his refusal to comply with the request. The press neglected to publicize, however, all the logical and legitimate reasons for President Petrillo's stand. At that time agreements had been signed with 105 recording companies and only two major companies had refused to sign. A month later on November 11, 1944, they capitulated and the total agreements had already reached 130.

For the first time in history a written contract was obtained with the motion picture industry, covering all major companies. Members were forbidden to play for television or FM broadcasting as your president felt they constituted the same threat to live music as the change from silent to sound movies. The Supreme Court of the United States ruled in favor of President Petrillo in a case brought by the Anti-Trust Division of the Department of Justice, saying that the Federation had a lawful right to take such action to preserve the livelihood of its members.

A distribution plan for the Recording and Transcription Fund was adopted following the St. Petersburg Convention in 1946 and J. Wharton Gootee was appointed as Supervisor of the Fund. New contracts were signed with eight major motion picture studios, with five major newsreel companies and with recording and transcription companies. The Code of Ethics was first signed between the Federation and the Music Educators National Conference, covering use of school musicians in competitive engagements.

Criminal action brought against President Petrillo for violation of the Lea Act was dismissed and the law was ruled unconstitutional because of conflict with the 1st, 13th and 5th amendments. Your president was subjected to Congressional hearings in July 1947 and on January 22, 1948, before the full committee on Education and Labor of the House. Movies were shown at the Convention in Asbury Park on Monday, June 7, 1948, just 10 years ago.

A public relations department was established under direction of Hal Leyshon and Associates. A start was made in establishing television scales early in 1948. President Petrillo was named National Music Chairman for President Truman's inauguration and music was supplied by the Federation for the Inaugural Gala, the parade and the Inaugural Ball, featuring great names in the musical world.

The Recording and Transcription Fund public service program was launched on May 25, 1948, by a concert in Constitution Hall, Washington, D. C., with the National Symphony of 111 musicians, conducted by Hans Kindler and with Gladys Swarthout as soloist. A half hour was broadcast over a national network and it proved a wonderful opportunity to tell Washingtonians and listeners throughout the country, in a three-minute address, that through the remainder of 1948, \$1,700,000 would be spent by the Federation in promoting appreciation of live music. Also that no plans could be made beyond the end of 1949 as funds would be ex-

hausted because similar royalties had been banned by the Taft-Hartley Act.

On December 14, 1948, a Trust Agreement was drawn and delivered in New York City, headed by Capitol Records, Columbia Records, Decca, Loew's, Inc., RCA and numerous others, naming Samuel H. Rosenbaum as Trustee of funds to be collected and distributed in a manner similar to that of the original Recording and Transcription Fund, except that the Federation would have no control whatsoever over the collections and distribution. On December 20, 1948, a similar trust was established by the firms engaged in making electrical transcriptions. Labor agreements were then signed with the Federation by Trustee Samuel R. Rosenbaum with a termination date of December 31, 1953.

Television contracts were signed and renewed with the four major radio networks. President Petrillo's unanimous election as vice-president of the Executive Council of the A. F. of L. was indeed an honor as any one of the 107 presidents of other international unions were eligible, so the unanimous selection of President Petrillo was a real tribute to his leadership.

The National Labor Relations Board declined to take jurisdiction over the hotel industry, meaning that hotels are not subject to provisions of the Taft-Hartley Act; also a similar ruling on symphony orchestras. An agreement providing for a five per cent royalty on the gross revenue from television films deserves special commendation and President Petrillo stressed that the agreements are designed to protect the entire membership rather than a favored few. The first step in the direction of a government subsidy for music reached consummation when Congress relieved symphony and opera performances of the 20 per cent admissions tax, when presented by non-profit organizations.

Your president established the Lester Petrillo Fund for Disabled Musicians with a personal contribution of \$10,000. The Federation's participation in the inauguration of President Eisenhower resulted in widespread publicity and official recognition for the part played by the Federation.

The "Petrillo Plan," adopted by the International Labor Organization of the United Nations, promises to establish internationally the right of the performer to receive pay for his labors which are now repeated mechanically without reward. Your president was a delegate to the Third World Congress of the International Confederation of Free Trade Unions and there are 97 affiliates in 73 countries, representing 54 million members!

Negotiations with the three major networks resulted in a five-year agreement with a 10 per cent increase the first three years and an additional 10 per cent for the fourth and fifth years with the present number of staff musicians to be given employment. Similar success can be noted in the four-year agreements with six major motion picture studios, employing the same number of men and with a five per cent wage increase.

Five national photographic awards were won for the picture of the famous duet at the Milwaukee Convention in 1954, featuring President Truman at the pi-

ano and President Petrillo as trumpet soloist. At Cleveland in 1955 General David Sarnoff, Chairman of the Board for RCA, addressed the Convention and President Petrillo reminded the delegates that it was through the friendly understanding and cooperative efforts of General Sarnoff that the Music Performance Trust Funds were allowed to become operative in spite of the Taft-Hartley Act.

The fight against the 20 per cent cabaret tax became a priority responsibility of the public relations department and the Tax Relief Committee, under the chairmanship of Executive Officer Herman D. Kenin, directed an effective nationwide campaign. Mr. Leyshon, in addition to his other duties, became Executive Director.

As Vice-President of the A. F. of L., Mr. Petrillo was chosen to address the International Confederation of Free Trade Unions in Vienna on May 21, 1955. In a ten-year period, since 1947, \$18 million had been allocated for expenditure through the Recording and Transcription Fund and its successor, the Music Performance Trust Funds of the Recording Industries, when previously not one cent had been realized from the mechanized services of a relatively few musicians.

Under the able chairmanship of Executive Officer Kenin and the experienced supervision of Hal Leyshon, sympathetic consideration was given to our problems and reduction of the 20 per cent tax to 10 per cent passed the House in August, 1957. Following his unanimous re-election at the Denver Convention the delegates insisted that the absolute authority of President Petrillo, provided by the controversial Article 1, Section 1, remain unchanged. In spite of his request that he would like to have this provision deleted, the overwhelming vote of the delegates reiterated their confidence that this absolute authority *never has and never will be abused.*

President Petrillo's inspiring address at the opening session had raised hopes that he might reconsider his decision to retire. His spirit and vitality reminded many of the delegates of the young and militant "Jimmy" Petrillo of nearly 20 years ago, when he became your president at Indianapolis in 1940.

Your appreciation for what he has accomplished during those 18 years of brilliant leadership was demonstrated most effectively and sincerely by the spontaneous ovation which followed his nomination for re-election, however, it is sad to relate that his decision to retire had been final. With your approval he was accorded the privilege of naming the man in whom you could safely trust the destinies of the Federation in these troubled times — Executive Officer Herman D. Kenin.

Your Committee is certain that on many occasions during the past 15 years, your President has welcomed the friendly counsel of the man he so heartily endorsed as his successor; a man, who through that long period of time has served on your International Executive Board. Your Committee is just as certain that in his capacity as president of this great Federation, Brother Kenin will often seek the experienced guidance of his dearest friend and teacher, "Jimmy" Petrillo, in planning future negotia-

tions with employers as well as upon the various legal matters with which the Federation has become so recently involved through no fault of its own.

In closing, the following verse is dedicated to the ingenuity of President Petrillo in establishing the Recording and Transcription Fund and its successor, the Music Performance Trust Funds of the Recording Industries, both of which have proved so beneficial to Federation members, as well as to the communities which they have so faithfully served.

He built the road in eighteen years
With future hopes in mind;
Not just for you and me alone,
But built for all mankind.

Through constant strain of health
and brain,
He seeks a well-earned rest,
So you and I, with deep respect,
Consider we've been blest

By being privileged to have
His counsel and advice.
In times like these, it's hard to
please
Yet all must pay the price!

Just one man's craze takes days and
days,
And who knows where it ends,
Although the mounting costs to us
A debacle portends.

To quit is your decision and
We're up against the wall,
So we shall say to you today,
GOD BLESS YOU! From us all!

- HARRY L. REED,
Chairman, Local 689.
- GLEN HANCOCK,
Local 32.
- DARWIN H. ALLEN,
Local 37.
- ROCCO D. LOGOZZO,
Local 55.
- VINCENT E. SKILLMAN,
Local 71.
- JERRY ALBRIGHT,
Local 72.
- ROBERT L. HATCH,
Local 87.
- THURMAN FROCK,
Local 90.
- W. D. KUHN,
Local 121.
- R. BLUMBERG,
Local 136.
- MICHAEL LAPCHAK,
Local 139.
- MELVIN VON ROSENVINGE,
Local 155.
- LEE E. LOGAN,
Local 167.
- EDWIN F. HOLT,
Local 173.
- MRS. W. N. HULTGREN,
Local 184.
- GENE CROUSE,
Local 278.
- FRANCIS R. FAIN,
Local 285.
- LOUIS J. SCOTT,
Local 298.
- JAMES R. BACOTE,
Local 335.
- LEN MAYFAIR,
Local 484.
- JOSEPH DE SIMONE,
Local 630.
- ERNIE HOFFMAN,
Local 771.
- HENRY H. JOSEPH,
Local 809.

