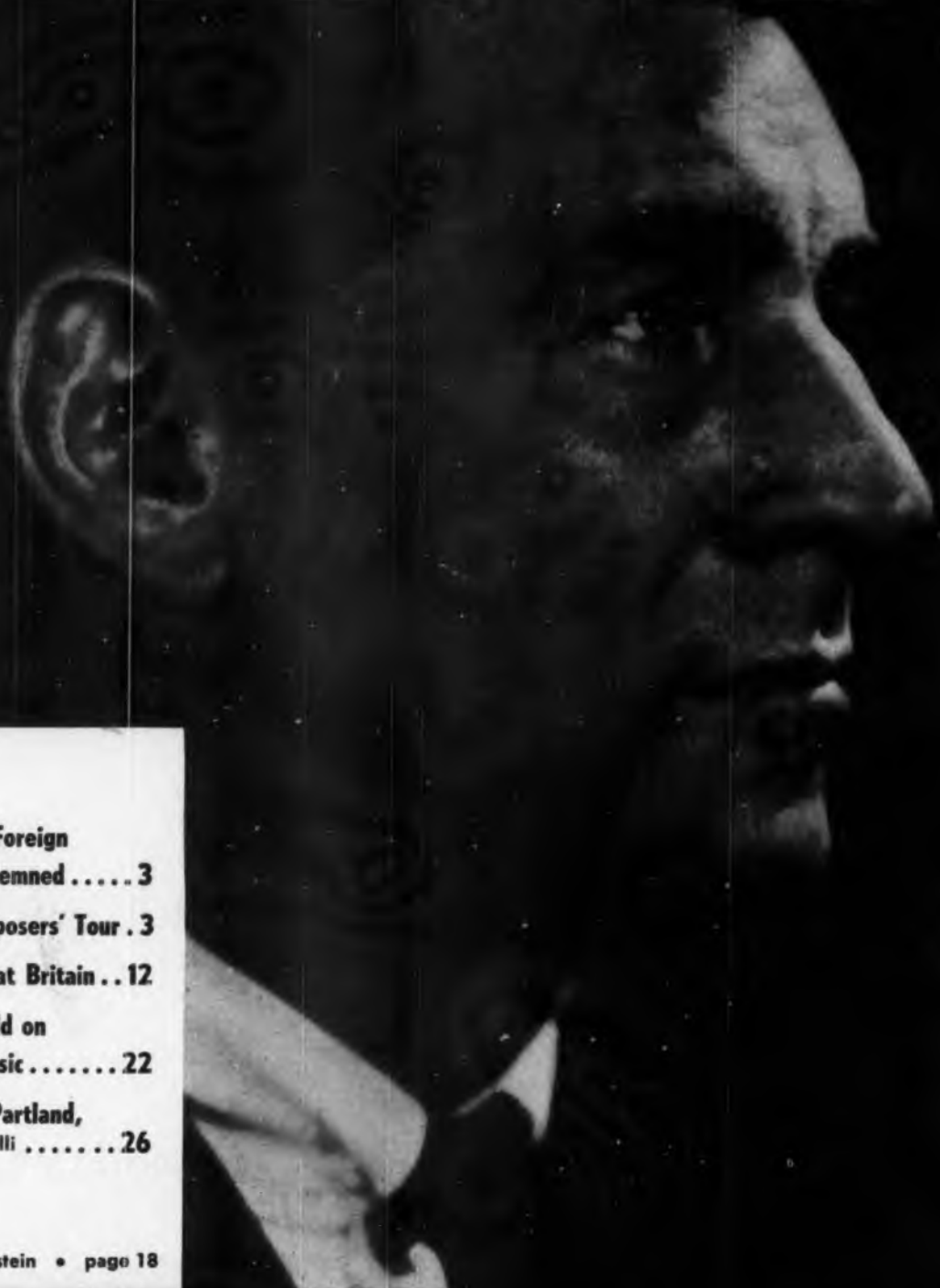




international



MUSICIAN



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FOREIGN-MADE MUSIC ABUSE

HIT BY FEDERATION

DUBBING OF TV SHOWS DENOUNCED

President Kenin Launches Tax Relief Campaign

A stepped-up grass roots campaign aimed at confronting every senator in the fifty states before December 15 with his responsibilities regarding the 20 per cent tax—to win new commitments and update previous pledges—was launched in October with the appointment by President Kenin of State Directors to coordinate the field work under the direction of the Tax Relief Committee.

Suggestion sheets and materials have been provided these State Directors, and additional information has been supplied to all United States locals, notifying them also of the names and addresses of the State Directors. Co-operating agencies such as the American Hotel Association, the National Restaurant Association, and other employers and union labor groups directly affected by the 20 per cent tax are supplying names of their field directors by states. These, in turn, are being

(Continued on page eight)

The Federation came out swinging with both fists in November against the unfair practices of a majority of TV producers and sponsors whose cut-rate practices deny employment to American musicians on otherwise wholly American-produced shows designed to sell American products to the American consumer.

President Kenin asked 265,000 members of the Federation to "protest against" the products of such sponsors.

In a letter to the 700 locals dispatched October 29, President Kenin said:

"The time has come to challenge publicly the un-American practice of dubbing foreign-made music onto 'American-made' TV shows.

"This is a call for action. It is an invitation to every local, and to every member of the Federation, to fight back with a nation-

wide protest against sponsors of such films and the producers who represent them as wholly American-made."

His letter was followed by instruction sheets suggesting various means for making the public protest effective.

A follow-up letter dispatched on November 16th emphasized that the duty of locals' officers is to inform and enlist their members in a mass protest. He specifically asked that women's auxiliaries and wives of musicians generally be mobilized for the task and urged that resolutions, the locals' publications and the local press be used in making the protest visible and persuasive to sponsors in particular.

President Kenin pointed out that the current ground swell of public resentment against broadcast programming practices afforded opportunity for musicians to interject their complaints and gain public sympathy.

"Volume" and "forcefulness" of the mass protest will determine its effectiveness, President Kenin said. "Only an all-out effort by hundreds of thousands of musicians and their friends will make a dent in these unfair practices which have become ingrained over the years in the TV industry," he emphasized. "We are battling for the musicians' right to survive. Let's give it everything we've got!"

(Continued on page thirty-eight)

Soviet Composers' Visit Declared a Success

The tour of the Soviet composers has now been completed. Although it is too near for objective estimate, several contrasting aspects may already be pointed out.

This tour, by the way, was the result of an agreement between the United States and the Union of Soviet Socialist Republics, entered into January 27, 1958. By this agreement four American composers—Roy Harris, Ulyses Kay, Peter Mennin and Roger Sessions—visited Russia from September 18 to October 18, 1958. From October 22 to November 21, 1959, five Russian composers visited the United States: Dmitri Shostakovich, Dmitri Kabalevsky, Konstantin Dankevich, Fikret Amirov and Tikhon Khrennikov. Their visit centered in Washington, D. C., San Francisco, Los Angeles, Louisville, Philadelphia, Boston, and New York. Because of the success of this trip an agreement for further exchange of artistic talent has been arranged by the two countries.

As to the contrasts between the two visits, it is obvious that the Americans' tour was more government supervised and regulated in the Soviet Union than was the Russians' tour in America. As Roy Harris stated in his January, 1959, article in the *International Musician*, the one "obviously in charge was Tikhon Khrennikov, the powerful General Secretary of the Composers' Union of the U.S.S.R. . . . I certainly was not prepared for the highly organized Composers' Union which was our host in Moscow, Leningrad, Kiev and Tiflis. Each chapter of the Composers' Union differed according to its regional customs and officials, but each chapter was . . . well able to plan and develop the long conferences, discussions, parties and dinners which consumed our days so swiftly."

There was no such government-controlled "central organization" to plan every step of the tour in America. Instead, in this country,

(Continued on page ten)

Jingles Pact Brings Increased Pay for Recording Musicians

Increased pay for recording musicians employed in scoring commercial broadcast "jingles," with substantial reuse payments and a 5 per cent employer contribution to pensions, are the gains realized from an agreement arrived at November 11 between the American Federation of Musicians and the networks and the principal packagers and producers of jingles. The agreement was ne-

(Continued on page fourteen)

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Leonard Bernstein

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Eddie Salecto



Doris Ord

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

Above: Piano comic EDDIE SALECTO is doing a series of club dates in the eastern area... DORIS ORD is playing nightly, except Sundays, at the Park Hotel, Niagara Falls, Canada.

NEW YORK CITY

For the first time in many years Guy Lombardo is passing up his annual fall-winter stand at the Hotel Roosevelt Grill to keep the band on the road. The Jimmie Palmer Orchestra is the current replacement with negotiations with other orchestras underway to help round out the season... "Jazz for Moderns" played its Carnegie Hall date on November 20. The package included the Dave Brubeck Quartet, Lambert-Hendricks-Ross Singers, Maynard Ferguson, Chris Connor and the Chico Hamilton Quintet... The Jonah Jones Quartet winds up its month-long engagement at the Embers on December 7... The Charlie Mingus Group is at the Half Note through December 27... The Don Glasser Orchestra, which opened a four-weeker at Roseland on November 17, is set for the Tulsa (Okla.) Country Club, December 26-31. On January 20 Glasser is booked at the Martinique in Chicago for six weeks and on March 28 he begins his tenth engagement at the Hotel Peabody in Memphis, Tenn... The Russ Carlyle Orchestra will play Roseland during the months of February and October, 1960.

MIDWEST

Working their way down to Florida, Leo Sunny and his partner, Stan Keller, stopped off at Bloomington, Ind., for a six weeks' engagement at the Van Orman Graham Hotel beginning October 2... The Mel Sparks Orchestra continues at the East Side in Terre Haute, Ind. Franz Jackson and his Original Jass All Stars are now appearing

EAST

Paul Jouard and his Orchestra will begin their eleventh consecutive year at the Lake Placid Club, Essex County, N. Y., on December 22... After playing a two-week engagement at the Homowack Lodge in Spring Glen, N. Y., Jimmie Holmes and his Nite-Raiders have been signed for the next six months.

Ben Gordon opened at the Fairmont, Lakewood, N. J., in mid-November for a six months' stay... Following a five-week engagement at the Bel Air Manor in Perth Amboy, N. J., Frank Kreisel and the Marveltones settle at the Holiday Lounge in Woodbridge, N. J., until March 1, 1960. George Cipollone plays guitar and bass; Don La Penta, sax and bass; Ed Purcell, drums; and Frank Kreisel, piano and accordion... The Joey Jay Orchestra is doing the circuit of banquets, weddings and dances throughout the Trenton, N. J., area and surrounding communities. The personnel includes Stanley Demski, piano, accordion and organ; Bobby Fritz, drums; Johnny De Lorenzo, trumpet and trombone; Ralph Ertle, bass and guitar; Roger Listorti, tenor sax and accordion; and Joey Jay, tenor sax and clarinet.

Joe Cacuzzo, twenty-two-year-old drummer from Boston, joined the Woody Herman Band recently.

INTERNATIONAL MUSICIAN

IMPORTANT NOTICE TO LOCALS

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

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

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

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

three nights per week at the Red Arrow in Stickney, Ill. . . The Ivy Leaguers are signed through December 14 at the Aurora (Ill.) Hotel . . . Maynard Ferguson Orchestra plays the University of Iowa on December 14 and Purdue University the following night.

The O'Brien and Evans Duo opened at the Hotel Northland in Green Bay, Wis., on November 30 . . . The Larry Ward Quartet settled at the St. Paul (Minn.) Hotel for a six-weeker on November 23.

CHICAGO

The Lamplighters (Sunday Smith on drums, Ed Stapleton on bass, and Sir John on vibes), doing a return engagement at the Suburbanite, will be there until the first of the year. The Suburbanite is located on Ogdon Avenue, west of Highway 83 in Westmont, just outside of Chicago . . . The George Brunis Band is working at the Preview Lounge Wednesdays through Sundays . . . Duke Ellington will be back from Europe in time to open a four-week engagement at the Blue Note on December 16 . . . Ahmad Jamal returns to the Note for a single week on January 13 . . . Gene Krupa is booked for a December 22 entry at the London House.

SOUTH

Pianist Til Dieterle remains at the Manger Hamilton Hotel in Washington, D. C., until Christmas.

Billy "Spike" Harrison will entertain at the Ocean Manor Hotel, Fort Lauderdale Beach, Fla., during December and January. He spent the month of November playing at the Zebra Lounge in Atlanta, Ga. . . Latin-American accordionist Ramoni and his Trio opened at the Marlin Beach Hotel, Miami, Fla., on November 20.

Smokey Stover and the Dixieland Firemen, currently at the Stork Club

in Shreveport, La., return to the Sheraton-Jefferson Hotel in St. Louis, Mo., for the holidays.

WEST

The Dukes of Dixieland will be at the New Frontier Hotel in Las Vegas, Nev., until January 13. The new members in the group are Rich Matteson, formerly with Bob Scobey's Band, on tuba, and Bill Smiley, replacing Red Hawley on drums.

The Lou Bredice Trio, which has been working at the King's Club of the Hotel Adolphus in Dallas, Texas, for over four years, has Lou Bredice on piano, Art Henriques on drums and bongoes, and Oscar Garcia on bass and vocals.

CANADA

Smokey Warren and his Arizona Trail Blazers opened a two-week engagement at Jack Fisher's Concord Tavern in Toronto, Ontario, on November 23 . . . Bill Long with Pete Brady and his Playboys have been at the El Mocambo Tavern in Toronto since the end of March and will remain there until New Year. . . Frank Motley and his Crew continue to entertain at the Esquire Show Bar in Montreal, Quebec . . . Calypso keyboard comic, Sir Judson Smith, booked into the Town 'n' Country, Winnipeg, Manitoba, on November 30 and returns to South Florida on February 15.

ADDED NOTES

The Claude Gordon Clan took off again on a two-month road trip that will keep the band busy until after the New Year . . . The Stan Kenton-Ted Heath swap is now being planned for April . . . Clarinetist Tony Scott is lining up a two-year concert tour of the Far East. . . The United States State Department is planning to send Red Nichols and his Five Pennies on a round-the-world goodwill tour beginning January 2.

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NOTICE TO ALL MEMBERS

At its special meeting held on October 16, 1959, in Cleveland, Ohio, the International Executive Board decided that Labrador and Newfoundland shall be considered Federation territory and no longer part of the jurisdiction of Local 571, Halifax, N. S., Canada, and the following scales are to apply:

MISCELLANEOUS ENGAGEMENTS (1, 2, 3 or 4 nights per week)

Sidemen—
Three hours before midnight\$15.00
Overtime, per hour 5.00

Leader—
Double fee.

STEADY ENGAGEMENTS (5, 6 or 7 nights per week)

Maximum of 30 hours per week (All hours contracted for after midnight shall be based on overtime rate).

Sidemen\$105.00 per week
Leader—30% extra 157.00 per week
Overtime (sidemen) 5.00 per hour
Overtime (leader) 7.50 per hour

NOTE: ENGAGEMENTS FOR SINGLE MUSICIANS MUST BE BASED ON LEADER'S SCALE. ALL CONTRACTS AND REPORTS MUST, THEREFORE, BE FILED WITH TREASURER CLANCY'S OFFICE AND 10% SUR-CHARGES MUST BE PAID TO THAT OFFICE.

BY ORDER OF THE INTERNATIONAL EXECUTIVE BOARD.

Stanley Ballard,
Secretary, A. F. of M.

Twenty Per Cent Tax

(Continued from page three)

supplied to A. F. of M. State Directors by the Tax Relief Committee's office directed by Hal Leyshon. Thus a solid front of employer-employee effort is being mobilized for carefully planned meetings with all senators before December 15.

Shortly after December 15 President Kenin will summon all the cooperating agencies—employer groups and unions as well as women's music club leaders—to a meeting to evaluate the effectiveness of the field campaign. It is hoped that the results available then will justify an attempt to bring the Forand Bill to a vote in the Senate without undue delay or additional educational work.

In his letters to State Directors and to all United States locals, President Kenin stressed that the effectiveness of the grass roots effort waged now will likely spell the difference between success and failure. He noted that the "back home" plea of the voting constituent is more effective than anything the Federation can accomplish at the Washington level in committing support for the House-passed Forand H.R. 2164 which reduces the tax by half.

Locals have been urged to organize expressions by letters from their members to the senators; they have been urged to spark resolutions by Central and State Labor bodies, by other affected locals, by the employer associations in the restaurant and hotel industries. Our locals were particularly asked to work with the women's music clubs whose national office has long since taken an active stand against the tax as a deterrent to music and musicians.

It was pointed out to State Directors that the "ground rules" for setting up confrontations with their Senators must be flexible: in some areas the industry voice will be more effective than that of labor; in others, the position of the women's music clubs and their plea for the preservation of music will be more persuasive. There will be instances in which a public forum "tribute" to a senator will be in order; in other cases the availabilities and attitudes of the senators to be contacted will dictate visits by carefully picked and briefed delegations representative of all interested groups, as well as musicians. But in every case, it was stressed, the aim should be to obtain public and publicized expressions whenever possible.

Working materials — sample resolutions, speeches and briefing matter—have been supplied to the field. State Directors have been informed of the expressed attitudes of each of their senators. The appointment of State Directors was deemed necessary because the main task now concerns state-by-state planning to develop a single formal face-to-face report on the individual attitudes of one hundred senators with respect to the legislation now pending in the Senate Finance Committee for action in the Second Session of the 86th Congress which reconvenes in January.

TAX FACTS

The 42-year-old 20% so-called "cabaret" tax stands revealed as a tax on jobs. It also has been labeled in the records of the House of Representatives as the most

- discriminatory
- self-defeating in revenue
- job-destroying
- uneconomic

of all of "wartime emergency" excises in the Federal taxing system.

The puny \$40-odd millions this tax contributes to the Federal Treasury does not begin to compensate in dollars and cents of legitimate tax revenue for

... the closing of all but 200 of the 700 rooms formerly devoted by the nation's hotels to dine-and-dance business.

... the blackout of 40,912 jobs for musicians alone, accounting for fully one-half of the widespread unemployment of this distressed group.

... a similar employment blackout for some 200,000 cooks, waiters, service help, as well as entertainers other than musicians.

... a loss in income tax and business tax revenues to the Treasury of some \$11 millions in excess of what it collects in 20 per cent excises, considering only the man hours lost by musicians.

... the very real threat to the survival of American music-making by reason of the impossible economic climate created for musicians by an impossible Federal taxing policy.

Don't let the misnomer "cabaret tax" confuse you or your Senators.

It is no mere an "alcohol" tax than it is a "luxury" tax. It applies in ALL places that provide modestly-priced food and entertainment.