The report of the committee is adopted.

President Petrillo in the chair.

President-elect Kenin requests the elimination of the clause in Article 1, Section 1, of the Federation By-laws, as suggested by President Petrillo at the last Convention.

Delegate Manuti, Local 802, moves that we delete from the By-laws, that section requested to be removed.

Delegate Daniel of Local 47, moves that the Law Committee take up this recommendation immediately. Seconded. Carried.

President Petrillo now introduces to the Convention Mrs. Herman D. Kenin, wife of the President-elect, and their two sons, David and Jimmy.

They are greeted with a standing ovation by the delegates.

The Committee on Finance continues its report.

A motion is made to reconsider Resolution No. 32 in order to make certain that it is in proper form. Motion carried.

Chairman Chanson submits the following resolution in connection with Resolution No. 32:

RESOLUTION No. 32A FINANCE

BE IT RESOLVED, That this Convention hereby directs the Executive Board to formulate and adopt a plan whereby President Petrillo, upon ceasing to hold paid office in Local No. 10, shall for the duration of his life be irrevocably guaranteed the same salary and other perquisites of office which he enjoyed while on active duty as President, provided that any monies he may be receiving from the Federation's Pension Plan shall be considered as part of such salary.

The report of the committee is favorable to the resolution.

The report of the committee is adopted.

Chairman Stokes of the Law Committee reports that in conformity with the request of President Petrillo last year and President-elect Kenin now, the committee suggests that Article 1, Section 1, of the By-laws be amended by deleting that portion after the word "Federation" on Line 15 which grants the President the authority to annul and set aside any laws, resolutions or rules of the Federation.

Discussed by delegates Manuti, Local 802, and Winstein, Local 174.

The report of the committee is adopted.

Secretary Cluesmann suggests that a motion be made that the action take effect immediately.

On motion made and passed, the suggestion is adopted.

The Committee on Finance continues its report.

RESOLUTION No. 19 FINANCE

WHEREAS, Perhaps once in a life-time are we privileged to honor a great composer and musician of our own era, whose art form changed the whole concept of dance music, and

WHEREAS, There is to be erected, in Handy Park on Beale

Street, in Memphis, Tennessee, a monument as tangible evidence of the love and esteem held for the "Father of the Blues," therefore,

BE IT RESOLVED, That a donation of \$500.00 be sent to Mayor Edmund Orgill of Memphis, Tennessee, in the name of the American Federation of Musicians as our tribute to the memory of William C. Handy.

The report of the committee is favorable but amended so that the amount will be set by the Executive Board.

The report of the committee is adopted.

RESOLUTION No. 31

FINANCE

WHEREAS, Many of the new delegates here do not know too much about the Lester Petrillo Fund, especially the use to which the funds are being used, therefore,

BE IT RESOLVED, That the Convention be fully informed as to the purpose of the Fund, the collection and expenditure of such funds.

The report of the committee is favorable.

The committee report is adopted. Secretary Cluesmann makes a report regarding the fund explaining its origination, purpose and use.

President Petrillo also gives an explanation of the subject matter.

RESOLUTION No. 42

FINANCE

WHEREAS, The members of the Executive Board have in recent years been laden with more duties and responsibilities, therefore,

BE IT RESOLVED, Section 5-V of Article I, "Duties of Officers," be amended to read: Members of the Executive Committee shall receive a salary of \$6,000 each per annum and actual expenses incident to fulfillment of their duties between Conventions, except as otherwise provided.

These increases are recommended to insure continued efficiency and cooperation, the Convention should provide income to its officers to meet the constant increased living costs.

The introducers request permission to withdraw the resolution.

The request is granted.

RESOLUTION No. 43

FINANCE

WHEREAS, The salary of the Secretary has remained unchanged for a number of years while duties and responsibility has constantly increased, therefore,

BE IT RESOLVED, Section 3-L, Article I, "Duties of Officers," be amended to read: For the faithful performance of his duties he shall receive a salary of \$20,000 per annum, payable monthly.

BE IT FURTHER RESOLVED, Add Section 3-P to Article I, "Secretary": The Secretary shall not hold office in any local during his term of office as Secretary of the Federation, and

WHEREAS, The salary of the Treasurer has remained unchanged for a number of years while duties and responsibility has constantly increased, therefore,

BE IT RESOLVED, Section 4-J, Article I "Treasurer," be amended

to read: The salary of the Treasurer shall be \$17,500 per annum, payable monthly, plus \$2,500 per annum from Theatre Fund to total \$20,000.00.

BE IT FURTHER RESOLVED, Add Section 4-N to Article I, "Treasurer": The Treasurer shall not hold office in any local during his term of office as Treasurer of the Federation. All other sections to remain unchanged.

The introducers request permission to withdraw the resolution.

The request is granted.

RESOLUTION No. 44

FINANCE

WHEREAS, The President of this American Federation of Musicians, comprising approximately 260,000 members, has for many years past received a salary of \$20,000 per annum, and in addition thereto a contingent expense account of \$3,000 per annum, and

WHEREAS, President Petrillo during his tenure of office since 1940 has opposed numerous resolutions effecting an increase in the salary of the President of the Federation. His objection to accepting a much deserved salary increase presumably was influenced by the insistence of Local 10 that he continue as President of that local since 1940 at a salary in excess than received as President of this Federation, and

WHEREAS, Private industry and other labor organizations provide salaries greatly in excess of \$23,000 per annum for Chief Executive Officers whose responsibilities are no greater than that of President of this Federation—and in many instances much less, and

WHEREAS, In the interests of the membership of the Federation, the President is required to negotiate with top level management personnel of associated industry, the majority of whom are in much higher bracket in respect to salary. This could reflect and create an embarrassment on occasions.

BE IT RESOLVED, Section 1-K, Article I titled "Duties of Officers," be amended to read: The President shall receive a salary of \$35,000.00 per annum payable monthly and in addition thereto a contingent expense account of \$3,000.00 per annum for the spending of which he

shall not be required to make an accounting, and when the interests of the Federation or any of its locals demand his leaving the jurisdiction wherein he resides he shall receive all hotel and traveling expenses.

(Remaining portion of Section 1-K of said Article I to remain as is.)

BE IT FURTHER RESOLVED, That Section 1-M—Article I be amended to read: The President shall not be eligible for election as delegate from any local nor hold office in any local during term of office as President of the Federation.

(Remaining portion of Section 1-M of said Article I to remain as is.)

The introducers request permission to withdraw the resolution.

The request is granted.

RESOLUTION No. 45

FINANCE

BE IT RESOLVED, That this Convention approve the annual appropriation from the general funds of the Federation the sum of \$6,000 to be given as a scholarship to three people (\$2,000 to each) who are citizens of the United States or Canada. This Fund to be called "The James C. Petrillo Musical Scholarship Fund."

The awards to be made to the outstanding instrumentalist, foremost composer and best conductor of each year. A board of examiners to be appointed by our international executive board and to be chosen one from each of the three musical colleges herein specified. The Eastman School of Music, The Curtis Institute of Music, and The Juilliard School of Music will each have a representative on the examining board and shall determine the winners annually.

The report of the committee is unfavorable to the resolution at this time.

Discussed by delegate DeVitt, Local 66.

The report of the committee is adopted.

Chairman Chanson of the Special Finance Committee reads a portion of the entire report of the Committee which consists of E. E. "Joe"

Stokes, Robert L. Sidell, Chet Arthur and Edward P. Ringius, who each explain various points in the report.

The committee had introduced three resolutions, No. 47, No. 48 and No. 49, which had for their purposes, curtailing the expenses of the Federation or increasing the income.

In order to simplify matters, the three resolutions were read:

RESOLUTION No. 47

FINANCE

WHEREAS, The accumulated excess of expenses over income in the General Fund of the American Federation of Musicians for the past five fiscal years amounts to a loss of over \$550,000, and

WHEREAS, With economic conditions as they are, with spiraling increases in the costs of all commodities, we feel that the Federation will long be faced with increasing operating expenses for years to come, and

WHEREAS, To rebuild our treasury and to make and keep our organization financially strong,

BE IT HEREBY RESOLVED, That the Per Capita Tax to be paid by each local to the American Federation of Musicians shall be increased by \$1.00 per member per year, bringing total to \$2.40 per member per year.

Resolution to take effect July 1, 1958.

RESOLUTION No. 48

FINANCE

WHEREAS, The accumulated excess of expenses over income in the General Fund of the American Federation of Musicians for the past five fiscal years amounts to a loss of over \$550,000, and

WHEREAS, With economic conditions as they are, with spiraling increases in the costs of all commodities, we feel that the Federation will long be faced with increasing operating expenses for years to come, and

WHEREAS, To rebuild our treasury and to make and keep our organization financially strong,

BE IT HEREBY RESOLVED, That beginning with the 1959 Convention of the American Federation of Musicians, Conventions shall be held biennially.

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TARTANS: reds, greens, maroons, etc.
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RESOLUTION No. 49
FINANCE

WHEREAS, The accumulated excess of expenses over income in the General Fund of the American Federation of Musicians for the past five fiscal years amounts to a loss of over \$550,000, and

WHEREAS, With economic conditions as they are, with spiraling increases in the costs of all commodities, we feel that the Federation will long be faced with increasing operating expenses for years to come, and

WHEREAS, To rebuild our treasury and to make and keep our organization financially strong,

BE IT HEREBY RESOLVED, That Per Diem and Hotel allowances for delegates to Conventions shall be reduced from seven days to four days, and

BE IT FURTHER RESOLVED, That the representation formula at Conventions be amended to read as follows:

1 to 200 members—one delegate
201 to 400 members—two delegates

Over 401 members—three delegates

Resolution to take effect July 1, 1958.

In reporting on resolution No. 47, the committee recommends an amendment changing the figure "\$1.00" to ".60c" in the fourth line of the resolve, and changing the figure "\$2.40" to "\$2.00" in the fifth line of the resolve.

President Petrillo makes an explanation and discusses the resolutions, and urges the delegates to adopt Resolution No. 48 as a means of reducing expenses.

There is a general debate by the following: Delegates Bader, Local 288; Foster, Local 7; Hay, Local 659; Lipke, Local 610; Liscio, Local 123; Kadrie, Local 30; Bertorelli, Local 40; Boudreaux, Local 538; Kennedy, Local 6; Callen, Local 269; Cane, Local 365; Winstein, Local 174.

The merits of the several resolutions are discussed and it is suggested that Resolution No. 47 be voted upon.

A Roll Call is called for on behalf of five locals by Delegate Jaffe, Local 802. After some discussion, Delegate Manuti, Local 802, states that the request for the roll call will be withdrawn if no action is taken on Resolution No. 47.

Resolution No. 48 is now considered.

Discussed by Delegates LiVolsi, Local 628; Isabella, Local 27; Simmons, Local 241; Daniel, Local 47; Perri, Local 77; Vandebroek, Local 668; Knopf, Local 802; Murk, Local 73; Cosco, Local 14; Mastriano, Local 85; Santucci, Local 391; Kaufman, Local 161; Greene, Local 5; Schneider, Local 771; MacPherson, Local 86; Callen, Local 269.

President Petrillo made an impassioned plea to the delegates, saying that if they wanted to do the right thing by the Federation they would vote for the resolution. He pointed out that there were no other International organizations which had annual conventions, and while he knew the delegates desired to meet each year, it was an expense to the Federation which could not be justified to the members, and while he did not expect

the delegates to vote for the resolution, it nevertheless, would be the honorable thing to do.

Delegate Liscio, Local 123, moves that Resolution No. 48 be adopted. Seconded.

The resolution is adopted.

The introducers now ask to withdraw Resolutions No. 47 and No. 49.

Permission is granted.

The following resolution which was referred by the Law Committee to the Finance Committee is now considered.

RESOLUTION No. 19
FINANCE

WHEREAS, The financial burden of the International Convention has become a major problem to the Federation, and

WHEREAS, The Federation's financial obligation in litigation, etc., imposes an even greater problem, and

WHEREAS, The Convention cannot fully legislate as in former years due to federal and state laws thus forcing the executive board and legal departments to do the majority of the work, now, therefore,

BE IT RESOLVED, That the International Convention of the American Federation of Musicians, A.F.L.-C.I.O., meet every other year, beginning at the earliest feasible time, with provision for the President and Executive Board to call emergency sessions at their discretion, and

BE IT FURTHER RESOLVED, That the proper persons change the By-laws and Constitution accordingly.

The report of the committee is that the subject matter is disposed of in Resolution No. 48.

To the Officers and Delegates of the Sixty-first American Federation of Musicians Convention:

Your Finance Committee, after meeting with Treasurer Clancy and his staff and after examining the detailed audit made by Price, Waterhouse and Company, of the Federation's finances, wish to bring to the attention of the Convention delegates the following:

1. The Treasurer's office has fulfilled its obligations and duties diligently and effectively. Treasurer Clancy and his staff should be commended for having made the numerous changes recommended by the special Finance Committee, appointed by President Petrillo, and effected savings and increased income, extremely beneficial to the Federation at this time.

2. The financial condition of the Federation's General Fund has shown a slight decline this year even though our 10% traveling surcharge collections are the highest in our history. The financial business of the Federation has become more complex each year and it is important that like all sound business practices, that the financial statement of our Federation should show a yearly increase rather than a loss.

3. The recommendations on resolutions made by your Finance Committee were made only after much discussion and great deliberation.

4. We wish to thank Treasurer Clancy and his staff, Henry Kaiser, attorney for the Federation, and

the numerous delegates who appeared before us for their time and patience.

HARRY CHANSON,
Chairman, Local 308.

DAVID HOLZMAN,
Local 35.

JOSEPH BERTORELLI,
Local 40.

JOHN H. MCCLURE,
Local 63.

CARL S. DISPENZA,
Local 108.

SAM SIMMONS,
Local 125.

C. L. SNEED,
Local 148.

RUSS R. PRINTY,
Local 162.

CLYDE A. HARTUNG,
Local 188.

DONALD T. TEPPEL, SR.,
Local 220.

ROBERT C. CANUTE,
Local 228.

MATT CALLEN,
Local 269.

JAMES W. WHITTAKER,
Local 375.

WALTER B. TIMERMAN,
Local 387.

LOUIS J. ZEBEDEO,
Local 400.

JOSEPH FRIEDMAN,
Local 402.

CHARLES L. C. HATCH,
Local 427.

HENRY ROSSON,
Local 446.

ENRICO SERRA,
Local 595.

DR. WILLIAM S. MASON,
Local 596.

ARTIE JONES,
Local 637.

TERRY FERRELL,
Local 644.

MRS. PEGGY JOSEPH,
Local 809.

The report of the committee is adopted.

The Committee on Law continues its report.

RESOLUTION No. 23
LAW

WHEREAS, Conventions of the American Federation of Musicians have grown to such proportions that locations and finances are presenting a serious problem, and

WHEREAS, Necessary legal and other expenditures of the Federation are at all time high and may rightfully increase, and

WHEREAS, Yearly Conventions have provided to all local officer delegates an education and information background to assist them with their duties regarding local operation, and

WHEREAS, Every local should be granted a reasonable and proportionate delegate representation, and

WHEREAS, This proportionate representation does not now exist under provisions of Article Five (5) of the Constitution of the American Federation of Musicians, therefore,

BE IT RESOLVED, That the first four lines and seven words of Article Five (5) of the Constitution of the American Federation of Musicians be amended to read as follows:

"All locals of this Federation of five hundred (500) members or less shall be entitled to one delegate. All locals shall be entitled to one additional delegate for each additional five hundred (500) members but in no case shall any local be

entitled to more than three (3) delegates."

The report of the committee is that the subject matter has been disposed of.

The report is adopted.
Chairman Stokes thanks the committee for its cooperation.

Delegate Stokes, Local 65, offers the following Resolution:

RESOLUTION A

BE IT RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same, and

BE IT FURTHER RESOLVED, That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the International Executive Board, with full power and authority to act as may in the discretion of the said Board be decided, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized to meet, confer and agree, during the ensuing years, with employers as to the conditions and wages to govern members of this Federation in fields within Federation jurisdiction, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

The Resolution is adopted.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Delegate Chanson, Local 308, Santa Barbara, Calif.:

President—Herman D. Kenia.

Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.

Treasurer—George V. Clancy.

Members of the International Executive Committee from the United States—Stanley Ballard, Lee Repp, William J. Harris, E. E. "Joe" Stokes.

Member of the International Executive Committee from Canada—Walter M. Murdoch.

The chair then declares the Convention adjourned sine die at 4:00 P. M.