It applies in states where alcoholic beverages are NOT sold.

Don't mistake it! This is purely and simply A TAX ON JOBS AND BUSINESS ENTERPRISE.

THE NAMES AND LOCALS OF THE STATE DIRECTORS OF THE 20 PER CENT TAX RELIEF CAMPAIGN FOLLOW:

ALABAMA: M. C. Mackey, Sec., Local 479, Montgomery.
ALASKA: Al Seitz, Bus. Rep., Local 650, Anchorage.
ARIZONA: Ernest L. Hoffman, Sec., Local 771, Tucson.
ARKANSAS: Ben F. Thompson, Sec., Local 266, Little Rock.
CALIFORNIA: Charles H. Kennedy, Pres., Local 6, San Francisco.
COLORADO: Kenneth E. Plummer, Pres., Local 20, Denver.
CONNECTICUT: John F. Cipriano, Pres., Local 234, New Haven.

DELAWARE: W. Lewis Knowles, Jr., Pres., Local 311, Wilmington.
FLORIDA: William F. Boston, Pres., Local 806, West Palm Beach.
GEORGIA: C. L. Sneed, Sec., Local 148, Atlanta.
HAWAII: I. B. "Buddy" Peterson, Pres., Local 677, Honolulu.
IDAHO: Bill Jameson, Sec., Local 537, Boise.
ILLINOIS: H. Leo Nye, Sec., Local 10, Chicago.
INDIANA: Lloyd E. Wilson, Sec., Local 3, Indianapolis.
IOWA: Shirley Porter, Pres., Local 450, Iowa City.
KANSAS: W. Homer Watson, Sec., Local 297, Wichita.

KENTUCKY: Harry Currie, Pres., Local 11, Louisville.
LOUISIANA: David Weinstein, Pres., Local 174, New Orleans.
MAINE: Clifford Lachance, Sec., Local 409, Lewiston.
MARYLAND: Victor W. Fuentealba, Pres., Local 40, Baltimore.
MASSACHUSETTS: James L. Falvey, Pres., Local 171, Springfield.
MICHIGAN: Eduard Werner, Pres., Local 5, Detroit.
MINNESOTA: George E. Murk, Sec., Local 73, Minneapolis.
MISSISSIPPI: Wyatt Sharp, Sec., Local 579, Jackson.
MISSOURI: Ted Dreher, Pres., Local 34, Kansas City.

MONTANA: William D. Cane, Sec., Local 365, Great Falls.
NEBRASKA: Robert Bowman, Sec., Local 70, Omaha.
NEVADA: Jack Foy, Pres., Local 369, Las Vegas, and Edmond McGoldrick, Sec., Local 368, Reno.
NEW HAMPSHIRE: Marrow P. Bodge, Pres., Local 376, Portsmouth.
NEW JERSEY: Mannie Hurst, Local 661, Atlantic City.
NEW MEXICO: Vern Swingle, Sec., Local 618, Albuquerque.
NEW YORK: Al Manuti, Pres., Local 802, New York.
NORTH CAROLINA: Russell Olson, Pres., Local 500, Raleigh.

(Continued on page sixteen)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

INTERNATIONAL MUSICIAN

Joyous
Holiday



AND A Happy New Year 1961

From the Officers of the Federation and the Executive Board
To the Officers and Members of the Local Unions

Herman D. Kucin

Executive Secretary of the Federation of the United States and Canada, AFM



President Herman Kenin, Treasurer George V. Clancy and the President's assistants welcome the visiting Russian composers. Standing, left to right: Jack Forantz, assistant to the President; Kenneth Kerst, American interpreter of the United States State Department; composer Fikret Amirov, Boris Yaruslovsky, musicologist and critic; clarinetist Benny Goodman, composer Konstantin Dankevich, Russian interpreter David Walkensky, Treasurer Clancy, and Henry Zaccardi, assistant to the President. Seated: Tikhon Khrennikov, General Secretary of the Union of Soviet Composers; Dmitri Shostakovich and President Kenin.

Soviet Composers' Visit a Success

(Continued from page three)

the five composers were exuberantly handed around from one hospitable group to another, and many last-minute adjustments were made for mutual convenience and enjoyment. The kinds of entertainment ranged from official concerts to automobile drives into the mountains of Kentucky to view the scenery and a tour of the Disney Studios in Hollywood.

The major symphony orchestras in the cities visited of course vied with each other in offering appropriate programs, but here, too, personal touches made the concerts more than mere civic gestures. In Washington, D. C., Kabalevsky conducted the National Symphony in his own Third Piano Concerto with Abbott Lee Ruskin as soloist. The program closed with Howard Mitchell conducting the orchestra in Shostakovich's Tenth Symphony, after which this composer came to the stage to acknowledge a standing ovation. At this concert, too, Shostakovich was presented with an original oil painting of himself by Joseph Hirsch.

In Louisville, Kentucky, the concert of the Louisville Orchestra included a performance of the First Piano Concerto of Shostakovich with Eugene List as soloist; a symphonic poem, *Taras Shevchenko*, by Konstantin Dankevich; and Kabalevsky conducting the Suite from his opera, *Colas Breugnon*.

Perhaps because Louisville was the smallest city visited, the rapport between audience and composers was more apparent. *The Louis-*

ville Times of November 5 reported, "The first spontaneous roar of approval came for Dmitri Shostakovich, who was summoned to the stage after the playing of his First Piano Concerto. . . . The second, and most uproarious, ovation, came for Konstantin Dankevich, whose immense size, benign appearance and fiery music captivated the whole audience. . . . His conducting and the booming fortes and marked contrasts of his music made the hit of the night. . . . The final standing tribute came for Dmitri Kabalevsky, whose tall, thin figure on the podium cut a vivid contrast with that of the hulking Dankevich. Kabalevsky, obviously pleased, had to come back four times to please the crowd."

Dankevich had incidentally charmed a smaller audience the night before by serenading Mayor Bruce Hoblitzell with song.

In Boston Conductor Charles Munch led the Boston Symphony in the first performance by that orchestra of Khrennikov's Suite from the Incidental Music to Shakespeare's *Much Ado About Nothing*, and *Mugams* by Amirov. Kabalevsky conducted a performance of his Concerto for Cello and Orchestra with Samuel Mayes, first cellist of the Boston Symphony, as soloist.

In Philadelphia Shostakovich heard the Philadelphia Orchestra under Eugene Ormandy present the American premiere of his Cello Concerto with Soviet cellist Mstislav

Rostropovich as soloist. This famous cellist was touring our country at the same time as the composers, and their tour routes crossed at key points, with the composers, the American public and the cellist himself all of them gainers.

But concerts were by no means the only point of contact between Soviet composers and musical America. Their New York City schedule is a good illustration of the varied nature of their contacts. After attending the November 8 All-Russian concert of the New York Philharmonic, they were guests at a BMI (Broadcast Music, Inc.) reception at the Persian Room of the Hotel Plaza. A dinner under the same auspices followed, strictly stag, at the Hotel Pierre. Besides the four American composers who had visited Russia—Harris, Kay, Mennin and Sessions—there were present Henry Cowell, Wallingford Riegger, Norman Dello Joio, William Schuman and others.

After this dinner the party moved to a room which contained a Steinway Grand piano. Drinks were served while they listened, relaxed, to pianist Grace Castagnetta improvise on themes contributed by each composer—American as well as Russian—in turn going to the piano and playing a motif. This led to a conversation on trends in music, and a prognostication of the music of the future—a discussion somewhat slowed down by a rather cagey attitude on the part of the Russians. ("We must consider that point and reserve decision for a later time.") Then, too, the interpreters themselves would get into discussions as to which was the correct translation of this or that statement. Definitely no snap

judgments were being given out that evening. Despite this, however, the atmosphere was friendly and warm.

On Monday, November 9, the composers made a tour of Columbia University, during which talks with student composers and an inspection of the Electronic Music Center with its RCA Electronic Sound Synthesizer (tunes made while you wait) figured as peaks of interest.

That evening, the Soviet composers attended the musical, *My Fair Lady*, at the Mark Hellinger Theatre on Broadway, and, at the conclusion of the performance, went backstage to congratulate Franz Allers, the orchestra's conductor. Allers speaks little Russian, and there was some difficulty at first, but finally Boris Yarustovsky, a musicologist and critic who accompanied the composers on their American trip, assumed the role of interpreter and told Allers that the composers considered the orchestra's performance excellent and that they particularly admired the high quality of the French horn playing.

Compliments Backstage

On November 10, the composers were guests at a luncheon tendered them by the New York Philharmonic. They were able to greet here, besides a dozen or so distinguished American composers, Van Cliburn and Olga Koussevitzky, widow of the Boston Symphony's former conductor, who in the old days had had his own orchestra in Russia.

At four o'clock that afternoon the composers accepted an invitation to the reception rooms of President Kenin's office at 425 Park Avenue. Arrangements for the exchange of greetings at the Federation headquarters were planned by President Kenin and members of the International Executive Board in cooperation with the State Department, after the Russian composers had expressed the desire to meet with A. F. of M. officials and learn something of the functions of the musicians' union in the United States and Canada.

Early on November 11, the Russian composers left for Boston where their schedule was equally crowded. Returning to New York November 15, they attended a performance of the New York Philharmonic, and, on Monday, a three-hour taping session with Monitor. The afternoon and evening were taken up with personal visits to composers.

Official Criticism

Tuesday, November 17, included a visit to the Juilliard School of Music, an ASCAP reception and supper, and attendance at a Metropolitan Opera performance of *Madame Butterfly*. Between the second and third acts the composers attended a reception in the lounge of the Opera Club as personal guests of Anthony A. Bliss, President of the Metropolitan Opera Association. Wednesday, the Music Critics Circle of New York tendered them a luncheon at which the question of official criticism leveled in Russia against Soviet composers came up. Mr. Kabalevsky said, "cultural life is always subjected to compli-

cated and contrasting events," and Mr. Shostakovich said he was "too tired to comment." In the evening, Kabalevsky, Amirov and Khrennikov heard compositions of theirs played by the visiting Boston Symphony at Carnegie Hall. After their works were performed the composers came on-stage and showed by their repeated gestures that they considered the orchestra, the soloist and the conductor the ones responsible for the fine effects.

Then on to Washington, D. C., where, on November 21, they boarded a plane back to Russia.

Now a jam-packed schedule such as this cannot help but impress, and the Russians undoubtedly went home as brimful of new ideas as were our own composers on their return last year from Russia.

Still, there must have been a difference in reactions, both because of the nature of the participants, and because of the nature of the entertainment. It must have occurred to the Russian delegation that spontaneity and individual enterprise were more in evidence in America than in their own country. In Russia it had been the planning-to-the-last-detail element that our composers had remarked on. Every moment was accounted for, every move regulated. In America the individual had spoken out from the group, the group out from the nation, no strings attached, no pulleys manipulated. Because of its less circumscribed character this latter tour had allowed the Russians to see all sides of our musical life, and to judge it in its broadest aspects.

In any case, the end results of this exchange of visits has been to the advantage of both countries. That the United States Government and the U.S.S.R. have recognized this is proved by their having already planned for another pair of exchange visits. We look forward to such interchange in artistic matters, especially in the one art, music, which needs no translator and is universal in appeal.

The Composers

A word about these visitors from the "other world".

Dmitri Shostakovich, born in what is now Leningrad, in 1905, began his career as a young man of nineteen when his First Symphony was premiered in the Great Hall of the Leningrad Philharmony. Other works followed. His Seventh Symphony was an event in the whole musical world. In the course of the 1942-43 season it was played sixty-two times in the United States alone. His Eleventh Symphony (1957) won the composer a Lenin Prize, the highest Soviet award. Shostakovich is a member of the Swedish Royal Academy of Music, the Academy of Art of the German Democratic Republic and of the Italian St. Cecilia Academy. In Britain he has been awarded an honorary doctorate of music at Oxford University.

Tikhon Khrennikov, born in 1913 in Yelets, studied at the Moscow Conservatory. He is chiefly an operatic composer and is perhaps more frequently performed than any other

Soviet opera composer. He is General Secretary of the Union of Composers of the USSR and is also President of the Music Section of Soviet Societies of Friendship and Cultural Relations with Foreign Countries.

Dmitri Kabalevsky, who was born in 1904 in St. Petersburg, graduated from the Moscow Conservatory where he is now a professor. He is a member of the Soviet Peace Committee and the World Peace Committee.

Konstantin Dankevich, born in 1905 in Odessa of "plain working folk", graduated from the Odessa Conservatory. He owes much of his success to his popular songs and music for the movies. He is on the Board of the Union of Composers of the USSR and deputy to the Supreme Soviet of the Ukrainian Soviet Socialist Republic.

Fikret Amirov, the youngest of the group—he was born on November 22, 1922 in Gandja in Azerbaijan—is the son of a popular singer and player of the national instrument, the tara. From early childhood he heard his people sing and play Azerbaijan tunes on their folk instruments, and his music is directly influenced by this background.

Dmitri Shostakovich



Tikhon Khrennikov



Dmitri Kabalevsky



SOME OF BRITAIN'S



ABOVE: The Johnny Dankworth Orchestra. Members include Derrick Abbott, Bob Carson, Stan Palmer, Colin Wright, trumpets; Tony Russell, Danny Elwood, Garry Brown, Laurie Monk, trombones; Ronnie Snyder, tuba; Alex Leslie, baritone sax; Dickie Hawdon, trumpet and horn; Danny Moss, tenor sax, clarinet and bass clarinet; Dave Leo, piano; Eric Dawson, bass; Kenny Clare, drums; and Johnny Dankworth, sax and leader. BELOW: The Chris Barber Band. Left to right: Dick Smith, bass; Chris Barber, trombone; Graham Burbage, drums; Eddie Smith, banjo; Pat Hulcox, trumpet; and Monty Sunshine, clarinet.



● *Between England and the United States amity exists in practically every sphere of endeavor. In the field of professional musical performance the two countries have reached a workable agreement which is conducive of mutual respect and understanding. British musicians and musicians of the United States visit each others' country on a man-for-man exchange basis.*

One of the difficulties in this arrangement is the fact that American orchestras are much better known in England than English orchestras are in America. The publicizing of English orchestras in this country could therefore well lead to arrangements whereby more and more of our members are enabled to play in England.

Even apart from this consideration, the present survey of the four bands representative of the varied aspects of the British jazz scene, by Mr. Lyttelton, himself one of the most successful figures in the New Orleans jazz revival abroad, will prove highly interesting.

JAZZ bands in Britain present a wide variety of style and character. Indeed, it would be true to say that, in sound and in the way they run their affairs, there are no two bands alike.

In talking about "jazz" bands, I am using the word in the wide sense, without going outside the boundaries acceptable to broad-minded jazz enthusiasts. For example, there was a time when the only groups qualifying for the "jazz" title were small bands playing collectively-improvised music. Today, we are a bit more generous in our use of the term.

Visits to Britain by the big bands of Lionel Hampton, Duke Ellington and Count Basie have shown us that big bands, too, can offer those qualities of "swing" and spontaneity which we look for in jazz. So in this survey of British jazz I have included the bands of Ted Heath and Johnny Dankworth, both of

INTERNATIONAL MUSICIAN

MASTERS OF

JAZZ

by Humphrey Lyttelton

them big bands with a high proportion of jazz in their repertoire.

Filled Carnegie Hall Twice

For years, Ted Heath topped the popularity polls as the leading big band in Britain. He remains a formidable "draw" in the concert and dance halls. In addition, he can claim to be the first—and so far, the only—British band since the end of World War II to become a big attraction in the United States. On recent tours of the States, he has twice played to a capacity audience at New York's Carnegie Hall—a feat shared only by the most celebrated American bands.

Ted Heath started his band soon after the end of the war. Until then, he had pursued a successful career as a trombonist, graduating from a "busker" (street musician) in the London streets to a top-line instrumentalist in the bands of Ambrose and Geraldo.

From the outset, his own band was a daring innovation on the British dance band scene—a big band packed with star musicians and built on the lines of the "powerhouse" American swing bands.

It marked the beginning of a new era in dance music. Gone were the days of the plush, cosily upholstered hotel orchestras which in pre-war days set the pace with their nightly broadcasts from the big Mayfair hotels.

Henceforward, one-night stands were the order of the day, and it was the turn of the provincial dancehalls to boast the big names. The "teenagers" who flocked to the "palais de danse" wanted brassy, exciting music with a beat, and Ted Heath provided it.

Widened Scope

But it is a rash bandleader who stakes his entire fortunes on the whims of the "teenage" fans. With an eye to the future, Ted Heath gradually widened the scope of his band, adding commercial and specialty numbers to the jazz repertoire and building up a strong team of vocalists. It says much for Heath's flair

(Continued on page thirty-four)



ABOVE: Members of the Ted Heath Band. Left to right: Jimmy Coombs, Bert Ezard, Bobby Pratt, Don Lusher, an unidentified man, Keith Christie, store owner Henry Adler, and Wally Smith. BELOW: The Humphrey Lyttelton Band. Standing, left to right: Jimmy Skidmore, tenor sax; Tony Coe, alto sax and clarinet; John Picard, trombone; Humphrey Lyttelton, trumpet; Brian Brocklehurst, bass; Ian Armit, piano; and, in front, Eddie Taylor, drums.



HOW TO PROTECT YOUR ORIGINAL COMPOSITIONS

Statutory Copyright of an Unpublished Musical Work

By Arthur Soybel, Member, New York Bar

In seeking to protect your unpublished musical works, you as an author may choose between two alternate methods. On the one hand, you may rely on Common Law protection (see "How to Protect Your Original Compositions," *International Musician*, May, 1959). On the other hand, you may rely on the protection afforded by statutory copyright which is secured by registering an unpublished work at the Copyright Office in Washington, D. C.

Before deciding which kind of protection to use for your particular work, you must consider which method offers the best protection. There are circumstances under which one method will protect your work while the

other offers no protection. You must also consider the fact that the period of protection differs as between the two.

Statutory copyright is limited to two periods of twenty-eight years, making a total of fifty-six years of protection. The Common Law offers perpetual protection so long as a work remains unpublished or is not otherwise abandoned.

It is the question of whether or not publication has taken place that presents many problems under the law. Certainly, if you are going to let your work lie in a desk drawer, there is no problem of publication and you may place your reliance in Common Law protection. It is when you start to exploit your brainchild that the problem arises as to whether or not you should register it under the U. S. Copyright Law. This is so because some of the uses normally made of a musical work have been construed by courts to constitute publication.

Publication has been defined as the making and offering for public sale by the author, or by others with his authority, of printed copies or reproductions of his work. However, this is an over-simplified definition of a very complex situation. For instance, the recording and sale of phonograph records of a work has been held by some courts to constitute publication while other have held that it does not. Since the law seems to be in a changeable state, it would be the better part of discretion for

CORRECTION
A. F. of M. By-laws 1959
Article 2, Section 5, of the A. F. of M. By-laws should be corrected to read as follows:
"After the charter has been closed the initiation fee of any local of the Federation shall not be less than five (\$5.00) dollars nor more than one hundred (\$100.00) dollars."
Stanley Ballard,
Secretary, A. F. of M.

an author to obtain statutory copyright prior to the recording and sale of records of his work. As a matter of fact, once your work leaves your desk drawer and goes out into the world where it might eventually be recorded for sale, you should register your work at the Copyright Office.

If, after a careful study of the situation, you deem it advisable to secure statutory copyright for your unpublished work, you should write to the Copyright Office, Library of Congress, Washington 25, D. C., requesting that you be sent an "Application for Registration of a Claim to Copyright." Be sure to specify that you desire to register an unpublished musical work to make sure that the Copyright Office sends you the correct form. There are several classes of works that are copyrightable and each class must be registered on its particular form. The Copyright Office will send you the proper application form together with instructions as to what you should do and as to what fee is applicable.

Obviously, once you have become daring enough to publish your own work or fortunate enough to have interested a publisher in doing it for you, it is absolutely essential that you secure statutory copyright for your work by fully complying with the law. Failure to properly obtain statutory copyright in a published work will cause the loss of all of the rights granted to you by the law.

Copyright, 1959, by Arthur Soybel.

President Kenin and Lawrence Welk, top band leader of "champagne music" and television fame, joined forces at the annual Convention of the National Ballroom Operators Association at Las Vegas on September 22 to pledge active support in a nation-wide promotion to "bring back ballroom dancing to live music." Addressing the Convention, President Kenin assured NBOA members of the Federation's "fullest cooperation" in this all-out effort.



Jingles Pact

(Continued from page three)

gotiated after an all-night bargaining session at President Kenin's New York office. The pact provides also for concurrence by the advertising agencies which utilize the services of signatories to the contract, that is, musicians, producers, packagers, and networks. The contract, which became effective November 16, runs to January 31, 1963.

Fixed by the contract are: sliding pay scales starting at \$60 per session for a single instrumentalist; \$33.50 each for two to four musicians; and basing at \$30 per man for larger combinations of five musicians and

over. The new pay scale averages conservatively some 11 per cent over the previous flat rate of \$27 per man per session. Limitations of three minutes of recording per session and no more than three "jingles" per session for a single sponsor were adopted.

The 5 per cent employer pension is to be computed against all earnings of recording musicians, including overtime scales, and employer contributions to the Music Performance Trust Funds have been eliminated.

Arrangers and copyists, as well as instrumentalists, are to receive reuse payments. After the first twenty-six-week re-run cycle, all additional twenty-six-week reuses will compensate musicians indefinitely on the basis of one-third of their per-session base pay.

INTERNATIONAL MUSICIAN

says MARIAN McPARTLAND
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Over FEDERATION Field...

Christmas Wish

Christmas wishes—and the best—
To all locals East and West!
May their quorums be complete
At each monthly voting meet,
May both symphony and jive
Be presented always live
And dates come to every member
In slim May as fat December,
And each contract for each stint

Honored be to smallest print.
One thing more—and this we pray
May it suffer no delay!
May the 20 per cent tax
Be declared so full of cracks
That the Senate will just end it—
That's our wish!

—We herewith send it!
—Ad Libitum.

What locals can do to promote interest in strings, and incidentally help their own membership was pointed out in a letter received last month from Joseph E. De Amicis, Secretary of Local 523, Caspian, Michigan. "A symphony orchestra has been organized here," he writes, "made up of musicians from the Upper Peninsula and Northern Wisconsin. Interest in string instruments was most evident. Sixteen violins, two violas, two cellos and four bass viols reported for the first rehearsal, along with six clarinets, three trumpets, three trombones, two flutes, bassoon, bass clarinet, three French horns, tympani, and piano. This forty-five-piece organization is to be called the Northwoods Symphony.

"My surprise came." Brother De Amicis goes on to say, "when I witnessed the number of string players available here, who had been 'forgotten musicians.' The Congress of Strings that President Kenin and his staff promoted brought about this interest and I am sure more organizations of this kind will follow.

"The manager of the radio station, Mr. Phelps, of WIKB (incidentally not even a musician) is so much interested in the symphony that he has undertaken the cost of buying all the music for the first concert, to be held in the Spring. Besides this, he will give the orchestra free publicity on the

air. The local newspaper, *The Iron River Reporter* (Gene Moore, Manager), has a standing order with the staff that all publicity pertaining to the Iron County Band and the Northwoods Symphony will be given front page publicity at all times."

Brother De Amicis goes on to say that this organization will mean around thirty new members for the local and for the A. F. of M., and that the Iron County Local 523 will continue "to do everything in its power to cooperate in promoting string musicians and band concerts."

Projects like this indicate what a dedicated group can do in behalf of the Federation and its musicians throughout the country.

The meeting of the Conference of Eastern Canadian locals, held in Kitchener, Ontario, in October, was welcomed by the acting mayor of that city, Ald. Armin Bitzer. The conference saw the election of Billy G. Taylor as president, succeeding Harry Bell.

Local 248, Paterson, New Jersey, during "Use Live Music Week" sponsored nine brass band concerts, one concert orchestra, four string quartets, and eleven teen-age dances, this also through MPTF.



Lively rhythms from the above band and pretty girls distributing about two thousand 20 per cent tax pamphlets to delegates at the August Labor Convention of the California State Federation of Labor was the "visual argument" thought up by Herman M. Aldridge, Business Agent of Local 325, San Diego.

Twenty Per Cent Tax

(Continued from page eight)

NORTH DAKOTA: Harry M. Rudd, Sec., Local 382, Fargo.
OHIO: Lee Repp, Pres., Local 4, Cleveland.
OKLAHOMA: Weymouth B. Young, Sec., Local 94, Tulsa.
OREGON: Howard Rich, Local 99, Portland.
PENNSYLVANIA: Hal C. Davis, Pres., Local 60, Pittsburgh.
RHODE ISLAND: Andrew E. Thompson, A. F. of M. Traveling Rep., 183 Power Road, Pawtucket.
SOUTH CAROLINA: Joseph Fike, Sec., Local 502, Charleston.
SOUTH DAKOTA: Russ D. Henegar, Sec., Local 114, Sioux Falls.

TENNESSEE: George W. Cooper, Jr., Pres., Local 257, Nashville.
TEXAS: William J. Harris, Pres., Local 147, Dallas.
UTAH: Guy W. Heric, Pres., Local 104, Salt Lake City.
VERMONT: Max Aarons, Local 351, Burlington.
VIRGINIA: Marshall Rotella, Pres., Local 123, Richmond.
WASHINGTON: Chester W. Ramage, 1015 West 175th Street, Seattle.
WEST VIRGINIA: James C. Morgan, Pres., Local 507, Fairmont.
WISCONSIN: V. Dahlstrand, Pres., Local 8, Milwaukee.
WYOMING: Milo A. Briggs, Sec., Local 381, Casper.



Local 627, Kansas City, Missouri, was host September 27 to the annual meeting of the Kansas Conference of Musicians which brought musicians to the Kansas City area from all over the State of Kansas and several cities in Missouri. Among the guests present was Al Manuti, International Executive Board member and President of Local 802, New York City. Other celebrated guests consisted of Weymouth B. Young, President of the Southern Conference of Musicians and Secretary of Local 94, Tulsa, Oklahoma; Paul Cumiskey, President of Local 94 and State Representative of Oklahoma; Paul Huffer of Fort Worth, Texas, and E. V. Lewis of Berkeley, California, both Travelling Representatives of the A. F. of M. In the photograph, left to right: Richard J. Smith, President of Local 627; Ted Dreher, President of the Conference and President of Local 34, Kansas City; Wendell Brown, Vice-President of the Conference; and Larry Phillips, Secretary of the Conference and Secretary of Local 34.



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KALAMAZOO, MICHIGAN

We hear from an item in "The Milwaukee Musician," organ of Local 8 of that city, that bumper stickers, "Live Music is Best," are selling by the hundreds (over 450 sold by November 1). "The idea is solid," states the news report, "and the public is starting to awaken that we exist. It is about time. We are only trying to save our Art besides bring a bit of live musical cheer that cannot be duplicated by something canned. Stereo is here but it will never take the place of live music."

"The Major Chord," periodical for Local 135, Reading, Pennsylvania, is appropriately running a series of articles on our new state to the north, Alaska. "The universal Eskimo instrument," states the October issue, "is the drum, also called tambourine. It is used from Greenland to Siberia. Commonly consisting of the skin of a seal stretched across a willow hoop it is played by striking alternately on each side of the drum with a piece of ivory tusk or a walrus bone, and is often accompanied by

chanting. It is said that the pitch is poor, each chanter seemingly suiting himself, but that the rhythm is very good."

It seems bootlegging in guitar strings is gaining headway in Jakarta, Indonesia. A recent Reuters news report states that the police in East Java uncovered a case in which two men from Solo cut the telephone wires between that community and Jogjakarta, and turned the wires over to a music shop. Later the police raided the shop and seized nineteen guitars which, they said, were strung with some of the stolen telephone wires.

Due to the illness of Chet Arthur, Secretary of Local 399, of Monmouth and Ocean Counties of New Jersey, the report of the doings of that local during "Use Live Music Week" was not included in the October issue with the other New Jersey locals. This is a pity, because Local 399 was quite ac-

tive in its activities during this week. President Ray Coreale secured the proclamation signatures of the mayors of Asbury Park and Red Bank. The Asbury Park Municipal Band presented a concert before an audience of 2,500. Three

nights of music — folk dancing, concert band, dance band—were given in Red Bank. All this was made possible through grants from the Music Performance Trust Funds of the Recording Industries. —Ad Libitum.



Bernie Parsons of East Bangor (fourth from left) is shown receiving a life membership in Local 577, Bangor-Stroudsburg, Pennsylvania, from Carl Rice, President. Looking on (from left to right) are Joseph Falcone, Bangor; Kenneth Brown, Pen Argyl and Fred Sabatino, Bangor, all life members and all members for more than twenty-five years, and Sammy Canova, Secretary-Treasurer of the local. Presentation was made during the twenty-third annual dinner at High Point Inn, Mt. Pocono, Pennsylvania.



LEONARD BERNSTEIN

and the NEW YORK PHILHARMONIC

● When on October 12, the New York Philharmonic landed at the airport in Washington, D. C., after its ten-week Grand Tour of seventeen countries of Europe and the Near East, the key to the city was presented it. Two days later Mayor Robert F. Wagner, in a ceremony in New York's City Hall, presented Leonard Bernstein, the Philharmonic's Conductor, with the key to that city.

For the New York Philharmonic's opening concert October 15, New York shop fronts along Fifty-seventh Street were stickered with "Welcome" strips. Cameras clicked outside Carnegie Hall as the evening gowns and the tall silk hats foregathered. Sleek limousines imprinted with United Nations insignia disgorged diplomats of dozens of nations.

Cornucopia of Honors

That the New York Philharmonic has taken on a new lease on life since the Leonard Bernstein accession, with sold-out houses the rule, is no secret. As for Bernstein, he takes this success, as he takes his many honors, well in stride. During the past two years alone he has received the Award for Distinguished Service to Music in America, from the American Symphony Orchestra League, the Institute of International Education's Distinguished Service Award, the Sylvania Television Award for 1958, the Alice M. Ditson Award, a Citation from the American Society of Composers, Authors and Publishers, the Institute of High Fidelity Manufacturers Award, a Citation from the American Jewish Congress and the John H. Finley Award from

Boris Pasternak and Leonard Bernstein meet backstage at a Moscow concert (Mrs. Bernstein at left). "I never felt so close to the aesthetic truth as when I hear you," Pasternak told Bernstein.

the Alumni Association of the City College of New York.

Philharmonic Widens Scope

The New York Philharmonic under his directorship has shared the honors. It received the Radio-Television's Daily All-American Award as the "Best Musical Show on Radio" for the year 1958. The Thomas Alva Edison Foundation presented it with its "Mass Media Award."

Through all this glow and glitter, it is sometimes difficult to picture the Leonard Bernstein of pre-Philharmonic days. As a child he was shy and withdrawn. He was so, that is, until he fell self-appointed heir to a heavy upright piano which his aunt had sent to the Bernstein household in Boston to be stored. After a month of banging tunes out on its keyboard, Lenny became a changed person. He not only brought his school chums home in droves to hear him play but he demanded lessons.

So it was music lessons through his childhood and music lessons in his four years at Harvard with Heinrich Gebhard. The latter he paid for by teaching piano himself. Before he graduated *cum laude* he had also a taste of directing school musicals and had composed short works for the Greek Society.

The years after college would have broken down his courage, if it had been breakable.

He did not want to take more money from home. He tramped around to New York publishers and radio stations, looking for jobs. Nothing came of it.

Out of his feeling of frustration he went to Dimitri Mitropoulos—he had met him when he was a student at Harvard—for advice. To his "What can I do to make a living in music?" Mitropoulos answered, "You can study conducting."

This suggestion landed him shortly thereafter at the Curtis Institute to be interviewed by Fritz Reiner, then head of the school's conducting department. During Bernstein's two years at Curtis he studied, besides conducting, orchestration with Randall Thompson and piano with Isabella Vengerova.

During summers from 1940 on, Serge Koussevitzky took Bernstein under his wing at the Berkshire Music Center in Tanglewood. He was successively student, assistant to Koussevitzky and, after Koussevitzky's death, director of orchestral conducting.

Winter Drought

But this didn't solve Bernstein's winter problems. Aside from a \$25-a-week job at Harms-Remick, notating recordings of improvisations by jazz men, he rounded up nothing. Then came the Big Break.

Because of World War II, the Berkshire Music Center was closed during the summer of 1943. Koussevitzky, however, was staying at his summer home in nearby Lenox. One day he telephoned Bernstein that he was giving a lecture on music for the local Red Cross

(Continued on page twenty-one)

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PIANISTS

in the news

A happy thing that, just when America, chastened by the Van Cliburn experience, is in a receptive mood regarding concert pianists, there should be a more than ordinary outpouring of fine talent on our concert platforms.

Lorin Hollander, for instance, is a remarkable find in the 'teen-age group. On October 30, those present at the concert of the Detroit Symphony Orchestra in Carnegie Hall, found, in this fifteen-year-old, a pianist of integrity and eloquence. His playing of Saint Saëns' Concerto in F major showed an acute awareness of content and a fine instinct for phrase. Sparse of pedal, his dynamics were clean; he could sustain the long line; he could, by the slightest tender emphasis bring out new implications in a repeated passage. His tonal texture in the rapid passages was delicate and immaculate.



It was especially, however, the drama of his phrasing that made the audience summon him back five times with thunderous applause.

The orchestra under Paul Paray's painstaking direction gave the young pianist more than support. It gave him impetus and warmth.

Hollander was catapulted to fame in January, 1959, when he replaced Van Cliburn in San Antonio, Texas. Shortly thereafter Perry Como engaged him for his coast-to-coast television program.

He has made appearances with the New York Philharmonic under Leonard Bernstein, the Little Orchestra Society with Thomas Scherman and on the Telephone Hour.

With all due credit to jazzists for their work in bringing improvisation into public regard, they must be gently reminded now and then that they did not invent the art. Back in Mozart's day music lovers foregathered in the aristocratic salons to hear the classicists improvise on melodies suggested on the spot. Improvisation was extensively engaged in partly because written music was scarcer than it is now and partly because of the more relaxed times.

Grace Castagnetta, among concert pianists today, is the outstanding exemplar of this art, and no one can fully realize the scope of piano playing in today's America who has not heard her at least once. The first part of her program is conventional enough. On November 7, at her New York City concert, for instance, she played Vivaldi, Brahms, Mozart, Chopin, Kabelevsky and Liszt. Here, too, she is unusual in her approach. Perhaps because she is a composer as well as a pianist, she displays a decided knack for bringing out the particular bent of the various composers. Moreover, like a versatile tale-spinner, she maintains perfect control of main and subsidiary themes.

However, it is of her improvisations, which are placed at the end of the regular program, of which I wish to speak.

On November 7, three well-known composers were present in the audience: Wallingford Riegger, Carlo Furinach and Henry Cowell. At her request each in turn presented her with a theme—either hummed or fingered out on the piano. Whereupon she immediately

(Continued on page twenty-three)

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SINGLE REED MYTHOLOGY

by Jack Snavelly

Jack Snavelly, a clarinetist in the Milwaukee Symphony Orchestra and in the Milwaukee Woodwind Quintet, as well as an instructor of the woodwind instruments at the University of Wisconsin, here discusses a controversial point among single reed players: should they "take reeds as they come" or, like double reed players, make adjustments in them as part of their daily routine.

● How often have I heard clarinetists proudly exclaim, "Reeds? I never work on them!" Even really good players make such statements. Yet what the single reed player persistently neglects is considered part of the daily routine of the double reed player.

Why should it be different for the clarinetist who is also playing on a piece of cane? The single reed is no more sacred than the double and will respond quite as well to the touch of an experienced hand. In fact, the single reed that cannot be improved on is a rarity.

"Once a poor reed, always a poor reed," is an oft-heard statement, but I, for one, do not believe that reeds come predestined as good or poor. Let us analyze what determines the quality of a reed. Two factors decide whether a reed will be usable: first, the quality of the cane, and second, the manner in which the cane is cut. If the cane is of poor quality, we cannot alter it to produce good cane, or subsequently, a good reed. Therefore, the player's first concern is to choose good cane,

that is, cane with a nice even grain, not too wide or porous. The more evenly spaced it is, the better, yet it should not be so close as to resist moisture. Long, even grain should be chosen in preference to short.

Double reed players often determine the quality of a piece of cane by the manner in which it cuts with the knife. With the machine production of single reeds, we lose this advantage. A piece of cane may look beautiful to the eye, and yet be too soft or too hard in relationship to its density.

With the second point the human element becomes a factor. A fine piece of cane that is poorly cut will not produce a good reed. If, on the other hand, it is properly balanced, it may turn into an excellent reed. I have often taken a reed that would barely respond, examined it through a light, worked on it for balance, and finished with a reed that was quite desirable.