★ An anonymous donor has given \$500,000 to the Lincoln Center for the Performing Arts, in New York City, for the construction of a chamber music and recital hall.

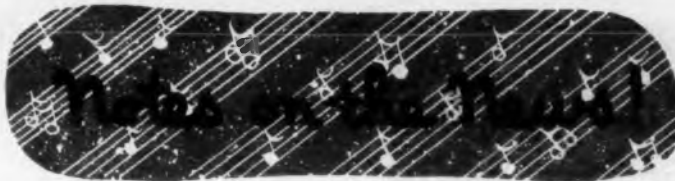
★ The American Symphony Orchestra League has presented its "Distinguished Service Award" to the study committee which recently completed an exhaustive and highly important report devoted to the legal establishment and maintenance of a symphony orchestra. The award-winning report is called a study of "Legal Documents of Symphony Orchestras."

★ John S. Edward, manager of the Pittsburgh Symphony, has been reelected President of the American Symphony Orchestra League. The league's 1959 national convention will be held in Phoenix, Arizona, June 11, 12 and 13.

★ Carmen Coppola of Great Neck, Long Island, is the winner of the Friends of Harvey Gaul Music Composition Contest for 1957. The award is \$300.

★ New York presented the Medalion of the City to Mitropoulos and Bernstein, as conductors of the New York Philharmonic, and each member of the orchestra received a Certificate of Merit, as recognition of their recent highly successful tour to twelve South and Central American countries.

★ Howard Mitchell, conductor of the National Symphony Orchestra of Washington, D. C., has been awarded the prize (\$450) established by "The Fund for Second Performances." This Fund was established by Alfred Frankenstein of the *San Francisco Chronicle*, who was led to it by the announcement last October of the plan of the Ford Foundation to



encourage orchestral composition in the United States. Mr. Frankenstein felt that it was especially needful to encourage conductors to repeat new works already introduced.

★ Enrique Jordá's contract as conductor of the San Francisco Symphony has been extended by five years.



Frederick Koch

★ Frederick Koch's orchestral suite, *Cuyahoga River Journey*, was performed at a special pop concert sponsored by West Shore Concerts in Lakewood, Ohio, at the Lakewood Civic Auditorium on August 1. Mr. Koch is founder and musical director for West Shore Concerts. On August 30 it will be performed at the Cleveland Pops Concert with the Cleveland Summer Orchestra under the direction of Louis Lane.

★ Isidore Cohen succeeds Robert Koff as second violinist of the Juilliard String Quartet. Mr. Koff will join the faculty of Brandeis University.

★ Armando Ghitalla was the trumpet soloist June 5 with the

Boston "Pops" Orchestra, conducted by Arthur Fiedler, in the first Boston performance of "Concerto for Trumpet" by Johann N. Hummel.

★ Portions of the organ suite, *In the Cathedral*, by Alice Crane Williams, were performed by Richard M. Hobart at the Church of the Saviour, Cleveland Heights, on June 8.

★ Casimiro Dello Joio's composition, "Ascension" for mixed choir and organ was performed on May 25 at New York City's Brick Church under the direction of Dr. Clarence Dickinson, organist and choirmaster.

★ Annie Steiger, violinist, and Lonny Epstein, pianist, performed "Variations and Capriccio" by Norman Dello Joio on the radio in Basel, Switzerland, on July 14.

★ Walter P. Reuther, President of the United Automobile Workers, received the 1958 Histadrut Humanitarian Award for distinguished service to the cause of democracy and for the furtherance of friendly relations between the United States and Israel, on June 17 in New York City.

★ A contest to discover a new American opera offers a two-part cash prize of \$2,000 to the composer and \$1,000 to the librettist, as well as performance by the New York City Opera. It is sponsored jointly by the Artists' Advisory Council of Chicago, Mrs. William Cowea, president, and the New York City Opera, Julius Rudel, general director. The deadline for submission of librettos is December 1, 1958, and, for the complete opera, June 1, 1960. Full directions may be obtained by writing to: Mrs. William Cowen, President, Artists' Advisory Council, 55

East Washington Street, Room 201, Chicago 2, Illinois.

★ Rudolf Kruger has been appointed for the fourth consecutive season musical director of the Fort Worth Opera Association and director of the Opera Workshop at Texas Christian University.

★ Twenty-two-year-old Don Lipovac, who won the title of "American Accordion Champion" at the annual American Accordionists' Association Olympic Contest held in New York City, May 17 and 18, will represent the United States in the World Accordion Competition which will be held at the Brussels World's Fair from September 12 to 14. Expenses of the trip will be borne by the American Accordionists' Association.

★ Salvatore Fiore, the only member of the Cleveland Orchestra to run the gamut of conductors from Sokoloff to Szell, has retired. He was the orchestra's second violinist for forty years. A farewell party was given him by the members.

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Diatonic Melody



Sample Diatonic Harmonization



Chromatic Melody



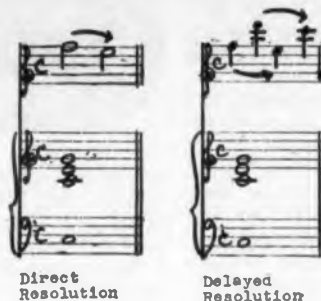
Sample Chromatic Harmonization



Note: In classical and chromatic harmony, auxiliaries supplement 1, 3, 5, and 7 tones of melody. There are four rules governing auxiliary resolutions in these harmonic styles.

* Tabulation of harmonizations is unnecessary here since chords can be selected "by inspection."

1. An auxiliary tone can resolve or its resolution may be delayed.



2. An auxiliary can be given any part of the total time of the tone to which resolution is to be made.



3. An auxiliary can anticipate its tone of resolution (usually by one unit of the prevailing denominator of time).



Anticipation timing can also be applied to a chord tone (anticipation).



4. The resolution of an auxiliary can also be delayed one unit of a prevailing denominator of time (suspension).



(To be continued)

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KEYNOTE OF THE ADMINISTRATION

(Continued from page seven)

Representative Thompson told the House of Representatives:

"Mr. Speaker, I shall shortly introduce at the request of Mr. Herman D. Kenin, president of the American Federation of Musicians, a resolution providing for a full and complete investigation and study of the effect on domestic industries, and on domestic employment of performing artists and musicians, of—

"First. The importation for commercial use in the United States of sound recordings and exposed or developed picture film at the rates of duty prescribed by the existing tariff laws of the United States (as modified by applicable foreign trade agreements entered into by the United States); and

"Second. The importation for commercial use in the United States of sound recordings and exposed or developed picture film produced or manufactured in foreign countries by American interests in order to take advantage of beneficial tax consequences of such foreign production or manufacture under the tax laws of the United States;

for the purpose of determining what changes, if any, should be made in such laws in order to protect the domestic industries, and to alleviate any problems of unemployment created by the importation of such sound recordings and such exposed or developed picture film.

"Many years ago the Congress attempted to protect our music culture by protecting the American instrumentalist against cheaply priced foreign competition. The resolution I have developed is a much sounder approach, however, than a restrictive immigration policy. I have always opposed a restrictive immigration policy and have worked for the maintenance of an open door to cultural musical organizations from abroad.

"The American musicians' plight is more severe now than when the Congress provided its original protection of the immigration statute. Yet that law is today being nullified by a mechanical refinement in the reproduction of music known as 'music track.' This foreign-made tape has all but blacked out the employment of American musicians in the production of filmed entertainment.

"I am told by Mr. Kenin that this wholesale substitution of foreign-made tape for the American musician is now all but universal practice in the Hollywood film-making capital. Last year somewhat better than 95 per cent of all filmed entertainment for television, Mr. Kenin informs me, substituted cut-rate foreign music track for the services of American musicians. The end result is a widely labeled American-made product which, in fact, bypasses the American musician and denies him the job opportunities he needs so desperately.

"I am convinced that the time has come for the Congress to take a long, hard look at this pervasive threat to the future of American music, the American musician and, indeed, to the future of all our living arts."

These current and significant developments in Washington, coupled with the progress in creating several million dollars in payrolls for unemployed musicians marked rapid strides toward the two goals of new employment and government recognition of the musicians' problems, which the A. F. of M. president and International Executive Board pledged themselves at the June Convention to undertake.

Concurrently with his successful activities in Washington, President Kenin initiated a move to unify professional musicians throughout the free world against unregulated competition of canned music, and to establish mutual cooperation and aid among them.

Executive Board member Stanley Ballard flew to Zurich in late June on authorization of the International Executive Board and at

President Kenin's request, to lay groundwork for a world conference of musicians.