This process of reed-working, far from being a professional secret, is based on scientific fact. The sound is produced by the reed vibrating. The more vibrant a reed is and the more evenly it oscillates, the better it is. If, for example, one side of the reed is heavier than the other, the same air stream will set one side of the blade in swift motion, while the heavier side will offer more resistance. Theoretically, if we were to cut a reed in half from tip to heel, the measurements of one side should perfectly match the other. The closer we come to this perfection, the better reed we shall have. Essentially, this is the secret of

reed fixing: the matching of one half of the reed blade to the other.* The one exception to this is reed-fixing for the player who presses a bit more with the lip on one side than on the other. For him, a bit more cane should be left at the pressure contact point.

Another myth to be exploded is the efficacy of the "by chance" procedure—"I just reach in the box and take any reed and break it in and use it." I should like to ask the person who relies on this method two questions. Will breaking in an inferior piece of cane cause it to metamorphose into good cane? And, will breaking in a reed that has been improperly cut result in an improvement of the balance? The answer is obvious. What will happen is that the lip will tend to adjust to the improper reed, or the reed will bend from undue lip pressures. In either case, the result, though better than at the start, will yet be inferior to those obtained by a properly balanced reed.

In choosing tools, we must once again take as example the double reed player. The first tool we would find in his kit is the reed knife. This is the first tool of importance to the single reed player as well. Then looking for a reed knife, do not search the catalogues for a clarinet or saxophone knife, for you will find none listed. The shopkeeper is wise enough to know that such a listing would draw little attention. Choose from the listing of oboe or bassoon knives. I suggest a knife with a double beveled edge, with a minimum thickness of 1/16 inch at the heel. Though thinner blades may obtain good results, the heavier blade tends to give a more even stroke with no skipping.

The second item of importance would be Dutch rush; and the last two pieces of required equipment, the reed clipper and a sharpening stone. Best results will be obtained when a razor-like edge is maintained on the knife. Fine sandpaper and a file are helpful but not absolutely necessary. The file should be small, such as a jeweler's or ignition file, or a four-inch half-round file.

One concluding thought: every single reed player should make several reeds for his instrument. With the rather recent publication, "Handbook for Making and Adjusting Single Reeds," by Kalman Opperman, this one-time unknown process is now almost as easy as following a recipe book. Knowledge and skills will greatly develop from the reed-making process that will be invaluable in reed fixing. If, in writing this, I have influenced some into delving into reed fixing, then I have accomplished my purpose. Through developing these skills, we solve the ever-present quest for a good reed. Or put it this way: Through reed fixing we may lose a reed fixation.

* Measurements of the heart of the reed, tip and the various tapers must be taken into consideration when balancing a reed. No detail has been given on these, due to this subject's requiring more space than is here available.



Bernstein and the New York Philharmonic

(Continued from page eighteen)

and would like to have him come up and give half of the program as a piano recital. Bernstein jumped at the chance. Anything to get away from a New York in the doldrums!

As soon as he arrived in Lenox, he called Koussevitzky and the latter told him that Artur Rodzinski, summering at Stockbridge, had been trying to reach him for several days and that he was to call him at once. Rodzinski made an appointment with him for the next day. Bernstein appeared on schedule. "We talked sitting on a kind of haystack," says Bernstein. "I didn't go through any scores, or even play for him. An hour later I was Assistant Conductor of the Philharmonic. Just like that."

Now came the years (1943, 1944) of the "Bernstein Bonanza." On November 14, 1943, he substituted for Bruno Walter when the latter was taken sick just before a New York Philharmonic concert. It was a shoestring catch in center field—make it or muff it. Bernstein made it. In December Howard Barlow fell ill just before his date with the New York Philharmonic. Again Bernstein stepped in with another triumph. On January 28, 1944, Fritz Reiner, by that time conductor of the Pittsburgh Symphony, arranged for Bern-

stein to come to that city as composer-conductor of the world premiere of his *Jeremiah Symphony*. A month later the work was heard in Boston with Bernstein conducting the Boston Symphony. On March 29 and 31 Rodzinski let Bernstein take over the Philharmonic in a program of his own selections. In April his ballet, *Fancy Free*, had its premiere at the Metropolitan Opera House, under his conductorship. In May he won the Music Critics Award with his *Jeremiah*. Definitely Bernstein was on his way.

The next season he filled guest conductorships with most of the major symphony orchestras, but managed to get back to New York for the Broadway opening, December 28, 1944, of his *On the Town*. The money gained from this — Bernstein's share was \$100,000—helped to make it possible for him to conduct for three years the New York Symphony (begun as a WPA orchestra), thus keeping about a hundred musicians at work, and winning the everlasting gratitude of American composers. When he resigned in 1948, Virgil Thomson wrote in the *Herald Tribune*, "He has reviewed the twentieth century for us, combed it for worthy revivals . . . brought up a nugget practically every

time . . . mobilized for music a public of intellectuals that the standard orchestral concerts do not in any regular way attract."

Now with the success of "The Age of Anxiety," further conductorships from coast to coast, and trips to Europe, especially to the Prague Festival, as a representative of American conductors, Bernstein became the natural choice when Dimitri Mitropoulos saw he must ease up on some of his duties as conductor of the New York Philharmonic. At first (1957-58) Bernstein was co-conductor with Mitropoulos. Then, beginning in the Fall of 1958, he became the orchestra's Musical Director.

If this all is a tale of phenomenal success, it is also a tale typical of America, of struggle with almost nothing but sheer courage and, of course, ability, to bring one forward; of a persistency bordering on the superhuman; and of versatility which makes progress possible along the by-ways as well as in the broader avenues of achievement. It is little wonder New Yorkers feel Bernstein belongs by temperament, as well as by official contract and by the gift of the City's key, to them.

The foregoing article was taken in part from "Symphony Conductors of the U. S. A." by Hope Stoddard, published by Thomas Y. Crowell Company, 432 Fourth Avenue, New York 16.



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For a number of years I have felt that we are very much in need of advanced study material in the contemporary idiom — or idioms. Our training is such that we can do justice to the great classics and to early twentieth century composers. But have we, technically speaking, kept up with the changing times? Frankly, I do not think so.

We must recognize that even if the principles of music do not change, its techniques do. In matters of technique, what was good enough for our fathers is not good enough for us. In searching for new forms and new ways of expression, composers always discover new methods of performance; they extend the potentialities of our instruments, and they ask us to do things which at first we would categorically call "impossible." Soon we discover, unless we are dealing with a really incompetent composer (which in these circles almost never happens) that what we at first thought "impossible" was merely "awkward"—awkward, that is, for us. A passage may not be what we would call "violinistic"; it does not lie well in the hand; it calls for a tricky fingering or sleight-of-hand, but if the score calls for it, we must learn to play it, and well! Perhaps its sound does just what the composer intended. At those moments it is good to remember that when the great

Josef Gingold has been Concertmaster of the Cleveland Orchestra under George Szell for the past thirteen years. Born in Poland, he came to the United States as a child and received his musical education there. Later in Belgium, he studied with Eugene Ysaÿe. He was a member of the N. B. C. Symphony under Arturo Toscanini for seven years and Concertmaster of the Detroit Orchestra for three years prior to his joining the Cleveland Orchestra.

Mr. Gingold has also been active in chamber music, having been first violinist of the N. B. C. Quartet and, for the past fourteen years, leader of the La Quinta Quartet at the June Music Festivals in Albuquerque, New Mexico. He has conducted master classes at Colorado College, Utah State Agricultural College, the University of the South, Mary Washington College, University of Wichita and the Cleveland String Clinic. For the past five summers, he has taught at the Meadowmount School of Music in Elizabethtown, New York, where he directs the chamber music classes. Last year he was a member of the Jury for the Leventritt Award in New York.

cellist, Bernard Romber, first participated in Beethoven's "Rasumovsky" Quartets, he threw down his part and cried, "foul"—he would not play such "unplayable" stuff!

Some time ago I witnessed a rehearsal of a string quartet trying over a new work in the twelve-tone idiom. The men studied their parts with the utmost care and conscientiousness, but all got progressively more exasperated. As one of them put it, "this can't be played." Another said, "the copyist must have copied the part upside down" and one simply stated, "this is junk." The cellist was simply speechless. Well, it wasn't as bad as all that. The work in question was a worth-

while and sincere creation. It could be played, with sufficient effort, and the copyist had been blameless. The fault, I'm afraid, lay with the performers. They were trying to converse in a language whose grammar they might have known something about, but whose rules of pronunciation were completely unfamiliar to them.

The music of our times has many idioms; tonal and atonal, folkloristic and abstract, programmatic and absolute. But, as varied as they are, there appears a multitude of technical devices which belong to all of these styles, an approach to a kind of "common language" as we knew it from past eras. Wagner and Brahms were "enemies"; but if you could play the music of one, you could pretty much count on being able to play that of the other. Knowing this, in years gone by the great virtuosi of the violin—to mention only that instrument for the present—would not only perform, but they would compose for their instrument. Joachim, Wieniawski, Vieuxtemps, Spohr, Ysaÿe—all were concerned with the current technical status of the violin and how to pass its secrets along to the next generation. Brahms consulted Joachim on technical points; Debussy and Chausson sought the counsel of Ysaÿe. In recent times, Stravinsky worked with Samuel Dushkin on his Concerto, both realizing that there would be new techniques to master.

The time has come, I think, for the modern composer, the modern virtuoso and the modern teacher to join forces. Together they

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PIANISTS in the News

(Continued from page nineteen)

built around these notes exquisite little pieces, and moreover, made them illustrate the respective styles of the composers themselves. Thus, the audience heard Henry Cowell's four-note theme made into keyboard clusters with a folk-like song emerging from the very center of the storm. It was delightful humor as well as an astonishing display of skill.

The members of the audience, during these improvisations, themselves took part, chuckling, calling out themes themselves. Little ripples of appreciative sounds came from all corners of the hall. It was a feast, especially for the teen-agers who experienced here the spontaneity of music at its highest level and in a far wider scope than they had been used to in jazz.

Leon Fleisher, who is scheduled as soloist with no fewer than eleven major symphony orchestras this season—those of Baltimore, Cincinnati, Portland (Oregon), Albuquerque, Denver, Cleveland, Utah, Louisville, San Francisco, Montreal and Vancouver—has been in the news in other respects lately. Last May, at the request of President Eisenhower, he gave a performance at the White House. He was invited to represent the United States at the Brussels World's Fair, and he was a judge of the Queen Elisabeth Competition in Belgium as well as being on the jury of the recent Leventritt Piano Contest in New York.

Mr. Fleisher was born in San Francisco in 1928. At the age of four he started to study the piano and before he had reached his seventh birthday he was ready for a public recital in San Francisco. After studying with Schnabel in Italy, he was introduced by Pierre Monteux as soloist with the San Francisco Symphony, in 1943. He is now a member of the faculty of the Peabody Conservatory.

Eugene List's twenty-fifth anniversary on the concert stage is being marked this season by appearances with the Brooklyn (New York) Philharmonic, the Honolulu Symphony, the Fort Wayne Symphony, the Norwalk (Connecticut) Symphony, the University of Miami Symphony, and the Louisville (Kentucky) Symphony.

Born in Philadelphia, Mr. List made his debut with the Los Angeles Philharmonic at the age of ten. In 1942, while enlisted in the U. S. Army, he played privately for the "Big Three"—Churchill, Truman and Stalin—at the Potsdam Conference.

Robert Casadesu, this season celebrating his sixtieth birthday and also making his twenty-fifth anniversary tour of the United States—he made his North American debut, playing with the New York Philharmonic, January 19, 1935—is acting soloist with the major symphony orchestras of New Orleans, New York City, Cleveland, Minnesota, Dallas, and Rochester.

Malcolm Frager, twenty-four-year-old pianist from St. Louis, won the 20th Annual Leventritt Award Competition at Carnegie Hall, New York, October 30. The award carries with it a prize of \$1,000 and an appearance with the New York Philharmonic and other major orchestras. Mr. Frager studied under Carl Freidberg when he came to New York in 1949, and made his New York debut in 1952.

Alexander Fiorillo, twenty-year-old Philadelphia pianist, was selected by Eugene Ormandy to make his debut with the Philadelphia Orchestra as a result of the yearly Student Concert Auditions. He appeared at the First Senior Student Concert this season, November 9.

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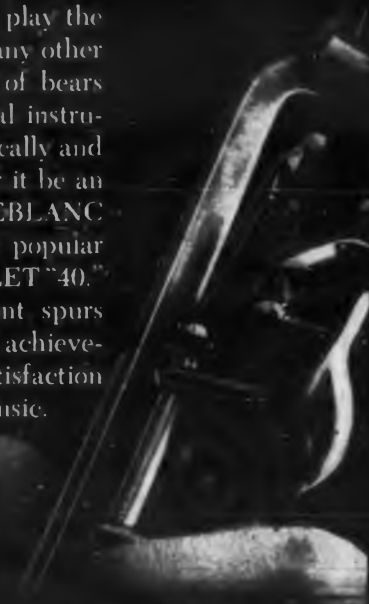


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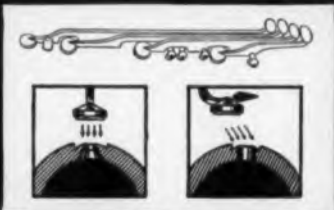
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Marian McPartland makes successful keyboard excursions into the territory of jazz—until now largely a man's world.

Photo by Herman Leonard

Jazz is a man's game. In no other art form are the practitioners so predominantly male.

But, as must be expected, some few female jazz artists do manage to establish a place for themselves in the field. Merely to gain recognition, much less to become a jazz headliner, is a tough chore for any woman, no matter how gifted.

A handful have made it: Mary Lou Williams, Barbara Carroll, Melba Liston, and Marian McPartland come first to mind. There are very, very few other female players managing to make any impression in the jazz field.

Marian McPartland's career has been long, substantial, and successful.

A tall, stately, sunny-faced woman, Marian is pleasing to both the eye and ear whenever she's onstage. Offstage, she is witty, introspective, prankish, and serious by turn. Like the jazz she plays so well on the piano, Marian is a person of many moods.

She was born Margaret Turner in East-borne, England, and always seemed destined

By Dom Cerulli

to be a pianist. "Although I was always interested in the piano as a child," she recalls, "I was started on violin. At about five or six, I used to play nursery songs for the kids to sing on the piano. But somehow mother always kept putting off piano lessons. I studied violin for about five years under protest. I hated every minute of it. But that's how I learned to read music."

"I'm still a pretty bad reader at the piano, and it seems to take me ages to get a new thing right."

As a young girl, Marian had to overcome parental objections to a career in music. "I guess my parents were afraid that I would get into show business, marry a musician, and live in an attic."

Well, that's what did happen . . . except for the attic part. Marian did carve a career for herself in England's musical scene. One day, while jamming in a tent in Germany, she

met trumpeter Jimmy McPartland and soon after became his bride. Despite the disparity in their musical styles (Jimmy springs full-blown out of Chicago-style jazz while his wife is of the modern school of pianists) they often play together. In fact, on one memorable night at New York's *Hickory House*, Jimmy, who was playing down the street at *Jazz City*, brought his whole band over to cheer Marian on at her opening.

Marian's puckish side may come to light in such a subtle prank as solemnly playing a set on a piano to which she has surreptitiously attached a water faucet. Or by trading four bar breaks with her bassist and drummer while the overhead spotlight flashes from member to member *after* he has taken his solo.

She writes, too. Music and articles. Her music writing consists mostly (to date) of moody minor ballads like *With You in Mind* and *So Many Things*. Her article writing is mostly about jazz and the people who make

INTERNATIONAL MUSICIAN

it. Articles over which she has spent hours in research and composition include columns and features for the *Boston Globe*, London's *Melody Maker*, *Down Beat* magazine, and even an article for the book, *Just Jazz*, by Great Britain's Sinclair Traill. She has interviewed and written about Duke Ellington, Helen Merrill, the Modern Jazz Quartet, George Shearing, Erroll Garner, Mary Lou Williams, and Art Tatum, among others.

The literary side of Marian's complex personality was discovered and nurtured by Charles Bourgeois of Boston's *Storyville*. He convinced Marian that she should put some of her observations into print. Then he convinced the *Boston Globe's* music editor that he should print some of Miss McPartland's observations. The first thing she did was a feature on Duke Ellington.

"I wrote it on a plane," she grins. "And when I saw my by-line, it gassed me." After that, articles continued to pop up under her by-line all over the printed outlets of the jazz world.

Marian likes to paint and "putter in the garden." She enjoys stimulating conversation, and treasures seeing old friends. She always gets a kick out of having a total stranger walk up to her after a set and tell her that they met when she played a club in Chicago or Detroit or Toronto. The fact that she has a large and very loyal following never fails to delight her.

But what is it like to be a woman in a man's world . . . the world of jazz?

"Actually," she says seriously, "I don't know quite how to answer that. I've come to the point where I try not to think about it at all. I just try to concentrate on improving my playing. I'd rather think of myself as a piano player.

"There are times, though, when I believe I might have acted differently in a given situation if I were a man. I guess I must be old-fashioned or something, but I don't want to be clingingly feminine and get my own way because I'm a woman. I don't want to be domineering, either."

One drawback in being a woman, she admits, is that she would like to put in some time as piano player in a big band. "I sat in once with Duke, and it was the greatest," she recalls.

What Marian terms "part of my musical education that I missed," also stems from the fact that as leader of a successful trio of her own, it would be hardly possible for her to become a sideman in a big band. But it is an idea she toys with, and, whenever an opportunity presents itself, she jumps at the chance.

The trio format has its advantages. "I like to be free and able to improvise," she says. "If someone calls out a tune and we have no arrangement of it, even if we don't know it, it's always fun to work it out as we go. To me, that's jazz.

"But if you're working with a bigger group, you don't have to carry the whole thing all the time. That's one of the advantages you

can't have in a trio. You may not be doing so well for a bit, and you have a chance to be fresh when your turn comes to play. A group can give you a whole new set of ideas."

One of the things that endears Marian to her musical colleagues is the genuine relish with which she plays. She enjoys making music. The word "fun" will pop up more than any other when she's talking about playing jazz.

She's an absorbed observer of every movement, every trend, every new player in jazz. And she's honest in her assessment of a current movement in the art form or of a new direction in composition or improvisation.

Recently, she discussed some of the current piano stylists in jazz. "The newer crop," she observed, "are rather preoccupied with time, rhythm patterns, and percussive sounds. They're not playing all the piano, just a certain area of it.

"But take a guy like Billy Taylor, he can do all the other things—the rhythm patterns and percussive sounds—and still play on 88 keys. And play with beautiful harmony and a delicate touch.

"Another thing I can't stand is this set routine of using just two or three keys all the time. Usually it's C, F, and G. There are twelve keys, and it may be a little harder to play in F-sharp . . . but it's also a lot more fun."

Melody is very important to Marian. She prefers the music created by jazzmen who have a sense of the lyrical. "I love full and interesting harmony, like the way Duke's band is voiced. Funky players will discover

they're not losing anything if they play ballads with more varied harmony.

"Why, this modern piano playing is sometimes reduced to single notes with an occasional whack in the bass with the left hand. I don't believe you should confine yourself to just one part of the piano. It's like playing in one register on a horn."

But above all, Marian is honest to a fault about herself and her playing. "I don't know how long it will be before I settle into a style," she'll say with a bit of a smile. "I'm still trying. I would like to find an identifying style, but I just can't furrow my brow and create one.

"If it happens, it happens. If not, I'll do the best I can with what I have."

For her fans, she has already succeeded in becoming a musical personality with identification enough for them. But Marian hears herself with the most critical of all ears. And if she likes what she hears, chances are she'll chuckle and say something witty to her bass player. If what she hears isn't up to par, she'll glower and, after the set, will survey the room to see if her playing has "offended" anyone. It never has.

Marian McPartland is one of that rare breed of jazz musicians whose message in music is elemental and swinging. She does not attempt to be profound or trail-blazing or experimental. She does try to "get something swinging going" and establish a firm and clear communication with her audience.

That she is successful—in this man's world of jazz—is a tribute to her as a musician.

And, of course, as a woman.

Keeping Abreast with the Modern Idiom

(Continued from page twenty-two)

should create a set of studies for all instruments which would become standard teaching material for the advanced player. This must be done, not haphazardly, but in a systematic and practical way. The persons who undertake it must have a keen understanding of their instruments, their techniques, tone and coloristic possibilities. Those who collaborate in the project must be convinced that it is worthwhile and that it should be comprehensive rather than cursory. It should not simply duplicate the many and useful studies devoted to the orchestral repertoire of single composers like Richard Strauss. They must deal with those devices which are found again and again in so much new music and the mastering of which would save endless hours of rehearsal time, to say nothing of preserving invaluable and sensitive nerves.

What are some of the devices involved? I can touch only on a few. All instruments would benefit from exercises in rhythmic patterns of alternating meters, in tricky rest notations and in sharp changes of meter division. The string players must learn to hear and accurately find intervals that go beyond the stage of Paganini and Wieniawski Ca-

prices. Twelve-tone music, particularly, calls for wide intervals and sudden jumps; these must be practiced and exercises for them can be constructed.

Who would do such work? Among violinists of repute, I would wish that Joseph Szigeti could be persuaded to allow us the benefit of his enormous knowledge of twentieth century violin techniques in editing such study material. Players from top-ranking symphony orchestras and leading teachers of our fine universities might band together and compile material for an editor-in-chief to assemble, in graded sets, for the string family. These books of studies and exercises would not have to be very thick and long, they should include those techniques the mastering of which will make it possible to master related and similar problems in actual rehearsal, with a minimum of last minute annoyance at that time. The good instrumentalist prides himself on being able to play "anything" at sight; this kind of background will bring him closer to that goal. We may not all drive the latest 1960 automobile but perhaps we should, as responsible musicians, be ready to deal effectively with 1960 instrumental techniques.

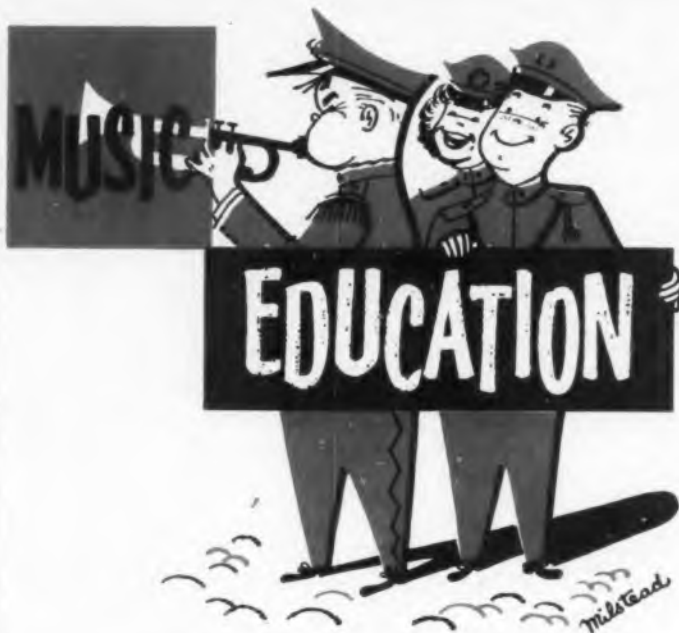
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PRE-INSTRUMENT TRAINING FOR BRASS STUDENTS
by Dan Tetzlaff

The problems involved in group brass instruction can be reduced up to fifty percent by an organized pre-instrument program taught by the director himself. For this reason I prefer to start the brasses on their instruments in January. Study the following review table from the point of view of the teacher or the pupil or the parent, or all three combined, and think if you would not like to start this way yourself.

Steps	Purpose
A. Get a list of students from the third grade teachers with evaluations on: 1. Work habits, 2. Ability to read and memorize, 3. Ability and desire to sing.	To begin an acquaintance with student's desires, abilities, and attitudes before extended expenditures of time or money by student, parents, teacher, or school.
B. At the beginning of grade four, administer a simple music test involving comparison of tones high and low, long and short, loud and soft, and tonal memory.	1. To further analyze the student's musical aptitude and/or background. 2. To gain further data for accurately advising student and parent about future success and satisfaction in music study.
C. Issue an invitation to all students whose test and recommendations are encouraging to join the pre-instrument class. Use the flutophone (tonette, songflute, symphonette, etc.) as the basic instrument.	1. To keep class membership voluntary. 2. To give the student an inexpensive trial at music, and at the disciplines necessary in an orchestra. 3. To show parents, school, and teacher who is ready to share orchestral responsibilities.
D. Once a week lessons for three to four months. Serious work on the pre-instrument demanded, including home assignments in written work. Class test given for rapid and accurate recognition and oral recitation of note names, lines and spaces, note duration, and time counting, and reading a fingering chart. Special attention to physical responses to rhythm (1. foot tapping, 2. articulate tongue tip action).	1. To simplify the start by separating background study from instrumental manipulation. 2. To introduce and stress organized daily ear training. 3. To mold a homogenous class of students each with a common core of basics. 4. To allow for dropouts before the expense of rental or purchase. 5. To prevent many disappointments before they develop. 6. To allow the teacher to study individual's fitness for one instrument or another.

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F. Consultations (with students, in the classroom with parents, at special meetings).

1. Interpretation of the student's work so far. 2. Explanation that experience shows that successful players of both brass and string instruments come from the upper half of the group; then sustained interest and practice must be added.

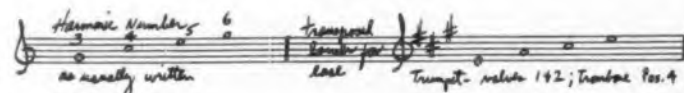
Lessons Five to Ten

Now we are ready to consider the first year student (age 9, grade 4) who has had pre-instrument training, plus the previously discussed first four lessons in coordinating ear, lip, and breath. He has learned his first scale (B-flat concert) and its fingering. He has an instrument and, naturally, he is burning with the desire to play tunes. So he does. Lots of them. As many as his heart desires is O. K. with me. For the more he plays, the more the embouchure develops, providing it is formed correctly in the first place, and that means capable of an easy, unforced response. Playing tunes is part of a philosophy to allow students time for ample enjoyment and satisfaction at each level of attainment.

In class we first play a scale, and then for the remainder of the period we apply this scale to familiar melodies. But we do them three ways. We sing the melody with the syllables *too-too-too* to coordinate the ear and the tongue tip; we play the melody on the mouthpiece to coordinate ear and lips; we play the instrument to combine this coordination with full blowing to create as rich a tone as possible. Thus each class lesson stresses how the student should practice at home the other six days of the week in a manner that is always a contribution to his acquiring increased muscular strength and control. After about three weeks of enjoying the security and satisfactions possible in the key of B-flat, we shift to the key of F concert to explore the low register. Repeating some of the same melodies reduces many problems, and also introduces a new and stimulating factor—comparison.

At lesson nine or ten I introduce further register expansion as painlessly and subtly as possible by assigning bugle calls. These are most eagerly and enthusiastically tackled by young players. Practicing the calls accomplishes several purposes simultaneously. They familiarize the student with changing the pitch without the use of the valves. The use of familiar music contributes a strong ear guide for the necessary lip effort. The use of music where all the notes are tongued gives the lips another helper for accurate note placement.

I write out in both treble and bass clef four easy calls—taps, mess, assembly, and reveille. In manuals, the calls are written with the notes:



However, I prefer writing them out transposed down a minor third, because this sets up a true imitation of "Bugles in G," and the lower pitches are much easier for the beginners' embouchure to negotiate.

(Continued on page thirty-one)

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by
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HORACE SILVER VIEWS THE JAZZ DRUMMER



The drummer's perspective may be enlarged consistently through a study of the opinions of non-drummers. Horace Silver, one of the most pulsating, swinging and funky piano players on the scene, the leader of an expertly organized—and exciting—modern jazz quintet and a jazz composer of high merit, has this to say on the subject.

Basic abilities: "He (the drummer) must be a swinger, have time, good conception, interpretation, good memory, learn fast."

Playing behind the band: "He has to drive the group, each soloist keep swinging throughout, never let up."

Playing behind the soloist: "The drummer should swing, listen to the soloist, play figures, rhythmic patterns, that complement the soloist."

Reading music: "He should read—at least well enough to hold up his end."

Solos: "The drummer should be able to play solos by (1) choruses, (2) free style."

Polyrhythms: "The drummer should be capable of playing contra rhythms without losing time, play off time rhythms, unorthodox rhythmic patterns."

Latin rhythms: "He should know something about Latin, Mambo, Sambos, and such rhythms."

Amplification

Horace in a further discussion brought out his points more fully. He explained that the ability to swing is one of the essentials of jazz drumming. Without this, the drummer is lacking a most vital element. One may be a drummer without this quality, but never a jazz drummer.

In addition to his "time," the drummer's conception and interpretation of figures, rhythmic patterns, solos, etc., must also contain the fundamental ingredient of jazz—swing. If the group is to reach a high level of performance in a minimum of time, everyone, including the drummer, must learn fast; and, once having learned a thing, retain it.

The drummer should consistently drive, push, spark, animate the group and soloist. He should not spasmodically drive and let up.

Although it isn't usually necessary for the jazz group drummer to be an expert reader, it is advisable for him to read well enough to execute his part without being a hindrance to the successful performance of the group. This is particularly true when recording new material such as unfamiliar tunes and arrangements.

Too few drummers listen to the soloists; as a result they play figures and fill-ins that detract from, rather than complement, the solo.

INTERNATIONAL MUSICIAN

While contra and unorthodox rhythms may produce a rhythmic dissonance, they should nevertheless be related, organized and musical. If they are not, the effect will be jarring and disagreeable. The employment of these rhythms is a matter of musical judgment, a combination of experience and taste.

The "free style" drum solo is one in which the drummer need not adhere to the usual thirty-two bar chorus, or the twelve-bar chorus (blues). Rather he is free to improvise phrases, and passages that do not conform to the usual chorus structure, and change tempo and meter at will. When the solo is about to end, he will give a rhythmic, or visual, sign, thereby signifying to the group that he is ready to "go out."

A solo by choruses is one in which the drummer follows the thirty-two-bar, or twelve-bar format. It is advisable for the drummer to learn to play forms.

Since some jazz tunes and arrangements have a Latin flavor, the drummer should have a fairly good knowledge—and "feel"—of Latin rhythms. Horace, as well as many other jazz pianists, is fond of these rhythms.

So here is a focussing on the jazz drummer from outside. A careful consideration of these points will help him to "fit in" and to contribute his share to the ensemble.

MUSIC EDUCATION

(Continued from page twenty-nine)

An Important Question Answered

"How long does it take the beginner to develop an attractive sound?" The answer that the class gave me after following the above complete outline was—*ten weeks*. We must always keep in mind that the control of the lips and breath involves muscular strengthening and training. By comparison, how much control does the beginning baseball pitcher or hitter develop in ten weeks at age nine?

I would be very pleased to hear any teacher's reports on comparisons of results with either the above complete outline, or just part of it, with other methods used previously. Things we would be looking for are greater elimination of many previous beginner's problems, a quicker solving and correcting of other problems, an absence of the usual "horrible beginner's tone" during the first lesson with the instrument, and, finally, about the tenth week, the amazingly matured and integrated sound of the class which actually announces, "Here we are already—all ready to go on to intermediate work."

The plan, then, would be to start the class in a good solid beginning band method, and with two major expectations: (1) that they could more readily handle one of the "tough ones" without mishap, (2) that they would progress as fast and as accurately as a woodwind class of flutes, clarinets and saxes can.

This is part of a full orchestra development outline wherein both the string instruments and brass instruments are given an early start, in separate classes, in the fourth grade. In the fifth grade attention is focussed on the start of the woodwind class. In grade six, the three sections will have progressed to a more equal point, and thus can be combined into surprisingly smooth sounding ensemble if great care is taken in the choice (or the writing) of the music to be programmed.

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CHORDS AND SCALES IN IMPROVISATION

As a general rule, the notes used in jazz improvisation are based on the chords of a song as well as the scales. It is for this reason that a thorough knowledge of chords and scales is one of the basic requirements of correct ad-lib playing. This theoretic background is not always the result of academic study in view of the fact that many jazz performers play "by ear" and can "hear" their chords and scales without having had the benefit of formal training. Nevertheless, any precise analysis of the art of improvisation will always be based on chords and scales.

The use of the chromatic scale adds additional possibilities to jazz improvisation. Obviously this scale may be utilized in just small sections of a composition. However, for the purpose of illustration this column will show some practical applications of the chromatic scale in its exclusive use.

At first here are two jazz themes based on a descending and ascending chromatic scale:

Descending Scale

Ascending Scale

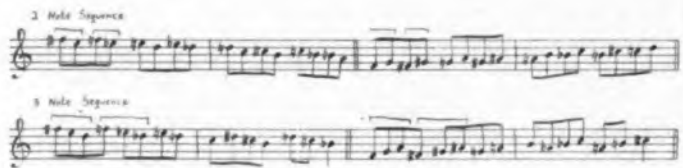
Through a frequent change of direction, this chromatic scale may move upward or downward rather than one way only, thereby offering a greater variety in the melody line:

Another interesting example of chromatic improvisation may be found in the next illustration, where a stationary melody note is used in between chromatic passages:

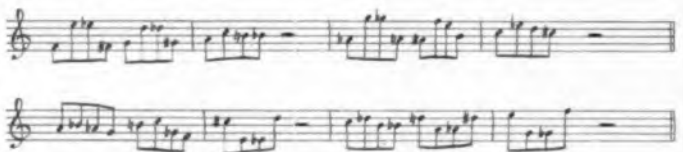
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By taking a two or three note sequence and moving this group of notes chromatically, many additional variations are created. This principle may be extended to include any number of notes in the original sequence.



Getting into more modern progressive jazz ideas, the chromatic scale may be used in contrary motion with the melody diminishing from a large interval towards a single note. The same principle may be applied in reverse. Both of these ideas are shown in the following examples:



Finally two practical illustrations of this chromatic scale technique are shown in the following jazz themes, which will display the various means of chromatic jazz improvisation explained thus far.



For the purpose of illustration the musical examples here have used chromatic scale progressions exclusively. This, naturally can become quite tiresome and good musical taste and judgement must be used in the application of the chromatic scale on a more limited basis.

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SOME OF BRITAIN'S MASTERS OF JAZZ

(Continued from page thirteen)



Johnny Dankworth

for talent-spotting that three of his one-time resident singers, Dickie Valentine, Lita Roza and Denis Lotis, are now solo stars in their own right.

With a broadly-based musical policy, the Ted Heath band has long established itself firmly at the top of the dance-band tree. Like most other leading bands, it has its own London office which deals with such matters as bookings, management, publicity and so on. With its own regular weekly broadcast on the radio and frequent appearances on television, it now leads a more leisurely existence than in the early struggling days of one-night stands.

Two Styles

In the pioneering field of big band jazz, Ted Heath's band has in recent years been supplanted by the Johnny Dankworth Orchestra. Johnny Dankworth's following among the jazz fans originated some nine years ago when he formed a small group playing modern jazz and called the Johnny Dankworth Seven.

At that time, British jazz enthusiasts were torn between modern jazz on the one hand and traditional or New Orleans-style jazz on the other. The Dankworth Seven headed the modernist faction. Then, in 1953, finding his talents as a composer and arranger limited by a seven-piece band, he started his big band.

Band With a Difference

It was a big band with a difference, in that in place of the conventional saxophone section, he used the line-up of the original Dankworth Seven as a distinct section in the or-

chestra. Thus he uses four trumpets, three trombones, a rhythm section of piano, bass and drums—and a fourth section consisting of trumpet, alto saxophone, trombone, tenor saxophone and baritone saxophone.

With this unorthodox instrumentation, the Johnny Dankworth Orchestra, led by Johnny himself on alto saxophone, has climbed to the very top in the British dance band world. Indeed, he broke all records in the 1957 "Melody Maker" Readers' Poll by winning five different sections—alto saxophone, big band, Musician of the Year, arranger and composer.

Further, his wife, Cleo Lane, who, until she started a career recently as a straight actress, was regular singer with the band, outstripped all her rivals in the female singer section by four thousand votes.

In the field of traditional jazz—music based on the New Orleans-style of the 1920's and before—the leadership is now held by Chris Barber's Jazz Band. This is a cooperative band, in the sense that each member has an equal share in its direction and finances.

No Piano

In keeping with tradition, it uses the conventional New Orleans line-up of trumpet, clarinet, trombone, banjo, bass and drums. Note the absence of a piano, dating from the early days in New Orleans when bands worked in street parades and had to march along.

The Chris Barber Band has, in the past few years, had a sensational success among the younger jazz fans, not only in Britain but in Europe too. Its recordings of old marches, cakewalks and spirituals—like "High Society," "Whistling Rufus" and "When the Saints Go Marching In"—have everywhere found their way into the best-selling charts.

Enhancing its popularity is a young ex-schoolteacher from Northern Ireland named Otilie Patterson who sings the blues with some of the power and authority of the legendary Bessie Smith.

Third Category

Between Traditionalism and Modernism, a third category has developed in the past three or four years. This is occupied by those who choose neither the classic, highly formalized New Orleans style nor the restless experimentation of modern jazz. One of our critics recently gave the name "mainstream jazz" to all that music which falls between the two extremes.