As a result, President Kenin has been able to announce that an international meeting of musicians' unions will be held in Zurich, Switzerland, August 15-16, when European union leaders will join the A. F. of M. in seeking means to end the "unrestricted importation" of recorded music throughout the world and also to prevent possible strike-breaking activities by musicians everywhere.

Such efforts are a continuation of activities started by President Petrillo, who, with the then Executive Committeeman Kenin and Secretary Cluesmann, worked with the ILO at Geneva toward establishment of a world-wide convention that would establish the rights of artists to payment for work done when their performances are multiplied mechanically for profit.

While legislative action was being undertaken in Washington the vexatious problems in Hollywood were not forgotten. An outstanding example of solidarity among the A. F. of M. membership was demonstrated when musicians from key locals in eighteen cities turned out at the direction of President Kenin to perform "information picketing" of the motion picture performances of "Vertigo," "Ten North Frederick," and "Bravados." President Kenin said the picketing was designed to demonstrate the Federation's support of the eighteen-week-old strike of Hollywood musicians and to protest the producers' use of "foreign strike-breaking" music.

Results of the NLRB election for bargaining rights in the major Hollywood studios were disappointing but not surprising. In commenting, President Kenin said, "This can only be a short-lived victory for a small splinter group that can never hope to find a place within organized labor. We feel that this small group of musicians has been swayed by emotion rather than by reason. The only result is aid and comfort, temporarily, for the enemies of organized labor. The Federation will continue to work in the best interests of professional musicians in the United States and Canada in all fields and areas it covers."

To bring the Los Angeles election into proper perspective and correct some of the false impressions deliberately circulated by critics of the Federation it should be noted that:

Only a tiny segment of our jurisdiction and membership was involved in the NLRB election, namely, some of the former employees of only part of a single industry, the major motion picture film producers, only six in number. The many independent producers were not involved. In all, approximately 1,200 musicians were eligible to vote. Only a little more than 1,000 cast effective ballots.

How did the election come about? In February of this year the Federation called the first strike in the history of its negotiations with the major producers. The strike followed discussions based on demands formulated by a rank and file committee of affected employees. The committee fully participated in the negotiations and fully supported the Federation's strike action. Indeed, the self-appointed leader of the Guild, an ex-member who was expelled from the Federation some two years previously for dual unionism, personally hailed and supported this strike.

However, a few weeks later, in one of the most odious strike-breaking maneuvers known to trade union history, he formed a Guild (with four members) and filed a petition for an election with the National Labor Relations Board, thereby making it impossible for the employers to negotiate a strike settlement with the Federation.

Some brief comments on the Board's handling of this petition are in order. The Board ignored our protest that every standard of common sense and of statutory policy compelled the immediate dismissal of a petition successfully designed to frustrate the normal and timely settlement of a lawful strike. Instead, it proceeded leisurely, over a period of five weeks, to find out whether the Guild had sufficient support to warrant a formal Board hearing and election. And its decision to conduct such a hearing was based not on the support the Guild had when it filed the petition but on the strength it was able to acquire during the very period of the Board's so-called investigation. In short, the Board, in effect, lent itself to an abuse of its own process that allowed a strike-breaking, rump movement successfully to feed itself on its own strike-breaking activity.

The petition ambitiously sought to represent all scoring of film produced by the major producers throughout the United States. At the insistence of the Federation's counsel this extravagant demand was withdrawn. Instead, the unit was realistically confined only to work that may be performed in Los Angeles County. The major producers still retain their traditional full discretion to score film anywhere in the United States or Canada. And the Federation still remains the exclusive bargaining representative for all music that may be performed for these producers outside of Los Angeles County.

It will serve no purpose at this time to review the history of destruction, division and sabotage leading up to the strike, the petition and the result of the election. Suffice it to say that after years of agitation and misrepresentation the splinter, strike-breaking group was able to muster a total of only five hundred and fifty-four votes; a switch of less than fifty votes would have reversed the result.

Doubtless its disappointment over the meager handful of its supporters and the severe geographical limitation of its certification as a bargaining agent has prompted the Guild to announce an arrogant program of raiding the entire jurisdiction of the Federation and its locals. This reckless adventure is foredoomed to total destruction on the hard rock of the united resistance of the organized professional musicians throughout the United States and Canada to any threat to their undivided bargaining power.

Commenting on the NLRB election result, Local 47's President Daniel said, "When in the inevitable course of events, the disillusion concerning Cecil Read and the Guild sets in, we will welcome back to our local those who sincerely and honestly wish to remain with organized labor. There will, of course, be no place in the ranks of Local 47 for those who practice dual unionism."

The NLRB election automatically terminates the strike begun last February by the A. F. of M. Local 47, though President

(Continued on page forty-five)

Of interest to the general public

CHAMBER MUSIC

A chamber orchestra of selected members of the Baltimore Symphony presented a concert at the Rose Garden at the Museum in that city July 15. It was underwritten by the Music Performance Trust Funds of the Recording Industries in cooperation with Local 40. Elliott Galkin conducted.

The Winterbourne Quartet—Estelle Golton, piano; Luba Novak, cello; Rafael Faraco, violin; and Betty Shoop Parker, viola—gave a chamber music program at the Central Y. M. C. A. in Baltimore, Maryland, on June 26. The program, made possible through the Music Performance Trust Funds of the Recording Industries, included a performance of the Jean-Baptiste Loeillet "Sonate a Quatre," and the Gabriel Fauré Piano Quartet in C minor.

A chamber music and recital hall will be part of the Lincoln Center for the Performing Arts in New York City. This is the gift of an anonymous donor who presented \$500,000 to the project for this purpose. The hall will have a seating capacity of about 600, and will be completed by the end of 1960. It will have a separate entrance, lobby and facilities, and will be acoustically insulated from the concert hall auditorium.

Colorado College's Quartet in Residence at Colorado Springs consists of Mr. and Mrs. Sidney Harth, violinists, Paul Doktor, viola, and Aldo Parisot, cellist.

The Baroque Trio which specializes in the re-creation of Medieval, Renaissance and Baroque music, both vocal and instrumental, has recently been formed in Pittsburgh. Its members, Patty Grossman, recorder, Conrad Seamen, tenor voice and recorder, and Homer Wickline, harpsichord, have mastered the art of the instruments which convey music of these periods: a variety of recorders, the krummhorn and tambour. Mr. Wickline plays a Florentine harpsichord (1780).

On May 19 the trio appeared at the Phillip's Gallery in Washington, D. C.

The International Chamber Music Series of the Los Angeles County Museum on May 18 featured a program of compositions by contemporary Japanese composers: "Trio Rustico," by Yasuji Kiyose, String Quartet No. 7, by Komei Abe, and Impressions for Piano Quartet, by Tak Shindo. The Niiya Trio — Yoshiko Niiya, piano, Harris Monosoff, violin and Charlotte Harris, cello—was assisted by Joachim Chassman, violin and Christopher Kuzell, viola.

The chamber concert was sponsored jointly by the Los Angeles County Board of Super-

visors through the Los Angeles County Music Commission and the Music Performance Trust Funds of the Recording Industries with the cooperation of Local 47, Los Angeles.

The Pro Musica Society of Chicago, a newly formed chamber group, will present a season of six concerts beginning November 14 at the Arts Club in that city. Nina Mesirov is its musical director.

The University of Washington (Seattle) Friends of Music series announces for the 1958-59 season the Janacek Quartet, Quartetto Italiano, Pasquier Trio, Juilliard Quartet and Fine Arts Quartet.

The Juilliard String Quartet on June 1 regrettably accepted the resignation of Robert Koff, its second violinist, who wishes to devote more time to teaching in the future, as a member of the faculty of Brandeis University, Waltham, Massachusetts. His replacement is Isidore Cohen, a graduate of Juilliard, a former member of the Kell Chamber Players, the Schneider String Quartet, the Collegium Musicum, and a participant in the Casals Festival in Puerto Rico in 1957.

The Chamber Brass Players this past summer performed a series of eight public concerts of brass music from the Tower of the New York University Judson Residence, in lower Manhattan. The ensemble was under the direction of Maurice Peress.

The Saturday Consort, a group of six Pittsburgh musicians, was presented at Town Hall in New York City on April 27 in a program featuring music from the Renaissance and



The Baroque Trio. Left to right: Homer Wickline, harpsichord; Conrad Seamen, tenor voice and recorder; Patty Grossman, recorder.

Baroque. The ensemble includes Editha Neumann, viola da gamba; Karl Neumann, viola da gamba; Ezra Newman, recorder; Colin Sterne, lute, baroque flute, tenor viol and recorder; Roberta Sterne, virginals, treble viol, recorder and harpsichord; and Nancy Williams, contralto voice.