Rooted in the Swing Era of the '30s, "mainstream" is unpretentious, swinging jazz which combines the "hot" qualities of the old New Orleans jazz with the more sophisticated elements from the swing music of the '30s and afterwards.

My own band, long associated with traditional jazz, now represents this new category. We use a line-up of trumpet, alto saxophone (or clarinet), tenor saxophone, baritone saxophone and trombone, with a rhythm section of piano, bass and drums.

This instrumentation has grown up almost fortuitously. In the building of a band, I follow a precept laid down by Duke Ellington. "Choose your musicians first. Pick the men you respect, no matter what instrument they play—then build your band out of them."

Club for Dancers—and Listeners

I formed my first band, a strictly traditional group, in 1948. Until three years ago, we were a semi-professional band, all the musicians having day-time work and playing in their spare time. Now we are fully professional, although I am kept busy as a cartoonist and a journalist as well. Our base of operations is the Humphrey Lyttleton Club in Oxford Street, London. It is a jazz club open to dancers, and listeners, too, from half-past seven to eleven each night.

My own band plays there twice a week, and other groups, including that of Chris Barber, occupy the other nights. Our other activities consist of one-night stands (but only for a limited stretch at a time), recording, and broadcasting.

A Flourishing Scene

In this short survey I have talked about four bands which I think are representative of the varied facets of the British jazz scene. Of course, there are many other highly successful bands in every field—small, modern groups like the Jazz Couriers, the Tony Kinsey Quintet and the Joe Harriott Quintet, and staunch traditionalists like Ken Colyer's Jazzmen and Acker Bilk's Paramount Jazz Band.

Other cities have their own local bands, some of which have achieved nation-wide recognition. The Merseysippi Band from Liverpool, the Avon City Band from Bristol, the Yorkshire Jazz Band from Leeds, the Saints from Manchester all play their part in a British jazz scene which flourishes today as it has never flourished before.

Ted Heath



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Before time gets away from us and we find the 1959-60 season is over—time seems to do things like that to us lately—we want to get a word in about a very enterprising young man, a member of Local 47, Los Angeles. His name is **Ottavio de Rosa** and he is currently forming a rehearsal concert orchestra in that local for members wishing to play good music and to keep up to the mark in ensemble playing.



Ottavio de Rosa

De Rosa has had quite a career in conducting already. From 1953 through 1957, he was assistant to Leon Barzin, conducting the National Orchestral Association in New York City. Also, from 1955 through 1957, he was associate conductor for Balanchine's New York City Ballet Company, conducting both for performances in that city but also on tour, in Chicago, San Francisco, Los Angeles, Seattle and other cities. On two European tours with the Company, he conducted practically every major orchestra in Europe.

In January 1959, he took the San Francisco Ballet Company on a Near East Tour as musical director.

A native of Naples, Italy, he came to this country when he was seven years of age.

Local 47 seems to sprout conductors of calibre, because we've just heard of another one doing an exceptional job: **Frieda Belinfante** is under five-year contract as conductor of the Orange County Philharmonic, a fully professional symphony orchestra, the members of which are culled from this whole area of burgeoning industries, tract houses, and Disneyland.

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Born in Holland, Miss Belinfante made her debut as a cellist at the age of seventeen. While teaching in Amsterdam she became interested in conducting, and later studied this phase of music under Hermann Scherchen. World War II interrupted her musical activities and for some time she was connected with the Dutch Underground. She came to America in 1947, joined the faculty at UCLA and in 1953 took over the direction of the Orange County group.

Miss Belinfante, besides doing a fine job conducting, teaches at the recently founded Belinfante Conservatory.

Mario di Bonaventura, newly appointed Music Director of the Fort Lauderdale (Florida) Symphony Orchestra, started his musical career as a violinist, and as such made his Town Hall (New York) debut in 1938. After studying composition for six years with Made-moiselle Nadia Boulanger, and at the Conservatoire Nationale, in Paris, he became staff pianist of the Padeloup Symphony, with occasional engagements with the Orchestre Nationale of Paris. Meanwhile he was writing musical arrangements for United Artists Corporation in Paris, and for Ealing Film Studios, in London. In 1957 he conducted the Fort Lauderdale Symphony in a five-week guest engagement. He became a member of the faculty of Dartmouth College (Han-over, New Hampshire) and conducted the Dartmouth Festival Orchestra.



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His work, "Semana Santa en Sevilla" has been performed at the Pan American Union, Washington, D. C., and at the First Music Festival, in Spoleto, Italy.



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Emerald Room of the Sand & Surf Hotel (West End Casino), and Martin Biederman, Mark Golden, Murray Koppelman and Milton Lindenour, Long Branch, N. J., \$2,404.00.

The Genial Coudairs Club, Newark, N. J., \$64.00.

Aladdin's Lamp Club and Joseph Rinaldi, North Bergen, N. J., added, \$104.00.

New Palm Gardens and Tony Paranee, Employer, Stewartsville, N. J., \$65.00.

Edward Harris, Albany, N. Y., \$290.00.

The Hotel Lorraine and Morris Ferber, Huntington, N. Y., \$110.00.

Jack Finck, New York, N. Y., \$71.00.

Dickson Hall, New York, N. Y., \$247.50.

Seneca Lake Jamboree Park Company, Inc., and Henry Stern (added), Cambridge, Ohio, \$175.00.

The Virginia Hotel, William Clark and Horton Bell, Columbus, Ohio, \$115.00.

Max's and Max Schell, Columbus, Ohio, \$165.00.

St. James Country Club and Joe Bracco, Dawson, Pa., \$300.00.

Mason's Hotel Triesta Ballroom and P. O. Mason, New Kensington, Pa., \$108.00.

The Zelman Grotto, B. Van Hoesen and William Coleman, Knoxville, Tenn., \$2,000.00.

Emerson Talent Agency and Lee Emerson (added), Nashville, Tenn., \$650.00.

Lone Star Rodeo and Robert Estes and Col. Jim Eskew (also listed under Miscellaneous), Baird, Texas, restored, \$640.00.

The Seaside Club and W. P. Kinsey, Parksley, Va., \$125.00.

The Tic Toc Tap and Augie Stubler, Sheboygan, Wis., \$450.00.

The River Park Resort and William B. Shipman, Estevan, Canada, \$250.00.

Gerard Cholette, Montreal, Canada, \$107.00.

Hotel Garand, Inc., and Leon Garand, Shawinigan, P. Q., Canada, \$50.37.

Lone Star Rodeo and Robert Estes and Col. Jim Eskew, Miscellaneous (also listed under Baird, Texas), restored, \$640.00.

Jim Long, Miscellaneous (also listed under Sidney, Neb.), \$240.00.

Robert J. McCarty, Jr. (Bobby Jay), Miscellaneous (also listed under Los Angeles, Calif.), \$165.50.

BOOKERS' AND PERSONAL MANAGERS' LICENSES TERMINATED

INDIANA
Bluffton

Cavalcade of Stars, Donald Lane 4054

MASSACHUSETTS
Boston

Dartmouth Entertainment Agency, Abe Wolfson 3971

NEW YORK
New York

Finck, Jack 4884

REMOVED FROM BOOKERS' AND PERSONAL MANAGERS' LICENSES TERMINATED

Branch, John Henry, Dallas, Texas 138

DECEMBER, 1959

PLACED ON NATIONAL UNFAIR LIST

CALIFORNIA

Long Beach:
Kay Largo and Nathan A. Miller

San Diego:
Poncho's Cafe

FLORIDA

Pensacola:
Sea-Air Club (a/k/a The Enlisted Men's Club) and The Acey-Ducey Club

GEORGIA

Atlanta:
Camellia Garden Restaurant and Wisteria Garden Cocktail Lounge, and Angelo Nicholas

MASSACHUSETTS

Lawrence:
Club Mayfair

OHIO

Columbus:
Ben's Tavern, and Lou Schilling

OKLAHOMA

Tulsa:
Tulsa State Fair (Tulsa Exposition and Fair Corporation), and Fair Grounds

PENNSYLVANIA

Freemansburg:
Freemansburg Democratic Club

VIRGINIA

Alexandria:
Nightingale Club, and George Davis, prop., and James Davis, mgr.

WEST VIRGINIA

Bedington:
Isaac Walton Club

CANADA

Grand-Mere, P. Q.:
Windsor Hotel, and Mr. Genais

Rawdon:
Rawdon Inn

REMOVED FROM NATIONAL DEFAULTERS LIST

ARIZONA

Nogales:
Rancho Grande Hotel

DISTRICT OF COLUMBIA

Albarts Lounge and Abraham Spencer, Jr., operator

ILLINOIS

Mounds:
Egyptian Country Club

Pevoria:
Radio Station WPEO and K. R. Greenwood, General Manager

INDIANA

Fort Wayne:
Fort Wayne Festival Music Theatre, Inc., Louis Culp, General Manager, and Robert Drummond, Musical Director.

Indianapolis:
The Sunset Club and James Bush, Jr.

IOWA

Council Bluffs:
Smoky Mountain Rangers

KANSAS

Moran:
American Legion Post No. 385 and Ballroom

MARYLAND

Salisbury:
Wagon Wheel Club, Calvin Pusey, Ben Friedman and Donald Scott

MINNESOTA

Rochester:
Adams Brothers Indoor Circus

NEW JERSEY

Browns Mills:
The Pig 'n' Whistle Inn and Ceil and Bob Drayman, Proprietors.

Manville:
Al Tobias and His Orchestra

OHIO

Columbus:
The Copa Night Club and Gordon Bendoff.

Dayton:
Blue Angel and Zimmer Ablon, Owner
Copa Club

PENNSYLVANIA

Aliquippa:
Ukrainian Club

Harrisburg:
Robert and Thomas Semones

West Chester:
West Chester Italian Club

TENNESSEE

Madison:
Norm Riley

TEXAS

Wichita Falls:
Beverly Country Club and Wm. A. Cowey, Employer

WYOMING

Rock Springs:
Fraternal Order of Eagles Airé 151

CANADA

Moncton, N. B.:
Norm Riley

Montreal, P. Q.:
Hale Hakala

NEWS NUGGETS

Josef Gingold is resigning as Concertmaster of the Cleveland Orchestra at the end of the 1959-60 season to become a professor of music in the School of Music at Indiana University. Musical Director of the Cleveland Orchestra, George Szell, stated: "Josef Gingold's decision to give up orchestral playing in favor of teaching fills me with the deepest personal regret. This is a move which he had planned years ago for a certain period of his life. His great and significant contributions to the artistic growth and the morale of the Cleveland Orchestra will be gratefully remembered. Our warmest wishes accompany him to his new post."

A feature article by Mr. Gingold appears on page 22 of this issue of *The International Musician*.

The National Association of Schools of Music held its thirty-fifth Annual Meeting at the Statler-Hilton Hotel, Detroit, Michigan, November 27 and 28, a meeting which brought together the administrators of most of the departments of music in universities, colleges and conservatories.

William Bergsma, American composer, has been named Chairman of the Department of the Literature and Materials of Music, of the Juilliard School of Music. He will be replacing Richard Franko Goldman whose resignation as of June, 1960, has been accepted with regret by Juilliard's President, William Schuman.

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Symphony and Opera

Ford Foundation Sponsors Opera

CURTAIN CALLS An appropriation of \$950,000 to foster American opera has been announced by the Ford Foundation. Four American opera companies—the Metropolitan, the Chicago Lyric, the San Francisco and the New York City—will participate in hunting for talented composers “who are capable of establishing native American opera as a continuing part of our national culture.” After 1960, the New York City Opera Company will present six new American works, one or more a year. Beginning in 1961, the Metropolitan, Chicago and San Francisco companies hope to produce a new opera by an American every other season. Each of the companies will negotiate independently with composers and librettists . . . The world premiere performance of Dr. Carl Venth’s two-act opera, *La Vida de la Mision*, occurred on October 28, when it was

produced by the Symphony Society of San Antonio. The San Antonio Symphony performed the music under the baton of Dr. Victor Alessandro, its Musical Director . . . The Philadelphia Grand Opera Company which is presenting eight subscription performances and three non-subscription performances this season will give, for its Christmas offering, a matinee performance of *Hansel and Gretel*, December 26. Guiseppe Bamboschek will conduct.

Through the courtesy of International Business Machines the audience at the San Antonio Symphony concert November 7 got what the majority of its members wanted. Nine IBM cards were inserted in the programs, each listing a famous composition: Stravinsky’s *Fire Bird Suite*, Mozart’s *Magic Flute Overture*. Bee-

thoven’s Fifth Symphony, Brahms’ Fourth Symphony, Tchaikovsky’s *Capriccio Italien*, Hanson’s Second Symphony, Barber’s *Adagio for Strings*, Rossini’s *William Tell Overture* and Wagner’s *Ride of the Valkyries*. Each patron selected two of the cards as his favorites and turned them over to the ushers during intermission. The cards were then rushed backstage, tossed into an IBM sorter, and the favorites ascertained. The second half of the program consisted of the two compositions receiving top places in the poll.



The first performance in Omaha of the Ron Nelson cantata, “The Christmas Story,” will be a feature of a special “Family Concert” by the Omaha Symphony under Joseph Levine, December 20. This concert is made possible by the Music Performance Trust Funds of the Recording Industries. Also in Omaha, the newly formed Symphonic Chorus will appear in a performance of Handel’s *Messiah* . . . Excerpts of *Messiah* will make up the Christmas concert of the Mansfield (Ohio) Symphony under R. L. Cronquist . . . The New York Philharmonic and the Philadelphia Orchestra will have special Bach Christmas programs . . . On December 18, the Cincinnati Symphony under Max Rudolf will present the world premiere of Henry Humphreys’ “Christmas Music.” . . . Corelli’s “Christmas Concerto” will be the feature of the San Francisco Symphony’s December 16, 18 and 19 concerts . . . The Cleveland Orchestra will perform Berlioz’ “L’Enfance du Christ” December 10 and 12, Robert Shaw conducting, the Baltimore Symphony will present it December 16 under Peter Herman Adler . . . The Houston Symphony will present the sacred Debussy work for women’s voices, *The Blessed Damosel*, the “Hallelujah” Chorus from Handel’s *Messiah* and a medley of seldom heard Yuletide music.

Foreign-Made Music

(Continued from page three)

A supplemental list of materials and suggestions mailed by the President’s office to all locals included tips on how to use the locals’ membership bulletins as mailing pieces to sponsors and producers; additional speech-making scripts for use at MPTF performances and other gatherings, large and small; sample advertising copy suggestions for paid space insertions on the TV program listing pages of local newspapers; and an updated list of “unfair” shows, all scored with foreign-made sound-track, their producers and sponsors as follows:

Fischer List

Four Star Productions, Hollywood, Florida

THE RIFLEMAN and ROBERT TAYLOR DETECTIVE, sponsored by Proctor & Gamble Co., Box 599, Cincinnati 1, Ohio.

THE DU PONT SHOW, sponsored by E. I. Du Pont De Nemours & Co., Wilmington, Del.

JOHNNY RINGO, sponsored by P. Lorillard, Greensboro, N. C.

ZANE GREY THEATRE, sponsored by S. P. Johnson Wax Co., Racine, Wis., and Maxwell House Division of Maxwell House Coffee, Hoboken, N. J.

THE BLACK SADDLE, sponsored by Liggett & Myers, Durham, N. C.

TALES OF THE PLAINSMEN, sponsored by Renault-Dauphine, 2250 East Imperial Highway, El Segundo, Calif., and Sunshine Biscuit Co., Oakland, Calif.

WANTED DEAD OR ALIVE, sponsored by Brown & Williamson Tobacco Co., Louisville, Ky.

RICHARD DIAMOND, sponsored by Poligrip, Polident, Nytol and Coldene. Block Drugs, New York, N. Y.

Ziv Productions.

Hollywood, California

BAT MASTERSON, sponsored by Hills Bros. Coffee, Inc., 2 Harrison St., San Francisco 19, Calif., and Sealtest, Kraft Co., 500 Testigo Court, Chicago, Ill.

THE LOCK-UP, sponsored by Italian Swiss Colony Wine, 615 Fourth St., San Francisco, Calif.

TOMBSTONE TERRITORY, sponsored by Lipton Tea, Thomas J. Lipton & Co., Hoboken, N. J.

MEN INTO SPACE, sponsored by American Tobacco Co., Salem, Va.

MAN AND THE CHALLENGE, sponsored by Chemstrand Corp., 350 Fifth Ave., New York, N. Y.

THIS MAN DAWSON, sponsored by S. & W. Fine Foods, 333 Schwerin St., San Francisco 24, Calif.

SEA HUNT, sponsored by Standard Oil Company of California, Los Angeles, Calif.

Additional lists of canned music shows will be sent to locals on a current basis.

President Kenin summoned traveling representatives to New York shortly before Thanksgiving to brief them on the purposes of the public protest campaign and instructed them to offer all assistance to locals. The merit of a “two-way street” of communications between the national office and all locals in this and other matters was stressed by President Kenin.

“We shall be particularly interested to have ‘how we did it’ reports from locals so that success formulas may be made available through the *International Musician* and the mails to all locals,” he said. “We are interested, of course, in seeing copies of such responses as may be evoked from sponsors and producers as a result of this mass protest.”

INTERNATIONAL MUSICIAN

Jack Benny, whose concert hall appearances with leading American symphony orchestras have done much to boost attendance, to offset deficits and to add to orchestra pension funds, has been named as recipient of the Laurel Leaf Award, given by the American Composers Alliance, for distinguished service to music in America.



AWARDS AND HONORS

William Goetz, noted film producer and patron of the arts, is donating the Grand Prize of a cash award and a New York recital to the winner of the Franz Liszt Piano Competition, the finals of which are to be held in New York's Town Hall in April, 1960. The competition is open to professional American pianists between the ages of twenty and thirty. For further information write the Franz Liszt Sesquicentennial Committee, 14 East 60th Street, New York 21, New York.

The first Schirmer Centennial commission has been awarded to Alec Wilder for the music and Arnold Sundgaard for the libretto of a new opera to be written especially for amateur performances. The commissioned work is to be completed in time for the first performance and publication in 1961, the year of the one hundredth anniversary of this publishing firm.

The winner of the Sewanhaka High School (Floral Park, New York) Choral Competition will receive \$400. The choral work, open to all composers, must be original and hitherto unpublished and the text must be appropriate for use in high school. For further information write Charles C. Hill, Sewanhaka High School Choral Competition, Sewanhaka High School, 500 Tulip Avenue, Floral Park, New York.