Pianist Katja Andy was soloist at the May 20 concert of the Chicago Sinfonietta, conducted by Leon Stein. The program included works by Foote, Roussel, Stein and Bach. The program was presented with the cooperation of Local 10, Chicago, through a grant from the Music Performance Trust Funds of the Recording Industries.

The Chicago Chamber Orchestra, Dieter Kober, conductor, is in course of presenting a series of four summer concerts in McKinlock Court of the Art Institute of Chicago. The July 13 concert featured John La Montaine's Concerto for String Orchestra.

The first chair woodwind players of the New Orleans Symphony have organized a quintet which has given a series of concerts during the past season, the last on March 30. Robert Rohe's Quintet was featured on this program. Mr. Rohe is first bass of the New Orleans Symphony.

The members of the group are Kenneth Scutt, flute; John Mack, oboe; Ronald de Kant, clarinet; Robert Elworthy, horn; and Otto Eifert, bassoon.

A newcomer in the small orchestra field is the Eugene Wind Ensemble of Eugene, Oregon, organized early in the summer of 1957. This group of thirty-eight musicians with flexible instrumentation has played Stravinsky's *Circus Polka*, and a work calling for ten brass players by Johann Pezel, a seventeenth century composer.

In June the Claremont Quartet—Marc Gottlieb, violin, Vladimir Weisman, violin, Irving Klein, cello, and William Schoen, viola, gave a concentrated chamber music course at George Peabody Teachers College in Nashville, Tennessee, and from July 9 to August 6 was quartet in residence at Pennsylvania State University where their activities included concertizing, lecturing and teaching.

Five concerts by the Curtis String Quartet—Jascha Brodsky and Enrique Serratos, violinists, Max Aronoff, violist, and Orlando Cole, cellist—and the New Chamber Orchestra of Philadelphia under Nicholas Harsanyi, were features of the Tamiment Chamber Music Festival in that Pennsylvania resort, June 19 through 22.



University of Hartford Trio in Residence. Left to right: Luigi Silva, cellist; William Kroll, violinist; and Artur Balsam, pianist.

A "University of Hartford Trio in Residence" has been created, all of whose members will teach on the faculty of Hart College of Music of that University. They are pianist Artur Balsam, already recognized as an exponent of chamber music; violinist William Kroll, mentor of the Kroll Quartet and first violinist of the Coolidge Quartet from 1935 to 1945; and cellist Luigi Silva, a member of the Colorado College Summer String Quartet, and already a faculty member of the University of Hartford.

The trio will be presented in a series of concerts on the campus, sponsored by Hart College of Music.

KEYNOTE OF THE ADMINISTRATION

(Continued from page forty-three)

Daniel had advised its members that they are free to seek jobs in the major movie studios, but they were cautioned against dual unionism. The notice made plain that our members are not required to join any other organization as a condition of employment. All members were instructed to communicate with the union's studio representative "before soliciting or accepting work at the major studios." Emphasis was again placed on the warning that "any A. F. of M. member joining MGA will be expelled by the Federation."

Organized labor's support of the American Federation of Musicians is summed up in the statement made recently by William Schnitzler, secretary of the AFL-CIO, speaking for President George Meany who was then abroad. Schnitzler commented, "The strike of the musicians in the major motion picture studios would have been settled favorably weeks ago had not a small group of selfishly inspired musicians invoked the processes of the National Labor Relations Board. By delaying its settlement this group has committed a grievous sin of strike breaking against their union brothers.

"Organized labor cannot and will not tolerate such tactics, nor can those who sponsor dual unionism ever have a place in the AFL-CIO."

CONDUCTORS AND SOLOISTS

CONDUCTORS Henry Aaron, assistant conductor of the Chautauqua Symphony, will conduct the Gershwin program August 19. The regular conductor of the series, Walter Hendl, is conducting twenty-eight concerts in the 8,000-seat amphitheater . . . Conductors of the summer series of the Miami Beach Pop concerts are Paul Whiteman, Ethel Stark, John Bitter, Howard Barlow, Arthur Fiedler, James Christian Pfohl, Alberto Bolet, Franz Allers and Skitch Henderson . . . Harry Farbman was the new musical director of the Redlands Bowl (California) series, which this summer celebrated its thirty-fifth anniversary . . . Thor Johnson will conduct the Labor Day concert of the Naumburg Memorial series presented on the Mall, Central Park, New York. This is the fifty-third season of these concerts. Mr. Thor is also director of the Peninsula Music Festival . . . Szell, Monteux, Korn, Wallenstein, Allers, Krips and Leinsdorf are the conductors at Robin Hood Dell this summer . . . Louis Lane, assistant conductor of the Cleveland Orchestra, has led the Cleveland Summer Orchestra since 1952 . . . The musical director of the summer pops season of the Crescent City (New Orleans) is James Yestadt . . . Fausto Cleva, Carlo Moresco and Anton Coppola are the conductors at the Cincinnati Summer Opera . . . Charles Munch, Pierre Monteux, G. Wallace Woodworth and Hugh Ross occupy the podium at the Berkshire Festival. . . . Valter Poole is conducting the Detroit

Symphony in its nine-week summer series . . . Emerson Meyers conducted three of the four Watergate Pops Concerts given in Washington, D. C., in June and July. The final concert, July 16, was conducted by Dr. Frederick Fall . . . Living up to its policy of introducing a new conductor each season, the Stadium Concerts, New York City, had Samuel Matlovsky conduct the July 29 concert . . . Seattle Symphony conductor Milton Katims led the Orchestra of Radiodiffusion Belge in the American Pavilion at the Brussels Fair, June 27.

SOLOISTS Grant Park Concerts, Chicago, is one of the lucky summer series which obtained Van Cliburn as soloist. He played there July 16 and 18. Red Rocks near Denver had him July 25 and Hollywood Bowl July 31 . . . He performed at a special post-season Stadium concert in New York City August 4 . . . Soloists with the Miami Beach Pop orchestra this summer are Jorge Bolet, Sanroma, Giulio Bari, John Gillaspay, Beverly Bower, Joan Field, George Roth, Allison Fennell, Martha Pineda and Veronica McCormick . . . Roger Williams and his piano are again being featured in Minneapolis' "Music Under the Stars" . . . Pianist Grant Johannesen and soprano Ilona Kombrink will be soloists at the Peninsula Music Festival to be held in Fish Creek, Wisconsin, from August 9 through 24.

FOR SALE or EXCHANGE

FOR SALE—Ten standard name band arrangements (used); written for five brass, four saxes, three rhythm. Will sell all ten for \$25.00. List furnished on request. Wally Myers, 320 Mill St. Johnsonburg, Pa.

FOR SALE—Large collection sheet music, albums, mostly 1940 to 1915; songs, rags, marches, etc. Songs of all types, popular, sacred, concert, Latin American, college, etc. Also biographies of songwriters and composers and historical works on American music. Send list of needs and prices offered. Jay Arnold, 2534 Drew Valley Road N. E., Atlanta 19, Ga. 8-9

FOR SALE—Used blonde Chubby Jackson five-string bass. Extra set new steel strings; Neurenberger bow; new case; excellent condition. \$300. D. Norman, 603 13th Ave. North, East Grand Forks, Minn. 7-8

FOR SALE—One Buescher alto saxophone; one Martin tenor saxophone; both one-year-old, including zipper case covers for both. Must sell both. Sacrifice. \$400.00 for both. Bob Voss, 5817 Avenue "M," Brooklyn, N. Y. DEWEY 8-3590. 7-8

FOR SALE—Bj upright bass, fine condition; \$150 plus crating expenses for shipping. Frank Haughwout, 2706 Ioplin St., Ioplin, Mo.

FOR SALE—Bacon Silver Bell No. 1 plectrum banjo with case; very good condition, \$95.00. Couturier C. Ruegehorn with case, like new, \$75.00. Spencer Quinn, 2129 Gower St., Hollywood 28, Calif.

FOR SALE—Wm. S. Haynes wood piccolo in C, No. 5758, in fine playing condition. An exceptionally fine instrument; has repaired crack in head-joint. Make best offer. Jay Arnold, 2534 Drew Valley Road, Atlanta 19, Ga. 8-9

FOR SALE—Selmer (Paris) tenor saxophone: "Mark VII", 61,000 series, Tri-Pak case. Excellent condition, never used commercially; asking \$295.00. Mel Kannel, 41-15 50th St., Woodside 77, N. Y. NE 9-3395.