On April 22 the third annual Contemporary Music Festival will be held on the campus of San Jose (California) State College, under the joint auspices of the college and the Bay Section of the California Music Educators Association. Emphasis will be placed on original, unpublished compositions for symphony orchestra, symphonic band, chorus, wind band ensemble, and chamber ensembles. Composers are invited to submit

works; deadline January 15, 1960. For complete information and application blanks write: Dr. Robert Hare, Contemporary Music Festival, Music Department, San Jose State College, San Jose, California.

The Young Composers Contest, launched by the National Federation of Music Clubs, offers first and second prizes of \$175.00 and \$125.00 in the chamber music category and prizes of \$125.00 and \$75.00 in the choral classification. The closing date is April 1, 1960. For further information address the National Federation of Music Clubs, 445 West 23rd Street, New York 11, New York.

Student composers residing anywhere in the Western Hemisphere are eligible to win prizes totaling \$10,000 in the 1959 Student Composers Award (open until February 29, 1960) under the auspices

of Broadcast Music, Inc. Announcement of the 1959 winners will be made no later than June, 1960, with sums ranging from \$500 to \$1,000 to be granted at the discretion of the judges.

Contest rules and entry blanks are available from Russell Sanjek, Director SCA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N. Y.

A contest open to residents of the State of Florida, twenty-one years of age or under, has been announced by Mario di Bonaventura, Music Director of the Fort Lauderdale Symphony. Works submitted should be for chamber orchestra and of five to eight minutes' duration. In addition to a cash prize of \$150.00 the award-winning composition will be performed by the Fort Lauderdale Symphony. The deadline for entries is January 15, 1960. Address

inquiries to the orchestra at 721 N. E. Fifth Terrace, Fort Lauderdale, Florida.

The Caruth Competition, for the composition of a university "alma mater" type of song, has the following schedule of awards for 1960: first prize, \$1,000; second prize, \$600; third prize, \$300. Entries must be submitted on or before January 10. For further information write: The Caruth Competition, P. O. Box 174, Southern Methodist University, Dallas 5, Texas.

Eighteen-year-old Jaime Laredo, who won the Queen Elisabeth of Belgium International Music Competition on May 31, 1959, is appearing this season with the Cleveland, Philadelphia, San Francisco, Dallas and Washington symphony orchestras. In January, 1960, he will leave for a three-month tour of Europe, including appearances in Holland, France and Belgium.

Violinist Stuart Canin, who is head of the violin department at the State University of Iowa, has won the Paganini prize in Genoa, the first American to do so. He thus not only received the \$3,200 prize but had a chance to play in the Columbus Day festivities in Genoa on Paganini's Guarnerius violin.

The Canadian Broadcasting Company has recently put on a gala program to celebrate the twentieth anniversary of a radio program called "Reveil Rural" (The Farmers' Awakening). The leader, Omar Dumas, has been directing this program from the start, while all the other participants have been on it for fifteen, eighteen and nineteen years. The program is most popular among the rural population of the Province of Quebec. Below the group rehearses for the anniversary program.





Lament Erney and his Rhythmaires, members of Local 573, Sandusky, Ohio, are in demand for parties and dances in the Sandusky area. Left to right: Kenneth Luteman, drums; Lament Erney, piano; George Kentus, violin and bass. Luteman is Secretary of Local 573 and Erney its Treasurer.



TRAVELERS' GUIDE TO LIVE MUSIC

The Mark Metcalfe Combo, members of Local 35, Evansville, Indiana, has been performing Friday and Saturday nights at the Elks Club in Evansville since August, 1950. Left to right: Jimmy Wilkerson, guitar; Howard Weinert, drums; Mark Metcalfe, bass; and Bettye Barr, accordion.

Steve Laughery and the Blue Tones, members of Local 397, Coulee City, Washington, play engagements in the Pacific Northwest. The personnel includes Steve Laughery, Wendall Holmstrom, Dale Johnson, Herman Danielson, George Dorr, Bob Pernie, Luke Danielsen and Barney Connors.

Bill Tedesco's Trio, members of Local 134, Jamestown, New York, is quite busy playing various engagements in and around the Jamestown area. The group consists of from left to right: Carol Greco on organ, Bill Tedesco on sax, clarinet and bongos, and Darel Jones on drums.



The Al Bueger Combo is a very popular group operating out of Local 309, Fond du Lac, Wisconsin. Members include left to right: Al Bueger, accordion; Thomas McAuly, drums; Edward Brunau, sax; and Norbert Neis, bass. Bueger is a member of the Board of Directors of Local 309.

The Circlonaires, members of Local 561, Allentown, Pennsylvania, have been entertaining at the Circlon in Allentown four nights per week for more than two years. The threesome includes left to right: Watts Clarke on guitar, Stephen Sawruk on accordion, and Andy Guri on bass.

Charlie Rzepka's Band, members of Local 203, Hammond, Indiana, fill engagements in and around this area. Left to right: George Czarnocki, trumpet; Syl Demalik, sax and clarinet; Charlie Rzepka, concertina; Rich Radowski, drums. Czarnocki is on the Board of Directors of Local 203.



MINUTES OF THE SPECIAL MEETING

of the INTERNATIONAL EXECUTIVE BOARD

American Federation of Musicians

CLEVELAND, OHIO, OCTOBER 13 through 16, 1959

Statler Hotel
Cleveland, Ohio
October 13, 1959

The meeting is called to order by President Kenin at 10:00 A. M.
Present: Ballard, Clancy, Harris, Repp, Stokes, Manuti, Kennedy, and Murdoch.

The Board considers the following cases:

Case 390, 1959-60: Charges preferred by Local 146, Lorain and Elyria, Ohio, against member Vern Terry of Local 159, Mansfield, Ohio, for alleged violation of Article 17, Section 2, Article 13, Section 7 and Article 23, Sections 1, 2, and 10, of the A. F. of M. By-laws.

On motion made and passed, it is decided that Vern Terry be found guilty, as charged, and that he be fined \$100.00.

Claim of Mutual Entertainment Agency, Chicago, Illinois, Bookers License No. 929, against member Joe King (Grupstein) of Local 149, Toronto, Ont., Canada, for \$2,748.30 alleged commissions, loan, and expenses due them.

The decision in the case has been held in abeyance by the Board pending further information, inasmuch as Mutual Entertainment Agency, in addition to their claim of \$2,748.30 is asking for accruing commissions at the rate of \$100.00 per week on the engagement of member King at the Brown Derby Hotel, which engagement did not terminate until April, 1959. The overall claim, therefore, would be in excess of \$6,500.00. However, as a result of a thorough investigation, the following facts have been determined: (1) Prior to the Brown Derby engagement, Mutual Entertainment Agency has commissions due them from Member King in the amount of \$1,028.30. (2) The Harold Kudlets Agency in Canada collected a total of \$2,040.00 on King's engagement at the Brown Derby, whereas these commissions, other than \$228.50, were collected by Kudlets illegally, inasmuch as member King was receiving just enough money to cover the scale on the engagement.

On motion made and passed it is decided that our previous action be rescinded.

On motion made and passed, it is decided that the claim of Mutual Entertainment Agency be allowed against member King in the amount of \$1,028.30; and the Harold Kudlets Agency be ordered to refund \$1,811.50 to member King.

Case No. 481, 1959-60: Charges preferred by Local 400, Hartford, Connecticut, against members Morris Cloud and Stanley Woodson of Local 335, Hartford, Connecticut, for alleged violation of Article 10, Section 7, of the A. F. of M. By-laws; and Article 8, Section 33, of Local 400's By-laws and Article 2, of the A. F. of M. Constitution; and charges against President James Bacote of Local 335, for alleged violation of Article 6, Sec-

tion 6, and Article 10, Section 7, of the A. F. of M. By-laws, and Article 2, of the A. F. of M. Constitution.

On motion made and passed, it is decided that members Morris Cloud and Stanley Woodson and President James Bacote of Local 335, Hartford, Connecticut, be found guilty as charged, and that Cloud and Woodson be fined \$100.00 each and President James Bacote be fined \$150.00. It is further decided that Local 335, Hartford, Connecticut, be required to show cause why its charter should not be revoked in connection with the evidence submitted in this case.

Case No. 305, 1959-60: Reopening of Case 1294, 1958-59: Charges preferred by Local 336, Burlington, N. J., against members Henry Clemente, Nick Clemente, Thomas Kumosinski, Victor Pappas, and Edward E. Warminski of Local 77, Philadelphia, Pa., for alleged violation of Article 10, Section 7, of the A. F. of M. By-laws in the former local's jurisdiction.

On motion made and passed it is decided that the charges be dismissed.

Case No. 207, 1959-60: Appeals of members Robert Boswell, Stanley Turrentine and Thomas Turrentine of Local 471, Pittsburgh, Pa., from an action of that local in imposing fines of \$150.00 each upon them and suspending them from membership.

On motion made and passed, it is decided that the appeals be denied, but the penalties imposed upon each of the defendants be held in abeyance.

Case No. 103, 1959-60: Charges preferred by Local 471, Pittsburgh, Pa., against member Max Roach of Local 802, New York, N. Y., for alleged violation of Article 17, Section 18, of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that the charges be dismissed.

Case No. 358, 1959-60: Claim of The Esquire Club, Dickinson, N. D., against member Nick Carr (Carpi-neto) of Local 77, Philadelphia, Pa., for \$1,739.50 alleged expenses sustained through failure of "The Four Counts" to appear for engagement.

On motion made and passed, it is decided that the claim be denied. However, the plaintiff is to be advised that if he chooses, he may file his claim against the Artists Corporation of America Booking Agency.

Case No. 369, 1959-60: Claim of member Danny Marshall of Local 147, Dallas, Texas, against The Saddle & Sirlain, Tucson, Ariz., and Jim Sfarnas, owner, for \$1,500.00 alleged balance salary due him.

On motion made and passed, it is decided that the claim be allowed in the amount of \$750.00.

Case No. 382, 1959-60: Reopening of Case 501, 1958-59: Claim of member John E. Davis, Jr., of Local 802, New York, N. Y., against The Old Fort Inn, Kennebunkport, Maine, and Maurice Sherman, owner, for \$3,959.00 alleged salary due him and his Trio through breach of contract.

On motion made and passed, it is decided that the Federation will interpose no objections if the plaintiff wishes to pursue his claim in Civil Court.

A recess is declared at 12:20 P. M.

The Board reconvenes at 2:00 P. M. and continues considering the following cases:

Case No. 400, 1959-60: Claim of member Porter Wagoner of Local 257, Nashville, Tenn., against A. V. Bamford, Van Nuys, Calif., for \$1,125.00 alleged balance salary due him.

On motion made and passed, it is decided that the claim be allowed.

Case No. 315, 1959-60: Claim of the Edison Hotel, Limited, Toronto, Ont., Canada, against member Conway Twitty of Local 71, Memphis, Tenn., for \$2,500.00 alleged expenses sustained through failure to appear.

On motion made and passed, it is decided that the claim be allowed in the amount of \$208.34.

Case No. 235, 1959-60: Claim of member Liberace of Local 47, Los Angeles, Calif., against The Bellevue Casino, Montreal, Que., Canada, and Jack Edward Suz, employer, for \$2,350.00 alleged balance salary due him covering services rendered.

On motion made and passed, it is decided that action be postponed pending further investigation.

Case No. 1449, 1958-59: Claim of Universal Attractions, New York, N. Y., against member Johnny Otis of Local 47, Los Angeles, Calif., for \$2,938.06 alleged commissions due them.

On motion made and passed, it is decided that the claim be denied.

Case No. 95, 1959-60: Claim of Buck Ram and Personality Productions, Inc., Hollywood, Calif., Bookers License No. 3871, against member Eddie Gomez of Local 47, Los Angeles, Calif., and Local 802, New York, N. Y., for \$1,433.13 alleged commissions, loans, and advances due, and counter-claim of member Gomez against Buck Ram and Personality Productions, Inc., for \$2,110.00 alleged to be due him.

On motion made and passed, it is decided that the claim and counter-claim be denied.

Case No. 299, 1959-60: Claim of Irving Berger of Club 17, Miami, Fla., against member Dewey Guy of Local 546, Knoxville, Tenn., for \$2,030.00 alleged expenses sustained through breach of contract, and counter-claim of Dewey Guy against Irving Berger for \$308.66 alleged to be due him.

On motion made and passed, it is decided that the claim and counter-claim be denied.

Case No. 543, 1959-60: Reopening of Case 347, 1959-60: Claim of member Martha Johnson of Local 802, New York, N. Y., against Tom Parker Theatrical Enterprises, Chicago, Ill., for \$1,625.00 alleged salary due, \$43.45 covering transportation monies and \$114.75 rehearsal salary owed; total \$1,783.20.

On motion made and passed, it is decided to allow the claim for the total amount of \$1,458.20.

Case No. 490, 1959-60: Claim of member Irving Stockman of Local 802, New York, N. Y., against member Milton Rogers of Local 802, also, for \$1,383.43 alleged salary due him, plus \$193.60 rehearsal monies owed.

On motion made and passed, it is decided that the claim be allowed in the amount of \$128.75.

Repp excused at 3:45 P. M.

Case No. 73, 1959-60: Reopening of Case 862, 1958-59: Claim of member Warren T. "Rusty" Brown of Local 147, Dallas, Texas, against The Oaks Country Club, Tulsa, Okla., and John N. Verdon, employer, for \$2,750.00 alleged salary due him and the "Cell Block 7" through breach of contract.

On motion made and passed, it is decided that the manager of The Oaks Country Club be advised that we are of the opinion that a compromise settlement should be effected in this case and that payment by them to Warren T. "Rusty" Brown of \$900.00 would be fair and equitable. In the event the management is not agreeable to the suggested compromise, we will offer no objections to member Warren T. "Rusty" Brown taking this matter into Civil Court.

Case No. 102, 1959-60: Charges preferred by Local 174, New Orleans, La., against Phillip Ingalls of Local 802, New York, N. Y., for alleged violation of Article 12, Section 18, of the A. F. of M. By-laws, in the former local's jurisdiction.

On motion made and passed, it is decided that action in this case be postponed.

A communication is read from Mr. A. V. Bamford in connection with Case No. 1544, 1958-59.

On motion made and passed, it is decided that the Secretary be authorized to make an appropriate answer to this communication.

The Board considers the matter in which Secretary Marchuk of Local 215, Kingston, N. Y., was directed to show cause why he should not be removed from office for allegedly violating Article 13, Section 1, of the Federation By-laws, and aiding and abetting members in violating Article 10, Section 7, of

the By-laws. Letters are read from Mr. Marchuk, as well as the Executive Board of Local 215, Kingston, N. Y., on behalf of Mr. Marchuk, as well as a subsequent communication from Mr. Marchuk, in which he requests permission to personally explain his position to the International Executive Board.

On motion made and passed, it is decided that this matter be left in the hands of a Sub-committee to be appointed by the President.

The session adjourns at 5:00 P. M.

Statler Hotel
Cleveland, Ohio
October 14, 1959

President Kenin calls the session to order at 9:45 A. M.

All members present.

The Board considers the request of Local 441, Oswego, N. Y., for permission to reduce their Initiation Fee.

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

The Board considers the request of Local 241, Butte, Mont., for permission to reduce their Initiation Fee.

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

The Board considers the request of Local 362, Huntington, W. Va., for permission to reduce their Initiation Fee.

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

The Board considers the request of Local 640, Roswell, N. M., for permission to reduce their Initiation Fee.

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

The Board considers the request of Local 275, Boulder, Colo., for permission to reduce their Initiation Fee.

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

The Board considers the request of Local 199, Newport News, Va., for permission to reduce their Initiation Fee.

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

The Board considers the request of Elwin Cross for reinstatement in Local 210, Fresno, Calif.

On motion made and passed, it is decided that the request be denied at this time.

The Board considers the matter of member Louman Pauling of Local 444, Jacksonville, Fla., having rendered services for a promoter who is on the National Defaulters List of the Federation and for which Mr. Pauling was instructed to show cause why he should not be expelled from the Federation for violation of Article 10, Section 7 of the Federation By-laws.

On motion made and passed, it is decided that Louman Pauling be found guilty and expelled from membership. However, he may immediately apply for reinstatement, at which time a National Reinstatement

Fee of \$100.00 will be imposed on him.

The International Executive Board again considers a communication from President Haidinger of Local 46, Oshkosh, Wis., regarding the possibility of having additional exhibits at the forthcoming Convention of the A. F. of M.

On motion made and passed, it is decided that the matter be laid over.

The Board considers the application for membership in Local 468, San Juan, Puerto Rico, of Armando Valdes Pl, who was imported into that local from Cuba to play for the Coblan's Hotels.

It is on motion made and passed, decided that the Federation has no objection to accepting this application.

The Board considers Case 1218, 1958-59. Charges preferred by member Eddie Ramos of Local 325, San Diego, Calif., against Local 672, Juneau, Alaska, and Anita G. Kodzoff, secretary, for alleged violation of Article 6, Section 2 of the A. F. of M. By-laws; and claim against Local 672 and Anita G. Kodzoff, secretary, for a sum commensurate with the damages sustained.

On July 9, 1959, plaintiff was advised to submit itemized statement substantiating any alleged damages sustained, to which he has failed to reply.

On motion made and passed, it is decided that the plaintiff be again advised that he must submit suitable evidence to substantiate any alleged damages sustained within 14 days of our communication; otherwise, that portion of his case will be closed.

The Board considers Case No. 38, 1959-60.

Claim of Entertainment Bureau of America, New York, N. Y., Bookers' License No. 388, against member Steve Gibson of Local 802, New York, N. Y., and Local 47, Los Angeles, Calif., for \$2,500.00 alleged damages sustained through his failure to appear on engagement.

At the Special Meeting of the International Executive Board held in Tulsa, Okla., on August 5, 1959, it was decided that action be postponed until such time as the plaintiff submits an itemized statement substantiating the amount of damages as requested.

The parties to the claim were notified to this effect under date of August 17, 1959, but to date no reply has been received.

On motion made and passed, it is decided that the plaintiff be again advised that he must submit suitable evidence to substantiate any alleged damages sustained within 14 days of our communication; otherwise, the case will be closed.

Case No. 349, 1959-60: Charges preferred by member Russ Carlyle of Local 4, Cleveland, Ohio, against member Allen Fisher of Local 693, Huron, S. D., for leaving engagement without tendering proper notice and conduct unbecoming a member of the Federation, and claim of member Fisher against member Carlyle for \$365.00 alleged to be due him.

On motion made and passed, it is decided that Fisher be found guilty as charged and that he be fined \$100.00. Further, the claim of

Fisher be allowed in the amount of \$60.00.