FOR SALE—Bj King straight soprano sax and case, beautiful tone, \$45.00. C-melody, Conn, \$25.00. Operadio amplifier with two large speakers and Shure microphone and stand, \$155.00. Also assorted used orchestration, 22 for \$5.00. Al Williams, 122 Wendell St., Providence 9, R. I. 8-9

FOR SALE—Bass viol, good condition, \$40.00; solovox, very good condition, assembled in upright furniture type cabinet on wheels, \$110.00. William J. Eposito, 288 Park Ave., Lyndhurst, N. J. Webster 9-1240.

FOR SALE—Lyon-Healy harp, model 22. Write Mrs. J. S. DeLeuw, 1707 Tenth Ave. S. W., Calgary, Alta., Canada.

FOR SALE—Bass clarinet, Le Blanc, excellent condition; new case, double octave low Eb keys, \$275.00. Albert Falcone, 307 West Wayne Ave., Wayne, Pa. MURRAY 8-9149.

FOR SALE—English bass, 1/4 size, excellent tone and condition; \$380.00 with good cover. A. Mack, 86-11 30th Ave., Jackson Heights, L. I., N. Y. NE 9-5013.

FOR SALE—25 watt amplifier, twin speakers, chrome stand, large professional head. Cost \$275.00, selling price \$100.00. Must see to appreciate. Billy Rogers, 2110 Newkirk Ave., Brooklyn, N. Y. Phone: GE 4-5482.

FOR SALE—Selmer Bb tenor sax with Chesterfield case, serial No. 35,000. A-1 shape, first \$265.00 case takes it. Will send it on ten days C.O.D. trial basis. Don Launer, 337 Monroe Ave., San Antonio 10, Texas.

FOR SALE—Used Wm. S. Haynes silver flute, closed G's, excellent condition, \$200.00. F. H. Tyler, 26 Court St., Keene, N. H.

FOR SALE—Used library, trumpet, alto, tenor, trumpet, tenor, trombone; three sets used Bb and C fake books; three and four way sax back grounds to standards. Agent, Local 129, Danby Vermont.

FOR SALE—Fender 1000 pedal steel guitar; excellent condition, works perfectly, used very little. Absolutely no string breakage. Robert Bavinger, R. D. 2, Stroudsburg, Pa. Phone: Stroudsburg 3285-111. Good deal.

FOR SALE—Monster tuba, upright, Bb; trumpets Vega, Buescher and mongrel; Pan-American silver alto sax; Italian cello, viola, violin; hurdy gurdy; pitter bugle; alto sax used. M. Maurice 38 West Newton St., Boston, Mass.

FOR SALE—Accordion, Sano electric, model 50-C. Built-in pickups and tone chambers; like new. Cost \$1,795., selling price \$900. Madden, Apt. 2-A, Mayflower Gardens, Little Falls, N. J. Phone: CLifford 6-3033.

FOR SALE—Lyon & Healy harp, style 23, like new. Would like style 17 in trade. Phyllis Schlomovita, 1031 East Ogden Ave., Milwaukee 2, Wisconsin.

FOR SALE—New Wheatstone treble 5-E concertina (ebony, metal keys), four months old. Lists for \$360.00, terrific buy at \$175.00. L. Sal Peter, 213 Atkins Ave., Brooklyn 8, N. Y.

FOR SALE—Selmer bass clarinet, low E, two octave keys, in fine shape; \$75.00. Soprano Rothophone, oboe sax fingering, \$40.00. Nicholas Lannutti, 1117 McKean St., Philadelphia, Pa.

FOR SALE—Bach Stradivarius trombone, serial 3841, model 6, with case. An excellent instrument in fine shape; \$175.00. Lynn R. Kephart, 412 West Park Ave., Ottumwa, Iowa.

FOR SALE—Cunn recording tuba, Bb's with cases and stand. Gold lacquer, short action off center valves, good condition. Good buy. Write in % Albert Stauffer, 411 Nassau Blvd., Prospect Park, Pa.

FOR SALE—King 3-8 trombone; large bore, 508, B" sterling-silver bell (1403 silver-sonic); six months old, with carry-all case. Like new, originally \$312.00, will sell for \$200.00 cash. Steve Gaspar, 9 Beverly Road, Trumbull, Conn.

FOR SALE—Kruspe double French horn, deluxe case; six months old, best model, \$350.00. Selmer Bb tenor sax with case, like new, \$250.00. Franklin, 27 Perkins St., New Haven, Conn. UN 5-1733.

FOR SALE—Buescher silver bass saxophone and case. Haynes silver C flute, two months old. Charles Klesi, 117 East Colorado Ave., Colorado Springs, Colo.

FOR SALE—New Gibson 1-5 Byrdland guitar; plush case, G. F. 20 amp, with foot control vibrato. \$550.00 cash. Dale Marsh, 86 Penn Ave., Galesburg, Ill. Phone: 8808-9.

FOR SALE—Used special arrangements for trumpet, tenor sax and rhythm; tenor band sound. Write for free arrangement. Joe Henley, 502 West Grand Ave., Johnson City, Tenn.

FOR SALE—Fender twin amp, less than one year old, perfect condition. List \$550.00, will sacrifice for \$395.00 cash or trade-in considered. W. B. Armstrong, Fanshawe Park Road, R. R. 3, London, Ontario, Canada. GE 2-3634.

FOR SALE—Lyra (glockenspiel) with cover, \$40. Also "Hartman" spruce piano, \$250. R. Renard, 900 Ogden Ave., Bronx 52, N. Y. Phone: WY 2-1554.

FOR SALE—Band uniforms, Ottwald brand, excellent condition; modern styling, complete with tunics, trousers and visored hats; suitable for grades 9-12. 30 complete maroon and gray; 40 maroon and gold; 30 blue and white; also 30 caps and capes in red and white. Indian River Central School, 55 Main St., Philadelphia, N. Y. Phone: Midway 2-5509.

FOR SALE—Very modern styled septet arrangements for trumpet, trombone, tenor sax, baritone-doubling alto sax, piano, bass and drums. Bob Eberhart, P. O. Box 323, East Lansing, Mich.

FOR SALE—Peter Guarnerius violin, about 1720, with papers from well-known appraiser; also insured. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928.

FOR SALE—Three superb concert violins; Antonio Stradavari, J. B. Guadagnini, J. B. Vuillaume. Owner must sell at once; consider trade. Ted Marchetti, 1275 Westwood Ave., Columbus, Ohio.

FOR SALE—New, never used, latest model Deagon electric vibraphone, \$425.00. 3 octave (F to F chromatic), model 510. Lists at \$550.00, save \$125.00. Write Herbert Randel, 41 Winding Way, Portland, Maine.

HELP WANTED

WANTED—Female or male accordionist; read and must transpose. Steady work with duo and trio. Bob Ellis, 280 Driggs Ave., Brooklyn 22, N. Y. EVERgreen 3-3779.

WANTED—Grl musicians for established, steady working, girls band; top salary. Write or wire: Flo Dreyer, 630 North Livingston St., Indianapolis 22, Ind.

WANTED—Steel guitar teacher; must be experienced in private and class instruction; full time. Write full particulars, Z. Sokoll, 180 Newark Ave., Jersey City, N. J.

WANTED—Pianist, organist or accordionist; join top entertaining trio; steady work, top money, travel. Give personal description, ability, first letter. Max Cooper, 7032 Walrond, Kansas City, Missouri.

WANTED—Grl musicians, all chairs; saxes, brasses, rhythms; commercial style. Photos and experience in reply. Write Band Leader, P. O. Box 9662, Norfolk 5, Va.

WANTED—Violinist (vocal or double instrument desired, but not necessary), male or female for steady weekend in Westchester. A. Renard, 900 Ogden Ave., Bronx 52, N. Y. WY 2-1554.

WANTED

WANTED—Banjos, center hole guitars or any other folk instruments for my Folk Music Club. Please state condition and lowest price acceptable. Sidney Locker, 4326 Pine St., Philadelphia, Pennsylvania. 8-9

WANTED—Two Bb's Sousaphones, any condition, but must be playable. Submit particulars and price. E. H. Aldridge, 12 Humbolt Place, Depew, N. Y.

WANTED—Italian solo violin, viola, fine bow. Give information on condition, history, body length, guarantees, price, etc. M. Levine, 38 West Newton St., Boston, Mass.

WANTED—Any good used double French horn: Conn, Geyer, Kruspe, etc. Almost in any condition, but must be reasonable. Jim Palecek, 2314 South 59th Ct., Cicero 50, Ill. Phone: OL 2-1472.

WANTED—Old song collections or books from any part of the world; also record collections before 1940. I will pay for leads that materialize. Send details to G. Goodwin, 448 West 51st St., New York 19, N. Y.

AT LIBERTY

AT LIBERTY—String bassist, symphony to modern progressive jazz experience; Latin, show-band combos; name band background. Personable, conscientious; work in New York, New Jersey area. Roy Barby, 48 Ashford St., East New York 7, N. Y. Midway 7-4223.

AT LIBERTY—Electric guitar, banjo, mandolin experience with bands, radio, stage; sing western modern jazz. Donald Miller, 35 Boner Ave., Newark, Ohio.

AT LIBERTY—Tenor sax, clarinet, vocals; read, fake, handle MC chores if necessary. Young, neat, experienced; repertoire for society, Latin and continental. Available weekends in N. Y. C. area. Phone: Frank, TY 2-3789—TA 2-7567.

AT LIBERTY—Negro drummer and former band leader desires job with well known combo or band. Ready, fakes, plays all types of Latin, European, progressive, rhythm and blues, rock 'n' roll; cuts swell show. Also doubles as vocal and writes lyrics. Neat, single, age 26; will travel anywhere; Local 613 card. Sunny Davis, % Post Office, Chestang, Ala.

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ENCHANTED ISLAND	Korwin	POOR LITTLE FOOL	Eric
ENDLESS SLEEP	Johnston-Montel-Elizabeth	PURPLE PEOPLE EATER	Cordial
EVERYBODY LOVES A LOVER	Korwin	REBEL 'ROUSER	Gregmark
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GINGER BREAD	Jim Skip-Ram Bed	SECRETLY	Planetary
GUESS THINGS HAPPEN THAT WAY	Knox	SPLISH SPLASH	Portrait
HARD HEADED WOMAN	Glady's	WHEN	Sounds-Michele
He's Got the Whole World in His Hand	Chappel	WILLIE AND THE HAND JIVE	El Dorado
IF DREAMS CAME TRUE	Korwin	YAKETY YAK	Tiger
JUST A DREAM	Ace	YOU NEED HANDS	Lake View
Left Right Out of Your Heart	Shapiro-Bernstein	Young and Warm and Wonderful	Frank Music
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Chanson D'Amour	Angel Baby	Big Man	Blue Boy
Delicious	Do You Wanna Dance	Don't Go Home	Blue Blue Day
Why I'll Get By	Jennie Lee	Just Like In the Movies	Born Too Late
Chemise Please	Op	Over the Weekend	Fever Got A Match
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			Little Star
			No
			The Freeze
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LIBERTY—Six-piece polka orchestra experienced in polka field. Weekend engagements throughout New Jersey and New York area. Ray De Brown, 106 Seger Ave., Clifton, N. J. PRen-cott 7-5723.

AT LIBERTY—Electric guitarist, rhythm, solos, also do group singing. Have police card and car; available Friday P. M. or Saturday and Sunday afternoons. Bob Caffill, phone UN 4-0181.

AT LIBERTY—Three men to play Michigan dates; prefer southern, eastern areas. Play all styles; will form unit with leader (organo, drums, trumpet). Mickey Mann, 828 Simpson, Kalamazoo, Mich. Phone: PI 32700.

AT LIBERTY—Five-string bass player, doubling banjo and guitar; experienced, play any style, solo or rhythm on any of the above instruments. Read or fake; references if desired. Larry Schaef, 629 Pennsylvania Ave., Hagerstown, Md.

AT LIBERTY—First class drummer, dance, show, concert experience; formerly with Meyer Davis, Palm Beach, Fla.; Ruby Neuman, Boston; Jerome Renaud and others. Sidney H. Hambro, D.M.A., 56 St. Botolph St., Boston, Mass.

AT LIBERTY—Tenor sax, doubles on clarinet, would like to join group that travels. 22 years old, single, sober; read good, showmanship. Would especially like to join a group that expects to stay together. Jerry Gaston, 233 South Metropolitan Ave., Atlantic City, N. J. Phone: 5-8291.

AT LIBERTY—Pianist-singer, double guitar, arranger; also sax duo, comedy or as trio. Modern, popular and hillbilly. Have and will submit original TV program scripts, formats and songs for interested firms and agencies. Musicians (Eddie Salento), % 1441 South Napa St., Philadelphia 46, Pa.

AT LIBERTY—Drums, trumpet, tenor alto and vocals; 15 years experience. Desire work in a small unit for cases of doubling; will consider steady engagement or travel anywhere; Local 249 card. Buzz Groleau, 1217 Superior Ave., Gladstone, Mich. Phone: GARfield 5-1464.

AT LIBERTY—Female pianist, accordionist, organist. Have Organone Dallace accordion and professional size Wurlitzer organ. Experienced. Contact Musician, 145 St. Joseph St., Baton Rouge, La. Phone: DI 22011.

AT LIBERTY—Phenomenal trumpet and cornet; played with Allentown Band under Albertus Meyers; would like to play with top-flight marching band or small, intimate, friendly cocktail lounge "micky" combo. Cornetist, % "The Inn," Broadheadsville, Pa.

AT LIBERTY—Trumpet with ten years experience; arrange, read, good tone. Prefer hotel tenor band; will consider all offers. Have own library for five-piece band, Local 556 card. Joe Henley, 502 West Grand Ave., Johnson City, Tenn. Phone: 4274-R.

AT LIBERTY—Modern drummer, good beat, society, jazz, Latin, etc.; 31, single, car, new equipment. Desires work with organ or combo; will travel, south preferred but will consider other locations; Local 655 card. Paul Lewth, 110 Avon St., New Haven, Conn. LO 2-7992.

AT LIBERTY—Alto, clarinet and flute; ten years experience; read or fake anything; will travel anywhere; Local 556 card. Don Shannon, 1 Holston Apt., Johnson City, Tenn.

AT LIBERTY—Drummer, read and play any style; 15 years experience; will consider all offers. Local 556 card. Gene Young, 1 Holston Apt., Johnson City, Tenn.

AT LIBERTY—Drummer, long experience; desires club or steady weekends in New York area; Local 802 card. Frank Gravina, 178 Oxford Terrace, River Edge, N. J. HUbbard 7-9077 (after 6:30 P. M.)

AT LIBERTY—Guitarist, desires work with a high calibre commercial unit or jazz group. Good background and experience; read, fake, double on electric bass. Local or travel. George Kochler, 9112 Yates Ave., Chicago, Ill. ESsex 5-5956.

AT LIBERTY—Bass (amplified), and Fender electric bass, double timbales; experienced; prefer modern cocktail or jazz combo; sing in group or solo; on "Matt Dennis" kick; reliable, sober. Available steady weekends, N. Y. area. Gene Vincent, phone AXtel 1-8797.

AT LIBERTY—Tenor baritone, alto sax; clarinet, bass clarinet, flute. Name experience; single; location or travel; available immediately; Locals 802 and 4 cards. Alex Horky, Jr., 3495 West 98th St., Apt. 5, Cleveland 2, Ohio. Phone: OLYmpic 1-3062.

AT LIBERTY—Experienced pianist for clubs, lounges, hotels, local or abroad. Graduate, repertoire of Latin, ballads, semi-classics, etc. Available September 10, 1958. Contact Pianist, 238 South Fork Road, Mountaineer, N. J.

AT LIBERTY—Drummer, age 26, wants permanent work with modern combo or traveling big band. Ten years road experience; read, shows, Latin, etc. Howard Brady, Lot 308, % Gore's Trailerville Park, 1274 N. W. 79th St., Miami, Florida.

AT LIBERTY—String bass, tuba. Want work with swinging traditional jazz band or big band featuring a Dixieland group. Plenty experience; not a student; age 25, travel anywhere. Ed Wilkison, 3219 Dodier, St. Louis, Mo. Phone: JE 3-9816.

AT LIBERTY—A-I drummer, 20 years experience, shows, dances. Would like to hear from a good combo or Dixieland band in and around Chicago area. Roy O. Murray, 3217 Potomac St., Chicago 51, Ill. SP 2-5449.

AT LIBERTY—Saxophone, sing and dance. Looking for work out of U. S. A. Age 43; plenty of write up, one in Life magazine. Chick Ponsaani, 3758 Tenth Ave., New York 34, N. Y.

AT LIBERTY—Vibes; modern jazz or society. Desire weekend job; 802 card, police card. Frank Mitkowski, 336 East Eighth St., New York, N. Y. Phone: CAnal 8-2698.

AT LIBERTY—Available immediately; alto, tenor, clarinet; experienced, reliable; read, fake, jazz, etc. Dick Rench, 81 South Ave., Battle Creek, Mich. Phone: W. O. 4-2040.

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