Case No. 541, 1959-60: Charges preferred by Local 325, San Diego, Calif., against member Andre Previn of Local 47, Los Angeles, Calif., for alleged violation of Article 23, Sections 1 and 10, and Article 17, Section 1 of the A. F. of M. By-laws in the former local's jurisdiction.

On motion made and passed, it is decided that Andre Previn be found guilty as charged and that he be fined \$100.00.

A discussion is held regarding Federation matters pertaining to Anita G. Kodzoff, Secretary of Local 672, Juneau, Alaska.

Treasurer Clancy reports that the West Coast Representative and Assistant to the President obtained from three West Coast booking offices some 85 contracts covering traveling orchestra engagements played during the past several years in the jurisdiction of Local 672. A check of the Treasurer's records failed to reveal surcharge remittances on some 33 such engagements. On August 26, 1959, the list of unpaid engagements was sent to the Secretary of Local 672. A follow-up communication was sent to Mrs. Kodzoff, the Secretary of the local, on September 18. Under date of September 21, Mrs. Kodzoff acknowledged receipt of both previous letters and advised that as soon as a research is completed, the information will be sent promptly. To date no information has been received. Obtaining cooperation from that local in the matter of answering correspondence is very difficult. The amount of surtax involved is considerable.

It is on motion made and passed, decided that Anita G. Kodzoff be required to show cause why she should not be removed from office for failure to adequately perform Federation duties required by Treasurer Clancy's office.

A discussion is held regarding the method of election by locals of delegates to the A. F. of M. Conventions.

On motion made and passed, it is decided that the following must be submitted to the Secretary's office at the time the pink copy of the delegate's credential is forwarded:

(1) The notice to the members of the date and place when election of the delegate(s) to the A. F. of M. Convention is held.

(2) An official copy of the local's election results.

A communication is received from H. Stone, Executive Director of the Country Music Association regarding plans of that organization to "Keep Country Music Alive" and requesting the cooperation of the American Federation of Musicians.

On motion made and passed, it is decided that the matter be left in the hands of the President.

A bill in the amount of \$27,020.00 is received from Federation Counsel Emanuel Gordon for services rendered.

On motion made and passed, it is decided the matter be referred to a committee composed of President Kenin, Secretary Ballard, Treasurer Clancy and Executive Officer Manuti.

A recess is declared at 1:00 P. M.

The Board reconvenes at 2:00 P. M.

All members present.

Member Rosario Mazzeo, Personnel Manager of the Boston Symphony Orchestra, is admitted. He requests that the Boston Symphony Orchestra be permitted to establish a program in the field of television similar to that which they now have in radio, whereby substantially all revenue received from proposed videotapes of that orchestra's concerts would go to the orchestra's pension fund.

Mr. Mazzeo is excused.

Discussion is held, following which, on motion made and passed, it is decided that the matter be laid over.

Mr. Robert Guertin and member Don Jacoby are admitted. Discussion is held regarding our contemplated "Congress of Strings Program" and "Best New Dance Band Contest" of 1960.

Session adjourns at 5:15 P. M.

Statler Hotel
Cleveland, Ohio
October 15, 1959.

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

All members present.

Henry Kaiser, Federation Counsel, is also present.

Executive Officer Murdoch explains a request of member Richard Seaborn that he be permitted to appeal a decision made by Local 190, Winnipeg, Manitoba, Canada.

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

An explanation is given regarding difficulties which have arisen in connection with negotiations which Executive Officer Murdoch has been conducting with the CBC.

A discussion is held regarding the various aspects of the newly enacted Labor and Management Disclosures Act.

A recess is declared at 12:00 noon.

The Board reconvenes at 12:15 P. M.

All members present, including Attorney Henry Kaiser.

A discussion is held regarding Article 9, Section 9 of the Federation By-laws dealing with requests for reopenings of cases.

On motion made and passed, it is decided that the President appoint a sub-committee to study requests for reopenings of cases and make recommendations to the Board. Further, that in cases which have been decided by default, where a request for a reopening is received, the Secretary be authorized to act upon same.

Henry Kaiser, counsel, explains certain legal developments which have arisen affecting a portion of the Phonograph Recording Contracts.

A general discussion is held regarding recent developments in Los

INTERNATIONAL MUSICIAN

Angeles and attempts of the Federation to equitably resolve the entire subject matter.

On motion made and passed, it is decided to renew the contract with the Leonard Shane Agency for a period of six months.

On motion made and passed, it is decided that President Kenin be authorized to hire such persons and expend such sums of money as he deems necessary to adequately advance the Federation's cause in the pending NLRB elections affecting the phonograph industry.

A recess is declared at 5:30 P. M.

The Board reconvenes at 8:30 P. M.

All members present.

A communication is received containing a petition signed by many members of Local 655, Miami, Fla., objecting to a law enacted by that local whereby a contractor on any steady engagement must add ten per cent over scale as his or her fee.

Careful consideration is given the contents of the communication, and on motion made and passed, it is decided that the matter be left in the hands of the President, Secretary and Treasurer.

Executive Officer Murdoch explains the details of the July negotiations with CBC in Ottawa, Canada, and why a contract was not consummated at that time. He advises that another meeting is scheduled for October 21st.

A detailed discussion is held regarding conditions of a proposed contract and it is decided that Executive Officer Murdoch is authorized to take every step necessary for a successful culmination of the negotiations.

On motion made and passed, it is decided that members of orchestras playing in the United States or Canada must be paid in the currency of the country in which they perform.

The session adjourns at 10:40 P. M.

Statler Hotel
Cleveland, Ohio
October 16, 1959

President Kenin calls the session to order at 9:40 A. M.
All members present.

A communication is received from George Meany, President of the AFL-CIO, urging every affiliate to assist the United Steel Workers of America in their present strike.

On motion made and passed, it was decided that the matter be left in the hands of the President.

A communication is received from Delmont Garst relative to the AFL-CIO program "Organizing the Unorganized" for which a two-day conference is scheduled to take place in Kansas City, Mo., October 21 and 22, 1959.

On motion made and passed, it is decided that we ask Ted Dreher, President of Local 34, Kansas City, Mo., to represent the AFM at this conference.

A communication is received from George Meany, President of the AFL-CIO, relative to the World Refugee Year.

On motion made and passed, it is decided to leave the matter in the hands of the Secretary.

A communication is received from the Texas AFL-CIO urging that all of our locals in Texas affiliate with that organization. A letter to that effect was sent out to each of our locals in Texas who are not now affiliated with the Texas AFL-CIO.

A discussion is held regarding the litigation testing the constitutionality of laws in certain states whereby establishments employing live music have a special tax imposed against them and a similar tax is not imposed against like establishments using canned music.

A communication is received from Local 353, Long Beach, Calif., regarding attorney fees in a case involving Dan Flores.

On motion made and passed, it is decided that the matter be left in the hands of the President, Secretary and Treasurer.

A discussion is held regarding the general aspects and interpretation of the Minimum Number of Men Law which various locals have adopted.

On motion made and passed, it is decided that this matter be laid over until the Mid-winter Meeting.

A discussion is held regarding the proposed pension plan.

A report is received from Phil Fischer indicating that there has been substantial music employment in the production of television films.

A communication is received from Jose Guillen, a member of Local 153, San Jose, Calif., and Local 6, San Francisco, Calif., regarding a life insurance program for members of the Federation.

It is the opinion of the Board that the Federation should not engage in the insurance business.

President Kenin reports a meeting of the ICFTU in Brussels, Belgium, in December, to which he has been appointed by George Meany, President of the AFL-CIO, as a member of the official delegation to represent that body.

The Board congratulates President Kenin for the appointment and urges that he accept same.

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

The Board reconvenes at 2:00 P. M.

All members present, except Kennedy, who was excused.

A letter of thanks is received from E. Mannoni, President of Local 452, Pittsburg, Kan. The letter is placed on file.

Treasurer Clancy reports in detail and submits a list of securities purchased and sold from January 14, 1959, to October 12, 1959.

On motion made and passed, it is decided that his report be accepted and that these transactions be ratified.

Treasurer Clancy reports that, beginning July 1, 1959, a new account was opened in the National State Bank, Federal Trust Office, Newark, N. J., entitled American Federation of Musicians Claims and Escrow Account.

This account will separate all claims and other escrow receipts from the General Fund. Warrants for payment of claims and escrow accounts will be drawn on the appropriate account and signed in accordance with the By-laws of the Federation.

On motion made and passed, it is decided to ratify the action of the Treasurer.

Treasurer Clancy reports on the situation involving orchestra leader Bob Psinka, member of Local 82, Beaver Falls, Pa. Secretary Craven of Local 172 reported to the Treasurer's office that Psinka and his group performed in the jurisdiction of Local 172 on May 23, 1959, at a disc jockey record hop without filing a contract nor attempting to pay 10 per cent surcharge. As a result of an investigation, it appears that Psinka and his orchestra frequently made appearances at disc jockey hops to have his recordings promoted, claiming that they only sing to the records; that they do not know what the Union regulations are regarding record hops in that jurisdiction and that they do that type of promotion work under the privilege of AFTRA, of which they are members. The question of whether or not traveling surcharges apply to such an engagement is submitted to the Board.

It is the consensus of opinion, because no instrumental performance was made, that the tax should not apply. However, the Board deplored Psinka's action in aiding a disc jockey record hop and on motion made and passed, it is decided that Local 172 may prefer charges against Psinka for alleged violation of Article 13, Section 1 of the Federation By-laws.

Treasurer Clancy reports on the Prime National Initiation Fee and 10 per cent surcharge collections to date.

A discussion is held regarding Local 298, Niagara Falls, Ontario, Canada, allegedly allowing importations in contravention of Article 3, Section 18 of the Federation By-laws.

On motion made and passed, it is decided that Treasurer Clancy be authorized to investigate the matter, and if violations are occurring, to take every advisable step to stop same.

A request was received from Local 444, Jacksonville, Fla., for permission to reduce their initiation fee.

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

The Board considers the advisability of a change in jurisdiction of Local 571, Halifax, N. S., Canada.

On motion made and passed, it is decided that Labrador and Newfoundland be considered Federation territory and no longer a part of the jurisdiction of Local 571, Halifax, Nova Scotia, Canada. Further, the following scales apply:

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A communication is received from the Boys Clubs of America in which they request a donation to support their organization.

The communication is ordered filed.

Secretary Ballard, chairman of the Sub-committee on Jurisdiction, reports that it was the intention of the Sub-committee on Jurisdiction to recommend to the International Executive Board that only the jurisdiction of Nippersink Manor be given to Local 59, Kenosha, Wis., and not the Township of Bloomfield in Walworth County as previously reported, and that this was the only matter in dispute between the two locals, and that he has advised them accordingly.

On motion made and passed, it is decided to ratify the action of the Sub-committee in connection with this matter.

A communication is received from member Charles Cann requesting an interpretation of the Federation By-laws, as well as his appeal of the action of Local 661, Atlantic City, N. J., concerning the initiation fee he is required to pay in order to become a full member of Local 661, Atlantic City, N. J.

It appears that he deposited his transfer in that local on April 2, 1959, at which time the local's initiation fee was \$50.00. After the expiration of his six months transfer period, the local insisted that he be required to pay the increased local initiation fee adopted by the local, as well as the Prime National Initiation Fee adopted by the A. F. of M. Convention. He contends that he should be required to pay only the initiation fee which was in existence in the local at the time he deposited his transfer card.

On motion made and passed, it is decided that Mr. Cann is required to pay the new local initiation fee and the Prime National Initiation Fee if he desires to become a member of that local; therefore, the action of Local 661 be sustained.

Secretary Ballard not voting in this matter.

A communication is received from Local 94, Tulsa, Okla., requesting that the Tulsa State Fair (Tulsa Exposition and Fair Corporation) and Fair Grounds, be placed on the National Unfair List of the Federation to become effective November 15, 1959.

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

The Board now considers the request of Rosario Mazzeo, Personnel Manager of the Boston Symphony Orchestra, for permission to establish a program in the field of television similar to that which they now have in radio whereby substantially all revenue received from proposed videotapes of that orchestra's concerts would go to that orchestra's pension fund.

On motion made and passed, it is decided that the matter be laid over for further study to the Mid-winter Meeting of the International Executive Board.

A communication is received from the National Ballroom Operators' Association requesting a financial contribution for a public relation's program which they are planning to undertake.

On motion made and passed, it is decided that the matter be left in the hands of the President, Secretary and Treasurer.

A discussion is held regarding immigration problems confronting United States musicians going to Canada and vice versa.

Executive Officer Murdoch reports on his visit to the Windsor local in Canada regarding this subject matter.

A communication is received from Joseph Maddy, President of the National Music Camp, inviting us to have the Congress of Strings Program of 1960 at the National Music Camp.

The communication is filed.

A communication is received from the Inter-American University relative to the International String Congress, inviting us to choose the site of that university for future sessions of the International String Congress.

A discussion is held regarding the services performed by Doctor Roy Harris in this year's International String Congress.

On motion made and passed, it is decided that Doctor Roy Harris be allowed the sum of \$3,500.00 for services performed.

A communication is received from Lawrence Welk with reference to a recording matter.

On motion made and passed, it is decided that the matter be referred to the President.

On motion made and passed, it is decided that the International Executive Board refers the finalizing of arrangements for the "Best New Dance Band of 1960" to the President, Secretary and Treasurer.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 6:00 P. M.



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DECEMBER, 1959

CLOSING CHORD

ROLLIE BARTON

Rollie Barton, former President of Local 12, Sacramento, California, died October 16 of a cerebral hemorrhage.

Mr. Barton began his musical career shortly after graduation from high school when he formed the Rollie Barton Orchestra. Before moving to Oakland, California, he was President of Local 12 for five years. He also served for several years on the Federation's credential committee and was a past President of the Western States Conference of Musicians.

HENRY BORJES

Henry Borjes, a member of Local 1, Cincinnati, Ohio, died on August 6 at the age of fifty-eight.

A native New Yorker, he came from a musical family. His father was at one time a cellist in the Metropolitan Opera Orchestra. Mr. Borjes was a member of the Cincinnati Symphony Orchestra for thirty-five years and its Assistant Concertmaster for the past five years.

RUDY MUCK

Rudy Muck, prominent in the brass instrument industry for many years, died of a heart attack on October 1 at the age of fifty-two.

Born in Moravia, Austria, Mr. Muck came to the United States with his parents when he was four. His father, who was an excellent brass instrument craftsman, opened up a repair shop in New York City where Mr. Muck soon learned his father's trade. By the time he was ten, he was an accomplished trumpet player, making many public appearances as soloist with the B. F. Keith Boys' Band during the Liberty Bond campaign of World War I.

In the early 1930's Mr. Muck opened up his own repair shop in New York City. Then, after World War II, he and his father opened a factory in Brooklyn where, besides manufacturing band instruments, he further de-

veloped his "Cushion Rim" mouthpiece. Several years later he became head of the Carl Fischer band instrument department, a position he still held at the time of his death. Mr. Muck also operated his repair shop in New York City, managed his independent mouthpiece business and owned an independent music store, the Eastchester Music Center, located in Tuckahoe, New York.

JOSEF CHERNIAVSKY

Josef Cherniavsky, a member of Local 57, Saginaw, Michigan, and Local 802, New York City, passed away on November 3.

Born in Russia, he was educated at the Imperial Conservatory where he studied under Rimsky-Korsakoff and Alexander Glasunoff. In 1912 he graduated from the Conservatory with a gold medal and received a scholarship for study in Leipzig, Germany, where he perfected his cello education under Julius Klengel. After touring the United States with the Zimro Chamber Ensemble, Mr. Cherniavsky became interested in writing scores for silent pictures; and in 1928 he was appointed General Musical Director for the Universal Pictures Corporation in Hollywood. Then he entered the radio field. In 1951 Mr. Cherniavsky became Musical Director of the Saginaw Symphony, a position he held at the time of his death.

RUPPERT M. CHASE, SR.

Ruppert M. Chase, Sr., a member of the Executive Board of Local 708, Atlantic City, New Jersey, passed away on November 1.

Mr. Chase was instrumental in the formation of Local 708 and his name is inscribed on the local's charter. He served as its Vice-President and Business Agent for more than ten years from its inception, and for the past two years had served on its Executive Board. Several years ago Mr. Chase acted as host and escort to former President Petrillo on one of his visits to this area.

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ROY MELLOTT

Roy Mellott, a member of Local 172, East Liverpool, Ohio, for over fifty years, died on November 9 of a heart attack.

Mr. Mellott was widely known in the Tri-State district. He played the local theaters during the days of silent films and stage attractions and was a member and band director of several brass bands. In recent years he played trumpet in dance orchestras in East Liverpool.

PAUL A. KERN

Paul A. Kern, a member of Local 54, Zanesville, Ohio, for fifty-five years, died following a heart attack on October 11. He was seventy-seven years of age.

Born at Adamsville, Ohio, January 13, 1882, he was Director of the Zanesville Memorial Concert Band for thirty-five years, until his retirement in 1953.

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AMPLIFIER (Ampeg bass), also a cocktail drum set, blue sparkle finish, with foot pedal and cymbal. All in excellent condition. Best offer over \$100.00 each, cash. Skip LeCompte, 56 Ruth Ave., Hawthorne, N. J. Hawthorne 7-7019 (Between 6:00 and 7:00).

BASS (Epiphone), like new, beautiful color. Also a conga drum. Will sacrifice for the best reasonable offer. Phone: AU 3-4500 (New York), preferably after 5:00 P. M.

BASS (Electric), Excelsior Symphony Grand 140. List price, \$2,000.00, will sell for \$650.00, need cash. Excellent condition. Lawrence Wicklund, 42 Mariens Ave., Valley Stream, N. Y. VA 5-2646. 11-12-12

CLARINET (Le Blanc), Bb Symphony II, like new, \$200.00. Also a Lorco shoe AU series, recently repaired by Moennig, \$500.00. Wanted, Lyon & Healy harp. Earl Schuster, 51 Everett St., Closter, N. J.

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FLUTE (collectors item), old wooden six-hole, in playable condition. Also a piccolo to match, with bone mouthpiece section. Will trade for good used Boehm system clarinet or make offer. Write for details: Mike Sharp, Sharon Springs, Kansas.

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IF I GIVE MY HEART TO YOU	(Publ. not available)	THE CLOUDS	(Publ. not available)
IN THE MOOD	Shapiro-Bernstein	TORQUAY	Keys-Hansen
IT'S TIME TO CRY	(Publ. not available)	UHI OH!	Keys-Hansen
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 The Big Hurt There I've Said It Again This Friendly World True, True Love Way Down Yonder in
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